

Day 61 Monday November 7, 2011

Discussion #104- Alan Questel

Introduction

CD#13/T01 [16 min] DVD#S07-1 Scene 1 [17 min]

Alan introducing himself. Talks about his use of humour. And about liking yourself. The edge to be gentle is when we find the areas about ourselves we don't like. ATM is important way to learn to like oneself more through enjoying the movements. To be kinder and gentler with ourselves. What questions do you want to address this segment? Joan: How to guide students in ATM. Eric: my will and how to bring that into awareness, allowing more ease. Michelle: realize that my life is very harsh outside of the training. Alan: I will be teaching variations of basic lessons that you have done and we are inviting some public people to join us so you can observe how I teach to the public.

ATM Lesson #155 - Alan Questel

Bell hand #1, on side

CD#13/T02 [51 min] DVD#S07-1 Scene 2 [51 min] Source: from Santa Fe 4 Segment 5 & Amherst 81/DQ

Scan on back. On R side, knees/hips bent, R arm long under head, sense R hand, move L shldr for/back little, L forearm on floor, shldr up/down. Make bell w/R hand, finger long, open/close. Cont hand/bell mvt, lift/lower L knee, note hand w/leg lift. Rpt except roll head little to L, nose towards ceiling. Rpt, combine lifting L leg, rolling head. On back, both arms overhead, bell R hand, allow wrist to bend, start rolling to R. Cont, rolling side/back/side. Go from back to side to sitting, cont w/bell. Stay sitting, cont bell, switch legs so R leg is in front, do few times then stay w/R in front, come to stand. \

ATM Lesson #156 - Alan Questel

Rolling onto elbow to sit, from back

CD#13/T03 [52 min] DVD#S07-1 Scene 3 [53 min] Source: Alexander Yanai #3 from RM1 S07

Legs spread, interlace hands behind head, lift head w/arms, direct mid, L/R. Rpt w/non-habitual interlacing. Bring L elbow towards ribs as lift head to L. Rpt. OS. Alternate. Place arms at 45 down along sides, palm down, turn head L, hold L ear w/R hand, lift head to L. Continue, thinking you want to roll up onto L elbow. R arm extended forward/towards ceiling, direct arm to L to come up over L elbow. Note legs could be involved. R arm comes across and down. Think of coming into side sit if easier. Think just skeleton. Constraint of not rolling to side. Come all the way up to side sit and just leaning on L palm. Continue up onto knees. Interlace hands behind head, legs spread, lift head L/R, compare.

Discussion #105- Alan Questel

Comparing morning lessons

CD#13/T04 [19 min] DVD#S07-1 Scene 4 [34 min]

Groups of 5 discuss the similarities and differences between the bell hand and rolling onto hand lessons. Group discussion.

FI Exploration #50 - Alan Questel

Qualities of touch, explore shoulder/pelvis movement, side lying, guided #1

CD#13/T05 [65 min] DVD#S07-1 Scene 5 [70 min]

How to connect with another person in FI. Idea is how can I help the person like themselves more. Student on side. Practitioner sit behind them. Notice their breathing, tilted forward or back? Bring your hands to their upper shoulder. Find out how they move from their shoulder. How can I move them in a way that they might like themselves more? Then bring your hands to their pelvis and move them from there and explore different directions. Then with shoulder, how can you have more of them in your hands? Then same idea with pelvis. What is the handle for you to move more of them? For both the shoulder and pelvis, how do they move against the floor? Now move them in space as if they are a cat or a dog. How do you hold a baby, a dog or a cat? You have to have the feeling of having the whole being in your hands. Are you comfortable as you do this? Can they discover something about themselves as you move them? Switch roles. Group discussion. Matt: liked model of putting up baby or animal.

ATM Lesson #157 - Alan Questel

Bell hand #2, press/release parts, on side

CD#13/T06 [51 min] DVD#S07-1 Scene 6 [51 min] Source: from Santa Fe 4 Segment 5 & Amherst 81/DQ

On R side, R arm long, under head, bell R hand, press L knee into R. Note if some area gets lighter. Cont bell hand, same position, press/release L hand to floor. Press/release head into arm. Press/release L foot to R. L knee/foot pressing. Lift L knee. Cont bell hand, press/release R shldr to floor, shift to R hip, attn to bell mvt. Lift whole L leg, head turns, face towards ceiling. Roll to L side, bell L hand, rpt from OS, fewer mvts, less time.

Day 62 Tuesday November 8, 2011

Discussion #106- Alan Questel

Teaching ATM lessons

CD#13/T07 [7 min] DVD#S07-2 Scene 1 [7 min]

About teaching in a big room. How the teacher has to hold the space and have the highest level of withstanding anxiety and other feelings.

ATM Lesson #158 - Alan Questel

Bell hand #3, on front

CD#13/T08 [42 min] DVD#S07-2 Scene 2 [42 min] Source: from Santa Fe 4 Segment 5 & Amherst 81/DQ

On front, face to one side, explore arm positions. Have arm up on face side, palm down towards floor, other arm down along side, palm up to ceiling. Bell hand on face side, emphasize lifting wrist from floor, fingers hang towards floor. Cont., note breath coordination - inhale lifting hand/exhale lowering hand. Switch hands, bell hand that is down along side. Sit, hold hand w/palm to ceiling, note curled fingers. Then turn hand over, palm o floor, fingers drop away from palm. Rtrn to position on front, again, bell hand that's behind/down along side, coordinate inhale/exhale, explore ea variation (hand open/close with inhale/exhale). Switch head/hands to other side, bell both hands, same time then one at a time, then in opposite phases. Cont, belling both hands and start changing over both arms. Then do w/o lifting elbows, arms straighten out to sides to make the transition of one up/one down. Have face towards arm down along side, continuously bell both hands as switch arms/head to other side. On back, arms overhead, bell R hand continuously as roll to R side then side sit, rtrn to back, switch to L hand, rolling L up to side sit. Stand, scan, bell both hands, cont and walk.

Discussion #107- Alan Questel

About Functional Integration

CD#13/T09 [67 min] DVD#S07-2 Scene 3 [68 min]

Difficult to talk about FI. Integrating a function and thus what is a function? What is happening when someone is doing functional integration? Useful to identify what is going on in FI. Moshe wanted to name it functional synthesis. What has to happen in a FI lesson? An environment to feel themselves through movements. Emphatic connection with person first. In this method we make that connection though touch. Practitioner and student are interacting. Sense of support by feeling their skeleton through the table or the floor. We are connecting with ourselves and the student. At least 50% of paying attention to myself. Pay attention to breathing, theirs and ours. Then we move them: range of motion, quality of movement: ease, smoothness, jerkiness, speed, jumps, weight, facility of movement: efficient, reversible, lighter or the absence of effort. Resistance: where something starts or stops. All these are around interacting with movement. Feeling muscular habits. Movement activities having an environment around it and enhanced 3D: turning, bending, reaching. Orientation to what they want to have happen = intention. Kinematic linkage describes the relationship in how our skeleton moves. Focus them on where they want to go towards and not on pain. People come to lessons to get out of pain, to move more easily in all the activities that we do, change their thinking, improve their memory, self-confidence, self-image, inquiry, learning. Most important is the concept of pattern. We will bring some of these things into ATM Teaching.

ATM Lesson #159 - Alan Questel

Minimal lifting, taught to the public

CD#13/T10 [53 min] DVD#S07-2 Scene 4 [53 min] Source: AY#29

1. On back, spread legs, check whole body.
2. Lift R leg slowly, smallest amount. Attn: R heel, pad still touching; imagine electrical current heel/floor; Imagine sheet of paper under heel; start exhale then lift. Pause, comp legs.
3. Lengthen R hand/arm above head. Minimally lift. Imagine sheet of paper. Attn: exhale/lift.
4. Lie on front, arms overhead on floor, arms/legs spread. Lift the R leg tiny amount. Add exhaling. Lift R arm and immediately lower it. Lift R leg imagining sheet of paper under knee, whole leg lifts hip to foot. Lift R arm, pause, just R elbow, palm stays on floor. Add lifting palm/elbow same time. Attn: head stays down, Hand slides along floor a little as lift begins.
5. On back, both arms above head, spread legs. Compare R/L sides. Lift R arm/leg same time. Add on exhale. Attn: to lengthening arm/leg away from ea other w/lift. Rest, compare sides.
6. On front, both arms/legs long/spread. Lift your R arm/leg, exhaling. L ear on floor, repeat, switch to compare R ear on floor. Return to L ear on floor.
7. On L side, arms above head, extend L arm, R arm near L. Lift R arm/leg. W/exhale.
8. On back, L leg standing, R arm over head. Lift R arm/leg on exhale. Attn: ease; toes turned out. Rest, compare sides.

9. Arms/legs extended/spread in X position. Alt lifting L/R leg to compare weight/ease. Alt lifting L/R arm. Rest, note/compare sides: legs, arms, face, eyes.
10. Stand, walk, compare legs/sides. Lift R/L arm alt - compare. Stand in front of someone to see asymmetry in face.

Discussion #108- Alan Questel

About ATM Lesson taught to the public

CD#13/T11 [32 min] DVD#S07-2 Scene 5 [33 min]

Feedback from group about experience of Alan teaching to the 3 public students in the ATM Lesson. First from Joe and Karin who sat and watched the lesson. What is a good first lesson. Talked about construction of the minimal lifting ATM. Proximal/distal, distribution of forces, initiation of movement. Weber-Fechner Law and less is more.

ATM Teaching #32 - Alan Questel

Sit, kneel, lie in groups of 6 #1

CD#13/T12 [20 min] DVD#S07-2 Scene 6 [47 min]

Groups of 6. 3 teachers and 3 students. Demo with Carol, Craig and Joan: One student kneels on table, one student sits and one student lies on floor on side. All are in the same configuration. Alan gives instruction that makes sense to all 3 students. Are 3 three doing the same thing. If they don't do the same movement then identify the differences and re-language so that all 3 students do the same thing. Then other teachers give an instruction. Then teachers and students switch roles. Large group discussion.

FI Exploration #51 - Alan Questel

Qualities of touch, explore shoulder/pelvis movement, side lying, guided #2

CD#13/T13 [25 min] DVD#S07-2 Scene 7 [35 min]

In dyads. Student lying on side with practitioner sitting behind them. Practitioner move shoulder of student forward and backward. Where do you see movement further along the line. Go to that place and explore movement there. Then same thing to a third place. Think about movement in first and second place as moving third place. Go back to the shoulders and notice differences. Can your awareness go further now down their skeleton. Few minutes on your own with same procedure looking for adjacent places. Discussion in dyads. Discussion in large group.

Day 63 Wednesday November 9, 2011

ATM Lesson #160 - Alan Questel

Bell hand #4, swimming action, on front

CD#13/T14 [55 min] DVD#S07-3 Scene 1 [56 min] Source: Amherst 81/DQ

On back, identify 3 diff between sides. Rpt lying on front. Face to R, R arm up in front of face, L arm long down by side, feel ea hand. Bell R hand, jellyfish mvt of hand, swim action of R arm, include pelvis/R leg, lengthen arm/leg same time, try other variation. Pause, bell R hand, take to hair, keep hand going when roll to back. Pulse R hand as come to standing. When standing, pulse almost invisible, an echo, cont & return to back. On front, rpt OS. On back, arms overhead, bell both hands, roll to front and back again. Belling both hands, come to stand. Cont w/image of hands moving through thickness, gradually letting it become an echo.

ATM Teaching #33 - Alan Questel

Receiving and teaching ½ of the lesson "Pressing foot to lengthen opposite arm"

CD#13/T15 [51 min] DVD#S07-3 Scene 2 [109 min]

Alan teaches one side of the lesson, pressing foot to lengthen opposite arm. Then each student makes their own notes to teach the other side to a partner. Then they teach to partner and then switch roles.

ATM Teaching #34 - Alan Questel

Sit, kneel, lie in groups of 6 #2

CD#13/T16 [18 min] DVD#S07-3 Scene 3 [56 min]

Describing movement as one part in relation to another part. Pay attention to where the movement is happening. And thirdly, give them a different way of doing the same movement. So start as yesterday in describing a movement so they are all doing the same movement. Next, can you look at it in another orientation of the person. Then go back to the first way.

ATM Lesson #161 - Alan Questel

Bell hand #5, swimming cont, on front, back, sitting

CD#13/T17 [44 min] DVD#S07-3 Scene 4 [44 min] Source: Amherst 81/DQ

On back, palms towards floor, bell R hand, allow elbow to bend, jellyfish image, breath? Intro sucking mvt while belling, note speed of belling. Leave sucking, cont w/belling, gradually switch to L hand, gradually add R so both hands bell. On front, face to L, L hand up by head, R arm down along side, bell L hand, switch to belling R hand, compare hands. Rtrn to belling L hand, allow elbow to move/slide, inhale as hand/arm reaches, exhale as hand comes back, allow pelvis to roll, allow leg to get involved, arm reaches then comes down along side. Rpt OS. Alt side/side, involve head turning side/side. Sit cross legged, hands resting on knees, bell L hand, allow mvt to grow so whole arm involved like swimming, switch to R hand, then both hands/arms. Pause, think of backstroke, start w/L hand/arm, add R. On front, face L, bell L hand up by face, then R hand down along side, switch head/arms, rpt.

Day 64 Thursday November 10, 2011

FI Exploration #52 – Alan Questel

Qualities of touch, explore shoulder/pelvis movement, side lying, guided #3

CD#13/T18 [21 min] DVD#S07-4 Scene 1 [20 min]

Dyads. Student on side. Practitioner sitting behind. Put your hands on student's shoulder. How did you decide to put your hands on them? It is easier to move them forward or backward? Take hands away and find a different way to contact their shoulder. With your hands in a different place to you get a different response? Then find a third handle. Then one hand on shoulder and one hand on pelvis. Move them forward, backwards, opposite. Switch roles. Repeat exploration.

ATM Lesson #162 – Alan Questel

Bell hand #6, on back, front, sitting

CD#13/T19 [29 min] DVD#S07-4 Scene 2 [30 min] Source: Alan

Rest on back, scan. Bell L hand, start w/wrist. Pause, start w/fingers. Initiating from different parts of hand. Sit, R hand, thumb up, place L palm on R thumb, push up w/thumb, push down w/palm, alternating up/down, fingers open/close w/the up/down movement. Several variations of initiations not in these notes. On back, rtn to belling L hand. Do few bells w/R hand, switch to do invisibly, going through all previous variations. Actually bell visibly w/R hand and compare to first time. Alt R/L hand belling.

FI Exploration #53 – Alan Questel

Holding objects

CD#13/T20 [47 min] DVD#S07-4 Scene 3 [47 min]

Hold tea towel between hands w/o draping, move hands around, come to stand noticing pressure between hands, move around, how lightly can hold w/o dropping, come down to floor again, monitoring pressure between hands. Switch to holding w/only heels of hands, throw up, catch w/heels of hands, how softly can heels come together. Hold only w/fingertips. Then only from center of palms. Hold piece of foam between hands w/o grasping, w/o deforming it, throw in air, catch same way; hold between heels of hands, go from standing to sitting. Hold between fingertips, come to standing, move around. Switch to holding between center of palms. Hold shoe between palms lengthwise (heel/to), move around, throw/catch; hold between fingertips lightly, can drop or toss/catch. Hold towel between palms of two people. Can have two towels, one between two hands, switch to center of palms. On piece of foam between two people's hands, between heels of hands. Then between fingertips. Shoe between partners, heels of hands, then fingertips, then palms.

FI Exploration #52 cont – Alan Questel

Qualities of touch, explore shoulder/pelvis movement, side lying, guided #3 cont.

CD#13/T21 [26 min] DVD#S07-4 Scene 4 [26 min]

Return to partners from the morning, one lie on side, other move them from the shoulder, noting what part of hand use to contact them. Switch handhold few times, compare to the first time. Rpt at pelvis. One hand on shoulder, one on pelvis. Switch roles. Share at end handhold differences between morning exploration and now. Large group shared. Switched focus of discussion, effortlessness, reversibility, nothing stands out. In ATM it's a quality that promotes feeling safe.

ATM Lesson #163 – Alan Questel

Tilting cross legs and triangle arms taught to the public

CD#13/T22 [65 min] DVD#S07-4 Scene 5 [65 min] Source: Esalen #3

1. Lie on your back, bring your feet to standing. Cross the right leg over the left and slowly tilt the legs to the right several times. Notice what happens to the right hip joint, which part is lifted off the floor, the back, chest, ribs. Feel one side being stretched while the other is compressed. What does the head do? Is it easier to roll the head with the whole body? Notice the distance between the chin and throat changing. Rest.
2. Cross the right leg over the left and tilt to the right. Let them go as far as they go comfortably. Leave the legs to the right. Notice your breathing. Push your abdomen out and down and draw it in. Alternate and notice what happens in the chest. Is the chest expanding and flattening too in opposition to the abdomen? Does one side of the chest expand more? Stop breathing and alternate the movement rapidly. Now let the breath come in and out easily while you continue the movement. Gradually increase the speed. If you do the movement fast you can feel the diaphragm going up and down. Straighten your legs one at a time and rest. Notice your contact with the floor and your five cardinal lines.
3. Bend your knees and stand your feet. Cross the left leg over the right. Does this side feel different? Tilt both legs to the left and back again. Follow a line with your attention from the right foot standing up to the knee, hip joint, up the spine to the chest and feel the movement of the head. Which pathway of the tilt pulls the chin down to the throat? Sense

the movement of the pelvis pulling on the vertebra. Bring to mind the five cardinal lines to include more of yourself in the movement. Pause.

4. With the left leg crossed over the right tilt the legs to the left and leave them there. Push the belly out and let the chest flatten. Draw the belly in and the chest expands. Feel which ribs expand more and which are inhibited by the floor. Hold your breath and continue the movement, alternating between the belly and chest expanding and contracting. Breathe again and keep doing the movement. Increase the speed of the movement without the feeling of hurrying or holding the breath. Bring the legs to the middle and slowly stretch out one leg then the other. What parts of yourself are lying clearer against the floor?

5. Bend your knees, feet flat on the floor. Lift both hands towards the ceiling and bring the palms together. Notice the triangle the two arms and shoulder girdle form. Tilt the whole triangle to your right without bending your elbows or changing the shape of the triangle. You can let your body move as much as you like to help tilt the triangle as you go to the right and back to the middle. Try different directions of pointing the fingers, more towards your feet or head to see what makes the movement easier for you. Pause.

6. Stretch out the right leg and continue the movement of the triangle. Keep the left knee pointed towards the ceiling so there is movement in the hip joint. Can you feel how the hip joint pushes the spine? Stay with the arms on the floor to the right. Draw the belly in and let the chest expand and alternate several times. Feel what happens in the ribs, chest, shoulder blades, clavicles and lower ribs. Breathe freely as you continue and slowly increase the speed of the movement until you do it as fast as possible. Pause. Take the triangle back towards the ceiling. Tilt to the right again and feel if it is easier. Bend both knees and feet standing. Tilt to the right again and feel how this is easier. Stretch out each leg. Observe the differences on your two sides, face and eyes.

7. Bend your knees, cross the right leg over the left and tilt both legs to the right a few times. Switch the legs and tilt them to the left a few times. Which side feels easier from the work with the arms? Uncross your legs, feet flat on the floor and form the triangle with your arms again. Tilt to the left and feel if you go easier to this side than you did the first time to the right. After a few times leave the arms as far as is comfortable to the left and stretch out the left leg. Do the seesaw movement between the belly and chest. Come back to the middle, stretch out each leg and rest. Feel the five cardinal lines and which parts of yourself feel clearer against the floor.

8. Bend your knees and cross the right leg over the left and tilt both legs to the right. Lace the fingers behind your head and lift the head with the hands straight forward. Draw the elbows together as you raise the head and apart as you lower to the floor. Observe your breath as you lift and lower the head. Feel which vertebrae touch the floor as you lift. What stops you from lifting more? Let your air out and draw in our belly as you lift the head several times. Pause.

9. In the same position, lift the head with the help of the hands and notice what you do with your eyes. Even with the eyes closed notice which direction they are looking. As you lift the head do the eyes look down? With the eyes closed look towards your heels as you raise your head. Pause. Now look up towards your hairline as you raise the head and look down as you lower the head. Continually make the movement of the eyes and head smoother and easier. Do the same thing but think of doing it just with the right eye then just with the left eye. With both eyes look down as you lift the head and up as you lower it. Do the opposite with both eyes. Pause. Do a few alternating movements with the chest and belly. Is it different? Stretch out each leg and feel how you are lying on the floor.

10. Bend your knees, cross the left leg over the right and tilt both legs to the left. Let your body, eyes and head move together with the legs, left and back to center. Continue but take the eyes right while the head and legs go left so you are looking toward your right ear and then everything back to center. Now take the head and eyes opposite the legs as the legs go left. Notice the pull through the spine and the chest. Continue but take your eyes left with the legs as the head goes to the right. Go slowly enough so you know you are actually doing what you think. Switch over the legs, tilt them right and let the head go with the legs. Now take the head opposite the legs.

11. Place the feet flat on the floor pelvis width apart. Tilt both knees to the right and the head to the left then the other way around. Gradually increase the speed of the movement making it light and easy. Let the head and legs go in the same direction. Cross the right leg over the left, tilt both legs to the right and see if it's different now from the beginning. Change over the legs and tilt to the left. Stretch out your legs and feel if you are lying differently. Stand up slowly and walk around.

Discussion #109– Alan Questel

About ATM Lesson taught to the public

CD#13/T23 [38 min] DVD#S07-4 Scene 6 [38 min]

Eric: Watching and seeing movements and identifying things inside myself. Alan: Yes, but do not conclude things from their expressions and movement, keep it in the realm of movement. Alan: Tone of voice really important about what is being conveyed in the lesson. One woman in a lot of pain and I talked to her about calling me over but she didn't during the lesson. These conversations are important in a class. When do you have the authority to talk to students about their experience and make suggestions. Joe: reflecting on new students and my process. Alan: How do we get patience with people's questions? Strategies in this lesson: constraints, crossing legs and arms together. So one kind of constraint – 2 parts fixed together so something else has to happen.

ATM Teaching #35 - Alan Questel

Sit, kneel, lie in groups of 6 #3, patterns of movement

CD#13/T24 [15 min] DVD#S07-4 Scene 7 [49 min]

Demo with Craig, Matt and Eric. Describe a pattern, say flexion. Second instruction in the pattern of flexion. Then third place they could flex. Then back to first movement and find out if any differences. Therefore can influence pattern from one place in another place. Then group discussion. Self-image. Why bell hand.

Day 65 Friday November 11, 2011

ATM Lesson #164 - Alan Questel

Preparation for shoulder stand, on back

CD#13/T25 [54 min] DVD#S07-5 Scene 1 [54 min] Source: Alexander Yanai #9

Stand feet, lift pelvis, fist under pelvis, throw legs overhead. Sit, arms in front at shoulder height, roll onto back, throw legs overhead, rolling on back. On back, arms down along side, throw legs overhead. Stand R foot, throw straight L leg overhead, allow R bent leg to come along. Repeat OS. Leave knees hanging near head. Hold sole of L foot with L hand, lengthen leg, use/or not the R foot to help. Repeat OS. Hold both feet and lengthen. Sit, soles together, interlace hands behind head, let head/arms hang down in front. Still sit, sand L foot/leg, R leg straight in front, R hand behind head, head turned to L, fold to bring elbow to L. Same leg config, switch arms, fold to R few times then switch legs. Hold both feet, lengthen overhead. Lift legs into air, feet towards ceiling, hold pelvis with hands from behind, lower one leg at a time, foot to floor overhead. On back, fists under pelvis, lift legs, begin rolling up spine, legs go overhead. Feet to ceiling again, hands supporting pelvis, one foot towards floor overhead, other towards floor below. Arms along side, swing legs overhead w/head turned to one side or the other, let the knees come to one side of head then other. Stand feet, lift pelvis, compare ease.

ATM Teaching #36 - Alan Questel

Sit, kneel, lie in groups of 6 #4

CD#13/T26 [24 min] DVD#S07-5 Scene 2 [61 min]

Discussion of the movements. Lot of what we want to be able to do in scanning is both see details and the big picture and the relationship between them. Power of 10 video. Look at detail and what could that be part of? Demo with Eric, Joan and Matt. Give them movement, identify pattern of movement and then give them 2nd movement in that pattern. Group discussion.

ATM Lesson #165 - Alan Questel

Tilting legs, on front with midline scan, taught to the public

CD#13/T27 [72 min] DVD#S07-5 Scene 3 [72 min] Source: Esalen #9

1. On front side (belly), R hand on L, R ear on back of R hand, legs spread wider than pelvis width, bent knees. Tilt lower legs to R and back to beginning.
2. Tilt legs R and leave them, note effect on torso, spine, ribs lifted/against floor, one elbow pulled down. Lift lower L elbow. Repeat with R elbow. Return legs to middle, tilt slowly. Rest on front.
3. Bend knees, tilt legs slowly to L, sense twist in spine up to neck, feel for differences on this side.
4. Tilt legs L, stay, sense length of spine, head to tail. Slowly lift L elbow few times then R elbow. Note effect on leg tilt. Legs to middle. Tilt once L, once R. Repeat slowly, equalize sensation of spinal twist to each side.
5. Continue tilting legs side/side, light, easy, tossing playfully, quicker. Rest with legs straight.
6. R hand on top of L, turn head to face R, lift upper torso hinging on L elbow, lifting head, R hand, L hand, R elbow all as unit. Note torso from tail to head, breath easy. Which knee is pressed to/lifting from floor?
7. Tilt legs L, note difference. Which hip lifts? Ribs on L easier? Legs in middle, lift head, hands, L elbow in air, hinging on R elbow. Pause, tilt legs R, note ease; twist in spine.
8. Tilt legs R/L slowly, gradually make simpler, lighter, faster, breathing easy. Rest on back.
9. Think/sense midpoint between heels; middle point of chest; middle point at top of head. Think/sense from middle of top of head, down middle between eyebrows, nose, chin, chest, navel. Without looking, touch navel.
10. Think midpoint between heels, lift both legs move little to the R of center keeping same distance between legs. With legs to R think of midpoint between heels. Move head t R so midpoint at top of head moves same distance to R as midpoint between heels. Bring legs back to starting place. Then bring head back. Look for midpoints again. Move legs to L, move head to R, note body twist. Bring head back, bring legs back, find midpoints again.
11. Move head L, legs L, stay, find if midpoints line up. Legs back to middle, head back, find midpoints, feel for symmetry. Sense midpoints: top of head, chest, navel. Note spine.
12. On front, arms straight out to sides, palms down, R cheek on floor, bend knees, feet/knees spread, sense midpoint between heels, knees, buttocks, sacrum, lumbar. Put chin/nose on floor, sense midpoint between shoulder blades, base of neck, skull, center inside skull.
13. Move R leg so heel comes to midpoint, repeat, look to see. Move R leg far R, back to middle. Move R leg R/L quicker, L leg stays still, R knee stays bent at right angle.
14. Keep leg still, flex/extend R ankle without changing angle of knee. Quickly. Stop, leave foot quiet, tilt leg R/L, notice midpoints between knees, buttock, heels. Rest on back, legs spread sense midpoints between heels, sense navel, mid chest, top of head. Clearer?
15. On front, arms out to sides, knees bent, chin on floor, flex/extend L foot, rapidly. Now circle L foot, leg stays still. Think big toe circling out, up, in, down, out. Keep circling, note heel circle. Think heel circling and note toes circling. Note

plane of foot, sole while circling. Think of little toe circles, noticing heel, sole. Change direction, observe big toe, small toe, plane of circle each describes. Stop.

16. Soles of feet parallel with ceiling, tilt L foot so small toe comes in direction of ceiling more than big toe. Reverse so big toe is higher. Alternate, look at foot. Continue looking, circle foot, reverse directions. Stop, feel feet. Bring feet to touch in the middle, look to see if in middle.

17. Arms out to sides, bend knees, feet together/apart. Open wide to sides, bring together, increase speed, keeping simple, easy. Leave R leg still, move L leg R/L. Faster, note what prevents foot from touching floor. Repeat with R leg. Which leg moves more?

18. Move both legs to R, both L, let whole body cooperate, chin on floor. Legs wide apart so feet come to touch floor on each side. Leave legs, sense midpoints: between heels, knees, genitals, navel, chest, face, forehead, top of head, behind head, between shoulders, along spine between buttocks, between legs and heels. Continue along front, down back. Stand, walk, relate to space, sense feet, relation to floor.

Discussion #110- Alan Questel

About ATM Lesson taught to the public & ATM strategies

CD#13/T28 [34 min] DVD#S07-5 Scene 4 [34 min]

Phantom of the brain by Ramachadran. The Brain That Changes Itself by Norman Doidge. Woman who left early and how you feel. Can happen and not necessarily a reflection on your teaching. Eric: about midline. Alan: people feel that are in the middle although usually people are not. Strategies of ATM lessons. Self-image with scoliosis. One-sided lessons. Imagination to create midline. Exaggerate movements. Shifting attention as in bell hand lessons. Proximal/distal. Novel movements.

ATM Lesson #166 - Alan Questel

Headstand preparation #1, head on floor, on hands and knees

CD#13/T29 [50 min] DVD#S07-5 Scene 5 [51 min] Source: Amherst

LOB, scan. On hands/knees, bring top of head to floor to form triangle, roll fwd/bwd, side/side. Small circles. Toes for running, lift R knee off floor; L knee; alternate. LOF, head to R, arms alongside, press R hand and release; add lifting R shoulder; add lifting R leg; add lifting R pelvis. OS. Head to R, press L hand; press both hands, lift head and turn to other side. On hands/knees, top of head to floor, toes for running, alternate lifting knees. Walk knees toward head; to R, to L. Lift L knee, lift R knee, lower L, lower R. Lift both knees, walk feet L/R; walk feet towards/away from head. LOB, press R heel into floor; add pressing back of head. LOF, head to one side, arms alongside, press both hands, lift both shoulders, turn head. Forehead to floor, press to lift shoulders/head, stay lifted, take only head twd/away from floor; quicker. Hands/knees, head to floor, toes for running, imagine walking feet. Stand, walk.

Day 66 Monday November 14, 2011

Discussion #111- Alan Questel

Questions

CD#14/T01 [23 min] DVD#S07-6 Scene 1 [23 min]

Alan: asking stupid questions. Carol: Use of music. Alan: students might like music or not. It does something else, a different context. Moshe said, "I have taken the function out of the lesson." Michelle: I am always trying to find a context and I settle on that it is meditative. Alan: Can you find another one? Talked about learning to learn. Julie: In Feldenkrais I gave myself permission to learn for the first time. Alan: We don't talk about getting rid of things but about adding things. About will being a thought overriding a feeling.

ATM Lesson #167 - Alan Questel

Headstand preparation #2, rocking on front

CD#14/T02 [39 min] DVD#S07-6 Scene 2 [39 min] Source: Amherst

On back, lift part of yourself, what presses? On front: head to right, arms along side, press back of R hand and lift shoulder. Add lift R. leg. Lift bent right leg. Add lift head. Practice lifting at same time. Lift head and leg so minimally as to slide out a piece of paper. Try bigger movement/smaller. Press L hand to lift right leg. Try head to L. Rpt OS. Press both hands, lift both legs/head/shoulders. Change head. Explore pressing diff parts into floor. Head in middle, Press hands/lift head. Face horizon/floor. Lift head, leave shoulders on floor. Press hands, lift legs/head, hold and do pecking with head. Press hands, lift legs/head/shoulders, rock. When are you efforting that is not as useful? Think of being one solid piece. Rock/oscillate. Head to right, press back of r hand, lift r shoulder. Improve? Lift r leg. On back, stand feet, hands behind head, bring elbows to knees. Stand.

ATM Teaching #37 - Alan Questel

Instruction vs. place of movement in ATM

CD#14/T03 [19 min] DVD#S07-6 Scene 3 [59 min]

What makes Feldenkrais magical? Even when experienced the magic still happens. From the instruction want to understand what is actually happening. 2 levels. Group of 6, 3 teachers work off the ATM lesson and teach a movement to the 3 students. Discuss where the movement takes place and how the movement takes place in the 3 students. Then ask the students where they feel the movement taking place. Switch roles.

ATM Lesson #168 - Alan Questel

Sitting rotation, taught to the public

CD#14/T04 [64 min] DVD#S07-6 Scene 4 [65 min] Source:

Discussion #112- Alan Questel

About ATM taught to the public

CD#14/T05 [26 min] DVD#S07-6 Scene 5 [26 min]

Questions and comments about lesson. Fibromyalgia and difficult clients. One-sided lessons. Strategies: differentiation, confusion,

FI Exploration #54 - Alan Questel

Side bending in standing and in sidelying

CD#14/T06 [38 min] DVD#S07-6 Scene 6 [61 min]

What lesson to choose to teach. Teach lessons you like, that you know well. 3 students standing. Sidebend. What differences do you see between them? Some bend more forward and some bend more backward. Some more in one place than another. Different initiation. Eyes do different things. Weight shifts vary. Different order of movement - sequence different. Get into groups of 8. Have a partner. 4 sidebend standing and 4 others look at what is different. Then work in partners. Student lie on side and practitioner explore sidebending in student with your hands. Back to groups of 8 and do observation of sidebending in standing again. Then look at your partner sidebending. Then back in groups of 8. Then full group discussion.

Day 67 Tuesday November 15, 2011

ATM Lesson #169 – Alan Questel

Headstand preparation #3, on hands/knees and back, carping

CD#14/T07 [65 min] DVD#S07-7 Scene 1 [68 min] Source: Amherst

LOB. Move self to one side and other. Hands and knees, top head on floor, roll fwd/back; left/right. Sit, imagine ceiling coming to head, move so it would be parallel to floor. Head to floor, toes to running, lift R knee off floor; lift L knee; alternate. Lift one, then other, put one down, other (circle). Walk knees fwd/back. Lift knees, walk feet fwd/back, side/side. LOB, take legs in air, hands can hold pelvis; alternate taking feet back towards floor. On back, feet standing, hold R pant leg at thigh, pull leg and let go; OS; both. Add when feet land, lift/pop pelvis into air. Lift both legs into air, hold pelvis with hands, leg knees bend, lower feet to floor, end up with feet on floor and pelvis lifted, letting go of pelvis as need. Legs in air, scissor legs. Without hands holding pelvis, lift feet into air and bring down to land with pelvis in air. On hands/knees, head on floor, toes for running, lengthen knees to take pelvis in air. In position, imagine walking R knee and putting it on R elbow; do it; put it on and take off. OS. Bring L knee onto different parts of L arm; OS. Put one knee on elbow, take down, put other knee on elbow, take down. One elbow on knee, other knee, quickly take down. Put one knee on elbow, stay, sense distribution weight; OS. Again, one knee up, other, one down, other. Knees onto elbows, fall out by rolling. LOB, move whole self side to side. Stand, walk.

FI Exploration #55 – Alan Questel

Sidebending in sidelying

CD#14/T08 [53 min] DVD#S07-7 Scene 2 [87 min]

ATM is an FI with hands. Demo with Margie. One hand on shoulder and one on pelvis. Variations in hand placement. Then at head holding head. Lengthening head first before lifting so creating arc. Back to behind Margie. Bringing two hand together to sidebend her from shoulder and pelvis. How to find the sit bone. Find trochanter and move with back of hand down to find sit bone. Positioning to push directly. Ask if you are on it. Needs fair amount of force. Also can be on the greater trochanter to move her. Looking for more choices to move someone. Can be on spinous processes to create sidebending. Sitting below pelvis and push pelvis with both hands so can also pull. Ideally hands placed so I can move her in any direction. Sitting at head bringing Marge's arm overhead and lengthen through scapula and ribs. Other hands can be on ribs so can pull or push whole shoulder girdle. How long do you do something? When do I stop? Question to answer, "Is my pelvis free?" If not clear then don't just keep doing movement but go onto something else. Dyads practice. Those on floor your job is to say, "I don't feel like you have me in your hands." After practice full group discussion.

ATM Teaching #38 – Alan Questel

Different ways of giving instructions in ATM

CD#14/T09 [38 min] DVD#S07-7 Scene 3 [72 min]

We bring all of our habits to how we work with others. Groups of 6, 3 teachers and 3 students lie down on your back. 3 teachers give an instruction one a time in movement. When you give an instruction you have to form it as a request. Students, what is it like to be asked to move in the form of a request. Try begging to get them to move. Try use a question. Switch roles and repeat. Then as a command with engaging their interest. Then full group discussion. Back to groups. Each instruction you give is a command, gentle but still a command. Then give a command inviting interest into the instruction. Switch roles and repeat. Full group discussion. How was it to give a command and receive commands? Way to give command gently.

ATM Lesson #170 – Alan Questel

Headstand preparation #4, head on wall

CD#14/T10 [35 min] DVD#S07-7 Scene 4 [36 min] Source: Amherst

Stand at wall, top of head on wall, reach arm across front. Bring arm out to side. While arm is at side, bring back behind. Continue, note head spins in place when arm comes behind. Do with each arm. Return to reaching arm across front, feel for ease. Take one arm back, other across front, turning on head. Continue with arms, lift one foot. Leave arms turned to one side, alternate lifting feet. Turn both arms to R and take R foot to L of L foot. Rpt OS. Continue spinning so whole body turn, you end up facing ceiling, continue around to facing down again. On hands/knees, top of head to floor, note diff. Tuck toes, lift pelvis, walk feet around, play with bringing elbows to knees, feet diff.

Day 68 Wednesday November 16, 2011

ATM Lesson #171 – Alan Questel

Lifting/lowering pelvis from side & on hands/knees

CD#14/T11 [53 min] DVD#S07-8 Scene 1 [53 min] Source: Alan's, inspired by Amherst

On back, note which side you would roll to more easily then roll to other side. On hands/knees, back of R hand on floor, slide fingers towards L of L knee. Rpt. OS. Return to sliding R hand to L, continue so R shldr comes towards floor. Rpt. OS. Return to R, continue to direct head under L arm to look to ceiling. Rpt. OS. Stay w/R arm through, weight on shldr, lower pelvis to floor on R, knees stay bent and pelvis doesn't go towards heels. Rpt. OS. On R side, knees/hips at 90, R forearm under R ribs, L hand in push-up, lift pelvis from floor. Come back up and rpt previous, lowering pelvis. Rpt. OS. On R side, lift/lower whole L leg, then just the L foot, lead w/little toe, switch to heel leading, then outer edge of foot. Lift knee, leave feet attached. Lift/lower knee/foot alternately. Simple lift/lower whole leg to feel lightness. Arms extended in front, palms tog, lift L straight arm, arcing out to side and behind, watch hand, allow head to roll, knees stay together. Leave L arm behind on floor, as L arm returns to R, lift L leg, alt. Lift L arm/leg same time, cont so R side lifts, rolling side/side. On hands/knees, slide hand under, roll across mat and come up onto hands/knees again. Rvrs direction. Coordinate group rolling. Hands/knees, slide arm under like beginning, lower pelvis to floor.

ATM Teaching #39 (#38 on DVD) – Alan Questel

Deciding which ATMs to teach

CD#14/T12 [50 min] DVD#S07-8 Scene 2 [67 min]

How do you decide what ATMs to teach to the public? Let's look at it from the point of view of teaching to a specific population. Let's say you teach a weekly series of ATMs for 6 weeks. How do you arrange those 6? First have to pick the population: the elderly, baby boomers, athletes (runners, swimmers, bikers), musicians (singers, instruments: wind, string, piano), teachers, people under stress, office workers, actors, dancers. Groups of 5: pick one of these categories and then can you come up with a series of 5 lessons for that population. Why the order of the 5 lessons. Groups report in about what populations they picked, the lessons they picked and the rationale for the order of the lessons. Alan: Look at what actions do the population need to do. And what do groups need to change like office workers.

ATM Lesson #172 – Alan Questel

Foot to head, taught to the public

CD#14/T13 [69 min] DVD#S07-8 Scene 3 [70 min] Source: Moshe, S.F. evening class 7/1/76

1. On back, bend knees, R ankle on L knee, L hand holds top of R foot, thumb w/fingers. Bring R foot towards face in circular motion, lift head towards foot as foot comes towards face.
2. Sit, knees open, soles together, hold R foot with hands, circular move with foot towards face then back to floor. Note pelvis rocking, lumbar changes shape.
3. Repeat, stay with foot in air, move L/R. Note weight shift on sit bones, when moving L L knee/thigh lies on floor, when R, L knee lifts, tilts, foot position changes. Sense L hip joint. On back, sense L hip
4. Bend knees, hold R foot w/hands, circle while lifting head. Easier? Move foot R/L. Return to foot/head towards each other. Roll to R so R knee touches floor, move head along floor on R, mouth to R knee. Sit up.
5. Sitting, L foot to side, hold R foot, mouth/big toe towards each other. Move foot forward, top of head fits sole of foot. R leg on floor, holding foot, mouth near knee, nose, forehead, chin touching where you can. Forehead towards floor, head along floor to R until lying on back. On back, head/foot nearer? Rest, note sidedness.
6. Sit as before, holding R foot, lift L knee, turn to R, L foot acts as hinge point, return to center, L knee returns to floor, R foot on top of L. On back, bring foot to top of head.
7. Sit, soles together, hold L foot w/hands, lift to comfort height, imagine move L/R.
8. On back, knees bent, imagine hold L foot w/hands and lifting towards ceiling and top of head. Now lift head and just think foot to top of head. Imagine rolling L/R w/head on floor. Roll L and think you'll carry head along floor to sit up.
9. Sit, lift L foot thinking to bring it to top of head then actually do it. Switch legs, note which is easier. Hold both feet, lift each to top of head. Back of hands on floor, feet in hands, lift towards head. Sit, soles towards each other, bring head to feet.
10. Sit, hold R foot w/hands, R elbow into crotch of knee so knee goes behind head, heel behind head, shoulder under knee. Same w/L leg. Pause, draw line around face w/L foot/big toe, touch L ear, R ear, nose.
11. On back, repeat same as above, washing face w/foot. Same w/R foot. Easier lying or sitting? Roll to side, sit up. Lift foot towards head, note diff/ease. Roll side/side, sit up on either side.

Discussion #113- Alan Questel**About ATM taught to the public**

CD#14/T14 [12 min] DVD#S07-8 Scene 4 [12 min]

About the lesson to the public. Julie: Finding your own voice to teach this work. Alan: About acting teacher Grotowski. And liking myself.

ATM Lesson #173 - Alan Questel**Headstand preparation #5, Judo roll, on hands/knees**

CD#14/T15 [47 min] DVD#S07-8 Scene 5 [47 min] Source: Alan

On back, push something into floor, note what lifts. On hands/knees, top of head to floor, toes for running, lift one knee, other, both. Both knees lifted, walk feet around to one side, the other. Rpt, walk feet towards self, pelvis goes higher, lift R hand from floor, lift L hand. Alt lifting hands. Walk feet close to head, pelvis high over head, image going to tuck chin and roll out. Walk feet near head, bring elbows to knees, imagine you could roll out of it by tucking chin. Rpt, but bring L knee to R elbow. Rpt OS. Both knees on one elbow. One knee on each elbow. Hands/knees, slide R arm to L, roll on R shoulder, lift knees, feet stay, eventually roll/topple to floor. Rpt OS. Hands/knees, slide R arm through to L, bell R hand while rolling. Rpt OS. Hands/knees, head to floor, walk feet to bring knees to elbows, play with rolling out of it. Same position, lift one leg into air, return to elbow. On back, press to note what lifts. Stand, walk.

Discussion #114- Alan Questel**Doing it right**

CD#14/T16 [12 min] DVD#S07-8 Scene 6 [23 min]

Small groups. How do you know if something is right or correct in general and then in the context of movement? Groups report back. Continue tomorrow morning. We will discuss what makes doing something a certain way more functional.

Day 69 Thursday November 17, 2011

Discussion #115- Alan Questel

Doing it right continued & Falling vs. moving

CD#14/T17 [22 min] DVD#S07-9 Scene 1 [22 min]

What makes something correct functionally? Betty: good functional movement has some characteristics: balance, smooth, uses least amount of effort, least muscular effort, doesn't injure you. Alan: They all describe but how do we determine these things in how I move more correctly. Betty: depends on activity. Alan: Everyone walk and feel how your foot comes to the floor. Then jog and what part of your foot do you come down on. Then run and come down on your heels. The correct way of using ourselves in an action depends on the action itself. Another thing that determines what is correct is the person's structure. We base things on symmetry, which is a false idea because they may be fine and not have pain. We need to consider the environment, the intention, the action itself, and their structure. What is the difference between falling and moving? Difference between control and loss of control, surprised or shocked in falling, and mainly falling is not reversible.

ATM Lesson #174 - Alan Questel

Falling out to the side, in side sitting

CD#14/T18 [52 min] DVD#S07-9 Scene 2 [53 min] Source: Alan

ATM Teaching #40 (#39 on DVD) - Alan Questel

Instructions using 3 orientations

CD#14/T19 [19 min] DVD#S07-9 Scene 3 [56 min]

We ask a lot of questions in teaching ATM. Can be too specific or too general. Have to consider where people can go to. The first question to be vague to allow people to have their own experience. Then become more specific as the questions proceed. Instructions can be 3 types: one in relation to the ground, one in relation to another part of self and one can describe in relation to the room, the environment. Groups of 6: 3 on floor. Give an instruction and describe it in the 3 different ways. With each instruction you can add a couple of questions. Then group discussion.

ATM Lesson #175 - Alan Questel

Turning on vertical axis with imaginary hand, on back & hands/knees

CD#14/T20 [56 min] DVD#S07-9 Scene 4 [56 min] Source: Alan

Demo on skeleton: Vertebral bodies of spine are more in the middle of the body than we think, especially in the lumbar region. Stand, think of spine and turn around axis. Side bend, hand down to floor. Look up/down. On back, imagine hand holding spine from front of chest, imagine hand turns spine L/R. Have hand side bend you, then flex/ext., sensing movement coming from hand on front of spine. Lower imaginary hand two hand lengths down and repeat 3 directions of movement with spine. Move hand above original location and repeat, then up to cervical spine. On hands/knees, head against wall, repeat image of hand repeat all directions and positions of hand on spine. Imagine hand circles the spine. Turn spine to R, allow R arm to lift out to side and behind. Rpt OS. On back, arms along sides sliding while side bending, lengthening/shortening arms. Arms out in front, flex/ext in spine allowing arms to move up/down. Stand, turn around self, side bend, look up/down. Stand at wall, top of head on wall, think of spine turning and compare to morning ATM.

Discussion #116- Alan Questel

Giving feedback

CD#14/T21 [26 min] DVD#S07-9 Scene 5 [47 min]

You can never ever do enough about feedback. Has anyone ever given you feedback that you didn't like? Just shout out any phrase that didn't work for you with no names of students. They felt more sore afterwards; comment was too far after the fact; wrong direction. It depends on how the feedback is worded, the tone of voice. Others: manhandling' too sharp. Does it serve you as a group to gossip about someone's touch or feedback? Others: you are moving me too fast. We need to be able to accommodate each other. So what do we do about improving feedback? Write by yourself what things would you say to get good feedback. Then groups of 3 to share thoughts. Need to be vigilant to remind yourself and each other to use feedback ideas. Then group discussion.

ATM Lesson #176 - Alan Questel

Rolling with long legs #1

CD#14/T22 [26 min] DVD#S07-9 Scene 6 [26 min] Source: Amherst, Aug 6, 1980

Notes below apply to #1 and #2 on the next day.

1. After Moshe talking, on back, stand feet, hold wrist with other hand, arms straight to ceiling then make large circle with hands/arms, overhead, around to sides, down.
2. Continue circling arms, holding wrist, circle eyes opposite arms. Circled arms long, long time.
3. Then on right side, top arm/leg up towards ceiling, wave arm/leg in air simultaneously forward/back
4. Same except arm moves forward while leg moves back and reverse
5. Arm and leg in air again, take both towards head, like stick between arm/leg. When arm goes down, away from head, lift head so distance between arm/head.
6. Repeat, arm under head to help lift head to go with straight arm/leg up/down.
7. On back, straighten L arm/leg out to L. It's the same position as when you were on your R side. Go onto R side with arm and leg towards ceiling then roll to back so arm/leg go straight out to L side. While on back, L arm/leg straight out to side, do same movement of arm/leg/head moving up/down.
8. Repeat, R foot stands on floor, L arm/leg out to L, put R hand under head to help head slide down to side with arm/leg sliding up/down. Change so arm/leg come towards/away from each other. Head follows L arm sliding up/down. Reach the L hand to L ankle.
9. Repeat so you keep hold of ankle, R hand under head, bring hand/foot to ceiling by rolling with arm/leg straight. Stay like that on R side, lift head to side as arm/leg go up/down. Go back to L side, hold L ankle w/L hand again with arm/leg straight out on floor, roll from there so arm/leg are straight up in air, foot/hand towards ceiling, R arm under head, lift/lower head to side, L arm/leg move up/down.
10. Return to original move of arm/leg straight up to side, towards ceiling, take both up/down without holding ankle. Compare this to beginning. Legs are straight now and in beginning the knee was bent. Hamstrings got longer. Stand.
11. Lie on L side, R arm/leg to ceiling, move arm/leg/head up/down. Roll to R side, have R arm/leg straight out on floor, slide arm/leg up/down, L hand behind head. Then slide arm/leg together/apart.
12. Hold ankle w/hand, roll from R side, lift arm/leg from floor, come to L side so arm/leg point towards ceiling then back to floor. When arm/leg are towards ceiling, L hand under head, take arm/leg up/down, lifting head with movement. Pelvis rolls so leg straightens towards ceiling, hip/leg lengthening towards ceiling, then pelvis rolls to back, hip lowering
13. On back, hold R ankle w/R hand while on back, roll to R side and do movement of pelvis (pumping movement) that just doing with leg to ceiling. As hip slides back it could be taken back so that you could come onto R knee. L foot is standing, pelvis lifts so the R knee can come to floor and you end up on both knees.
14. On R side, hold R ankle with R hand, lift arm/leg to ceiling then come to R side and sit up with straight legs. Swing R leg to right and back to face behind you, both legs stay straight.
15. On back, hold both ankles, legs straight, swing to R. Roll side to side, holding both ankles, coming to sit on each side so you end up looking behind. Continue rolling in circle. Everyone start sitting, holding ankles, all go same direction, same timing, going in full circle, rolling to back, to sitting.

Day 70 Friday November 18, 2011

ATM Lesson #177 – Alan Questel

Headstand preparation #6, falling out

CD#14/T23 [42 min] DVD#S07-10 Scene 1 [42 min] Source: Amherst

LOB, swing bottom into air to go up onto shoulders. Sit; bell hand intro; bell and swim. Stand on knees, bell, add backstroke. Kneeling, toes for running, reach R hand to R heel; let pelvis move fwd and head move back; L hand to L heel. One heel, then other; take pelvis fwd. LOB, interlace fingers behind head, bring elbows/knees twd each other. Sit, swing legs overhead; hold pelvis, lower one foot to floor; other foot, both feet same time, make it light, keep pelvis forward. Swing legs in air, land feet with pelvis up—carping. LOB, move around point on spine. Hands/knees, head to floor, walk feet around. Bring each knee onto elbow. Imagine lifting legs into air and carping. On all 5s, challenge balance, let self fall or roll out. Swing legs and carp; lower legs slowly. Go into headstand, fall out. Go into headstand, knees on elbows, lift both legs, stay? Stand, walk.

FI Exploration #56 – Alan Questel

De-amplified movement

CD#14/T24 [22 min] DVD#S07-10 Scene 2 [53 min]

What we are doing in FI is a de-amplified movement. You will pick a full body activity and de-amplify it. Your partner will try to guess it and then do the full action. What pattern of movement seems to be most dominant? Then do it sitting in that pattern de-amplified. Then lie down and then do movement again de-amplified. The initiation changes. Then work with them in that pattern, and first tell them your feedback contract.

ATM Lesson #178 – Alan Questel

Pelvic clock variation, taught to the public

CD#14/T25 [66 min] DVD#S07-10 Scene 3 [66 min] Source: London

Discussion #117– Alan Questel

About FI Exploration & ATM taught to the public & closure

CD#14/T26 [22 min] DVD#S07-10 Scene 4 [23 min]

Joan: Lots of people were doing something different. How do you handle that? Alan: If you find yourself doing the opposite that's okay as we will do that soon. Then switched back and forth. I usually let people do it different. Matt: my friend was doing the movements bigger and faster. Alan: Can't keep saying "make it smaller." I have no idea of how long it will take someone to do the movement slow as I do it slow. It is ability for teacher to contain the highest level of anxiety. When I witness a certain level of disorganization, how do I tolerate it. Diana: How this teaching to the public project developed. All the lessons that Alan taught you now have 3 variations. You will be having your ATM practicum next segment and I will be sending you each an ATM lesson to study to teach part of next segment. Michelle: Great to watch and learn that way. Joe: About what to do when teacher gets lost. Alan: Have them rest and maybe lie down and figure it out. Switched to discussion about FI Exploration about de-amplifying the movement. Alan: take your time and include your student in the process.

Discussion #118– Alan Questel

Study between segments

CD#14/T27 [4 min] DVD#S07-10 Scene 5 [28 min]

Groups of 3 and thing in terms of time off between segments. Ask a bunch of questions: 1. In the best of all worlds what would you like to have happen or accomplish between segments? 2. What's really possible or realistic? 3. What's acceptable to you, the least I could do and still feel good about myself? 4. What concrete actions would you take to accomplish these goals? Group discussion. Michelle: We want to form a local study group.

ATM Lesson #179 – Alan Questel

Rolling with long legs #2

CD#14/T28 [38 min] DVD#S07-10 Scene 6 [38 min] Source: Amherst, Aug 6, 1980

Part 2, barebones notes with part 1 from Thursday.