

Day 1 Monday May 10, 2010

ATM Lesson #01 – Diana Razumny

Skeletal & 5-line scan, rolling side/back/side to sitting

CD#01/T01 [54 min] DVD#S01-1 Scene 1 [55 min] Source: Amherst inspired; Dennis in NC

Discussion #01 – Diana Razumny

Introduction to the training

CD#01/T02 [22 min] DVD#S01-1 Scene 2 [22 min]

Diana: Health is ability to change. Issue of venue problem & time change. Make sure everyone has personally met Diana. Comparison of times (era) now and 1970's when 1st US training was held. Have to really want to do this. Try to get here. A certain kind of commitment to your own growth. Michelle: Did 2 intensives. Today was perfect – secret?? Judy: Humbling. Have to start practicing right away. Shelly: Got frustrated. Tried different ways. In life doesn't just stop, but pushes true. Good lesson in stopping. Pushed through and then tried stopping. Ali: Learned to stop, rest. Noticed big change. Each time it affects her entire life. Turning of the tides time for her. Feldenkrais simple truth to live by. Rita: ATM: when switched side, brain didn't know what to do. Michelle again: Good to stop when you start thinking about something else. Diana: Basic Rules of the Method: Take care of yourself. Be comfortable with what you're doing. Back off. May have to work at it, but you shouldn't hurt. If you can't pay attention it becomes mechanical – rest; allow yourself to integrate. As long as you're curious, keep going.

ATM Lesson #02 – Diana Razumny

Flexion #1, dots & lines, folding forward, on back

CD#01/T03 [34 min] DVD#S01-1 Scene 3 [35 min] Source: Amherst inspired

FI Exploration #01 – Diana Razumny

Observe head lifting

CD#01/T04 [27 min] DVD#S01-1 Scene 4 [32 min]

Groups of 4. 2 people watch other 2 lying on back, knees bent, lifting heads. Get overall view, look for contrasts between the 2. The 2 watches chat about what you noticed. Be aware of your language and how you talk about the 2 students on the floor. Switch roles. Group discussion. Michelle: Whether chin goes down. Does chin follow sternum. Diana: 4 year battle or quest: what is the right way vs. observing what is, Let go of previous structure; practicing new ways. We've accumulated ways that are outside the optimal. Here we explore "cleaner" options. Michelle again: Noticing movement on floor vs. standing? Diana: Central orientation from internal spine and also know where we are on the outside. Eric: Diana talked about different ways of doing it. Are there different ways of being right? Diana: What's right. Maybe there is ideal movement. Maybe it's dependent on circumstances/environment. Context dependent. We'll be dancing around the question of being right. Loosening the question a bit. Social dimensions of being right. Being alone vs. being in a group. Sue: Might be important for me to consider with regard to being right: What could be helpful to the person I'm talking to? Diana: Reflect before we act (Moshe). Patti: Non-judgmental approach. Having different choices. My life is changing. I'm grateful. Jennika: When we're looking at postures we've always looked at what's wrong. Now appreciate different patterns. Sue again: Get really curious about your mistakes.

Discussion #02 – Diana Razumny

7 big ideas of the Feldenkrais Method

CD#01/T05 [46 min] DVD#S01-1 Scene 5 [59 min]

Start with **Elegance of Hedgehog** by Muriel Baybery (audio min 40-49). What does this have to do with FM? Big idea? Groups of 5 create list of 7 BIG ideas of FM. Group discussion: Movement through life with intention. Functioning with what you've got. Non-judgmental. Acceptance of what is. Right to explore and how to move. Developmental movement. Exploration. Mind/body connection. Embodiment. Letting go of anticipation and expectation. Witnessing. Curiosity. Polarities. Contradiction. Paradox. Slowing down for deep learning. Non-habitual movement. Wake up brain. Trust & honoring self. Resting. Less is more. Learning to relax. Skeletal support. Finding self without effort. Empty – Being awareness container. Proprioception. Vitality. Beginners mind. Learn how to learn. Self-compassion. Kindness spreading. Asking questions. Grounding/groundedness. Allowing. Empowerment. Enlightenment. Ease. Uniqueness. Options. Expanding choice. Flexible brains. Potential. Make the impossible possible, the possible easy and the easy elegant. Joy. Pleasure. Grace & beauty. Self-discovery.

ATM Lesson #03 - Diana Razumny

Rolling side/back/side to sitting continued quick/slow

CD#01/T06 [38 min] DVD#S01-1 Scene 6 [38 min] Source: Amherst inspired; Dennis in NC

ATM Teaching #01 - Diana Razumny

Create stick figures for ATM

CD#01/T07 [7 min] DVD#S01-1 Scene 7 [30 min] Source:

Groups of 4, 1 large piece of paper per group. Revisit lesson, someone as model, look for 5 lines in the person in position. Draw stick figures of positions.

Day 2 Tuesday May 11, 2010

Discussion #03 - Diana Razumny

Check in & "Lay of the land" handout

CD#01/T08 [5 min] DVD#S01-2 Scene 1 [5 min]

Bear goes over "Lay of the Land" venue information - not recorded.

Diana: Beginning of big process for you and us. Needs patience. Michelle: Felt unsettled when we were social.

Diana: Group mind in its baby stages. We have to nurture our plant. Create healthy environment for all of us. Safety and comfort primary in this work. Diana: I will feed you ideas where you might find your own way of being comfort and teaching

ATM Lesson #04 - Diana Razumny

Seesaw breathing #1

CD#01/T09 [52 min] DVD#S01-2 Scene 2 [52 min] Source: ATM Book #4

Discussion #04 - Diana Razumny

Curiosity and giving feedback

CD#01/T10 [20 min] DVD#S01-2 Scene 3 [21 min]

Diana: Exploration of time in many different ways. Training time is its own time. Time is more fluid in here than out there. Process tends not to be bounded by time in the same way. Quoting Moshe: Fr. "Self-fulfillment from Organic Learning" Human being is born tabula rasa. The only real quality that is innate in human beings is curiosity. Academic learning has nothing to do with your own growth, except by accident. Main quality is curiosity.

Everyone on mats. Can you imagine a sensation that goes along with being curious. Feel sensation of certainty in a somatic way. Flip then to being curious and feel the somatic experience of curiosity. Where do you feel the difference in yourself? Keep going back and forth between those 2 sensations. Feel how each have a place in your life. Then think about the sensation when you are listening to someone. Then go back to curiosity.

So in FI practices conjure up that state of curiosity. Into place of not knowing with both the toucher and the student. Open yourself up to that state of curiosity in the process of touching and being touched. So think about what you are going to say before talking and then come from a place of curiosity. We will continue refining the process so learning happens.

FI Exploration #02 - Diana Razumny

Touch ribs, passing through layers w/feedback & breathing, guided

CD#01/T11 [35 min] DVD#S01-2 Scene 4 [39 min]

Demo with Ashley. Ashley feels ribs with hand. Diana brings hand on top of Ashley's hand. First feel for skin contact. Then under the skin the tissue and then the bone. Back off in steps and have Ashley on stomach. Arms can be along side head or torso. Practitioner touches clothing over ribs on back. So dropping in from surface of sweater and then skin, tissue and bone. Then stay with bone and feel Ashley breathe in. No imposing movement, just being there with Ashley breathing. Ashley gives feedback about wanting more contact, less pressure, etc. You each have your own experience. Then Diana guides exploration. Then discussion. Joan: Difference between pressure and intention.

ATM Lesson #05 - Diana Razumny

Flexion #2, dots & lines, folding diagonally, on back

CD#01/T12 [57 min] DVD#S01-2 Scene 5 [57 min] Source: Amherst inspired

ATM Lesson #06 - Diana Razumny

Seesaw breathing #2, twisting, on side

CD#01/T13 [48 min] DVD#S01-2 Scene 6 [48 min] Source: AY#430

Day 3 Wednesday May 11, 2010

ATM Lesson #07 - Diana Razumny

Rolling head between hands #1, sliding leg up on back

CD#01/T14 [49 min] DVD#S01-3 Scene 1 [12 min] & Scene 2 [39 min] Source: Amherst 6/18/80

Discussion #05 - Diana Razumny

Making changes and questions

CD#01/T15 [11 min] DVD#S01-3 Scene 3 [12 min]

Diana reads from **Image, Movement and Actor Interview**, section **Self-Image & Reality**. Difficulties of changing habits.

Patti: This week is emotional for me. Identity. Healing work that helps people move in many ways they couldn't before.

Scott: Applying Feldenkrais principles to his running. Mental struggle to not force things. Told Moshe knee story (from **Elusive Obvious** p.48)

ATM Lesson #08 - Diana Razumny

Flexion #3, diagonal hip/shoulder, elbow/knee

CD#01/T16 [43 min] [No video recording] Source: Amherst Year 1, 1980 (AY#446 Ideal bending)

Discussion #06 - Diana Razumny

Moshe NYC talk on awareness

CD#01/T17 [80 min] DVD#S01-3 Scene 4 [80 min]

Moshe: (1972) Most people when they talk about awareness, don't know what they're talking about... Discussion about Gurdjieff & awareness talk. What do you remember of Moshe's talk. What was important to you. Michelle: Reversibility. Sue: A dog can differentiate 40 shades of gray. But what did he mean by R & L. Paula: When dog was conditioned to respond to touch on his right side and then left side the response was the same and therefore couldn't differentiate right and left. Diana: We count on the brain's back and forth communication. By comparison, we wake up the brain. Contrast is useful. The brain like novelty and therefore notices. Joan: Curiosity. How does left and right-handedness affect things? Michelle: Is awareness part of the brain? Sue: I didn't understand the inside/outside part. Ali: Watching yourself get angry and not respond. Ability to do so. Internal and external play. The thinking part is the slowest part of the brain. Which is the key to awareness? The mechanical mvmt is 10-100 times faster than the moving parts. So you can watch. You are the origin of your world and everyone has a r and l side. Michelle: I'll react and say and do and then something else deeper will be triggered. A more inspired thing happens. Changing movement patters in me brings another level of awareness in me. Ali: If you're angry you'll never find the solution. In that state you'll never be able to solve anything. You have to be in a certain state to solve a problem. Sue: Reflection on fast and slow. Young children don't have much capability in recognizing speech. Using slowness can enrich neural richness. Craig: Slow and fast? Has anyone has experiences of what he was talking about. Falling through a staircase, he was able to slow time down, so he knew what to do. I had the experience so I can build on what Moshe was saying. Rather than think about it, which would take a lot longer to figure out. Michelle: Is experiential also a word for awareness? Kady: I wonder about awareness. We seem to have many ways of being aware. Is attention awareness? Are they the same thing. There's a mental awareness and the broader awareness that we're talking about. Ali: We probably have all experienced a slomo experience. The slowing down to pay attention and make conscious decisions. Take a breath in and out and then it comes. You can recollect previous experiences even though you didn't pay attention previously. Scott: Slowing down to be an observer. Then there is a paradox. Knowing something is beyond figuring it out. Racecar avoided crash by being so in the moment that he was able to avoid an accident almost before he saw it. Sue: I've heard that doing it in your imagination is very powerful.

Discussion #07 - Diana Razumny

FIs, ATMs, movement and Imagination

CD#01/T18 [6 min] [No video recording]

ATM Lesson #09 - Diana Razumny

Diagonal lengthening of arms & legs, on back & stomach

CD#01/T19 [42 min] DVD#S01-3 Scene 5 [42 min] Source: San Francisco #14, 8/24/77 Mia Segal

Day 4 Thursday May 13, 2010

Discussion #08 - Diana Razumny

Check in

CD#01/T20 [9 min] DVD#S01-4 Scene 1 [9 min]

Diana: Crux of human evolution is being able to slow things down. Spectrum of extrovert through introverts here. Stating this explicitly. States and stages.

ATM Lesson #10 - Diana Razumny

Seesaw breathing #3, with coughing, barking, laughing, mooring

CD#01/T21 [51 min] DVD#S01-4 Scene 2 [51 min] Source: Esalen #14

Potent Self, Page 114

Breathing and incorrect posture. Holding the breath is the clearest observable sign of incorrect posture or *acture*. Many people hold their breath in one way or another. The body image they have formed is such that they have to produce a preparatory rearrangement of their throat, chest, and abdomen before they can speak or initiate any motion whatsoever. In some the disturbance is so manifest that the chest is fixed in the position of inspiration or expiration continuously. The normal ventilation is upset, with profound effects on the acid-base balance of the blood.

In conditions of extreme alkalinity of the blood, the muscles contract indiscriminately at the slightest stimulus coming from the outside, or at the initiation of any act, and tetanization takes place. In extreme acidity, as in diabetes, no muscular response can be elicited; there is a state of coma. The alkalinity of the blood can be markedly increased by excessive loss of carbon dioxide; exhaling forcibly by blowing for about two minutes brings about an increased neuromuscular excitability, which is first detectable in the region of the mouth and fingers. The phenomenon is complex. For example, if the exhaling is done, not by blowing, but by sharp pushes forward of the lower abdominal muscles (as a dog does when barking), no inconvenience is observed even after prolonged repetition. Habitual faulty holding of the breath is normally found together with muscular excitability, and vice versa. Reciprocity seems to be necessary for any function that is a continuous process.

Discussion #09 - Diana Razumny

About ATM Lesson

CD#01/T22 [18 min] DVD#S01-4 Scene 3 [18 min]

Diana: Don't have to read to do Feldenkrais. Let your curiosity lead you as to what to read or not. **The Potent Self:** Correct Posture, Breathing & Incorrect Posture, p.14 quote. Importance of breath. Interconnectedness of all the connections related to breathing. Breathing is different in different situations. Ali: Exhale was almost double the amount of time of the inhale. All your internal organs are getting massaged. Karin: Difficult to count on the out-breath initially. Then I found the rhythm. Diana: Vocalization is so tied into breath. Takes awhile to decouple function of breathing & talking. Julie: Read a lot. Speaking (moving lips) while she's reading when tired. Shelly: Language limits our thinking. Lori: Big reward for breathing lessons. Air coming in everywhere.

FI Exploration #03 - Diana Razumny

Feedback process with head rolling, guided

CD#01/T23 [58 min] DVD#S01-4 Scene 4 [63 min]

Demo of head rolling with Rita. Creating motion like if you are standing and turning your head. Where would your head be in relation to your torso. For propping, example in sitting, hang head back and turn head, hang head forward and turn head, head on top of spine and turn. Feldenkrais related to function so we want to have the head at the level it would be for standing. So add and subtract pads under head in lying until it feels right to student. Important to be very respectful when moving a person's head. To start movement, first watch them roll their own head, then rehearse bringing hand to head before touching, find own comfort. Finally land on head, flat hand, have person roll their own head, you go along for ride. First, is practitioner comfortable at head of student. Breathing is good. First touch air, skin, tissue, bone, and then roll head very gently, sensing. Then eventually you will feel past the head into spine. Feedback: practitioner pause each time asking for the 4 distinctions of feedback described below. Flat hand rolling, less about you, more about them feeling their movement. Explanation of feedback during FI practice. Artificial structure of communication as exploration to set up for open lines of communication in future FI practices in partners. Distinctions in feedback: pressure, pace, range, direction. Practitioner asks, "How is/was that pressure?" Student replies, "I would be curious/interested to feel more/less pressure." Or "I could easily attend to my sensation of the movement." Practitioner repeats if wants firmer/lighter and then asks, "Would you like it even lighter?" etc. Do that in each category. Actually access feeling of curiosity before you say you are curious. Practitioners access curiosity when listening to what they say. This structure is to help with building blocks towards useful feedback in future practices.

ATM Lesson #11 - Diana Razumny

Flex/extend ankles/wrists

CD#01/T24 [40 min] DVD#S01-4 Scene 5 [40 min] Source: Amherst June 10, 1981

Potent Self, Pages 117-9

Each skeletal muscle has two sorts of fibers, red ones and pale ones. The red fibers contract slowly and fatigue even more slowly; the pale ones contract sharply and fatigue rapidly. Voluntary movements correspond, therefore, to the pale fibers' contractions, and tonic movements to the red ones. Muscles that are constantly tonically contracted and do the major work of maintaining the body against gravitational pull—that is, all the muscles extending the articulations, the *extensors*, which are also referred to as "antigravity muscles"—have more red fibers than the *flexor* muscles, which contract much faster.

The voluntary movements are due to impulses from the highest nervous centers, which have an overriding control over the lower centers. Thus the horse can inhibit the tonic contraction of its neck extensors and voluntarily lower its head or enhance them and lift its head. When the voluntary impulses stop arriving, the head returns to its normal position, as the inhibitory effect on the tonic contraction is lifted. That is, when the horse does nothing at all its head is lifted by the tonic apparatus that evolved with its species adaptation to the physical environment.

In human beings, the voluntary movements are essentially the result of personal experience, as in speaking, where the connection patterns or paths of the different cortical cells are most obviously formed in correspondence with the immediate environment, unlike the tonic apparatus, which is the result of adaptation of the species. The increased flexor activity, which can only flex articulations and generally shorten the stature, has therefore something to do with the personal experience of the individual. It is useful to keep in mind that flexors and extensors are, as the physiologist puts it, *agonists* and *antagonists*. That is, they cooperate in a seesaw manner: when the flexors shorten a limb, the extensors yield and lengthen to allow voluntary action to take place, and at the same time create the rigidity required of the limb. It is also important to note that the fibers of the autonomic (or vegetative, or the sympathetic and parasympathetic) nervous system innervate most of the muscles so that the viscera affect and are affected by the general body configuration.

We have now reached a point of capital importance in the understanding of *acture* or posture. Namely, if in the act of standing we eliminate all contraction due to impulses from the cortical areas (such as are subject to volition in the physiological sense—that is, with no concern as to whether we are aware of issuing the order producing the contraction or whether its origin is entirely unknown to us) the body will be held in the tonically erect posture that the evolutionary adaptation of the skeleton, muscles, and the tonic apparatus of the nervous system has produced.

Discussion #10 - Diana Razumny

About ATM lesson

CD#01/T25 [4 min] DVD#S01-4 Scene 6 [5 min]

ATM Lesson #12 - Diana Razumny

Bend up/down, sitting & leaning on hands behind

CD#01/T26 [55 min] DVD#S01-4 Scene 7 [55 min] Source: Alexander Yanai #86

Day 5 Friday May 14, 2010

ATM Teaching #02 - Diana Razumny

Hand-to-foot holds

CD#01/T27 [21 min] DVD#S01-5 Scene 1 [35 min]

Groups of 4. Each teach one of the hand-to-foot holds from handout of photographs. Handholds are from previous ATM of lengthening hamstrings. Group discussion. Lori: Refining the words. Judy: Go from the largest movements to the smaller movements. Michelle: Imagining different ways of going about it. Diana: We think we're doing what's being asked, but not necessarily so. How many imagined the movement in themselves before describing the movement? Karin: I found it interesting what I chose to not hear. Craig: Heard the words and it went straight to a picture. Michelle: My image was so strong I'm not sure how my words came out. Diana: The clearer it is for you (image or kinesthetic) the easier it is to describe it. Lauri: Before I started describing, I thought of what the least number of steps I needed to describe the movement. Diana: As a teacher you have to transpose left and right from the way you see it to the way it is for the students. If it's a challenge at the beginning you can teach from the back of the room. Patti: When I taught school I read upside down. Story of Moshe talking about reading from various angles. Diana: Doing things with non-habitual patterns. Brushing teeth with opposite hand.

ATM Lesson #13 - Diana Razumny

Flexion #4, Hand holding foot, lengthening leg

CD#01/T28 [74 min] DVD#S01-5 Scene 2 [74 min] Source: Esalen #11 Lengthening hamstrings

Discussion #11 - Diana Razumny

Questions

CD#01/T29 [19 min] DVD#S01-5 Scene 3 [19 min]

Karin: ATM this morning was by far the most powerful one for her. Ali: Question: After yesterday's FI. In the time of resting, is that a good time to have an internal dialog. Or during rest time should you just rest. Diana: Try all different kinds of things. The usual answer. I wouldn't use it as a time of directive. Rest from the internal talking. I vote more for the sensorial conversation. Not a time for giving yourself a talking to. I don't always know what the question you're really asking. Nancy: Several of us in this felt pain to some degree. Diana: Most common response: stop doing it or do less. If the position itself is painful, do it in your imagination. If it's possible do one or two or the movements and then do it in your imagination. Can ask D. how can I modify this to make it possible to do. Michelle: What about adding my own variations while you're giving instructions. Diana: Variations are good, but if it goes too much out of the intent of the lesson I will probably be more adamant about not letting you go down the wrong road. Michelle: Teaching/learning is a creative experience. Craig: Talked about his non-verbal ability to hear what the teacher's instructions are without even knowing the language. Michelle: I judged my doing variations.

FI Exploration #04 - Diana Razumny

Rolling head, slide leg up

CD#01/T30 [27 min] DVD#S01-5 Scene 4 [39 min]

Bringing the arts into the picture of doing the work. Plant the seed if you have inclinations in that direction. Demo with Judy. Have student roll leg up to standing. Then roll head and have student slide leg up to standing and feel where they stop their head briefly in the movements. Check out the distinctions: Pressure, speed, range and direction. Dyads practice and switch roles. Group discussion. Connection between hip joints and movement at the top of your spine. Moshe said about the rolling of the head that geniuses have smooth rolling heads. Yes, you will get smarter in this training!

ATM Lesson #14 - Diana Razumny

Tilting bent legs, on front version #1

CD#01/T31 [30 min] DVD#S01-5 Scene 5 [30 min] Source: ATM Book #7 Carriage of the Head

Discussion #12 - Diana Razumny

A crash course in applying neuro-dharma

CD#01/T32 [47 min] DVD#S01-5 Scene 6 [47 min]

Talk by Rick Hansen. Can be found on BuddhistGeekPodcast#149. Ended with brief review of ATM #01 & #03. Diana suggested review of ATM #14 (Tilting bent legs, prone) before sleeping.

Day 6 Monday May 17, 2010

ATM Lesson #15 – Diana Razumny

Tilting bent legs, on front version #2

CD#02/T01 [66 min] DVD#S01-6 Scene 1 [66 min] Source: London: Carriage of the head

Discussion #13 – Diana Razumny

About ATM Lesson

CD#02/T02 [11 min] DVD#S01-6 Scene 2 [11 min]

Diana: Questions about ATM lesson. Sue: Easier to remember things. Ali: Sense of balance was a little off. Eric: Felt pain at beginning & stopped and then tried to stay with the program. But was angry for a while. Judy: Trouble lying on my front. Spent lesson lying on my back and imagining which was difficult. But when she felt up she felt more than the usual juiciness. Diana: If difficulty lying on front, can put something under your chest, or shoulder or belly. Friday's lesson was from the ATM book "Carriage of the Head". Moshe created families of lessons. In the beginning, Diana bases her lessons on the Moshe's original material. Paula: Question about pain. FM about not feeling the pain. The brain rejects it. Has duality around pain. Doesn't know what to do about pain – how to deal with it. Diana: Stay with your comfort level when you can. As much as possible, not going with "no pain, no gain." We want to go to the other end of the spectrum. Let's keep this conversation going.

ATM Teaching #03 – Diana Razumny

Reviewing notes of Tilting bent legs, version 1

CD#02/T03 [24 min] DVD#S01-6 Scene 3 [44 min]

Groups of 4 using written notes of lesson to discuss language and memory of lesson from Friday. Group discussion: Michelle: Questions about imagining. Diana: Imagining includes envisioning and or sensing. Image or sensory rehearsal. In your pretending you can expand into areas you might not otherwise be able to do. Caren: Sequential questions. Karin: Noticing question. Diana: This sheet is for you to figure out how you want to make your own notes, not to use as such. Ali: When doing Friday's lesson over the weekend, I couldn't remember everything. Today's lesson notes seemed not all inclusive of all the steps we did. Diana: Lots of different ways to do this. Your own way is emerging before your eyes. Shortage of prep for ATM teaching in Feldenkrais Trainings. So we're starting earlier with working with this. Shelly: Most important is your observation. Sue: It's really individual as to how I do the notes. I have an idea now, but I expect it will change after 2 or 4 years. Diana: We're at the practicing scales level, not the whole piece.

ATM Lesson #16 – Diana Razumny

Ankle/knee/hip-flex/extend/circle, on back

CD#02/T04 [39 min] DVD#S01-6 Scene 4 [36 min] Source: AY#?

During lunch: Write on sticky, provided: Your name then 1st, 2nd, 3rd choice of who would like to have for a study buddy between segments. Someone you will speak w/once a week just to check in on what's up w/life and anything Feldenkrais?

FI Exploration #05 – Diana Razumny

Rolling head, slide leg up to standing continued, guided

CD#02/T05 [60 min] DVD#S01-6 Scene 5 [66 min]

Demo with Michelle. First figure out what pads are needed under the head to make person comfortable. Review head roll, head roll w/sliding leg up. Check pressure, speed, range, direction. Start w/observing, choose easy leg. Add learning to slide leg up to stand. Then with standing knee move the knee a little in and out. Listening in the area of the hip joint. Softly guiding to find where the movement is easy. Students can give suggestions to the practitioner re range, speed, direction, pressure. Then while moving knee in and out have student roll their head with one hand. Then vary speeds to see if rolling the head changes rhythm. Then move to head and practitioner roll their head while they tilt their knee in and out. Then go back to leg and slide up to standing to see if that got easier. Demo with Rita with questions and refinements. Demo Joan. Quality of listening is what is essential. If the practitioner listens that invites the student to listen to their movement. Much more success if you go slow. Less is more. Building trust.

ATM Lesson #17 – Diana Razumny

Foot to head, rolling to sit, version 1

CD#02/T06 [44 min] DVD#S01-6 Scene 6 [44 min] Source: ATM Book #8: Perfecting self-image, edited

Day 7 Tuesday May 18, 2010

Discussion #14 – Diana Razumny

Experience of the past week

CD#02/T07 [37 min] DVD#S01-7 Scene 1 [37 min]

Karin: Was amazed about how much improvement was on the side with didn't work on (Foot to head lesson). Rita: Why did you ask us not the read the words in the photo shortcut lesson handout. Diana: Wanted you to have the experience of not looking at the words was like. Joan: What is your philosophy about the stretching. Diana: In general, it's nice for this 2 weeks to do only FM and not other disciplines. Doing something so different from your ordinary routine, it would be good to let this sink in, without constantly trying to fit it into your other routines. See how long you can tolerate something new. Michelle: When we move into and through the pain it's like stretching. Diana: Stretching and weight lifting is a way to feel yourself. It's very addictive. You can have a sense you don't know yourself unless you do one of those things. Doing things that are hard that you're really used to – doing those things right away takes you away from what you've just learned. Eric: What is your experience/thoughts about being comfortable. Diana: Because we're in a culture which doesn't support the idea of comfort. In here we're exploring: if I move towards being comfortable what happens. If we're in pain or uncomfortable it will take our attention away from noticing new things. If stuck or hurting then stop, breathe, and see if you can find a way to make it easier. Julie: After first week here felt real differences and places in herself she hasn't felt in many, many years. Bringing this work in here out into my life is amazing. What we're doing in here is effecting everything. Lori: I don't need to stretch anymore. I just do Feldenkrais in the morning. Shelly: Difference between being in judgment and how the ns responds to that vs. just allowing yourself to do something and how the ns responds to that. Do everything different and see what happens.

ATM Lesson #18 – Diana Razumny

Interlacing fingers and toes

CD#02/T08 [45 min] DVD#S01-7 Scene 2 [45 min] Source: Amherst inspired

Discussion #15 – Diana Razumny

Barefoot running & 5-toe running shoes videos

CD#02/T09 [14 min] DVD#S01-7 Scene 3 [14 min]

Discussion #16 – Diana Razumny

Questions

CD#02/T10 [10 min] DVD#S01-7 Scene 4 [11 min]

Paula: Curious about movement of jaws in yesterday's lesson. Diana: Connection between base of the jaw, eyes and skull so you may will hold the jaw when you focus your eyes. If you think hard where does it happen? If we interrupt one of the pieces it affects all of the pieces. If you stick your tongue out it and talk that way, it can free your neck muscles at the base of your skull. Mixing up the patterns so you disturb rigidity. Julie: Found tension during lesson was in my jaw and realized how much tension I hold there. Diana: We will do more developmental movement during Segment 2.

ATM Lesson #19 – Dennis Leri

Lifting the head & shoulders with 5-line scan

CD#02/T11 [50 min] [no video recording] Source: Esalen #1

FI Exploration #06 – Diana Razumny

Lifting head demo

CD#02/T12 [27 min] DVD#S01-7 Scene 5 [28 min]

Demo with Judy. First make your student comfortable. Going extreme with large soft rollers under knees and ankles so folding is enhanced in relation to lifting the head. Start with lifting shoulder forward since less threatening than first lifting the head. Thinking the path of the bones from shoulder to clavicle to ribs. Also think down arms to elbows to wrist. Let information come in without knowing. Roll head. Then lift head in several ways with explanations.

ATM Lesson #20 – Diana Razumny

Raising arms and legs off floor

CD#02/T13 [50 min] DVD#S01-7 Scene 6 [50 min] Source: ATM Book #3: Fundamental properties of movement

Day 8 Wednesday May 19, 2010

ATM Lesson #21 - Diana Razumny

Back moving backwards as arm, leg & head move forwards

CD#02/T14 [41 min] DVD#S01-8 Scene 1 [40 min] Source: AY#333 Movement of opposition

Discussion #17 - Diana Razumny

About ATM Lesson

CD#02/T15 [8 min] DVD#S01-8 Scene 2 [8 min]

Julie: Felt like a giraffe. Diana: You can play with all the images and see what you get. Ali: Yesterdays lesson was hard and painful. It was the first lesson that was ugh (difficult). Diana: Sometimes you need to go away from the lesson for a while. Ali: Imagining having the string pulling up helped. Sue: When you talk about lines going from spine to the leg I see two lines. Diana: At the beginning you use simple lines. Then they can get more complicated. Julie: The extra lines help me when I'm folding. Small Skeleton demo of head coming forward.

FI Exploration #07 - Diana Razumny

Observation skills

CD#02/T16 [26 min] DVD#S01-8 Scene 3 [32 min]

Facial emotions: 2 lines - people facing each other - look w/o smiling-smile real big at first then reverse it. Make it reversible. Look at 3 distances between corners, turn around, make lines based on memory.

Videos - Faces-Paul Ekman - Emotions - Lie to me. Go through mimicking emotions. EvilEyeBaby video, Jessica's affirmation video.

Head lifting: Groups of 4: 2 observe 2 @ time, lifting head 3 ways. Attention to chest/ribs/pelvis. FI-Observation of faces - distance between corners of mouth, nose, eyes. Cards and pens.

ATM Lesson #22 - Diana Razumny

Hen pecking with head, sitting on chair, arms resting on prop in front

CD#02/T17 [37 min] DVD#S01-8 Scene 4 [37 min] Source: AY#129

FI Exploration #07 continued - Diana Razumny

Observation skills continued

CD#02/T18 [18 min] DVD#S01-8 Scene 5 [42 min]

Chicken Video: head stays fixed while body moved. Ali: Discourses on chickens.

FI Practice - Return to Groups of 4 - 2 observe 2 @ time, stand/sit, take face forward, note chest/ribs/pelvis.

Flexors move fast and extensors slow - videos. Johnny Clegg with African tribe.

ATM Lesson #23 - Diana Razumny

Directing the breath, in various positions

CD#02/T19 [53 min] DVD#S01-8 Scene 6 [53 min] Source: AY#175

Short discussion at the end of ATM lesson.

Day 9 Thursday May 20, 2010

ATM Lesson #24 - Diana Razumny

Sit to stand

CD#02/T20 [33 min] DVD#S01-9 Scene 1 [33 min] Source: ATM Book #1 What is good posture?

FI Exploration #08 - Diana Razumny

Observe sit to stand

CD#02/T21 [19 min] DVD#S01-9 Scene 2 [39 min]

Groups of 3. Diana demos sit to stand. Observe neck and lower back as you watch each other sit to stand. They tend to shorten. Also students might flex with the weight going backward so you get stuck. 2 people watch 1. Please be gentle with your language.

ATM Lesson #25 - Diana Razumny

Edges of the feet lifting/lowering, on back

CD#02/T22 [55 min] DVD#S01-9 Scene 3 [55 min] Source: AY#433

Quote from Sherrington from the "Felt Sense"

Discussion #18 - Diana Razumny

About ATM Lesson

CD#02/T23 [20 min] DVD#S01-9 Scene 4 [21 min]

Diana: Importance of Proprioception in the joints. Challenging lesson from most. Shelly: learned how to control my balance rather than allowing it to happen. Andre: Most proprioception centered in the cerebellum related to coordination. Ear infection or water in ear disturbed balance. Diana: vision, inner ear, proprioception all related for balance. If you lose proprioception is very serious. So for Moshe orientation in space is huge. Sue: About brain maps. Diana: "The Body Has a Mind of its Own" book by Sandra Blakeslee. Yesterday observation developing visual skills. Emotional piece of watching facial expressions has several levels of use for self and reading people when interviewing at beginning of lesson. Changing of self-image. It is fluid and will keep changing.

Bruce Lee playing ping pong video.

Discussion #19 - Diana Razumny

Study between segments

CD#02/T24 [24 min] DVD#S01-9 Scene 5 [33 min]

Study buddies and ATM clubs. 3 pairs of study buddies form an ATM club, which is assigned one of the ATM Book ATMs to study throughout Year 1. Study buddies and ATM Clubs can contact each other by phone, email, in person, etc. They will use the class CDs and DVDs and ATM copies, the ATM Book.

Discussion #20 - Diana Razumny

Vilayanur Ramachandran video

CD#02/T25 [31 min] DVD#S01-9 Scene 6 [31 min]

A Journey to the Center of the Mind video on TED

ATM Lesson #26 - Diana Razumny

Flexion #5, Bringing head & elbows to knees

CD#02/T26 [41 min] DVD#S01-9 Scene 7 [41 min] Source: Moshe San Francisco Evenings

Day 10 Friday May 21, 2010

ATM Lesson #27 - Diana Razumny

Sit to stand and lie to sit

CD#02/T27 [50 min] DVD#S01-10 Scene 1 [50 min] Source: Diana

FI Exploration #09 - Diana Razumny

Review of segment plus ankle/knee/hip relationship

CD#02/T28 [41 min] DVD#S01-10 Scene 2 [38 min] & Scene 3 [3 min]

Demo with Paula. Roll head. Determine standing leg and bring other leg up to standing. Use small toe to direct knee to bend. As sliding leg up and down have Paula roll her head very slowly. Then Diana rolls Paula's head as Paula slides her own leg up to standing. Now add on new movement from ankle ATM lesson: Put roller behind one knee as working with other leg. With standing leg, tilt knee with weight shifting to outside and then inside and suggest little movement of ankle by stabilizing foot or keep ankle in line and have edges of foot lift. Then take leg in and lift inner edge of foot and then knee out and lift outer edge. Can also put foot on roller in line with leg and repeat.

Paula shared her experience. Sue: individual as to verbal cues. Diana: Yes, as a practitioner you decide how much to talk during the lesson. Talk can be way to not feel and also can be comfort. Sometimes want feedback or to focus attention of student.

FI Exploration #09 continued - Diana Razumny

Review of segment plus ankle/knee/hip relationship

CD#02/T29 [11 min] DVD#S01-10 Scene 4 [44 min]

Dyads practice. Also subway laughing video at end.

ATM Teaching #04 - Diana Razumny

Describing position and movement

CD#01/T30 [18 min] DVD#S01-10 Scene 5 [49 min]

Groups of 4. Rotate through different roles. Teacher, student, mover and witness. Mover enacts movement from piece of paper. Mover is behind student. Teacher languaging the movement to student. Movements: 1) Putting pillowcase on pillow, 2) Open can with hand-crank opener, 3) Putting on a pair of tennis shoes, 4) Making call at pay phone. Discussion. Be careful using metaphors. Describe as simple as possible. Interesting to watch your own frustration. Keeping terminology more to lay language, not medical terms. Showed video, "So you think you can dance."

Discussion #21 - Diana Razumny

Closure

CD#02/T31 [18 min] DVD#S01-10 Scene 6 [18 min]

Logistics. Make-up information. If you have missed days or partial days, you need to make-up the material for those day/s. Please send Diana a summary journal of the days you have missed and your reactions or responses to the ATMs and activities of the day. Face book conversation. Yahoo group.

ATM Lesson #28 - Diana Razumny

Segment Review

CD#02/T32 [54 min] DVD#S01-10 Scene 7 [55 min] Source: Diana