

## Day 121 Monday February 9, 2009

### Discussion #155 – Diana Razumny

#### Introduction to the Segment

CD#25/T01 [10 min] DVD#S13-1 Scene 1 [11 min]

Overview: Exploring doorways into FI lessons. State of not knowing & questioning. Tools for observing and assessing. Every day giving full FI based on familiar ATMs. Each day new partner. Entering FI boot camp. Name drawing for small element of surprise, as with clients from public. Each morning plan on coming 10 min. early to pick up handouts for the day and draw your partner. Series from Yanai on walking. Using artificial structures to lead you into how to begin an FI. Lenses to put on to view what is going on with a client.

### FI Exploration #123 – Diana Razumny

#### Squatting Observation

CD#25/T02 [9 min] DVD#S13-1 Scene 2 [31 min]

Look at handout for squatting observation. Work in trios, remember your trio so we can check in on the last day with the same people. The main function of the handout will be for outside of class when you want to practice. You'll have half hour to view 3 people. Split your time up accordingly.

Squatting Handout: This list is provided as an exercise to stimulate and hone your observation skills for watching a person in the process of squatting. At first, you may want to go through the whole list a few times. After some practice, you can switch to picking out a few things to notice or notice a few things that catch your attention when observing. Take note of it before and after either an ATM or FI lesson.

Slideshow of squatting.

### FI Exploration #124 – Diana Razumny

#### Walking Observation #1

CD#25/T03 [4 min] DVD#S13-1 Scene 3 [7 min]

Look over handout for walking observation. Don't actually need to read but can take notes on your experience of observing. Today concentrate on head movement. We'll work with the handout throughout the two weeks. Its main function is for you to have it afterwards, if you find it useful. And, to take notes as we go when other things get added. Work with your partner of the day. Check their head movement during walking for movements that suggest yes/no/maybe. Once finished, lie on mat.

Walking Handout: soft focus then zero in on specifics.

### ATM Lesson #270 – Diana Razumny

#### Tilting bent legs, on front

CD#25/T04 [36 min] DVD#S13-1 Scene 4 [37 min] Source: ATM Book #7 "Carriage of the Head"

1. LOS, hands on top of each other, forehead on hands, feet apart hip width, knees bent, tilt legs R, L foot slides along R leg. Legs back to middle, feet touch, slide foot along leg. Observe elbows, turning through spine. Rest. 2. L hand on top of R, face L, R ear on hands, knees bent and tilt them R and to middle. Observe ribs on floor, vertebra and how far legs go. Different with the head turned? ROB. Roll head, note R/L. Twisting evenly? 3. LOS, L hand on R, face R, L ear on hand and continue tilting bent legs R. The L foot slides along R leg again. Observe degree of twist in spine with head turned R. Inhale or exhale during tilting. Track vertebrae. ROB 4. LOS, face L, R ear on floor and interlace fingers on top of L ear, elbows on the floor. Knees together and bent, tilt R, keeping knees and ankles tied together. L knee and thigh leave the floor. Note exhale with leg movement, twist in spine, chest, elbow. ROB. 5. LOS, face R, L cheek on floor, interlace fingers non-habitual way, hands on R ear, knees bent together and tilt R as before. ROS (or stand and walk noticing differences) head, eyes, torso, legs, pelvis. 6. LOS, forehead on hands, tilt bent legs R to compare to beginning. Pause. Recall the movements then do the same taking the legs to the L. Actually do the movements a few times and compare the ease of going both directions. (get together with partners and observe).

## **FI Exploration #125 - Diana Razumny**

### **Explore possible FI moves from ATM tilting bent legs**

CD#25/T05 [11 min] DVD#S13-1 Scene 5 [43 min]

Partners on floor, heads together; alt giving instructions on OS. Person giving instructions, also doing. Both think of possible hands-on while doing. Say out loud/share what you are thinking with your partner. Alternate, go through as many steps in time given. Based on experience of lesson - what are you sensing while doing it and how could you highlight that experience for them? LUNCH

## **Discussion #156 - Diana Razumny**

### **Knee presentations by students #1**

CD#25/T06 [30 min] DVD#S13-1 Scene 6 [31 min]

Page 58 by Barbara Dubin, Barb Barnes & Shira. Pages 59 & 60 by Pam & Michael.

Barb Barnes: Knee has heavy burden for locomotion. Two of the longest bones of the body join. Joint needs to have wide range of motion. Shortener/lengthener, propeller along with ankle. For a quadruped knee is a simple track-bound hinge. Knee requires stability in extension, and mobility after a certain amount of flexion. Because of ligaments, knee joint is one of the strongest of the body. Traumatic dislocation of the knee is rare.

Pam: Femur/tibia. Femur 19" long, 1" diameter - can support up to 30 times weight of adult. Tibia: males: Vertical to ground, parallel to other tibia. Females, angled laterally and downward. Femur/Tibia both get wider as they approach the knee - for weight bearing. Femur is convex, tibia is concave.

Michael: construction of joint limits hyperextension of the knee joint. Flexion of knee joint is greater when the hip is also flexed. Axial rotation - a small amount is possible.

## **FI Exploration #126 - Diana Razumny**

### **Intake form**

CD#25/T07 [6 min] DVD#S13-1 Scene 7 [25 min]

With your partner of the day - Exercise asking questions to help you enter into their world. Limit your self to 10 minutes and see how much you can find out. Have a kind of soft focus to allow images/impressions to come up in relation to giving them an FI. Listen beyond what they are saying. Another question; What would you like to do better? Hobbies?

Intake Form Handout: List questions for interview.

## **FI Exploration #127 - Diana Razumny**

### **Full FI of 40 minutes based on leg tilt ATM #1**

CD#25/T08 [7 min] DVD#S13-1 Scene 8 [89 min]

You have interviewed and watched them walk. You have the ideas from the ATM lesson. Roll head first/last. Then while on front, observe them tilting their legs, use that as a reference a few times during the lesson. Leave some time at the end to do something in sitting and standing. 40 min. practice for when we have clients and may have to schedule on the hour. Roll head first and last, tilt bent legs, pick 3 or 4 moves to explore, touch head/pelvis/feet, if time: ribs and spine. Finish in sit and stand.

## Day 122 Tuesday February 10, 2009

### ATM Lesson #271 – Diana Razumny

#### Walking #1

CD#25/T09 [44 min] DVD#S13-2 Scene 1 [44 min] Source: AY#501

With partner of the day, watch walking, notice relationship of head movement with shoulders. Nose/plane of face in relation to forward/back or up/down of shoulders. Ear to shoulder?

Walk (walking on back exploration) Same side arm/leg forward; Imagine arm pulls leg; Attn to hip coming forward w/arm/leg; Add heel out/toe in; Add shoulders turning w/arm/leg; Attn to back arm.

Stand, fingers at hip joints, float knee forward, hip back; Shift weight to L leg, float R knee forward, R hip back, L shoulder forward, R shoulder back. Walk, Note arm swing, height of knee/foot; Return to hip comes forward, drags leg along, toes in/heel out. Alternate 2 steps w/hip forward, 2 w/hip going back. Return to hip going back, attn to arms, walk normal note arms. Walk, chin forward w/each step; Add hip back. Walk, take R ear to R shoulder then back to center; Note when head tilts; Which leg/foot is taking weight when head tilts. Stand on R leg when tilting ear to shoulder. Bring R hip forward w/R leg forward, ear to shoulder on R leg? Take chin forward then arc to R. Return to partner, observing head/shoulders in walking.

### Discussion #157 – Diana Razumny

#### Watching videos

CD#25/T10 [10 min] DVD#S13-2 Scene 2 [12 min]

Videos: camel, Muybridge, Monty Python "Ministry of Silly Walks"

### FI Exploration #128 – Diana Razumny

#### Share discoveries & refining yesterday's FI on front

CD#25/T11 [39 min] DVD#S13-2 Scene 3 [54 min]

With partner of the day, share a move or discovery in yesterday's exploration. Something you really liked and something that didn't go so well. In large group, discuss yesterday's learning plus clarify about getting comfortable on front side. Head/neck relief through lifting shoulder (towel support) and having one arm down along side. Having something under chest can allow neck to be long. Use of towels. Relieving low back by supporting ankles (towel high enough that toes don't touch). Soft support under pelvis can relieve low back. More extreme solution, lying on a soft roller parallel with spine. Question about stability: If roller soft, they sink into it and become stable.

One leg drawn up to side, show twist w/head to same side/oppo. Arm position, hand under head on "face side". Arm down along side on back side of head. Hand position for lifting head/elbow for twist – back of hand under head more comfortable. Demo: Sliding leg up to side. Connecting the dots between two hands. Examples: tilt one bent leg while lifting hip on that side, listen them into listening to themselves. One hand on pelvis, one on spine, connecting dots (2 hands), spine hand moving with twist or holding to feel rolling pelvis causing twist at individual vertebra. One hand on knee, other on spine. Remember to listen through the whole skeleton with everything you do. Drop the literal translation, go for the essence of the lesson. Think proximal. Go with preference. Engage them at times. When have an idea/image of something to do, instruct them first and ride along (informs you about the person). Feedback. Slower, smaller. Successive approximations: towel under face, head on both hands, figuring out how much twist is good for them. Changing position of arm: keep arm close to table.

Demos: With regular and baby skeletons. Looking at ATM lesson. Head to other side creates more of a twist.

Handout: Bare and barest bones notes of Moshe's London version.

### Discussion #158 – Diana Razumny

#### Knee presentations by students #2

CD#25/T12 [29 min] DVD#S13-2 Scene 4 [29 min]

Tres: p.61/62. Views. This is like a map. Moshe had a lecture where we have different maps: moving, thinking, sensing, feeling.

Si: anatomy. Columns. All columns are somehow eccentrically weighted. Bones are curved depending on whether top and bottom are free or fixed.

Kristen p.63: Trochanter is pointing backwards. The angle of the foot and the trochanter are at somewhat a right angle to each other. Relationships with foot/leg angle in walking.

Brian: Is bone shaped by how it is used, or used by how it is shaped? Differences between quadruped/biped bones.

## **FI Exploration #129 - Diana Razumny**

### **Full FI based on leg tilt ATM #2, emphasizing preferences**

CD#25/T13 [36 min] DVD#S13-2 Scene 5 [81 min] & Scene 6 [43 min]

Start with intake form, practice asking questions in under 10 minutes. (have already watched walk). Making it personal. Find their rotational preference of head, shoulders, hips, legs ("Could you turn to look behind yourself"). Roll head, lift shoulders alternately, note head response, feel shoulder preference. Lift shoulder w/arm across chest. Roll pelvis, note preference. Notice angle of legs, feet. Which way do feet/legs roll easily? Have them roll to front, create comfort, find a way to stay congruent with preferences, using ideas from morning demo and experience from yesterday.

Discussion: more feedback today. Diana: seemed like there was more "FI" in the room today. Abi: it felt useful to be working with someone in the container of having a theme, in addition to their specific issues. Diana: this is a useful practice of working - to force you to think differently than your habitual way; to come up with movements and handholds to grow you. Discussion about preference - is the direction they seemed oriented from sitting/rolling, etc. the direction they chose to put their head when lying on stomach?

## Day 123 Wednesday February 11, 2009

### ATM Lesson #272 - Diana Razumny

#### Tilting crossed legs & triangle arms, on back

CD#25/T14 [48 min] DVD#S13-3 Scene 1 [48 min] Source: ATM Book #5 Coordinating Flexors & Extensors

1. Scan. Bend knees and stand feet. R leg over left. Tilt to R back to center. Note breathing, pelvis, lower back, shoulder, ribs, head. Exhale as legs tilt R, inhale when legs return to neutral. Rest, note difference in pelvis. 2. Bend knees, stand feet, knees in/out to test legs for stability, raise arms above eyes, palms together, triangle, lift R shoulder to tilt triangle L, pelvis stays. Exhale when tilting L. Note how far triangle tilts before head rolls L. Rest, note shoulders. 3. Knees up, R over L, legs to the R. Farther? Switch legs, L over R, tilt L. Note how far/easily legs tilt L. 4. Stand feet, triangle arms tilt R. Rest, note shoulders. L leg crossed over R, tilt L, note changes. 5. R leg over L, legs tilted R, stay, interlace fingers behind head, raise head forward with exhale. Note ribs, spine, pelvis, rest, note trunk. Rest. 6. L leg over R, legs tilted L, interlace fingers non-habitual way, lift head on exhale. 7. Feet standing, interlace fingers behind head, lift head on exhale. 8. Stand feet, R hand under L armpit towards L shoulder blade, L hand under R armpit, rock/roll side/side with help of hand on shoulder that's lifting, pelvis stays quiet. Pause, change over arms, repeat. Increase speed. 9. Repeat w/eyes fixed on spot on ceiling, keep head in middle as shoulders roll side/side. Pause, repeat, allow head to roll, then once again fix eyes/head in middle. 10. Repeat hugging/rolling shoulders, add having head/eyes go opposite direction of shoulders. Reverse which arm is on top, repeat. Pause, roll shoulders/head/eyes all together, note differences. Rest, note spine, shoulders. 11. Stand, walk, note carriage of head, shoulders, breathing and uprightiness.

Think about possible FI moves or movements as you do this familiar lesson. Have paper and pencil to make notes while doing ATM if any thoughts come.

Handout: Bare bones notes of ATM Book #5 and Esalen version.

### Discussion #159 - Diana Razumny

#### Knee presentations by students #3

CD#25/T15 [26 min] DVD#S13-3 Scene 2 [27 min]

Ashley & Cheryl: Relationships between condyles of tibia and fibula has axial rotation in extension - a series of spirals. The first 15-20 degrees of flexion/extension is rolling and then the condyles will slide. The unevenness of the condyles is made up for by the meniscus.

Marge & Kim: axial rotation is movement of long bone along its axis. Neutral position of knee is with knee in flexion. Lateral/medial rotation. Movement in condyles. If you're feeling rotation with knee in extension, it comes from hip or ankle, not from knee. Capsule - ligamentous sheet (ligaments connect bone to bone) tendon (connect muscle to bone), bursa, meniscus. Muscles attach into the knee capsule. Some attach to the meniscus.

### FI Exploration #130 - Diana Razumny

#### Walking observation #2, hips and shoulders

CD#25/T16 [16 min] DVD#S13-3 Scene 3 [21 min]

First watch video of walking animations. <http://www.youtube.com/watch?v=occFkFbl3ms&feature=email>  
<http://www.youtube.com/watch?v=ZRoSyIHwouo>

With partner of the day - observe walking, noting hip/shoulder coming forward/back in opposition, creating twist.

### ATM Lesson #273 - Diana Razumny

#### Walking #2

CD#25/T17 [32 min] DVD#S13- Scene 4 [32 min] Source: AY#502

Walk: Slowly, note arms; Exaggerate diagonal arm/leg coming forward; Switch to same side arm/leg coming forward, note direction feet/toes. Crawl on hands/knees: Note arm/leg relationship; Diagonal arm/leg come forward at same time. Stand/Walk: Diagonal arm/leg forward; Same side arm/leg forward, think string to big toe from arm pulls leg forward. Hands/knees crawl; Same side arm/leg forward. On belly, elbow propped crawl: Note knee coming up on side in relation to elbows; Diagonal elbow/knee going forward. ROB. Stand walk: Note crawl pattern in walk. Belly, elbow prop, crawl. Hands/knees, crawl. Stand walk, feel crawl pattern ROB. On back, think of crawling on back; note coordination of hip/shoulder, arm/leg. Belly, elbow propped, crawl: Same side elbow/knee forward; Note head goes side/side, body rolls. Hands/knees: Same side hand/knee come forward. Stand Walk. Same side arm/leg forward: Think of arm pushing water

back: Stand, bent over, Walk like monkey. Same side arm/leg forward; Diagonal arm/leg forward. Stand, walk. Chin forward w/each step: Make it like natural walk; Note arm/leg relationship; Back bending or not? Steps longer/shorter? Hands/knees, face to floor, crawl: Take chin forward to floor w/each step; Note arm/leg relation, diagonal or same side? Stand, walk. Pecking movement, note arm/leg relation. Walk simply, note hips: Bring R hip forward, knee straight; Take hip back when leg comes forward. Walk simply, note sides. Hands/knees: Crawl, note sides. On belly: Creep, feel sides: Take both elbows forward at same time, pull body. Stand, walk

## **Discussion #160 - Diana Razumny**

### **Handouts Review**

CD#25/T18 [8 min] DVD#S13-3 Scene 5 [9 min]

Flexion, extension and gait handouts. Available for reference. Squatting and walking handouts. Plus 2 versions of carriage of the head ATM. Two versions of tilting crossed legs ATM.

## **FI Exploration #131 - Diana Razumny**

### **Full FI based on ATM, tilting crossed legs and triangle arms #1**

CD#25/T19 [20 min] DVD#S13-3 Scene 6 [65 min] & Scene 7 [54 min]

Emphasis on listening skills. So split attention on what you are doing and listening as much as possible. Think of reference move/s to revisit during lesson. Actual time on table about 35-40 minutes. For the most part have them on their back but you can also position them in other configurations. Start with interview, watch walking for diagonals (if not already), have lie on roller, check diagonals, compare to walking. Use ATM structure to guide FI.

Discussion: What worked, what did you learn, how to pretend to be a practitioner.

Switch Roles.

## Day 124 Thursday February 12, 2009

### ATM Lesson #274 - Diana Razumny

#### Walking #3

CD#25/T20 [38 min] DVD#S13-4 Scene 1 [38 min] Source: AY#503

Stand, walk. Note arm/leg relation. Walk slowly. Walk without moving arms, then move them together, allow to move normal. Walk, same-side arm/leg together. Note R/L differences of pelvis/leg/step. First w/o shoulders moving then add same-side shoulder coming forward with leg/arm. Walk slowly as above, change to diagonal shoulder/hip relation. Exaggerate hip forward, shoulder back. (dance it) Walk without shoulder movement. Add head turning to side of leg coming forward. Note arms. Cont w/o arms moving. Note breath. Allow arms to move. Walk, head look to side of leg coming forward. Add taking opposite shoulder back. R leg forward, head turns R, L shldr back. Add eyes look opp head. Note weight is over leg; where is head? ROB Stand w/legs spread wide, arms straight out at shoulder height, bring R leg to L and lower arms, reverse, bring R leg to side and bring arms up. Switch, arms out, legs together, visa versa. Repeat w/L leg moving to/away from R leg. Continue above but hop to open/close legs. Arms/legs go wide, hopping to change leg position. Then other variation of arms down /legs wide, hopping to open/close legs. Walk. Stand, walk sideways to R, add arms lifting as R leg goes R. Switch arms to lift when legs come together. Repeat OS. Take one step R, lift arms, return R leg to middle, arms down. Repeat OS then alternate side/side. Switch arm pattern to down when leg steps to side, out when legs are together. Walk, hold R ear to R shoulder. Add bending forward, imagine R hand rolling ball or hoop. Note relation of pushing the hoop to leg coming forward. Continue as above, add attn to heel/toe in/out. Step w/R toes pointed out to R, imagine rolling heavy ball with R hand, R ear to R shoulder. Switch to toes pointing in, compare. Add touching floor each time (w/R hand). Switch to rolling ball w/L hand. Walk simply. Bend knees/hips, bend forward, head (hanging) forward. Imagine rolling a ball alternately with hands/arms, touching floor each time. Note L/R difference. Stand, hop open/close legs, arms up/down. Compare R/L arm. Arms wide, legs together, visa versa. Walk. Step one leg to side, arms open, return, other leg to side, arms open. Alternate. Do opp arm moves.

Book reference - "Your Inner Fish: A Journey into the 3.5-Billion-Year History of the Human Body" by Neil Shubin

### Discussion #161 - Diana Razumny

#### FI practice yesterday & feedback

CD#25/T21 [49 min] DVD#S13-4 Scene 2 [52 min]

Watched animated videos of people walking entitled "Walkerine" (watercolor nude). Where along the spine would the two twists meet?

New partners share high/low points first together then in large group. Share in larger group. Feedback for distinctions of pressure, speed, degree, direction. Person working ask for feedback on each and say thank you when get the response.

Working on animals. Might be nice to have more time between the back-to-back FIs. Becoming more Fi-like rather than exercise. Learning is happening. Different working with classmates as opposed to working with public. Finding arc in the lesson. Diana: The "let's correct them mode" goes on forever. Both lack of confidence and over confidence are in the room. Feedback is vital. We think we're just fine - we're right in the middle - because we have organized everything to make that orientation to be neutral. Feedback: Different than "put your hands here and do this" (instructional). Not recommending this feedback exercise to the public. "I'm feeling you more than I'm feeling myself." Something to look for.

### FI Exploration #132 - Diana Razumny

#### Observing while lying on rollers

CD#25/T22 [7 min] DVD#S13-4 Scene 3 [26 min]

Where along the spine that they twist around? Observe walking. Demonstration of lying on roller to observe response to alternate reaching of arms to ceiling and arms crossed on chest. Lifting one foot at a time to note how torso responds to asymmetrical support of legs. Look for point around which upper/lower twist happens while lying on roller and walking. Look for similarities with the two assessment tools.

## **FI Exploration #133 - Diana Razumny**

Full FI based on ATM, tilting crossed legs and triangle arms #2, attn to twist point

CD#25/T23 [6 min] DVD#S13-4 Scene 4 [53 min]

Use "twisting" ATM of yesterday, this time thinking that everything you do you are addressing, sending transmission of force through or addressing in some way the point around which they twisted in walking and lying on roller assessment.

Consider observation of point of twist in walking and roller lying; Feel along spine in sit or stand

Choose lying on side or back. Work through skeleton to touch point with every movement. Ask for feedback 3 or 4 times during session. Think of distinctions: speed, range, degree, pressure. Have in background: are they feeling themselves, or me?

Switch roles after presentations.

## **Discussion #162 - Diana Razumny**

Knee presentation by students #4

CD#25/T24 [43 min] DVD#S13-4 Scene 6 [26 min] & Scene 7 [17 min]

Abi: Joint capsule. Capsule and ligaments are crucial to maintaining stability. Fluid and space in the joint enable movement. Aging is a drying process. Movement produces the synovial fluid in the joint capsule. The capsule encases the condyles, the meniscus, the bursa, the fatty pad.

Linda: Meniscus. Fibro-cartilaginous disks, attach to the femoral condyles. Very smooth. Upper part is concave to condyles can move in it. Lower part is flatter because the tibial surface is flatter. They mold themselves according to movement.

Paula: movement of meniscus in axial rotation, patella. Often described as cushion/pillows. Like gel packs at room temp. Do respond to cold and heat. Have elasticity. When we look at it microscopically, cells make a gradual transition from bone to ligament, etc. Most attached firmly attached to tibial plateau. Because they are attached to the femur it tracks well with it. In lateral rotation the meniscus moves forward.

Laura: collateral ligaments. 2 collateral ligaments - one on either side of the knee joint. Guide extension/flexion.

## **FI Exploration #133 continued - Diana Razumny**

Full FI based on ATM, tilting crossed legs and triangle arms #2, attn to twist point

[no audio] DVD#S13-4 Scene 5 [44 min]

Switch roles.



## Day 125 Friday February 13, 2009

### ATM Lesson #275 - Diana Razumny

#### Walking #4

CD#25/T25 [37 min] DVD#S13-5 Scene 1 [37 min] Source: AY#504

Stand, walk slowly. Bend forward, lower head, walk, arms hang/move however. Larger steps, arms move. Add-roll/push ball on R side w/each step, exhale with roll/push of ball. Imagine ball smaller so hand almost touches floor. Slowly straighten up, walking then repeat OS. Straighten up, walk, hands hold elbows behind back, note walk changes. With each R step, take arms back, away from back, still holding elbows. Take arms away when weight is on R leg. Continue but take arms to R and head L. Note walking isn't straight anymore. Bring L leg over to R or in front of R leg. Switch so when arms go R, step with L leg. Which leg takes more weight? What part of foot takes weight? When do you breath? Return to stepping forward w/R leg, elbows to R. Walk simply, allow arms to move opp leg, then same side as leg. Bend forward, push/roll ball w/L hand on L. Note if hand is closer to floor. Push ball backwards, watch ball moving. Take both hands to ball on L and push it (like cycle), looking at ball. Walk simply. ROB, roll head, note side differences. Stand, hold arms behind as before, switch the crossing, take elbows L, head R, L leg steps forward. Switch to R leg forward. Note exhale w/arm move, belly expands. Walk, roll wheel forward on R side. R hand then both hands, then roll wheel backwards. (leg forward or back on R side when rolling???) Leave it, walk simply. Take R arm/leg forward to walk. Change so when R leg is forward take R hip backwards. Continue, attn to neck, face, tongue, breath, shoulder width. While R hip goes back, think L hip forward. Attn to parasitic arm/face moves. Note emphasis on L shoulder. Continue w/same walk, roll wheel backwards on R side. Attn tailbone back w/R hip. Both hands roll wheel backwards, feel L knee can drop towards floor. Walk simply. Repeat on OS - Take L arm/leg forward. Switch to L hip backward, add R shoulder comes forward. Continue walk, but take hands to roll wheel, few forward, few backward. Rolling wheel backwards, R knee can go towards floor. Walk simply then repeat. Stand, hop, open/close legs. Let arms open w/legs. Smaller hopping, switch arms to open when legs close. Change arms to asymmetrical, R arm lifts w/open legs, L arm lifts w/legs closed. Return to both arms open/close w/legs open/close. Walk simply. Note arms.

### Discussion #163 - Diana Razumny

#### Handouts - Assessment tools & guidelines

CD#25/T26 [32 min] DVD#S13-5 Scene 2 [33 min]

New handout - Assessment tools and guidelines. Revisit spinal moves handouts. Combining side bending with flexion and extension, creating rotation towards/away from side of bending. Relate spinal moves to walking.

Idea of this segment is to give you enough tools to get you started so you can practice between segments. Handles to kick-start you. Visual interview. ATM move - maybe choose a particular ATM move and have everyone you work with do the move and watch them. Use as inspiration for your lesson. For example: lie on back, one foot standing, push through foot and see what happens in terms of side bending, rotation, extension. Primal Spinal Moves: side bend, flexion, extension, rotation, lengthening. In ATMs this week (the twisting ones on front or back), even with rotation lessons, there's extension or flexion. Facets of spine are set up so that if you side bend and extend, you add twisting (side bend to left, add extension, you look up to the right). Different people's orientation (neutral is more flexed or extended - because of history or habitual use, or different ideas - when you do this, this is supposed to happen) will affect how they do these movements. Brian: Freyett's Law - Side bending plus flexion or extension. If we don't impose something on them, what happens? Freyette is more about the architecture of the skeleton. Sitting - you can create these movements in sitting and see how do they do. Seeing something can get you excited about what you do next: let's see what happens when you get them on their back or side - exaggerate the shortening, etc. Marge: when you have them in a position, you don't say "flex" or "extend" but "look up", etc. Ideas to Remember: serving self-image, looking towards how can they have as much accessibility to the environment as they want. Things that contribute to that are: (1) freedom of head/neck in all movement. Example: rolling head between hands while you come up to standing. Rewiring how they use their head in another function. (2) Lengthening - getting taller while moving. Something also to look at in yourself while working with someone else. Having length in yourself, you can communicate it to them. (3) Even distribution throughout the system - all parts doing their part. (4) Full reliance on the skeleton. The E's of movement and embodiment.

### FI Exploration #134 Diana Razumny

#### Demo with Linda

CD#25/T27 [52 min] DVD#S13-5 Scene 3 [54 min]

Feel along spine. Reference: looking down, how far do you see? What point? On back, note angle of face, use pads to make more parallel to rest of self. Went higher because we learn by comparison, then took one out. Michael: why did you choose more rather than less? Diana: because she was already less. I have a movement from an ATM in mind.

The pads won't work for what I'm going to do, before I take them out, roll head – check for freedom of head/neck. Lift head to look down, like in sitting. Going slowly we both can feel what is going on. Each time I go forward, it's the going back I want her to pay attention to: getting longer. Pads are in the way when lifting head but replace them when I pause. Take out each time I lift head. Spinal chain move with and without pads. Linda's hands behind head – think of taking elbows in an arc towards pelvis. Connect skeletally. Thinking "where am I and could I stand up if I needed to." I want to feel her whole spine in my hands. Right now, I feel the neck and not much further. Rather than pushing, I want to do something that makes it even more available. Raise pelvis, when putting down, lift elbows. We came in the back door. She could feel the continuity off the spine. Hands and knees on table. Move arms so hands are more underneath – Linda is protecting wrists, so pad. Look up/down. Put fingers on spine and ask to press backwards into the fingers. I'm being the floor for her right now. You could do the whole lesson on this, refining the areas of the spine. Bring my other hand under to sternum so she has reference in front and back to orient towards. Knowing what is anatomically possible will give you an idea of what is possible for them. What we are looking for is to even up the work that is going on where the upper spine is doing what it wanted and lower spine was doing what it wanted. On knees/elbows – head on table. Sit at head, fingers on upper thoracic and have her push into fingers (rolling towards top of head a little). And then away. Let lower back round. Could have started off by putting hands underneath upper back and see how much room, then lift up and down – a conversation listening to what she can do. There are two ways to hang head off table – back or front. Linda prefers on back. Head off table, supported on stool and pads. Lift head with hands/elbows, remove stool and then hold her head, playing with height, playing along cervical spine, looking for an even arc. Lift/lower head. Working microscopically – can I feel her tailbone? Bring to sitting – have look up/down mostly from mid-thoracic.

## **FI Exploration #135 – Diana Razumny**

### **FI exchange, demo with Linda/spinal chain**

CD#25/T28 [2 min] DVD#S13-5 Scene 4 [60 min]

1 hour. ½ hour each or go back and forth, practice from demo or this week, your choice.

## **ATM Lesson #276 – Diana Razumny**

### **Spinal Chain, variation on hands/knees**

CD#25/T29 [47 min] DVD#S13-5 Scene 5 [47 min] Source: AY#177

On back, feet standing, lift pelvis, each vert. Interlace hands behind head, lift head, each vert. Stay with head lifted, lift pelvis, alternate lifting head/pelvis while back stays in arc. On hands/knees, head hanging, draw in belly, back arches backwards towards ceiling. Let belly hang towards floor so spine sinks towards floor. Alternate spine sinking/arching, note which vert move. Repeat spinal move, when arching backwards let head hang, when spine sinks to floor lift head. Rest on back. On front, extend arms overhead on floor, arms/legs spread. Lift head to look up, push out belly. Note vert.

Repeat, when lowering head, look down/under. Lift shoulders to look under towards belly, pull belly in. Note vert. Lift head, look up, push belly out, note vert. Lower head, look under pull belly in. Note if can slide forehead along floor while looking under. If not, come on elbows a bit so forehead can slide along floor. On back, stick belly out, lower back lifts, back of head slides down along floor. Continue so top of head comes to lean on floor and tailbone gets planted to floor as belly protrudes, shoulders lift, whole back gets lifted from floor. On knees, interlace fingers, place hands on floor and head on floor so hands cup head, forehead against floor, roll body forward so back of head comes more into hands. Note vert. Chin comes towards throat as roll towards top of head, pull belly in and exhale. Rest on back. On knees, elbows and forearms, palms to floor, pull belly in, look down under with head looking between legs. Reverse, lift head, push belly out/down, eyes look up. Note vert. Rest on back. On back, stand feet, lift pelvis like beginning, note vert. Interlace hands behind head, lift head. Keep the pelvis lifted until the lifting of head takes pelvis to floor. Alternate head/pelvis lifting. Arms/legs long, note spine

## Day 126 Monday February 16, 2009

### FI Exploration #136 – Diana Razumny

#### Walking observation #3 – fingers on sternum/pubis bone – flex/extend

CD#26/T01 [7 min] DVD#S13-6 Scene 1 [8 min]

With partners, observe walking with them having fingers at base of sternum/pubis bone. Look for flexion/extension by noting fingers coming together/apart.

### ATM Lesson #277 – Diana Razumny

#### Walking #5, stand, hands behind head, elbows open

CD#26/T02 [44 min] DVD#S13-6 Scene 2 [45 min] Source: AY#506

Stand, feet together, take hip joints back, slide hands on thighs, back stays straight, legs stay straight. Add lifting front of one foot, then other foot. Walk. Stand, interlace hands behind head, open elbows, looking straight ahead, do small moves of elbow opening back/return. Note back w/elbow moves. Add taking hip joints back w/elbows moving back. Continue, add lifting front of L foot, note a little lowering of R elbow and slight turn. Try lowering L elbow instead, compare. Return to allowing R elbow to lower. Pause, switch finger interlacing and repeat OS – lifting front of R foot. Alternate R/L foot lifting. Return to simply taking elbows back, note change. Add taking hip joints back. Add lifting front of both feet. Walk. Stand, legs together, backs of both hands on back of pelvis (separated, not overlapped), take hip joints back, keep back and legs straight. Only go as far as easy for backs of legs. Continue, alternate lifting front of feet. Stand, hands behind as before, take elbows back a little, take hips back, lift both feet from floor. ROB note any place that feels worked. Stand, slide hands down thighs, slowly erect, take hips back, hands slide on thighs, compare to beginning of lesson. Alternate lifting front of feet, then both feet. Walk. Stand, legs parallel but open, hands on thighs, take hips back. Continue, alternate lifting front of feet then both. Hands behind back again, take hips back, lift front of R foot, turn on heel so toes go out to right, return foot facing forward. Just the R leg turns out, torso stays forward as before. Repeat OS, then w/both feet. Walk. Stand, legs together, R hand on R shoulder blade, L on L, lift elbow up/back/open. Continue, touch head w/upper arms while taking elbows back. Hold head between arms/elbows, take elbows backward, note back, chest, belly, hip joints. Stay w/head between arms/elbows, take hip joints backward. Continue, add a little movement of elbows back as you tilt forward, hips going backward. Add alternately lifting front of feet then both feet, rocking on heels. Arms down, simply take hip joints backward, hands slide on thighs, take hands towards floor. Note anything different. Repeat w/legs a bit spread.

### Discussion #164 – Diana Razumny

#### About ATM – video of elderly gate pattern.

CD#26/T03 [5 min] DVD#S13-6 Scene 3 [5 min]

Brian – how brilliant Moshe was. Analysis of gate – these pieces, develop into lesson.

Diana – as people age, they go towards flexion. This lesson highlights extension.

Video: gate analysis in the elderly set to music.

### FI Exploration #137 – Diana Razumny

#### Demo with Marge using AY#217 for inspiration

CD#26/T04 [29 min] DVD#S13-6 Scene 4 [28 min] & Scene 5 [53 min]

How was ATM for you? Marge: Hardly noticed flexion and extension when first started walking. More at end. Look up/Down. Turn around to see behind you. Which side easier? Right. I know ATM/FI has to do with turning. For you, this is like starting a lesson – interview assessment. Comfortable lying on left side? Props: for head lower in this lesson is better than higher. With pads removed, turn head to look at table, over left shoulder. Could have started on back and turned head, lifted shoulders. Didn't in interest of time. Support under head, her R.H. on forehead, turn to look over left. Touch spine to say hello. Check rotation of hip/shoulder. Questioning – what is easy? Stand R arm/hand on other arm. Connect dots between elbow and shoulder. Rolling shoulder forward from top. Where in spine is most twist happening? Hand on bottom of spine, moving elbow with R hand. Twist arm to lock elbow (palm/elbow is up), direct straight arm perpendicular to spine – direct backwards, listening to ribs/spine. Pull forward. At what point does pelvis get involved? Bring upper leg more perpendicular to spine – move pelvis from leg. Prop knee up on roller. Latch on to fibula head as handle on femur, roll pelvis. From below, bring fingers to table side of spine, plant fingers under one of the spinous processes, take knee back, feel connection between 2 hands, listening for movement in spinous process as knee comes back. Sitting near head, forearm on head, use arm on head to roll, connect to ribs with other hand. Put roller behind back, rest R arm behind. Play with ribs, ribs in relationship with sternum. Push from sit bone – side bending in twist. From above, can reach to spine, connect with other hand on sternum – lifting spinous process from bottom side. Could define each

vertebra in relationship to twisting. Put hand on forehead and have look over left shoulder – goes further, easier. Sitting: look over each shoulder, up/down. More movement in each direction. FI Exploration using Marge demo for inspiration.

## **Discussion #165 – Diana Razumny**

### **About FI Exploration**

CD#26/T05 [16 min] DVD#S13-6 Scene 6 [16 min]

Kim wishes she had these tools last week when the request was rotation. Brian felt like he was doing too much. Barb concurred. Diana: one of the issues is how to keep a sense of connection between the head and the spine in that position. Part of what you are doing is, can I find that connection. Pam: could slow down – micro movements. Diana; what if I reduce it down to really tiny. How little can I do? With public you won't know until you start touching them. There's such a range in terms of what you think you're going to feel and what is actually true for them. People will have more sensitivity than you. They will start talking about connections they feel that you can't. Brian: is it necessary for people to consciously be aware of what they are feeling? Diana: it's up to you as a teacher: conscious/implicit. Have full range available to you. If they sleep all the time, maybe put them on a roller on their back. They'll stay awake. As usual, it depends. Abi: I learn from giving feedback. Trace: lost track of time – went quickly. How much padding, how make comfortable – this is a time to explore and get feedback. How does it look, how does it feel? Ashley: difference between what she felt on table and what in sitting. Felt new connection is sitting – places involved in twisting that were new.

## **FI Exploration #137 continued – Diana Razumny**

### **Switch roles**

[not recorded]

## **Discussion #166 – Diana Razumny**

### **Knee presentation by students #5**

CD#26/T06 [22 min] DVD#S13-6 Scene 7 [21 min]

Ashley/Cheryl: Cruciate ligaments, also called collateral ligaments. Posterior on the tibia/anterior on the tibia. Anterior connected on the lateral part. Function of the ligaments is to prevent extreme hyperextension, Extreme flexion limited by the thigh banging into the ass.

Marge: Condyles. Rolling, gliding and pulling – movement of the femoral condyles on the tibial plateau.  
Kim: cruciates in axial rotation.

## **ATM Lesson #278 – Diana Razumny**

### **Sliding sternum, twisted back, from side**

CD#26/T07 [41 min] DVD#S13-6 Scene 8 [41 min] Source: AY#217

On back, scan shape of ribs, looking from top down with x-ray vision. Make twisting distinctions: roll head side/side; roll pelvis hands on iliac crest; roll rib cage sliding sternum to side. Twist consistent? On R side, knees bent, R arm straight forward, L hand standing near chest, lift head, turn head/eyes to look to R shoulder. Repeat, OS. On R side, L knee on floor in front/above R, L hand on floor near chest, turn to look along floor to R. Compare to knees together. OS. On R side, knees bent one on other, arms straight out in front, palms together, slide L palm along arm/chest, bringing L arm to lie behind on floor to L, eyes/head look L, without lifting knee. Repeat sliding L arm, leave arm resting behind. Bring R forearm under head, wrapped R fingers around L side of head/ear, lift head with arm. While head/arm are lifted, look L as if to see L hand. Feel changing shape of ribs and direction of sternum. Resting on back, bring fingertips to top of sternum, slide onto first set of ribs. Continue down finding each of the 9 sets of ribs connecting to sternum. Slide sternum side/side, feeling changing shape of ribs. On R side, slide L arm back to rest on floor behind, stay twisted, bring finger tips to bottom of sternum, at set of ribs, push sternum L. Press at each set of ribs to slide sternum L. ROB Repeat, OS  
On R side, L hand on floor, (ref move) look along floor to R and behind, note change. Slide L arm behind to bring L shoulder to floor. Bring L palm to forehead, roll L. Repeat rolling head L few times then roll head pass middle to R, continue until fingertips come to floor and twist to look to floor and then over R shoulder and behind. Pause, repeat L palm holding forehead, roll head with L hand to look more to R/behind. Repeat, OS. On R side, turn shoulders L, fingers on sets of ribs at sternum, press down, flattening chest from all 9 sets of ribs, exhaling, softening chest. Change legs to other side, continue. Then while lying on back. On R side, L hand on floor, R arm straight out in front, look along floor to R/behind. Put L palm on forehead when looking down to floor, take head to look more to R and lift head, belly out, feel shape of ribs. Repeat, OS.

## Day 127 Tuesday February 17, 2009

### FI Exploration #138 – Diana Razumny

#### Walking observation #4 – fist at sides of waist – side bending

CD#26/T08 [7 min] DVD#S13-7 Scene 1 [19 min]

With partners, observe walking with them having fists at sides of waist. Look for side bending, fists up/down. Partners join another pair to observe 2-3 people with side-bending lens. Use scarf around waist.

### ATM Lesson #279 – Diana Razumny

#### Walking #6, hands behind head and crawl with a limp

CD#26/T09 [47 min] DVD#S13-7 Scene 2 [47 min] Source: AY#510

Stand, hands behind neck, walk. Same-side leg/elbow forward. Opp elbow/leg forward. Bent forward, look at floor. Look at horizon. Attn: shoulder forward w/elbow. Walking on heels: Looking at floor; Looking at horizon, knees bent. Without moving elbows. Walk simply. Note differences. ROB. Stand, non-habitual interlace behind neck, elbows wide, walk, Note nose moving in space (lower/higher), which foot forward? R elbow/leg forward at same time. Eyes w/head & elbows few times then opposite. Eyes w/head, walking on heels. Attn: looking at floor w/one foot coming forward. Lower arms, walk. All 4's, slow crawl: R slips back, hip to floor. In place, slowly come up, note how, weight shift. R elbow comes to floor (L leg bends up ready) Crawl slowly, each time R leg slips back, note timing, R elbow, L knee. Switch to L elbow/R hip. Return to R elbow/hip. Faster crawl? Stand, walk. ROB. On all 4's, walk, Repeat slipping crawl w/L leg. In place, note bent elbow. Slow crawl w/same-side hand/knee forward. L leg slips back. In place. ROB. On elbows/knees, slip R/L knee alternately. Stand, interlace fingers, extend arms, overhead, walk on tips of toes. Note looking down/forward relation to each leg. Change interlacing, palms together, walk on heels. Lower arms, walk normal. Change interlacing, arms extend up, henpecking w/each step. Switch interlacing, continue pecking quickly. Lick something in front w/tongue. Walk normal, then quickly. Get back into groups and watch each other walk.

### Discussion #167 – Diana Razumny

#### What do you need to do FI?

CD#26/T10 [41 min] DVD#S13-7 Scene 3 [41 min]

Discussion of ATM: More rotation, more primal spinal moves, less swinging, more direction, more integration. How many feel you skill in seeing isn't that great? From first day.... Maybe developing your skill? On the street watching people more.

Video: Lizard walking on water.

Enlightenment during ATM as to what could do in FI? During these 6 FI's given, what do you feel you are missing (besides experience) in order to proceed? What are you learning about yourself? Or, are you surprised by some aspect of FI now that you are looking at it as a complete lesson?

Ability to form clear intention. More room for awareness of self. Specificity. Brian: notion of observation. Where these ATMs come from. Observation isn't the same as conclusion. If this person twists to the right and we clarify that, to what end? How to create a lesson out of that? Observation not same as understanding. Tres: Forming clear intention, means not sure where I'm going. Go where? Muddling about in middle. Brian: not just knowing where I'm going, but what I'm looking for. Michael: What draws your attention? In that uncertainty it's like listening in a dialog. You listen and see what comes up. Abi: Imagining transmission of force. That feels rusty when working with someone. Different when someone working with me. Diana: more accurate to say that it's still growing (rusty is something that was there that hasn't been used). Level of self by self is different than when touching someone else. Marge: need work on connection with bones (as giver and receiver). What is going to happen? Do something with head and something will happen in spine and pelvis. Diana: Contact: clothes, tissue, bone, transmit/move. Make more explicit for yourself as an exercise. Then it can become more automatic. Don't try to transmit something until you feel bone. Back off as an exercise. Can I feel clothing, tissue, bone – pause – then begin to move. Marge: people are afraid to touch, do too much. Diana: When you start to transmit force through skeleton, nervous system has reaction. If you go too fast or strong, they have time to adjust. Go slow enough and they can give you feedback. Public will think that you're the expert. They may not be able (or feel that it's OK) to give you feedback. Ashley: you can move someone too much and you/they won't know it until the next day when they're sore. Abi: A very light touch can move the skeleton. What is my level of perception? The first thing is that we are in contact with the person, before clothes, etc. Diana: Connect with self before you touch – biomechanically (use self well, clear intention, awareness/presence). Notice internal dialog before contact. Two extremes: I don't know what I'm doing vs. I know what this person needs. As much as you can come from that not-knowing place, empty place and trusting that something will emerge. Follow your interest, like Michael was saying. Then you get to that

questioning mode, that listening place. Many experienced practitioners can tell you in retrospect what they were doing, but couldn't have done so at the time. Always a dance between the two. Even saying that this is a professional training creates an expectation of what you're going to get here. What if we were just for our self - in spirit of how Moshe taught himself - just here for our own experience and pleasure. Shifts the whole mind set. It's up to you. Taking responsibility for own learning. Tres: if you're going to go for my skeleton, I'm going to guard my nervous system. I'm going to protect myself. Marge: I'm talking about are we really connecting with skeleton. Diana: wouldn't it be great if we really had a practice skeleton. We have to use each other instead. Marge: are we clear that we're working on lateral rotation, does it go into flexion/extension. How does skeletal transmission go into movement. Diana: through whole person with each movement. We're connecting nervous systems. There's a whole world inside them that we don't know. Think I have the whole person in my hands. Think through the whole of them - from hands to the rest of them. Open your field to take in more than you could cognitively put into words. Another way to take in the whole of them. Easy to get caught up in your thinking and ignore the whole person. Have them sense you sensing them. Can they feel not you, but sense themselves. Brian: don't be afraid to make mistakes. We should be making mistakes. What I remember from the past 2 weeks are the mistakes that I have made. I now know what is to take someone too far. Pam: helpful to work with people here as opposed to the public. Quality: picking up/putting down. Think through whole person with each move. Proximal/distal. Spinal focus.

## **FI Exploration #139 - Diana Razumny**

### **Demo Barb D. using AY#217 for inspiration, side bend emphasis**

CD#26/T11 [43 min] DVD#S13-7 Scene 4 [41 min] & Scene 5 [44 min]

What was experience doing the ATM yesterday that was the same as the FI that you were practicing? Kim: chose other side and it was like a continuation of the FI. Michael: would have explored lifting head and looking towards hip in FI had he done ATM first.

Points to be made: Progression in making contact, skin, tissue, bone then transmit force or move person. Keep same quality of awareness and contact while picking up and putting down someone. Contact with self before touching them, biomechanical use or awareness/presence. Awareness of having "whole" person with each hold/move. Working proximal to distal or other way around.

Demo Barb D. Start lying on roller, reach arms overhead. One then other. Close an eye and do same thing. Does that change? One eye, then other. Slither off roller. Sitting: Can you feel where you have bony contact with the table? Which side has more contact? Can you lift the other side and come back. Lie on R.Side (the long side, which is where we bear weight). What are some things you know about side bending in side lying: lift foot, pushing thru sit bones, pelvis/shoulder together. The more we roll legs away from 90 deg. The more lifting leg will cause rotation. Push through sit bone, not straight through, but giving upper vector to be consistent with side bending. Go between proximal and distal. Spine: come to top side - feel curve of spine as push through sit bones. Make it small and listen. Shortening the muscles on top side of spine. Bring top leg forward and up to rest on table. Sitting at top of table, put fingers in grooves of ribs - define the groove. Go with what is happening. Following ribs and see where they want to go. Bring ribs towards pelvis. accentuate curve of spine. Go to C7. Her arm under head: see if we can increase the side bending idea. It's legal to work with tissue, but in service of the bone. Rotate top leg for side bending. Come to sitting, check side bending.

45 minutes lesson with partners.

## **Discussion #168 - Diana Razumny**

### **Knee presentation by students #6**

CD#26/T12 [21 min] DVD#S13-7 Scene 6 [21min]

Shira: Louis XIV, muscle: gastrocnemia = calves - most superficial of lower leg muscles, the calf muscle. Crosses knee joint and joint of the heel. Joins to Achilles tendon (strongest in body). Rotates knee medially. Major job is to create plantar flexion of the heel. Most taught in dorsi flexion (upright). Soleas does not cross the knee.

Barb D.: Hamstrings. Word: from England, hanging pigs in stall by tendons. 3 muscles in posterior thigh. Necessary to bend knee. Bi-articular muscle between knee and hip. Primary knee flexor and hip extender. All initiate at sits bone.

## **FI Exploration #139 continued - Diana Razumny**

### **Switch roles**

[no audio recording] DVD#S13-7 Scene 7 [36 min]

## Day 128 Wednesday February 18, 2009

### FI Exploration #140 – Diana Razumny

#### Walking observation #5 – identify spinal moves

CD#26/T13 [3 min] DVD#S13-8 Scene 1 [13 min]

Partners join another pair to observe 2-3 people, looking for spinal moves of flexion, extension, side bending, twisting

### ATM Lesson #280 – Diana Razumny

#### Walking #7, crawling

CD#26/T14 [52 min] DVD#S13-8 Scene 2 [53 min] Source: AY#512

On front, L arm down along side, R arm up by head, bend/straighten L knee like crawling. Leave L leg bent up, turn head to face L. Stand R elbow over hand, circle L arm under belly, chest, head. Back of hand on floor. Both arms near head, bend/straighten L leg. Leave L leg bent up to side, circle L arm again, other direction. L leg bent up to side, reach L arm long overhead, pull along floor as for crawling. Crawl on L side only. ROB, Stand, walk note R/L. On belly, repeat all above OS. ROB On front, on elbows/forearms, alternate crawling movement of legs. Quickly, note head turns L/R. Slowly, attn to head/spine turning. Repeat but with hands/elbows standing. Quickly. On front, R hand/arm by head, face to L, L arm down, bend/straighten L leg. Alternate bending legs. Bend legs equal amounts, smaller, quicker. Now only R leg, quickly. Then only L leg, quickly. Alternate again. Switch arms/head, repeat OS. Stand hands, crawl legs, quickly. On elbows/forearms, repeat. Try once w/elbows standing, once w/elbows down, compare speed/ease. On back, knees bent up over belly, arms in air overhead, bring elbows towards knees, have knees move away so hips/knee straighten a little. Think if you were on belly you would be crawling. On front, crawl like you were on your back. Crawl 2xs forward/backward. Try on back again. Stand, walk.

In groups, observe each other walking.

### Discussion #169 – Diana Razumny

#### Knee presentation by students #7

CD#26/T15 [20 min] DVD#S13-8 Scene 3 [20 min]

Si: quadriceps. 4 heads, strong extensor of the knee. Attach below neck of femur. Patella protects ligaments, gives more leverage.

Tres: Rectus Femoris, one muscle doesn't attach to femur. Attaches to ASIS. Crosses 2 joint. Hip flexion. Where muscle is longest it is its most effective. Draw knee up, also flexes pelvis. Relationship between hamstrings and quadriceps. Parallel shift (concurrent use) – in use on one end and extend on the other. Top of pelvis goes forward, head of femur goes backward. Diana: a lot of people don't get this relationship in ATM walking.

### Discussion #170 – Diana Razumny

#### Discussion of Thursday Practicum

CD#26/T16 [25 min] DVD#S13-8 Scene 4 [26 min]

From yesterday, what do you need to do in F.I? Trusting the intelligence of the nervous system. What does that mean to you all? Tres: if you provide someone with information, they will make use of what they are able to do – it's a self-correcting system. Diana: Through our history, there is a sculpting of ourselves through environmental, social relationships, physical insults or support. We sculpt ourselves through time. It is the intelligence of the NS to do what is necessary to survive in the moment. Martial arts influenced Moshe's work. What they present is the most intelligent thing that they could be presenting in the moment. This is the perfect manifestation and expression of what this human could be in this person at this time given their history. If you have that in the background, gives you the chance to say "yes" to what is when working with them. With Barb yesterday, I put her on her long side to take the weight. It is what she was doing anyway. For you it is a good idea. If I believe it, then why should I tell you no and put you on the other side. I suggest that you hold this in mind when you meet your person. They are perfect the way are, use your observation skills to see what you see. If you don't see anything, that's perfect too. Start with a few questions to get to know them. Injuries? Requests? Do reference movement – walking, sitting. Around theme of side bending, bending forward/backward. Skills are there if they feel appropriate to use with the person tomorrow. As a way to make it easy for you: don't try to do too much. It's an easy trap to fall into. Settle in with a few things. Return to your beginning at the end. Fill in the middle with a few things that relate to that. Maybe repeat a few of those things. See what comes out of it. Trust that the intelligence of their nervous system will pick up whatever it needs at the time. You don't have to be responsible for how they get it. If you stay within the mode of listening you will do OK. They will feel themselves being listened to so they

can listen to them selves. That is the greatest gift you can give them. Create an environment within which they can listen to themselves. Barb B: the person coming tomorrow is someone I've worked with a lot and I want to be able to see her fresh. You will choose a partner who will be supportive. They will sit in on the interview process. They will know the history. They will then recede into the background. You will have talked to partner earlier and decide how much and what kind of support you need. Witness, timekeeper, available if you feel stuck. You will have an hour, but that means that they are out the door in an hour. We don't them to hang around, you will debrief with your partner afterwards.

## **FI Exploration #141 - Diana Razumny**

FI demo, kneeling, leaning over table, use crawl theme

CD#26/T17 [43 min] DVD#S13-8 Scene 5 [108 min]

Demo with Moti. Interview: asked Moti for history, problems. Not pain now but old problems in back. Spent quite a bit of time setting up Moti to lean over the table comfortably with pads under his knees and his hip join about table height. Plus lying on front with a shoulder problem, using towels to make his head, neck and shoulders comfortable. Then moving pelvis side to side with very small movements to determine easier side. Then moving foot to outside to see at what point does the movement pick up movement in pelvis. Moving pelvis but thinking of moving all of Moti. Moving spine to increase connection between pelvis and head. Then connection spine to head through ribs. Creating a little side bending. Making connection between point on spine and corresponding rib.

Practice with partner for 40 minutes. Switch roles.



## Day 129 Thursday February 19, 2009

### Discussion #171 - Diana Razumny

#### Preparation for Practicum

CD#26/T18 [13 min] DVD#S13-9 Scene 1 [19 min]

Not going to announce at first. Greet them and introduce what we are doing. No reconvening as large group after FI - meet with your partner. Partners discuss how/what kind of support you want from each other.

### ATM Lesson #281 - Diana Razumny

#### Lifting hip, lengthening diagonal arm, on back #1

CD#26/T19 [46 min] DVD#S13-9 Scene 2 [46 min] Source: San Francisco #11, 15 August 1977, Gaby Yaron

Scan on back, roll head. Note breath thru nostrils, space in mouth. Stand R foot, L arm long overhead on floor. Lift R hip, roll pelvis L, lengthen L arm. Add rolling head L, looking at L hand. Switch to rolling head R, back of R hand on floor. Lengthen R arm towards R heel. Note breath R/L lung. Repeat OS. Repeat, leave hip lifted, roll head R/L, lengthening arm looking towards. ROB, note breath, lungs, nostrils. Roll head. Leave hip lifted, roll head R, lengthen R arm, R hand under heel, lift/lower hip holding heel. Hip lifted, lift/lower toes, quick/slow. Lower hip, lift/lower, compare Lift/lower hip, hip lifted, lift toes then front of foot, heel in hand. Lift/lower hip, compare ease. ROB, compare sides. Repeat OS. Return to lift/lower R hip, lengthen L arm overhead, R hand to heel. Slide R hand under arch, hip lifted, repeat lifting toes then toes/foot. Lift/lower hip, note ease. Repeat OS. R hand holding R arch, lift/lower R hip. L hand under head, lift head towards R knee. Add lifting foot/leg w/R hand, knee/head tog/apart. Return to ref move, L arm lengthens overhead with R hip lift. ROB, note breath, lungs, nostrils, space in mouth, tongue.

### Practicum - Diana Razumny

#### First Public Practicum at noon

Not recorded

### Discussion #172 - Diana Razumny

#### Process First Practicum #1

CD#26/T20 [27 min] DVD#S13-9 Scene 3 [27 min]

How did it go. Interview. Orient to 45-minute lesson. Time is important as to how to say goodbye, how to finish something and other issues. Make sure you have props. Partners have communicated how they want to be helped.

### Practicum - Diana Razumny

#### First Public Practicum at 3 pm

Not recorded

### Discussion #173 - Diana Razumny

#### Process First Practicum #2

CD#26/T21 [27 min] DVD#S13-9 Scene 4 [27 min]

How did it go. Pam: was observer first, was helpful to observe, Leanore was buddy and both observed same things with the clients. Different to do this in a formal setting. Client had a lot of pain, spent much of time addressing his comfort. Couldn't follow through on anything she had expected to do. There was a big different at the end. Diana: organizing towards finding comfort was the lesson. Had results. Leanore: his whole gate changed completely. Client comments: "My whole body feels heard. My body is whispering and you're listening." Michael: worked on 2 people, switched from being practitioner to observer. Client was tense - started verbal dialog to develop trust. Results-more relaxed, gate changed. She was surprised at results that came from very little movement. Marge: client said, that wasn't like anything else they had done. Abi- worked on giving them something to take home. Diana: educational process. Having them look up/down, feel from here - all good so that they can see that it is educational. Tres: working with legs and client asked if Tres could tell which knee had been replaced. Michael: had gone through interview process with current clients. Interesting to see how much info he could get in this interview. Brian: playing with not knowing as it relates to what differentiates FM from other modalities. Re-read Dennis' article "serious inquiry". Client was large and overweight-no bony landmarks. Like Yvan said, I make it look easy because I do easy things. Tres: nice to work with someone he hadn't met. Paula: client had a leg injury. Wouldn't drop leg, finally realized I couldn't change it. Marge: client had issue with left hip, then she forgot about

it, at end of session he said left hip was much looser. Diana talked to Dennis last night, would you like to do this again? Yes. Marge: whole thing seemed like an assessment. Diana: that's all it is. Better that you don't say "now I know what to do." You are where you are. It grows itself.

## **FI Exploration #142 - Diana Razumny**

### **Process First Practicum**

CD#26/T22 [21 min] DVD#S13-9 Scene 5 [22 min]

Demo with James. Why put roller behind knees? Pressure off low back, make comfortable. Pelvis not pulled by weight of low legs. How do we decide how much to put under? Try different size rollers behind knees, small one under ankles. One behind ankles makes it more like standing. There are opportunities to use all rollers, but you need to know which more appropriate. Can put their leg on yours and take hip into full flexion (w/o roller). You can have person bend their knees, you don't have to lift them yourself. Pushing through foot - different ways. One hand around outside w/condyles, other hand wrapped around - bringing foot to standing. If you want to talk to them about standing, you need to orient foot/leg into more of a standing position. Have to take into consideration the relation of foot/knee/hip. Force through long bones. Use of self: many of you were bending over. In bringing foot to standing, same as in ATM, start standing where you want to end up. Bring foot to side, slide up, weight is on table. Spiraling up the leg. Lifting leg from standing, put web between thumb/forefinger at knee to lift up. When you're working don't be shy to ask the person to move towards you. Cheryl: how lift man's head to not put pressure on Adam's apple. Tomorrow you won't need table/props, but mats.

## Day 130 Friday February 20, 2009

### ATM Lesson #282 - Diana Razumny

#### Walking #8, crawling

CD#26/T23 [35 min] DVD#S13-10 Scene 1 [36 min] Source: AY#513

Alternate crawl legs, head side/side. Head on hands, bend both legs up middle, pelvis lifts. Repeat w/legs together, touching. Hands/arms on floor in order to pull body, pelvis lifts a little, pull/drag body to hands. Add lifting head/shoulders, don't lift pelvis like before. Arms extend then bend to pull body. Repeat pulling body w/arm, helping w/feet. Push w/toes without bending knees or lifting pelvis. Side sit, hands on floor forward, pull body forward, arms straight, change knee in front. Pull forward. Stop, walk. ROB LECTURE (piece on side sitting to show how legs differentiate) Pull w/arms and bend knees under body LECTURE goes into crawl like reptile. Crawl on belly w/R arm/leg then L arm/leg like lizard, head in middle. ROB Hands/knees, crawl w/same side hand/knee exactly same time. Feel timing changes to arm starts first. LECTURE Hands/knees, R arm/L leg. Try exactly same time. Notice lag tendency. Both arms forward, drag both knees. Now with knees spread coming to sides of knees. Go back to knees between hands. Stand, walk, note relation of arms/legs.

Handouts: Articles by Mark Reese. This was supposed to be his segment, and he's the reason that Diana is here.

### Discussion #174 - Diana Razumny

#### Walking - watch video of people walking, how to develop walking FI

CD#26/T24 [26 min] DVD#S13-10 Scene 2 [29 min]

Watching video of people walking. Woman swinging arm backwards. In walking FI, swing arm further backwards. With man with arm lower than other, have him lower if further. Exaggerate what you see. If pattern R.Shoulder down, could have him lift L.Shoulder. You have done a lot of unusual walking combinations in this segment's ATMs, but the possibilities are endless in which you can do. Bring in what they do, then afterwards you can go the other direction. It may start to unravel from exaggerating, you can start to introduce the opposite. You could have someone hold something in their hand. Use imagery - imagine circle your hip is making on the side (dot on side of pelvis, where would it go in space?). Imaginary dowels.

Watch video of dancers:

### Discussion #175 - Diana Razumny

#### Evaluation of Segment; balance

CD#26/T25 [41 min] DVD#S13-10 Scene 3 [84 min]

From first day, how successful were these topics for the segment:

Theme: complete FI; Walking; Knee; Observation skills; Assessment tools

**BALANCE:** what are components: Vestibular system, Proprioception, Vision, Motor reaction, orientation in space, feet, platform. Let's look at vision and how it relates to balance. Walking is like losing/gaining balance each step. Get into trios from first day where you doing squatting. Go back to squatting and observe each other squatting. A reference move for the whole 2 weeks. In trios spend 15 min. talking about what you feel you learned in this segment that you will go out and do something with. What you practice, in Feldenkrais, or other parts of life. What inspired you? What will you do as your next step in your evolution of your practice? If you want a plan, to be accountable to someone else, you can set up being a buddy with someone.

Walking FI Exploration: Join trios together. How many of you know which is your dominant eye? Put hands together and look through space in thumbs and hold in front of face and look at object. Close one eye. If object jumps, that's not your dominant eye. You have your dominant eye, pair up. Lift one foot and see how your balance is. After that, put eye patch on dominant eye and redo the balance test. Lie on roller on back with dominant Eye covered. Lift one foot and then the other. Are your dominant eye and dominant leg the same side? Michael: lying on roller, if you looked towards lifting leg (with covered eye or not), balance was better. Proprioception, vestibular, visual systems are all intertwined. Proprioception much of sensors are in ankle. Cheryl: elderly people get thick shoes that mess up proprioception. Article on simulating what old age is like. When working on sitting/standing - have stand on roller and then bend down to pick up a ball. Then back to sit-stand from table and they change.

## **FI Exploration #143 - Diana Razumny**

### **FI demo, walking FIs**

CD#26/T26 [21 min] DVD#S13-10 Scene 4 [51 min]

Observe in walking. Movements of shoulders, hips, side bending. Give them a walking lesson. Walk first without eye patch. Cover dominant eye with patch. Play with something, put on patch, see how they walk. Play with ball on a stick balanced on palm. Have to organize whole self around this point.

## **ATM Lesson #283 - Diana Razumny**

### **Lifting hip, lengthening diagonal arm, on back #2 with rolling & crawling**

CD#26/T27 [54 min] DVD#S13-10 Scene 5 [55 min] Source: San Francisco #11, 15 August 1977, Gaby Yaron plus Diana