

Day 141 Monday August 10, 2009

ATM Lesson #302 - Diana Razumny

Bell hand #1

CD#29/T01 [46 min] DVD#S15-1 Scene 1 [46 min] Source: Based on Amherst

Stand, bend R elbow 90 degrees so forearm is parallel with the floor, palm/inside of lower arm up, bring finger tips together. Slowly rotate hand/lower arm, let hand hang limp, note fingers open. Rvrs, bring fingertips tog again. Alt palm up/down, fingers tog/apart. Cont hand movement and take self down to sitting then lying on back. Pause on back, feel/compare sides. R arm out to side, back of hand on floor, palm forward towards ceiling, bring fingertips tog/apart. Cont hand move, slide R knee up to side, direct L knee over to R knee on side, pelvis rolls onto R side, head follows, bring L shoulder along, L arm/hand to floor in front of you when lying on R side. Hand continues whole time. Pause. On R side, bring R arm under head, start hand movement, cont, roll head L off arm, take L shoulder towards floor behind, keep knees bent, note when L leg begins to lift from R, cont until R leg lifts and on back. Rvrs to lie on R side again. Rpt. Cont, this time roll all the way to the L, allowing R arm/hand to be brought along over head, palm/fingers turn towards floor, bend R elbow so hand is in front of face someplace. Pause, resume hand movement, note wrist lifts in order to bring fingertips together, then open fingertips, bring palm to floor, rpt. Cont with this type of bell hand, extend R arm overhead, begin to take head/R shoulder to R, R bent knee lifts, eventually L knee follows to lie on R side. Do few rolls side/side. Pause on R side to rest. Folded on R side, begin hand movement w/R hand, slide L bent leg down/back, roll face to floor, L hand standing ready to help come to sitting then reverse. Cont coming to sit on the way to standing in one continuous movement. Rvrs to sitting and lying back to side to sit to stand again.

FI Exploration #162 - Diana Razumny

Quality of touch

CD#29/T02 [28 min] DVD#S15-1 Scene 2 [28 min]

Circle Shake-Inner/outer circle face each other, shake hands, say, "how do you do" (you're finding out with the hand shake) inner circle move R, shake, move R again, shake, say hello to your partner for the next exploration. Part 1 - Partners #1&2 sit/face, #2 close eyes, hands out/open, #1 place an object in hands, #2 explore object #1 observe exploration. Objects: water bottle, head pad, towel, nail file, fruit, rubber band, ball. Part 2, eyes open, #1 place hands on floor next to legs comfortably resting, #2 pick up one of #1's hands and place it on their knee or leg someplace. Discussion: Cheryl: Didn't want to be here. When Kristin put my hand on my leg in a listening way, I was home. Kristin: same thing, mini-FI. Barb B: FI she had in Phoenix was instructive - how it should be, not listening. Kim: There was no way I could pretend a person was an object. Shift in me wasn't comfortable. Brian: What are you considering a hand? Diana: could you be thinking of the whole person from the hand? Michael: Could not separate hand as object. Could distinguish observation from instruction. Very different right side vs. left. Diana: forgot fruit - something that was alive has different characteristic than something that wasn't. Pam: didn't feel much difference between hands in explorations, but is left-handed. Diana: should have made lesson on the dominant hand. Shira: liked playfulness. Noticed difference in Tres' face, body while he was playing with objects.

Discussion #185 - Diana Razumny

Unique characteristics of humans and hands

CD#29/T03 [45 min] DVD#S15-1 Scene 3 [45 min]

Intro-What human traits separate us from rest of animal kingdom? Tools, empathy, written language, opposable thumbs, self awareness, right/left distinction, degree of capacity for learning, clothing (except some small dogs), reasoning, emotions, style, self-expression (individuality, vocal, speech, body language, performance, artistic - performing, music, dance, art) dexterity/manipulation, brain size - time and special awareness, hands aren't needed to walk with. Hand: make things, manipulate, gesture/talk, write, comfort/touch/heal, greet, harm, pleasure, communicate, arts, music, move, weight-bear, eat, work, explore/evaluate, learn, play, groom, survival, create, nurture. Take for granted -Facebook video of woman w/o hands. Hand model. Read Trivia: work fingers by remote control, there are no muscles inside the fingers - muscles are located in palm and forearm. 29 major/minor bones in hand, 29 major joints, 123 named ligaments, 32 muscles, 17 in palm, 18 in forearm, 48 named nerves, 30 named arteries, thumb: 9 individual muscles, use 3 of major hand nerves, opposition: not only primate with opposing thumbs (chimps can oppose thumb to index. Hand in the brain: 1/4 of motor cortex is devoted to muscles of the hands. Definitions of hand. Quotes - Painted hands & Bronowski (hand is cutting edge of the mind.)

Discussion #186 - Diana Razumny

ATM Teaching

CD#29/T04 [30 min] DVD#S15-1 Scene 4 [58 min]

Groups of 4: share experiences of teaching. If not teaching, do you want to be and what would make a difference/make it possible, what could you do to make it happen. Those teaching, share example of notes. Those teaching, what's the next step for you in your teaching career?

Discussion: Leanore: moving very slowly is the first time she felt her skeleton - limited by her shoulder problems. Brian: different strategies for what do when people are not doing what we are saying. Some teachers don't elaborate. Diana: exercise as many ways of saying things as possible. Oral tradition. You don't always know what Moshe or other teachers meant - what was going on in the room. The instructions may not be clear. Barb: the advanced teachers may choose to be vague to let the student flounder, but we aren't there. Diana: Practice, practice, practice. If you watch Amherst, 240 people were all doing something different and Moshe was just teaching. Sometimes teaching to who was in front of him. Sometimes focus on 1-2 people and let the rest of the class go. Tomorrow doing demo with a student of Marge. Giovanni is almost 1.5 years old, was born term, but had low birth weight. Multiple disabilities, cortical visual impairment, very small for his age. No head control. On medications. Very low functioning. Starting to bat at things using his hands. Start being able to sit up. Fluxuates between being high/low tone. A lot of respiratory problems - suctioned a lot. Has a G-Tube for feeding. Diana - will talk to the Mom tonight. Asks Marge not to have initial contact with Giovanni at first. But wants him to feel comfortable. Will do lessons T, W, Th. What elements do you see in the lesson do you see that signify making contact - connecting with the child?

Discussion #187 - Diana Razumny

Introduction of materials

CD#29/T05 [5 min] DVD#S15-1 Scene 5 [6 min]

Handouts: trivia, facts, etc.

ATM Lesson #303 - Diana Razumny

Bell hand #2

CD#29/T06 [58 min] DVD#S15-1 Scene 6 [58 min] Source: Based on Amherst

On R side, rest head on straight R arm, hand overhead, L knee/elbow on floor in front, straighten R leg, bell R hand. Start sliding L arm/leg long on floor to straighten, return, gradually increase until on belly, return elbow/knee drawn together. Cont on, when on belly, turn head R, draw R knee/elbow tog, pause there, resume bell, continue reverse to having L elbow/knee drawn up on L. Rpt, L knee/elbow drawn up, bell R hand, when on belly w/arms overhead, switch to belling L hand, draw R knee/elbow tog. Pause w/R elbow/knee tog, facing R. Alt side/side few times. Legs long, face to L, L arm up by face, R arm down along side, begin belling both hands, switch head/arms to other side, rvrs. Alt a few times, add rolling pelvis a bit so knee starts to slide on face side. R elbow/knee tog, L arm long overhead, L leg straight, lift R elbow, dragging fingertips on floor, as they lift, bring them tog, lower elbow, forearm, open hand, return palm to floor. Start placing elbow a little higher each time, elbow begins straightening. Slide R knee down, L up, switch to OS, Rpt w/L hand/arm. Alt side/side. Pause w/R knee drawn up, elbow bent, rpt last move except straighten elbow in one large undulatory movement and switch head/legs to other side, rpt on this side to begin a swimming mve. Think of toes on same side of belling fingers then toes on opp side of belling. Sit, interlace fingers of R hand through R toes from top of foot. Thumb around big toes. Lift/lower foot w/hand, turn R sole and face towards each other to see sole. Switch so thumb btwn big/2nd toes. Switch to L fingers interlace w/R toes from bottom of foot. Switch back to R hand, roll to side/back/rvrs. Include taking R foot back behind by pelvis when sitting (to come to), roll down to side rounded, looking at foot. Come up sliding R leg/foot back behind to R. ROB. Stand, shift weight, lift ea arm, feel sides, face w/hand. Bring hand to R eye, walk. R hand to L eye. Note diff in sensation sides of face being touched by same hand. Note vision out of ea eye. Switch to L hand.

Day 142 Tuesday August 11, 2009

ATM Lesson #304 - Diana Razumny

Turning arm/hand, hand on table, sitting on table

CD#29/T07 [34 min] DVD#S15-2 Scene 1 [34 min] Source: Gaby Yaron

1. Sit on table, note sit bones, feet, hands on thighs, quality of touch of R/L hand. Flex/extend torso, sense, lumbar, thoracic, cervical spine. Inhale/exhale? Sit bones when moving? 2. Sit comfortably, looking forward, lift R wrist/hand, fingers hang, return palm to thigh. R hand on table beside, full contact, lean a little on R hand. Turn hand/arm so finger direction goes from front to back, turning around on palm. Note elbow, shoulder, back involvement? Head/eyes, which direction when fingers are turned in towards pelvis or back behind? Spine/torso flex/extend? Pelvis, hips, knee? Which knee goes forward/back? Palm contact changing? Rest, hands on knees, note sitting. Lift wrist, fingers hang, return palm to thigh. Initiate by elbow moving, lifting sideways. Rest. 3. R palm on table beside, rotate hand, fingers forward/back, in/out. Turn more? Note when spine flex/extends. When flexing, look down/L, extend, look up/R, note direction of fingers w/flex/extend. Do opposite, look up/R when fingers turn to point forward then inward, look down/L when fingers go out/back. Switch back to original, note change. Rest hands on thighs. R hand have more weight on R leg. Quality of touch different R/L? Weight? Flex/extend back. Feel R/L sides of back, neck, face? 4. Place R hand on L leg, remove. L hand on R leg. Difference? L hand on table to L, R hand under chin, lift/lower R elbow/head, look to ceiling/floor. Breath? Rest. 5. L hand on L knee, R hand on table to R, note hand contact? Rotate hand, fingers inward/outward. Bigger circle? Back involvement? Rest, R hand on R leg. Compare L hand on L leg.

Normally repeat all above on other side and end with both hands under chin, both elbows up, look at ceiling. Keep elbows forward/together if possible. Note back. Take head/elbows up and R, return down in center then up to L, alternate. Note hip on side you're going. Pause, go up the center, different? Rest, hands on legs, note weight/quality difference. Stand/walk. Shoulders, arms, hands, fingers?

FI Exploration #163 - Diana Razumny

ATM into FI using turning arm/hand ATM

CD#29/T08 [24 min] DVD#S15-2 Scene 2 [86 min]

Take ATM and work with a partner, in both ATM and FI, weaving the two.

Discussion. Instructive vs. active. What is difference between FI and ATM? Dennis said, "You want to do something they can't do for themselves. Kristin: enjoyed blending FI/ATM. Was still feeling like she was doing the ATM while she was working with her client. Hands were really awake and curious. Tres: relationship between differentiation and integration. Brian: how oblique can I go? Go to ankle and evoke the same thing. Having to find something that was comfortable and interesting to me. Diana: Practitioner becomes the ground for the person to learn. Out of your experience of doing the ATM, there were things that you noticed that affected/guided you to what became interesting in how you worked with Marge. Brian: how to keep it interesting so it's not just a "job." Pam: It took 10 min. to get into it, then I became very curious. Slowing down. Diana: looking around the room, no one was doing the same thing. Shira: trying to connect FI with ATM. Dennis' quoted Moshe, "I don't teach and you learn" and "trying to get them to have a clear intention." Could I help her find initiation? Finding clear intention of the movement in ATM. Getting rid of parasitic movement. Diana: When you're doing ATM, parasitic action drops away and find clear intention in life. It's more exploratory, not about drawing conclusions about THE clear intention. You can't make the parasitic go away, you find opportunity to explore and allow intelligence of nervous system to figure it out. Cheryl: working both proximal and distal.

Switch roles.

FI Demo #1 - Diana Razumny

Demo #1 with Giovanni

CD#29/T09 [18 min] DVD#S15-2 Scene 3 [8 min] & Scene 4 [48 min]

Work from legs in rolling. Side-lying - flexion and rotation. Working prone with lower body off the table. Developmental movements of rolling. Drumming with knees on floor. On front, on roller, movement of spine and head. Bring to sitting, first leaning over roller. Work with him lying across her knee. His hand on his own arm, working in head involvement in lying and sitting. His arms crossed, in sitting, working on extension in upper back. Lying over roller (front) turning head. Hand back to mother.

Discussion #188 - Diana Razumny

About FI Demo

CD#29/T10 [38 min] DVD#S15-2 Scene 5 [39 min]

Take some piece of what you saw with Giovanni and is there a way you could apply it to a big body?

Question: How did that compare to the usual amount of time you work. Diana: I usually have a pretty good sense of how long to go and I went a little past that - I couldn't see the clock. Ashley said that his eyes seemed to be tracking more at the end. Abi: in working with a baby that is low tone. Also, Head/eye coordination - does working with eyes help? Diana: drumming knees with Giovanni, that can help raise tone. I often start with the feet. It makes sense developmentally. Tres: noticed how when working with feet that his head turned. Diana was tracking when he was ready to do it because he was ready. Pam: how do you know how long to go? Diana: It seemed like the duration was good, he's being handled all day long. Kim: startle reflex. Diana: don't let it stop you, it happens a lot. Marge: breathing got easier as lesson progressed. Tres: there were two requests - rolling and head support. Wondering if that focus changed during the lesson. Diana was trying to approximate using a 45 deg. wedge that can help them get to supporting themselves. Hanging over roller can help this. Barb B. when he was rolled to his belly his head was a little smushed and he changed position to clear his breathing. By having lower body off table, Diana had freedom to move legs and have him feel movement through torso, legs can come up as if kneeling. Shira: grateful that Marge had said, "Watch him developmentally and not chronologically." Were you thinking about crawling? Diana: the crawling pattern emerged. It's improvisational - those movements are part of me and my own self - they just flow out. I wait and see what happens and what the response is. Barb D.: does he spend time on belly?

ATM Lesson #305 - Diana Razumny

Flex/extend wrists/ankles, on back

CD#29/T11 [38 min] DVD#S15-2 Scene 6 [38 min] Source: Amherst June 10, 1981

On back, arms down by sides, palms turned forward towards ceiling, flex/ext wrists. Do quickly, add ankles/feet. Bend elbows, forearms perpendicular to floor, palms towards feet, flex/extend wrists, speed up a little, add feet/ankles. Note spontaneous direction of toes/fingers, coming together or apart? Same as when arms are long, palms forward? Elbows bent, palms towards feet, flex/extend wrists alternately, flex/extend both feet going together. Do hands/feet all same again then change just one foot. Return to all doing the same. Have hands do opposite to each other then add feet doing opposite from each other. Notice which hand goes with which foot. Pause, flex/extend both hands, add both feet. Hands/feet alternating, switch hand/foot relations. Stand, flex/ext wrists same time then alternately while walking.

Day 143 Wednesday August 12, 2009

ATM Lesson #306 - Diana Razumny

Planted hand #1

CD#29/T12 [27 min] DVD#S15-3 Scene 1 [28 min] Source: Inspired by Gaby Yaron, created by Diana Razumny

Reach for floor w/ L hand. Whole palm flat w/o stretching? Head, hang or up? Go down w/hanging then w/looking up. Leave palm on floor, look up/down, not pelvis. Pause standing, note arms, shift weight. Lift one arm then other, note weight and ease. On back, note sides, way arms/hands lie. Left palm to floor, leave there, imagine coming to stand. Safe in imagination. Note dealing with novelty. Begin moving, note use of head. Reverse few times. Rest on back. Compare sides. Come to standing. Bring hand to floor, note change. Palm on floor, look up/down. Imagine ease/comfort. Onto back, rest. Stand, reach for floor w/left palm, leave it, walk around. Pause w/palm on floor, come to hands/knees, crawl around left planted hand. Pause on all 4's, come to lie on right side, propped on right elbow. Reverse, lie on left side, prop on left elbow. From there, come onto back. Rest. Plant left hand, bend your knees, tilt legs left, roll pelvis, reverse. Stop in middle, tilt legs/pelvis to right. Tilt legs side/side. ROB. Plant left hand, tilt bent knees to left, bring right hand /arm across chest, right hand on floor near left shoulder, head rolls, imagine bending left elbow, keeping forearm /palm on floor. Stay propped on left elbow, tilt knees up to middle, bring right elbow to floor so propped on both elbows, feet standing. In propped position, feet standing, note orientation of fingers, forearms parallel. Imagine rotating body to be belly down, arms still in same configuration, legs long behind. Find way there a few times reversing. Find position of comfort. What guides you? Where does mind go, sleep, nice images. What indicates to you that you are comfortable? Lying in comfort, where left hand? Listen first. Slide left palm to floor, come to stand. On feet, bring pelvis into air, head down switch, lower pelvis, head up. Next time in a squat, bring right hand to floor, lower knees to floor, come to all fours, shift weight to left arm / hand then right arm/hand. How do wrists respond to weight? Force into shoulders? Connection into back more on left/right hand? Leave hands where they are, walk knees between hands, lift right hand from floor, lean on left hand, straight arm, move body to circle shoulder in space above hand. Pause. Parachute/squid lifting of hand. Hand to thigh, quality? Left hand to floor to left. Move palm like screwing lid on/off. Stop, repeat w/ right hand. Feel use of self on each side. Stop. Stand, note arms, shift weight, skeletal support. On both feet, lift one arm/the other, note weight and ease. Walk. At wall, push w/left hand then right, compare.

Discussion #189 - Diana Razumny

Sir Charles Bell's Hand & Ramachandran's Mirror Box

CD#29/T13 [111 min] DVD#S15-3 Scene 2 [112 min]

Readings from *The Hand* by Frank R. Wilson. *The Spell of the Sensuous* by David Abram. *Come to Your Senses* by Bernard Lake. *The Strange, Familiar, and Forgotten - An Anatomy of Consciousness* by Israel Rosenfield. *Illusive Obvious* by Moshe Feldenkrais. Video of hands and Ramachandran's Mirror Box on TED. Went over notes from yesterday handout of bare bones notes of ATMs. Discussed how to write up notes for teaching ATM lessons. Listening and doing lessons, listening while driving, reading or listening before sleep. The more different inputs the better. How to categorize lessons so you can find materials to teach. So what ATM lessons do everyone needs and are basic lessons to teach to general public. Seesaw Breathing; Spinal Chain; Pelvic Clock; Sit to Stand; Skewer spine; Movement of Opposition; #5 Coordination of flexor and extensors; Flexion; #7 Carriage of the head (on front, tilt bent legs); #2 Sitting rotation; #4 Rolling to sit. Other ways to study: stick figures, taking photographs. Showed video of pictured notes of ATM lesson from Santa Fe training. Paula on teaching lessons from studying many versions and then teaching to class without notes and adapting to students. Talking about how to learn and teach the method. Handouts.

FI Demo #2 - Diana Razumny

Demo #2 with Giovanni

CD#29/T14 [3 min] DVD#S15-3 Scene 3 [47 min]

Discussion #190 - Diana Razumny

About FI Demo

CD#29/T15 [20 min] DVD#S15-3 Scene 4 [21 min]

ATM Lesson #307 - Diana Razumny

Interlacing fingers & toes

CD#29/T16 [46 min] DVD#S15-3 Scene 5 [47 min] Source: Amherst June 11, 1981

Sit, socks off, interlace fingers of R hand over top of R foot, thumb outside. Look at bottom of foot. Hand/foot connected, explore mvt. Possible to rest connected, to bring foot to mouth? R handholds R foot again, thumb between first toe/second

toe, explore mvt. Attend to whole self. Roll from sitting onto back, onto belly, onto back, a way to standing? Sit, L hand to the sole of R foot, diff hand/same foot, thumb between big/second toe, interlacing fingers/toes, explore mvt. Self attn, in space, other parts. Loop formed between L arm/R leg, things through/around that. Sit, R hand over top of R foot, thumb between first two toes now? Explore mvt. Onto knee/s? L hand to sole of R foot, slowly switch hands, L fingers w/R toes, come onto hands/knees? Thumb between first two toes, easier/harder? Roll onto back, rest. Stand, compare feet? Walk, ROB. Legs in air, soles together, use hands, interlace toes. Roll to sit, keeping toes tog? Variations coming up to sit: rolling through side. Interlace toes non-habitually, feel face, roll up to sit, swing legs. Hands? Sit, lean on hands, onto elbows/forearms, go up/down like that. Undo feet, rest. Interlace toes habitually, hold w/hands, roll up to sit, back down. Undo feet, cont rolling up/down, hold legs. Rest. Interlace toes, roll up to sit, w/o hold feet, hold part of leg. Sit, toes interlaced, slide R hand under R leg from inside, the R lower leg, knuckles to floor, slide it in/out. How far forward, elbow to ground, weight shift, chest? Rpt OS. Alt arms sliding all the way. Slide both, elbows to floor? Roll onto back, undo feet, feel quality. Stand, walk, readiness?

Day 144 Thursday August 13, 2009

ATM Lesson #308 - Moshe Feldenkrais

Prayer Hands #1

CD#29/T17 [47 min] DVD#S15-4 Scene 1 [47 min] Source: Amherst July 24, 1980

On back, hands tog like praying, move up/down. Sit, repeat. Talk of quality when Pope moves. Again, then w/R hand only, then only L hand, both again. How far up/down? Add tilting forward/back. As hands come down, when they are in front of face, bow forward, when going up, extend as hands pass in front of face. Cont, turn R/L as go up/down. Cont up/down, side/side, head/hands in opp directions. Turn when up or down? Cont, while keeping distance between hands/head constant. (movement like licking, atlas/axis) Note how high up (zenith). Kneel on one knee/foot, cont. up/down, each time move little to L. Kneel on both knees, up/down, eventually hands to floor, forehead on floor. ROB

Discussion #191 - Diana Razumny

Praying lesson, mudras and blessings

CD#29/T18 [4 min] DVD#S15-4 Scene 2 [4 min]

Moshe said there's something innate in the movement that no one had to be taught. Praying hands, mudras. Marge: Doesn't that come from the fact that the skeleton hasn't changed in a very long time? Our skeleton is our home, our environment. We talk about creating an environment of learning. Handouts.

FI Exploration #164 - Diana Razumny

Explore hand to head & face

CD#29/T19 [23 min] DVD#S15-4 Scene 3 [84 min]

Exchange 45 minute lesson. Include bringing hand to face/head. Explore the hand, based on information you get from interview. Use connecting through hand to address whatever is going on. Include exploration of face and head with your hand and/or theirs. Include head rolling and head lifting. Intense exploration of hand on one side only.

Discussion: Marge- asymmetry. Working on side with issue or working indirectly? Most matters when there is something that is acute. But being presented with a problem in the neck and working on the thumb on that same side can often have results that cascade up. Pam: in receiving, small movement changed spine, whole side of face. Barb B: found it difficult to work with just one side. Diana: my instructions weren't just do one side, but to have it be an emphasis. Idea is to get a sense of what they are doing. Choose one hand to work with and see if from the hand you can address the issue. Not from everywhere else to the hand. Next round: try 10-15 min focusing on hand and keep on one side. Can you think from hand to the issue. You don't have to get from legs to hand, but from legs through pelvis, to affect them in standing. Barb D.: Cheryl did work through hand to all my other areas. Brian, my hand was underneath her hand so I was connecting to their hand, seeing their hand and confused about whose hand was doing what. Shira: Kristin worked one-sided, but when got up, felt connection to yesterday's ATM and finding where all the pieces connected centrally.

Regarding upcoming FI with Giovanni, Moshe said, if you can walk, you can talk. When you work on these other developmental issues, then sucking and speaking can be stimulated.

FI Demo #3 - Diana Razumny

Demo #3 with Giovanni

CD#29/T20 [25 min] DVD#S15-4 Scene 4 [19 min] only video for discussion

Introduced him to Jude (Abi's son). Work with sitting on Diana's leg, head resting on his arms. On back/side rolling with legs and arms. Rolling. Bring elbows and knees together and tapping, tapping feet on floor. Lying on front on wedge, tapping knees on table. Rattle in fist. On front lying with legs off table. Sitting on Diana's leg, arms crossed, head on arms, working in flexion/extension.

Discussion: More smiles. Marge: natural progression - tolerate more with legs tucked under tummy. Active attempts to move on his part. Connecting dots that hadn't been connected. Proprioceptive drumming. Also speeds up the toning a little bit. Improves skeletal image. Brian: will this progress or regress? Diana: usually they keep developing, the big stuff comes later. Would expect that what we started working with won't go away. Ashley: more smiles, blinking of eyes. There seemed to be more keeping eyes in middle of head. Andrew Tarr: noticed eyes open, lights on. Noticing how persistent Diana was with the theme. The practitioner is often an antenna for the baby's state. Diana: it takes time for the subtle communication to take place. He had some intention and wanted to do something, so let's put it to work. Cheryl: watching the Mom. With his first smile, she lit up.

FI Exploration #164 continued - Diana Razumny

Explore hand to head & face continued

CD#29/T21 [2 min] DVD#S15-4 Scene 5 [54 min]

Switch roles. Explore hand, hand/head, hand/face, hand/jaw. Thinking into the request/issue. Find way to bring in the whole of them, but put a lot of emphasis on one of the hands.

ATM Lesson #308 cont - Diana Razumny

Prayer Hands #2, sitting & kneeling

CD#29/T22 [14 min] DVD#S15-4 Scene 6 [14 min] Source: AY#363

Sit, soles opp, palms tog, bend/bow, head/arms tog, up/down. Exactly together. Hands in front of face, distance set, no relative mvt btwn head/arms. Cont, eyes closed, imagine see back of l hand w/ L eye. Switch to R eye to R hand. L eye/hand. Both eyes/hands. (beginning of praying #2)

Day 145 Friday August 14, 2009

ATM Lesson #309 - Diana Razumny

Prayer Hands #2, sitting & kneeling continued

CD#29/T23 [48 min] DVD#S15-5 Scene 1 [48 min] Source: AY#363

Sit, soles opp, palms tog, bend/bow, head/arms tog, up/down. Exactly together. Hands in front of face, distance set, no relative mvt btwn head/arms. Cont, eyes closed, imagine see back of l hand w/ L eye. Switch to R eye to R hand. L eye/hand. Both eyes/hands. Rpt, head fixed, move arms only, L eye on L hand, R on R. Switch so arms are fixed, move head only. Rtrn to head/arms move tog, eyes on hands. Lower arms so forearms parallel to floor. Turn arms/head/all to R, eyes on hands. Rpt to L. Alt side/side, arms/head opp dir, eyes on hands. Rtrn to head/arms same direction, note chg. Bow up/down again, move from hip joints, not back. ROB Stand on knees, spread, ext toes back, arms/hands for prayer, take pelvis back. Sm emphasis on coming up, eyes on hands. Lift arms to ceiling as come up. Light pressure between hands, note face when going down. Rpt at half speed. Rtrn to reg speed. Sit back towards heels, hands on floor. ROB Stand on knees, spread feet/legs, palms tog, bent a bit, take pelvis R/mid. Few times then L. Alt ROB Rtrn, take head/hands L/R. When R, pelvis is L. Hands on floor, sit on heels. ROB On knees, palms tog bend/straighten, compare to beginning. Cont, take pelvis towards heels, eyes on hands, L to L, R to R. Arms go higher as come up. Stay half way, turn R/L, eyes on hands. In mid, up/down, compare. Ext ankles, hands on floor, sit back on heels. ROB Stand on knees, toes tucked, palms tog, turn R/L, note tail draws arc. Rpt w/ankles ext, butt to heels. Bow up/down, stand toes when up, extend when go down. Hands to floor, ext ankles, sit on heels. ROB Sit, soles tog, palms tog, bend/bow. Then arms only up/down, eyes on hands. Leave arms fix in front, bow head up/down. Arms/head tog bow. Go half way, turn R/L, sense backs of hands. Head/arms opp R/L. Stand on knees, hands on floor, sit on heels

ATM Teaching #27 - Diana Razumny

Teaching juggling and dance routine

CD#29/T24 [47 min] DVD#S15-5 Scene 2 [71 min] & Scene 3 [37 min]

2 groups. One group watches video on how to juggle and practices at venue. Other group goes to coffee shop and creates dance routine together. Group returns and groups teach each other what they have learned.

What did you learn about teaching movement? Marge: challenge to watch what they were doing and then to do it (juggling). Shira: taught by James that was incremental, and safe. Happy to catch two balls. Peripheral vision improved. Paula: body map. Reference to book, "Body Has a Mind of its Own." Balls becoming a part of your body map. Dropping it on purpose. Moshe would say, "Do it badly, do it ugly." Idea of popping it, hands out of view, peripheral vision.

FI Exploration #165 - Diana Razumny

Working with the hand

CD#29/T25 [22 min] DVD#S15-5 Scene 4 [94 min]

Demo with Leanore. She shares what she has been learning about shoulders. Fell, fracture of tuberosity. Sling, pain continued. Frozen shoulder. Pain in arm, spasms. Frostbite from ice pack. For 5 weeks had vision problems with good eye. Diana: worked previously with the unaffected hand. Roll head. Small movements of wrist. Small movements of individual fingers. Holding wrist, small movements of forearm relative to elbow. Work with her hand on her torso, work in ribs. Roll head. Work from feet - rotation of leg. Bring to sitting.

Work in pairs with ideas from demo for 20 minutes each.

Day 146 Monday August 17, 2009

ATM Lesson #310 - Diana Razumny

Hand in honey jar, on back

CD#30/T01 [48 min] DVD#S15-6 Scene 1 [48 min] Source: Mark Reese, inspired by Moshe

2nd side, only think through what remember from first side.

Discussion #192 - Diana Razumny

Hand review and preview

CD#30/T02 [34 min] DVD#S15-6 Scene 2 [34 min]

Last week's hand explorations. Evolution & Developmental. Juggling/play to hone skills and explore cause/effect. Handouts: History of communication. AG Bell, Helen Keller, sign language.

Kim: instruction for "hand jive" was to not teach as ATM. When Tres taught juggling, it was more like ATM—it was different—more learning took place - more variations. See if you can catch one ball and drop 2. Also, it was one-on-one. Different because you introduce objects. What juggling can do for your brain? And teaching anchors your own ability. Have to pay attention in a different way than if you were just doing it. Marge: bell class. Going to try to incorporate juggling into it. Director demonstrated her hand as 'popping' instead of throwing. See if it improves the bell playing. Value of play from a survival point of view. Tres: one instruction on video was toss ball hand-to-hand with eyes closed. It is useful to have technical understanding when you are teaching. Was also interesting to see how easy to slip into reinforcement "good one." Moshe did this, though, when working with kids. With Giovanni, used language to bring attention to hand, head. Tone in voice, too. "Do you want to go this way, or that way?" If the language center in brain gets knocked out, the ability to do sign language also is affected. Sign language developed differently in different cultures. Last week was more about evolution and development with hand. This week, more about expression, gesture, artistic expression. Barb B: are there different language centers in the brain for different languages, original language? Paula: all in the same, 2nd language before 3, facility for leaning new languages is much easier. Paula: The number of cells in that region is less. Paula: Aphasia. Two areas of speech: Broca's, Wernike's. One - inability to get words out, but words are correct. Other, words normal, but words make no sense. Expression/intonation is correct, words aren't. Cheryl: client with stroke, could only say one word, but had whole conversations because of expression. Handouts.

Discussion #193 - Diana Razumny

Mark Reese audio on speech and hand movement

CD#30/T03 [33 min] DVD#S15-6 Scene 3 [34 min]

Audio from Guild. When kids start pointing, indicates when they speak. Moving hands while talking. Feldenkrais is counter-intuitive art. Blind people move hands when talking to blind people. If people are not moving hands when speaking, it means they already know what they are going to say. Cross-cultural. Eckman showed that Asians moved as much while talking, just faster so that you couldn't see it until you slowed down the video. ATM-slow things down because certain things can only be seen on certain scales. Esther Thelen's work with cellists - coupling of fingering and bowing, even with experts. Seems that the entire motor system is involved in speech. Students who sat on hands watching film had less memory of film than those who didn't sit on hands. Hand movement/cognitive processes. Dynamic systems theory is valuable in understanding FM, but it is not phenomenological - no subjective experience. Feldenkrais thought that math would better explain FM than language would. Mathematical elegance. One of the most important aspects of environment is friendship.

FI Exploration #166 - Diana Razumny

Use "Honey Jar" lesson to explore hand and arm

CD#30/T04 [5 min] DVD#S15-6 Scene 4 [63 min]

Trade full lessons on other side from mornings ATM Lesson. Discussion - check-in between lessons.

Discussion #194 - Diana Razumny

About FI Exploration

CD#30/T05 [19 min] DVD#S15-6 Scene 5 [19 min]

Ashley: it was interesting that we all chose to work on our backs. Cheryl: started in sitting, intended to stay there, and got signals to go to back. Barb B: partner jerked while falling asleep. How do you work with that? Brian: happens when limb doesn't know where it is. Take it as nervous system resetting. Cheryl: thought she was moving Kim too fast. Kim's left triceps was twitching. Cheryl: term "reflex arc" comes to mind. What does this mean? FI Map. Start with a question: interview (verbally, touch/movement, visual), reference (at beginning and end). These can make up the whole

lesson, something emerges that looks like a theme. Emergent theme that you follow. References can come in all along the way. Back and forth, dialog, conversation back and forth. End with something functional. Attend to self and other. Barb B: noticed that she was comfortable at end, and she was the practitioner. Allowed herself to have variations on theme (as opposed to last week where she was constrained by her interpretation of the instructions. In order to have the lesson not be one-sided, you can do things where you cross midline. Alternate sides, cross arms, cross legs. Do something alternately with 2 arms in sitting or standing. Putting hand on chest could lead to sweater-removing movement.

FI Exploration #166 continued - Diana Razumny

Use "Honey Jar" lesson to explore hand and arm continued

No audio recording. DVD#S15-6 Scene 6 [49 min]

Switch roles.

Day 147 Tuesday August 18, 2009

ATM Lesson #311 – Diana Razumny

Flying #1, on front & back

CD#30/T06 [52 min] DVD#S15-7 Scene 1 [52 min] Source: Gaby Yaron

On back, feet standing, arms out at shldr height, palms forward, press/release R fingernails to floor. Press ea nail individually, starting w/little finger. Feet standing, arms out to sides, press all 5 nails of R hand. R hand fisted, press: thumbnail, little, index, 3rd, 4th. Open palm, press all nails. Note: arm shorten/lengthen, shldr active, breath? Repeat w/L hand/nails. Repeating fisted moves. On front, L knee bent up to side, arms out at shoulder height, face L, palms forward against floor, lift each finger, think lengthening arm. Lift thumb/little finger; thumb/3rd; thumb/5th, thumb/4th, thumb/2nd. ROB, compare sides. On front, L knee bent up, arms out to sides, lift 5 fingers, then palm, wrist remains. Pause, cont, add lifting whole arm. ROB On front, R knee bent up, face R, arms out, compare hands, lift 5 fingers of R hand, repeat lifting each in sequence then combinations with thumb. Still on front, lift fingers, palm, wrist, arm. ROB

Discussion #195 – Diana Razumny

About ATM lesson and handedness

CD#30/T07 [76 min] DVD#S15-7 Scene 2 [74 min]

Tres: Challenge to be on front. Flying action happens in the other arm as well. Is there any such thing as a one sided lesson? Barb B: As a former string player, left hand fingers were more familiar to differentiate. How many musicians here? Michael: hard to be on front. Brought up memories of playing guitar and became interested in picking it up again. Brian: Trying to lift thumb and ring finger, emotionally hard. Cheryl: Tips of fingers start at my spine. Then something happened in legs and they relaxed more. Abi: different being on back and belly. Curious about back scan as opposed to front scan. People are more comfortable on back, since we are advocating comfort, this makes sense.

Who in class is left-handed? Kim: desks backwards. Was made to write in kindergarten with right hand. Advantage as a dancer. Had learned to look at right hand world and figure it out for self, then to do left side. A great skill to have as an ATM teacher. Diana became more left/right disorientated after training. What if we taught from the back of the room so orientation would be consistent? Bear: as a tool user, it's also the coordination with the dominant eye. Did any of you feel something was wrong with you? Kim: at the family dinner table, put in the corner. Bear: learned to eat right-handed because everyone else did it. Bad words: sinister, gauche, cat handed.

What is the advantage of handedness? Brian: efficiency: more of brain can focus on complex coordination; tools; cooperative/complimentary use of hands (one helping the other); brain lateralization; strength/dexterity – some people might be left handed for power, and right handed for dexterity. One side of brain more suited to math, language, speech. Opposite hand expresses that. Abi: can keep a rhythm longer with left hand (patting baby) than right. What are the skills that the non-dominant hand has that I'm not aware of? One speculation: when women were hunters, carried baby on L. Side, baby calmed by heartbeat of mother. Baby's environment is mother, her preferences will be passed down. Monkeys – chimps and bonobos are handed. Marge: shape of hand, strength, force affects design of musical instrument. QWERTY typewriter layout designed to slow us down. Moshe:

Elusive Obvious pg55

Without learning to know ourselves as intimately as we possibly can, we limit our choice. Life is not very sweet without freedom of choice. Change is very difficult with no alternatives in sight; we then resign ourselves to not dealing with our difficulties as if they were prescribed by heaven.

From early on, during WWII, Moshe worked on one side. Gaby Yaron always did equal sided lessons. Moshe assigned students that were having difficulties to her and she would break the lessons down into easier chunks.

Work in pairs, take paper, markers. Paper on wall. With hand used to writing, write name on paper. Write name backwards, start at RH side of paper, cursive. Letters are backwards, mirror. Take non-dominant hand, write in normal direction. Non-dominant backwards. Take pen in each hand, start in middle and make one go one way and one another. Go from last letter in middle and go other direction. Your signature is so ingrained. Stand, put hands on knees, imagine there is a paintbrush in your anus and practice writing your signature. Tres: hanging upside down, LH was difficult. Brian: Hanging upside down looked normal, but not when turned over. Leonardo Da Vinci. Marge: some kinds naturally write backwards, perfectly.

FI Demo #4 - Diana Razumny

Demo #1 with piano player

CD#30/T08 [62 min] DVD#S15-7 Scene 3 [62 min]

Pianist. Worked with Eloise Ristad, piano teacher, workshop in Boulder, part of a Feldenkrais training in Washington. Problems with right hand/arm. Has done Rolfing. Crossing legs, right over left is habitual. Try both. Cross/recross, Different placement of feet than when first started. Weight on sit-bones changed, too. Piano seems to be built for 6 ft. tall men. Add pads. Sit on roller. Half roller. Cross legs. Uncross. Roll forward and back. Hands on back and sternum, round forward and back while sitting on roller. Hold her arms from front, take sternum back and down. Introduce random movement into hands so she can't track it. Feet also on half rollers (round side down). Lie on back. Rollers. Working in upper ribs, shoulders. Work with hand/arm/wrist. Foam ball in L. hand. Roll on body. Ball added in R. Hand. Work through feet. Suggest going for walk before driving. Bring to sitting. Moving knees in and out while tilting forward from hip joints.

Discussion #196 - Diana Razumny

About FI Demo

CD#30/T09 [39 min] DVD#S15-7 Scene 4 [39 min]

Kristin. Interesting how dialog happened including that she had experienced Feldenkrais before. Kim. Velocity of lesson different than working with Giovanni. Ashley. Where did taking it easy, taking a walk after lesson. Diana. Heard in training programs of people leaving class and driving and running into a building. Whether Moshe gave that instruction, she doesn't remember. Good to not go into running, etc. to not reinforce the old patterns. Brian, she does a lot of bouncing and resetting herself. She has a staccato way of being in the world. Habits. They pull themselves back together as they know themselves. In the process of a series, Diana would suggest that less and less of this would happen. Make suggestions. Eyes closed, slow down the transition. Work on ribs. Interesting way to work with shoulders, to move ribs relative to shoulder. Could have stopped lesson sooner. Discussion of musicians/performers, stiff thoracic region, shoulder injuries, Paula: physicality of playing/physical expression, what is the proper way to play. What children are told and how they interpret those instructions. James: stabilization through movement. Acture instead of posture. Abi: maybe not change the staccato pattern - it might serve her - how to do it better. Cheryl. Dynamic stability.

ATM Lesson #311 continued - Diana Razumny

Flying #1, on front & back continued

CD#30/T10 [25 min] DVD#S15-7 Scene 5 [26 min] Source: Gaby Yaron

(approximation) On front, R knee up, arms out, lift fingers/palm/arm. Pause, switch head/legs L, lift fingers/palm/arm, compare. Turn face only to R, repeat lifting L fingers/palm/arm. On front, face R, lift R fingers/hand/arm. Switch head to L, L knee up, repeat lifting R fingers/hand/arm. ROB, roll head. On front, R knee up, face R, arms out, lift R fingers/palm/arm. Ease? Turn face L, cont w/R fingers/hand/arm. Pause. R knee up, face L, lift L fingers/arm. Face R, lift L fingers/arm. Face L, lift L fingers/arm. On front, L knee up, face L, arms out, lift L fingers/arm. Ease? Lift both arms. Lift head, imagine someone pulls/lengthens back. Head down, lift arms. Pause, face R, lift arms. Lift head. Lift arms. ROB, roll head. On front, R knee up, face R, lift both arms. Lift head then arms, turn head L. Rpt to OS, alt head turn w/arms lifting. Lift R arm only. Switch head/legs, lift L arm only. Pause, switch to L side, circle lifted L arm.

Day 148 Wednesday August 19, 2009

Discussion #197 - Diana Razumny

Where are you with FI?

CD#30/T11 [5 min] DVD#S15-8 Scene 1 [37 min]

Line up, shake hands. Groups of 4 discuss what you feel you need for moving on with your FI practice. What aspects of doing FI do you find most challenging? If you get stuck in some way, what's the nature of your stuckness? What gets you excited about practicing? Unrelated fun handout: Chisenbop (hand/finger math)

FI Exploration #167 - Diana Razumny

Give full FI lesson using guidelines

CD#30/T12 [8 min] DVD#S15-8 Scene 2 [64 min]

Use map of FI - start with questions/interview - include verbal, visual, movement. Note a reference having to do with how they are sitting, speaking or moving. Choose any position except lying on the back. Include sitting/standing at beginning/end, include a reference in these two orientations. Find a way to incorporate use of eyes.

FI Demo #5 - Diana Razumny

Demo #2 with piano player

CD#30/T13 [41 min] DVD#S15-8 Scene 3 [58 min]

Walked after yesterday's session - very curious. Slept a lot, was tired this morning and went back to sleep. Touched the piano today, first time this summer. Feels stuff still. Stand, lean on left hand on table, how create movement without moving hand. Lie on back. Work in upper ribs. Working distally with feet/legs. Legs crossed, feet. Work with head and neck. Work with feet/leg/hip. Hands on sided of C-7, push through feet to meet. Same with hands at top of head. Coming to standing, play with legs together/apart.

Discussion #198 - Diana Razumny

About FI demo

CD#30/T14 [6 min] DVD#S15-8 Scene 4 [7 min]

Discussion. Kristin - putting hands on C7 and having them push. Worked with feet and wanted her to feel what it is like to have connection through foot into head. Having them touch themselves ties it together and makes it less threatening.

FI Exploration #167 continued - Diana Razumny

Give full FI lesson using guidelines continued

No audio recording; DVD#S15-8 Scene 5 [40 min]

Same partner, switch roles. Use map of FI - start with questions/interview - include verbal, visual, movement. Note a reference having to do with how they are sitting, speaking or moving. Choose any position except lying on the back. Include sitting/standing at beginning/end, include a reference in these two orientations.

ATM Lesson #312 - Diana Razumny

Planted hand #2, various positions

CD#30/T15 [43 min] DVD#S15-8 Scene 6 [44 min] Source: Diana Razumny

1. On back, bend L elbow, hand to ceiling, make fist, flex/ext wrist, thumb inside fist then same. Push down on back of wrist w/R hand to feel opening. Plant hand on floor for duration. 2. Roll legs L then straighten. Increase so L leg slides on back of L hand. Stay on L side, knees on top of L hand, stroke L hand with L knee, slide up to elbow/down to tips. Note L shoulder open/close. 4. Slide L knee as close to head as possible, let R knee follow and take both knees over chest to lie on back. Roll L, lengthen legs, cont to roll side/side. Note L shldr open/close, straighten legs down on R side, rvrs, rtrn to L side, straighten, making full circle of legs. 5. R hand/R foot, straighten R leg to roll R/L. R sole to L hand, stroke hand. Slide R sole up L arm to head to roll on back. 6. Lift pelvis, take R, set down, take feet R. Walk body around to 90 degrees to L arm. Roll legs L and bend up to sides then lengthen. 7. Bring knees over chest, roll side/side, Feet on floor, lift feet, straighten knees, feet to ceiling/overhead, rock on back. Roll to L side, explore head position, translating to elbow/shoulder. Roll to belly and walk whole lower body around to L, both arm overhead to rest. 8. Walk body up between elbows to support shoulders. Lift/lower spine between shoulder blades. Spread R elbow to R, head to floor, face L, R arm down by side, L knee up to elbow and down. L elbow in air, hand standing, head under gap as knee comes up. 9. Both hands in push-up, knee up, elbows straighten, look over L shoulder. Pause. Bring R knee to L elbow, straighten elbows, look over R shoulder. Alternate knees and gaze. 10. Looking L, hands symmetrical, bring both knees bent up to L. Slide knees down, turn head R and bring both knees bent up to R. Alternate a few times. Sit, bell arm, R hand on ribs. Plant hand, stand.

Day 149 Thursday August 20, 2009

FI Exploration #168 – Diana Razumny

Discuss turning ATMs into FI

CD#30/T16 [6 min] DVD#S15-9 Scene 1 [48 min]

Small groups of 3 go through ATM notes, discussing and figuring how to transfer positions and movement into FI explorations.

FI Demo #6 – Diana Razumny

Demo #3 with piano player

CD#30/T17 [60 min] DVD#S15-9 Scene 2 [62 min]

Went to orthopedic doctor for eval. Loose ligament, bursitis. He un-Feldenkrais'd her checking mobility – it hurt. Rotator cuff. Recommended prolotherapy. Kim: most dancers have had it. They inject sugar into the ligaments so start scar tissue development again. That is supposed to be a stabilizing thing. You have to get someone who is very good who can get the injection precisely where it needs to go. There's less mobility than there was before, but also less laxity. Cheryl: did you try acupuncture? – Yes, 3 so far. Yes, doing some now – Roling, too. Leanore – has been go through this. You have to be patient. Height at piano? Sitting more on both sides. Lie on back, knees standing. Tilt legs to left. Roll eyes to left and middle while tilting legs left. Foam ball under R.Hand. Roll hand on ball 4 times per once of tilting legs. Crossed legs to L. side, with mat to lean against. Hands under head, head forward. Roll head. Work in rib cage on L.Side. Work with L. Hand. Work with fingers of R. hand. Feet long (knees on roller), work with feet. Bring to sitting. Feel support under sit bones. Look down, soften chest. Come to standing, walk. Feet feel heavy/clunky. Upper body feels light. In standing, turning to look behind/shifting weight to that side as you turn.

Discussion #199 – Diana Razumny

About FI demo

CD#30/T18 [36 min] DVD#S15-9 Scene 3 [37 min]

Barb B: injection? Wasn't the prolotherapy, but a steroid injection. Wondering about working with someone and finding out that they have gone and gotten something – injection, surgery, etc. during your Feldenkrais work. Diana: It's complicated. Trying to navigate this person's world that we don't know very well. Talked to her after the second session, found that she was going to the doctor to find out what he would do. If doctor was going to be testing for range of motion, asking that he be considerate of the Feldenkrais work. It may have been crazy. But some practitioners have said, "I won't work with you if you do that." Could have said, "Could you reschedule the doctor appointment?" Tres: experience with doctor, wanted to schedule surgery. Appreciated quality of Diana's use of self in working with pianist. Michael: How can we make our clients comfortable regardless of circumstances? Diana: One thing I was thinking about was how to get her mind off the conversation of doctor, etc. Having her doing something rhythmical with hand while Diana moved her legs. A fun way to bring her into the lesson. Thinking of her hip joints and how to get a sense of support through pelvis. Whatever she does with arms and hands at piano and how does she use herself in pelvis? Cheryl: noticed pianist was pressing through hands when she came up to talk to them after lesson. Tres: we tend to discriminate against Western medicine, but he has a friend who was helped immensely by a hip replacement. Cheryl: in Western medicine, have to re-create the pain so we can come to diagnosis, not just wrenching around. Marge: How do you document after seeing her three times? How do you keep track of what you do? Record keeping? Diana: an individual decision. She doesn't have a regular practice where she has to track these things. Some people feel they can remember. When she had to keep notes for an insurance company, it ruined the experience of doing the work. It made it into a language based rather than feeling placed work. Have positioned myself so I don't have to do that. Some of you are used to doing that. Yvan was good from the start about keeping notes and making plans for the next lesson. Marge keeps records now. Need evidenced-based practice. This work is very subjective. How do we make the results explicit? Diana: there are people in the community that are interested in this and making results of research available. Do you need to keep notes for insurance? Marge: also to document for prevention of lawsuit. Diana: 3 sessions too short to tell. Just for her to feel difference between "doing" and "sensing." For her to find herself between those places. That's the major work. It hardly matters what happens if I can do that. Underneath that she can sense herself so she can make better choices. After seeing her 10 times a lot of interesting things would happen. I would trust her to come up with the discovery that would guide our work. Marge: we do our interview, but we don't diagnose. It goes into the background of what we do. We don't fix it. Cheryl: how do you document without going into PT-speak? She has played with this and would be happy to play with other people around this topic. Brian: has done these notes: we all know enough to say "increase flexion" "increase "movement in ribs". Abi: we're not looking at people as objects. "It's a shoulder issue" and then work with the shoulder. Appreciated how Diana was able to hear the description of the doctor visit without falling into the trap. There

was room for it, but what else is there? How much intensity there was in her arms. The dynamic of how we divide ourselves into our good side and our bad side. In Carol, she's left-handed and it's her non-dominant side that is injured.

Discussion #200 - Diana Razumny

Delsarte & body language

CD#30/T19 [16 min] DVD#S15-9 Scene 4 [18 min]

Paula presents on Delsarte article on the rise of physiology. Darwin. Expression in face. Handout: Two Mirrors of Movement - Delsarte, Darwin & Caravaggio painting. Marionette video of body language.

FI Exploration #169 - Diana Razumny

FI exchange based on morning discussion of ATMs

CD#30/T20 [3 min] DVD#S15-9 Scene 5 [43 min]

Groups of 3 from morning have one person lying down, other 2 alternately explore discoveries from morning ATM discussion.

ATM Lesson #313 - Moshe Feldenkrais

Irradiating the knee, and other areas, on back

CD#30/T21 [66 min] DVD#S15-9 Scene 6 [66 min] Source: Amherst August 5, 1981

Day 150 Friday August 21, 2009

ATM Lesson #314 – Diana Razumny

Flying #2, on front & back with 5 lines

CD#30/T22 [51 min] DVD#S15-10 Scene 1 [53 min] Source: Dennis Leri, Gaby Yaron inspired

On back, R arm along side, palm down. Lightly press/lift R thumb to floor. Imagine line from thumb up arm, through shoulder and down to lower back. Repeat with index finger, middle finger, ring finger and little finger. Repeat, sequentially, starting with thumb. Think of all five lines and lift/press all 5 fingers, peel fingers off floor first and then palm. On front, face R, R arm straight out to side, R knee bent up, L arm down by side, repeat peeling fingers/hand off floor, thinking the lines. Continue and have fingers then hand lifting initiates arm lifting, fingers are bent backwards. Same position, lift R knee from floor by rolling pelvis back. Return to fingers and five lines, lifting arm back towards ceiling. Repeat w/R leg straight, L leg bent out to L side, still facing R. R arm out to R, face to L, L knee bent up to L, lift arm again with 5 lines. Repeat in same position except change legs, R knee bent up to R. Return to original position of facing R, R knee bent up, lifting R arm from fingers, sensing the 5 lines. Rest on back, sensing the 5 lines from fingers to lower back and come to stand, walk. On back, repeat on L side, press/lift fingers, create the 5 lines. Then turn to front side, face L and recreate all from the R side to the L side. Return to front side, R knee bent up to R, face R, both arms straight out to sides, imagine both sets of the 5 lines, lifting arms back, starting with the fingers. Repeat w/L knee out to side. Repeat w/face to L. Repeat w/face L, R knee bent up. While the arms are lifting change head to other side, alternate head side to side, lifting arms. Same thing with L knee out to side. Same position, leave arms lifted, turn head L/R. Alternate lifting one arm higher as the other lowers, looking towards hand that lifts. Repeat w/R knee up to side. Stand, walk sensing the connection into lower back from fingers.

Discussion #201 – Diana Razumny

What was memorable from this segment

CD#30/T23 [12 min] DVD#S15-10 Scene 2 [49 min]

Groups of 4 go over what was memorable from this segment. Also brief report about Oliver Sacks link to be sent to group on musician's brains.

FI Exploration #170 – Diana Razumny

Exploration on front side

CD#30/T24 [3 min] DVD#S15-10 Scene 3 [47 min]

Review whatever you can remember about working with person on front side.

FI Exploration #170 continued – Diana Razumny

Exploration on front side continued

CD#30/T25 [13 min] DVD#S15-10 Scene 4 [48 min]

Demo with Barb D. to show movement of shoulder girdle and relation of ribs to spine.

FI Exploration #171 – Diana Razumny

Explore crossed arms lift, sitting (Giovanni move)

CD#30/T26 [5 min] DVD#S15-10 Scene 5 [18 min]

Demo with Tres. Sitting, crossing arms in front. Practitioner lift crossed arms to feel extension and flexion. Use of self very important to be able to do effectively and safely.

ATM Lesson #315 – Diana Razumny

Plane bisecting midline

CD#30/T27 [42 min] DVD#S15-10 Scene 6 [42 min] Source: AY#112

On back, feet standing, image a line along midline of torso, starting at bridge of nose, go back and forth several times, tracing over sections to make clear. Come to where head/pelvis meet floor, continue line on floor between feet/overhead. Imagine plane bisecting along that line through body to floor behind, sense the line along back side where plane passes through. Roll ball around on the line. Let the ball drop inside volume between front/back line of torso, bounce ball up/down to sense depth. Create image of a transparent plane passing through midline, front to back full length of torso (inside/out) and continue down between feet/legs through floor. Widen elbows, use arms to help lift head, keeping sides exactly to sides of midline, not crossing over. Soles together, meeting on mid plane, lift R foot, imagine sliding along plane. Repeat w/L leg/foot then both. Stand feet, hands in front touching imaginary plane, move hands independently like washing plane. Let hands come to where plane bisects torso, touching face, along front of torso. Soles/palms together in

air in front, wash plane with feet/hands independently. Feet standing, elbows wide for leaning or arms out to sides a bit, lift head, note if different. Lean on elbows, soles together, lift legs, pelvis lifts/roles a little too. Use arms to roll up towards sitting, keeping soles/everything on plane, same going back down. Feet standing, arms spread, lift head, bring arms in for support, continue up to sitting, allowing legs to lengthen as come up, keeping sense of mid plane whole time, reverse, go back down to lying. Play with coming up to sitting, keeping mid plane, soles together or feet standing. Explore use of arms as well.