

Day 101 Monday November 5, 2012

ATM Lesson #247 – Katrin Smithback

Differentiation of the left shoulder, lying on right side

CD#21/T01 [75 min] DVD#S11-1 Scene 1 [75 min] Source: Esalen #22, 1972

Small intro by Diana and Katrin.

Katrin's version does not follow these notes.

Lie on R side, knees bent, R arm under head. L hand in front on floor. Move L shoulder forward. *Are you moving the shldr forward or up?* Lean your elbow against yourself and see if really moving forward. Stretch out hand. Slide forward as far as possible. Stop the hand (still forward), slide L knee forward/back. Slide hand again forward. Need to take anus back, let belly begin to touch floor, move chest closer to floor. Need to roll R side on floor: chest, ribs, etc. [*Ground reaction forces: Sense bottom (R) hip on floor- push hip forward into floor to roll pelvis back, then pull hip back to roll pelvis forward. Alternate push/pull to roll pelvis. Do with shoulder. Do w/ ribs*] Bring knees close to chest and slide hand forward. *Mvmt will be shorter.* Find right position for knees/legs & slide hand forward. Slide the hand forward and the hip back. Slide the hand forward - is more of self participating? Move L shldr forward as in beginning- different? Move the L shoulder back, *hand/elbow does not participate.* Put the L hand behind you on the floor, move hand backward. *Notice that movement will be in arc until you let shoulder, clavicle, etc. participate.* Move all fingers backward, not just little finger- bend wrist so all fingers pointing backwards. Put L hand overhead, palm down, and move it backwards. Keep hand stationary and move shoulder back. Slide hand back again. Put hand in front of you and move shoulder back as before- different? Put hand in front on floor and move shoulder forward. Slide hand forward on floor. *Chest may lie on floor.* Move L shoulder up toward L ear. Put hand overhead, slide hand upward, then back toward head. *Let whole body participate.* Stop at highest point and slide hand forward and back. Do fast, whole self. Then do w/out moving whole body. Put hand in front & move shoulder up/down. Lift head as you lift shoulder. Stop head and do movement up/down. Put hand on hip. Slide hand down. Put hand on floor in front and slide down. Put hand on floor behind and slide hand down. *Two ways to do- head rolls forward w/ nose to R OR head/eyes move to L w/ shldr. Head does not lift.* Alternate two ways. Slide hand down on hip. Different? Put hand on hip with elbow bent. Move shoulder in circle, touching all cardinal points. Change direction. Do quickly. *Arm passive.* Put hand on floor behind and do circle with shoulder. Change directions. Put hand on floor in front and do circle. Change direction. Put hand above head with palm upwards. Slide hand up/down. Slide forward/back. *Use whole self.* Keep sliding hand forward til reaches knees, and back til reaches butt. Put hand in front. Move shoulder forward/back. Slide hand forward. Walk. Lift L hand over head while walking. Then try L. Do different movements, feel diff's between sides.

Discussion #161 – Katrin Smithback

About ATM lesson

CD#21/T02 [20 min] DVD#S11-1 Scene 2 [20 min]

Comments from 2 visitors who were new to the ATM experience. Longer than if I taught this to the public. Will use this ATM during this segment for practice.

FI Exploration #107 – Katrin Smithback

Exploring the shoulder and reaching #1, define scapula & 4 directions

CD#21/T03 [61 min] DVD#S11-1 Scene 3 [61 min]

Finding the shoulder through stability and mobility. Start with the mobility portion and the beginning of the cardinal movements. Importance of orientation. Start with scapula. Defining orientation to yourself instead of towards the space. Demo with skeleton. Look at shoulder blade. Moving shoulder blade on a cylinder of your ribs. Move shoulder blade up and down and then forward and backward. Demo with Maija on left side. Outline the shoulder blade. Then moving shoulder blade forward, backwards, up and down. Seeing where it moves easily and comfortably. Ask Maija to move her own shoulder. Always in a state of not knowing so as to allow anything to emerge. Self use of moving from pelvis to move her shoulder.

FI Exploration #107 continued – Katrin Smithback

Exploring the shoulder and reaching #1, define scapula & 4 directions continued

CD#21/T04 [49 min] DVD#S11-1 Scene 4 [88 min]

Define the contours of the scapula. Exploring cardinal directions of one shoulder. Differentiating between all the directions. Then ask the person to do the cardinal directions. Starting with directions easiest to do. When directing person give cues about the direction to move in relation to their selves. Pairs practice. Then group discussion. Demo with Rita. How to deal with staccato movements of shoulder.

ATM Lesson #248 – Katrin Smithback

Movement of shoulder blade, lengthen arm overhead

CD#21/T05 [42 min] DVD#S11-1 Scene 5 [42 min] Source: Esalen #31, 1972

Katrin's version does not follow these notes. LIE ON BACK. Put R hand behind head. W/ L hand reach behind R hand & hold R wrist. (Both hands behind head). Pull R wrist/arm to L. *L elbow will get closer to chest. Have to lift head just enuf to decrease friction- don't keep lifted entire time.* Straighten R leg. As slide R hand to L, push on L foot to roll pelvis to R. *Eventually R armpit will be on floor and R elbow will be behind head.* Keep rolling, gradually head will touch floor. *L knee stays pointing to ceiling, L foot standing.* Keep doing until you can lie entirely on R side with R elbow on floor and head touching floor. Lift the R elbow off the floor a tiny bit. Leave the head resting on the floor- don't lift with the elbow. Direct L elbow downward in arc toward L ribs/chest as you pull. Do on other side. SIT, legs in any way that allows you to sit comfortably. Hold R wrist w/ L hand behind head. Pull R arm to L until L elbow touches chest. Slide the R hand over the L cheek to hold your chin. Holding the chin w/ the R hand, let go w/ your L hand. Move your R elbow a little forward toward the floor in front of you. Then move the elbow back - *have to arch the back and push the lower belly forward, getting taller.* Change legs over & do on other side. Pull R arm w/ L hand until can hold chin w/ R hand. Put L hand on the floor in front of you to help- and lower R elbow to the floor and back. Keep holding your chin & slowly take your L leg behind you- then take the R elbow to touch the floor in front of you- then take elbow L/R in a wide arc. Take the elbow to the R, bring the L leg back in front of you & slowly roll onto your back- little by little. Sit, hold chin w L hand and do mvmts on other side. LIE ON STOMACH. Put your R hand behind your head. Explore your back between your shldr blds. Explore your neck. Lift your R elbow behind your head and slide your hand from L scap to R scap. Hold your R elbow w/ your L hand to help. Can you touch all over both scaps? SIT. Hold chin w/ R hand. Use L hand on R elbow to help. Move R elbow forward toward floor, bending back. Put L hand on floor to help. Then make large arc w/ R elbow on floor. LIE ON STOMACH. Do mvmts w/ L hand behind head. Put both hands behind head, touching scaps- lower arms are parallel. If difficult, cross arms, putting hands on opp. scap, then move them towards armpits. Change over crossing & do. Bring arms to be parallel. W/ arms parallel, lift one elbow off floor & back. Lift other. Lift both. Lift both elbows behind head, moving them closer tog so hands slide down back below scaps. Move arms closer tog, then a little apart. Make small circles w/ the elbows, keeping hands parallel on back. Keeping arms on back behind head, bend R knee & roll onto back. Then roll back onto stomach, bend L knee & roll to other side onto back. STAND. Lift arms in air- different? Turn head L/R.

Day 102 Tuesday November 6, 2012

Discussion #162 – Katrin Smithback

About yesterday afternoon ATM lesson

CD#21/T06 [23 min] DVD#S11-2 Scene 1 [24 min]

Katrin: Do not have to complete the movement instruction and can still benefit. Most students are all or nothing. Finding a way to do what you can and still be engaged you will get better and better. The more difficulties you have dealt with in the past, the easier it will be to work with people, as you will have more empathy and understanding. Demo skeleton showing limitation of arm movement if scapula is restricted.

FI Exploration #108 – Katrin Smithback

Exploring the shoulder and reaching #2, self exploration of arm & shoulder movement possibilities

CD#21/T07 [47 min] DVD#S11-2 Scene 2 [47 min]

Sitting on table. Stand up without using arms and without falling back. Reposition feet to make this work. Move right shoulder forward. Move shoulder backward. Alternately move right shoulder forward and backward. Bring right arm up in front of you and again move your right shoulder forward. Move right shoulder backwards. Notice where shoulder blade is going in relation to your spine. Alternate shoulder forward and backwards. What else comes along? Rest arm. Lift right arm in front again. Lift right shoulder as you reach forward. Do again without moving pelvis. With arm down move right shoulder backward. Now lift right arm and move right shoulder blade backward and reach forward. Find 3 different ways to reach forward with shoulder blade anchored on spine. One way is to bend forward at hip joints. Another is to shift weight to move from your pelvis. Third way is to rotate in spine. Next, take right arm behind you and take right shoulder forward, backward and then take shoulder forward as you reach back with right arm. Walk around. Sit again. Reach forward with various positions of should blade. Take shoulder blade down and lock it and then reach forward and where do you have to move from? Three different ways. Take another walk. Lift shoulder up and reach up keeping your shoulder up. Move shoulder down as you reach up. Then lift shoulder blade as you reach out to side. Then lower shoulder blade as you reach to side. Take a walk and stop. While standing take shoulder up and down, forward and backwards. Then reach forward and move shoulder blade forward and then down. Then while locking shoulder blade backward, move the rest of you in all directions in your sphere of available movement. Leave that and stroll around again. Group discussion about experience.

FI Exploration #109 – Katrin Smithback

Exploring the shoulder and reaching #3, reaching forward in sitting

CD#21/T08 [34 min] DVD#S11-2 Scene 3 [41 min]

Demo with Diana. Start with their non-dominant hand. Diana reaches forward. Has her round her back and locking her shoulder, which is very common with the public. Then have her do it again and this time Diana is rotating in thoracic spine while lifting shoulder blade. Then arching back as should drops down. Then sidebending and shoulder moves down. So many variations of typical person movements of reaching forward. Start off being normal in reaching forward. Will be more subtle in training students. Reach diagonally across and feel what is happening. Then Diana reach with dominant hand and Katrin reaches, takes hand and invites Diana to reach. Use whole self to access student's whole self. Practice. Demo with Julie.

FI Exploration #109 continued – Katrin Smithback

Exploring the shoulder and reaching #3, reaching forward in sitting cont.

CD#21/T09 [22 min] DVD#S11-2 Scene 4 [46 min]

Demo with Sofia. Continue with having Sofia reaching with non-dominant hand. Katrin first comes along for ride and see what Sofia does.

ATM Lesson #249 – Katrin Smithback

Spinal chain/shoulder girdle

CD#21/T10 [49 min] DVD#S11-2 Scene 5 [49 min] Source: Esalen #7, 1972

LIE ON BACK, knees bent. Roll pelvis, lifting tailbone. Gradually lift pelvis, lifting vert. link by link (like a chain) and putting back down link by link. *Make uniform, feel where verts move tog., where skip verts.* LIFT PELVIS HIGH & STAY THERE Move pelvis & knees side to side. *What happens to verts on floor?* Let head go in same direction. Raise hands toward ceiling, palms together. Pelvis & knees move side to side, head rolls same direction. *Hands don't move.* Bring feet closer to pelvis *can lift pelvis higher.* Continue movement. Move hands/arm triangle left & right. *One shoulder bld lifts, then other. (REST)* LIE ON BACK, legs long. Bend knees a little. Lift toes so heels only on floor. Lift pelvis high. Push/pull on heels to rock body- *spine slides up & down, as does head.* Turn head to R and do. *(REST)* Turn head L and do. Bring heels close to body. LIFT PELVIS HIGH & STAY THERE. Lift toes, rest on heels, push/pull on heels to rock body. Try head in different positions.

Put feet flat on floor, close to body, pelvis lifted high. Push spine & up as high as possible. Alternately expand belly and chest. LIE ON BACK, knees bent. Lift and lower pelvis, link by link. (REST) Lengthen legs. Put feet together. Using heels, ankles will flex/extend, push/pull to move spine up and down. Hold feet together. Flex/extend ankles and coordinate with breathing. Breathe in with one movement, etc. Which way feels better? Eliminate effort. (REST) Bend knees, feet together. Stand on heels only. Rock pelvis with heels- tiny movement. FEET TOG, STANDING, LIFT PELVIS AS HIGH AS POSSIBLE. Push feet to move spine up and down. Turn head to R as move spine up/down. Then do with head to L. FEET APART, BRING VERY CLOSE TO YOU, LIFT PELVIS VERY HIGH. Embrace self with arms. Roll upper body L/R. Legs still. Notice pressure- is it even? Turn head/eyes with movement. Do until movement smooth and regular. Bring feet closer/pelvis higher. Change arms over & do. (REST) Raise hands to ceiling, palms tog. With 2 middle fingers, describe circle on ceiling. Let whole body cooperate. Make slow, smooth, big. (REST) Do circles in opposite direction. (REST) Stretch arms out to sides. Make circles around cervical vertebrae. Let head go in same direction. Knees move how they like. Change direction of circle. Move head in opposite direction. Very difficult. Keep knees still & do circles. Head moves any way. Move knees opposite to circles and without interfering with head movement. (REST) Lift & lower pelvis vert by vert. Sense how different from beginning.

Day 103 Wednesday November 7, 2012

Discussion #163 – Katrin Smithback

About yesterday afternoon ATM lesson

CD#21/T11 [18 min] DVD#S11-3 Scene 1 [18 min]

Why was ATM related to your shoulders? Scapula is stabilized so other things can move so it was a constraint. Also proximal/distal reversal. Instead of moving the scapula had to move the spine, which is more proximal. So does both move the scapula and then stabilize the scapula. Use of hamstrings and gluts.

ATM Lesson #250 – Katrin Smithback

Arm Bar

CD#21/T12 [53 min] DVD#S11-3 Scene 2 [53 min] Source: Katrin created

No notes. ATM based on exercise.

Discussion #164 – Katrin Smithback

About ATM lesson & exercising

CD#21/T13 [42 min] DVD#S11-3 Scene 3 [42 min]

Experience of lesson. Katrin: What is the difference between ATM and exercise?

Discussion #165 – Katrin Smithback

About shoulder girdle

CD#21/T14 [36 min] DVD#S11-3 Scene 4 [36 min]

On skeleton, use of shoulder girdle. Where is there space? Video of shoulder girdle showing space or lack of space as you lift your arm overhead. About exercising and the effect on the shoulder girdle. Stabilization of shoulder girdle in exercise. Difference between fixing and actively stabilizing. Long discussion about function and anatomy of shoulder girdle.

FI Exploration #110 – Katrin Smithback

Exploring the shoulder and reaching #4, using ground forces

CD#21/T15 [62 min] DVD#S11-3 Scene 5 [103 min]

Demo with Joan. On side, lifting upper leg for more comfort so put pad between knees. Have Joan do the cardinal movements of the shoulder blade. Follow along. Pushing lower shoulder into table and then hip into the table, then both. Using table to create reaction. Then pull bottom hip and shoulder forward and back to rock yourself. Using ground forces distributes forces more evenly and avoids twisting and chronic pain. Alternate stabilizing and moving the shoulder girdle. Joan then in sitting, Katrin hold left hand and has Joan reaching forward. Bring Joan to standing through reaching.

First everyone on floor on side to experience this yourself. Use pad to support head. Top hand on floor straight in front. Start to slide your hand forward and backward. Notice if initiating movement by sliding shoulder blade. Can do it without moving shoulder blade. Start to put attention on bottom side, shoulder, ribs, hip, really feeling that side. Start to push your bottom shoulder forward into the mat and use that to roll yourself backwards. Back to neutral. And then practice in partners. Push bottom hip and leg to roll pelvis back. As you do that feel your ribs rolling. Push bottom of shoulder and hip forward to roll backwards. Stay rolled back. Pull shoulder and hip behind you to roll forward. Alternate. Play with the pushing and pulling. Find way to keep top relaxed as bottom pushes and pulls. Do small push/pull to rock forward and backwards. Arms in front, have top arm slide forward and backwards from initiation in bottom shoulders and hips. Rest on back. Think how to use ground forces to push right shoulder and hip to roll onto right side, to sitting, to standing. Can use ground forces to push against the floor to come up.

Partners. Student on side with head pads and maybe between knees. First check shoulder cardinal movements. Then you want to lead the person through the exploration verbally, asking her to do movements, putting hands in different places, seeing where it is clear or not. Student gives feedback. Group discussion at end for 10 minutes (audio only).

Day 104 Thursday November 8, 2012

ATM Lesson #251 – Katrin Smithback

Wall Slides

CD#21/T16 [51 min] DVD#S11-4 Scene 1 [52 min] Source: Katrin created

No notes. ATM based on exercise.

Discussion #166 – Katrin Smithback

About ATM lesson

CD#21/T17 [15 min] DVD#S11-4 Scene 2 [15 min]

Joan: Question about why when getting up I lost the great sensations on the floor at the end of the lesson. Katrin: Ways to reframe this into questions and curiosity. Really listening to what the student says and experienced and really being curious yourself. Not taking feedback personally.

FI Exploration #111 – Katrin Smithback

Perceptions and Interviewing

CD#21/T18 [60 min] DVD#S11-4 Scene 3 [101 min]

Heinz Von Foerster said that there are answerable and unanswerable questions. So our method is one view of unanswerable questions. How do we make our world view attractive to have people work with us.

My _____ hurts. (body part)

I have _____. (condition or diagnosis)

Cause/effect:

I have/am _____ therefore my _____ hurts.

I Can't _____ because I have/am _____.

Gregory Batson: Once you enter into the world of living systems, you leave the world of cause and effect and are in the world of information.

Body part versus you. (detail/whole; separate/part of; foreground/background)

Pain versus discomfort. (levels; distinctions)

Pain versus ability. (function; activity)

Help students become co-creators of the experience.

Groups of 3. Person presents dilemma. Practitioners interviews by listening to get a sense of how they are thinking about their problem and then start process of shifting world view. Witness can help as needed. Group discussion at end.

FI Exploration #112 – Katrin Smithback

Exploring the shoulder and reaching #5, including arm movements

CD#21/T19 [26 min] DVD#S11-4 Scene 4 [69 min]

Demo with Karin. In sidelying. Check how shoulder girdle and then pelvis move in cardinal directions. New, instigate movement of scapula in relation to arm movement. Explore movement of scapula and then differentiate in relation to ribs and arm movement. Scapulo-humorous rhythm.

ATM Lesson #252 – Katrin Smithback

Pelvic thrust

CD#21/T20 [36 min] DVD#S11-4 Scene 5 [36 min] Source: Esalen #39, 1972

LIE ON R SIDE, legs bent, one on top of other. Turn face to ceiling, arms along sides, palms on floor. *Keep knees tog.- straighten a little if difficult.* Move L arm down toward feet. Move R arm down. *Note head rolls toward lengthening arm.* Alternate. Lengthen R arm overhead, *back of hand on floor.* Lengthen R arm up as L arm moves down. *Note how head moves.* Put L arm overhead, R arm down & lengthen arms. Both arms overhead, alternately lengthen arms. *What is head doing?* Both arms along side. Alternately lengthen arms down. *Where are you working, initiating mvmt?* Lift head off floor and alt. lengthen arms- *note how this involves pelvis more- whole spine is moved L & R. Only when use pelvis, big muscles will mvmt become light.* Continue to lie on R side, arms alongside body. Watch breathing. Breathe in & as you inhale: Expand the chest in all directions. Push the lower abdomen out & fill it. Flatten the abdomen. Shrink the chest. Breath out & as you exhale: Shrink the chest. Flatten the abdomen. Expand the lower abdomen. Expand the chest. Lift your head & slide your hand up & down, making most extensive mvmt of head L & R. Note head will move in arc, center of arc is at lowest part of spine at pelvis. LECTURE: Big muscles w/ large cross section do work. As move outward, muscles grow smaller & weaker- do not produce work, rather direct the work generated by the strong, powerful muscles of the pelvis. If push/pull w/ hand or arm alone, will not be strong or efficient- will fatigue more quickly and be less coordinated. If arms & legs only transmit power of pelvis, will have more power, etc. Slide arms up & down (head on floor)- can you initiate w/pelvis? Move eyes in opposite

direction to mvmt of hands; as R arm moves down, eyes look L, etc. Lift head. Press floor w/ head & lift shoulder girdle. Alternate. *Note what do you do w/ breathing?* Lift L leg so knee & foot are on same horizontal plane, Keep in this plane and move bent leg up towards head and then down. Keep hands where they are & lie on the back- notice if feel ache in leg or hip, even after such a small mvmt. Lie on R side again, arms at sides. Lift the L leg, slowly flex the ankle, the knee & the hip jt all together- find a way to do it so the sensation of work in all joints is the same, light, easy. As flex ankle, knee, hip move the pelvis back, as if to lie on back. *Don't involve shoulders, etc.* Find place where it feels smooth, easy, no increase in effort. Slide hands up/down as before- note where you initiate mvmt now. Slide L hand down, moving head/spine to L and stay there. Lift leg in horizontal plane, flex ankle/knee/hip joint together letting pelvis move back- make smooth, easy. LIE ON BACK, legs long. Feel differences between legs, sides. Rock your pelvis so the small of your back touches the floor (ankles flex) then roll your pelvis the other way so your low back lifts (ankles extend). What does your head do? Stiffen your chest as roll pelvis. Then stop holding chest & feel head move w/ pelvis. LIE ON R SIDE, knees bent, hands on either side of body. Lift the L leg, flex all joints, then extend leg downward, pushing heel away from you, back & forth- *feel head moving on floor.*

Day 105 Friday November 9, 2012

Discussion #167 – Katrin Smithback

How to talk to people about the method

CD#21/T21 [65 min] DVD#S11-5 Scene 1 [65 min]

How to address different people with what they can learn with the method. You do not want to sell the method. You want to listen and find out what is interesting to them so they want to work with you. You want to talk about the benefits of the method in a language they can understand. 5 minute elevator explanation of the method. How to get your idea to stick. "Made to Stick" by Chip and Dan Heath. Handouts of hypothetical workshop for the elderly:

How do you get/keep people's interest?

SUCCESS formula: **Simple**, **Unexpected**, **Concrete**, **Credible** (can test ideas for yourself), **Emotional**, **Story**

Ex: workshop for elderly

Essential core message. **Simple**. Proverbs, schemas work well. "Move (use) it or lose it." "You can improve your entire life" **Unexpected**, counterintuitive. Pique interest, curiosity. Open gap in knowledge & then fill it in. "Many of your problems aren't caused by aging, but by your habits catching up with you."

Concrete. Sensory information. "Do you have problems turning in the car? Is it difficult getting out of your chair?" Ads for ejecto-chair, aids for elderly.

Story, emotional. Get people to act on ideas. Hearing stories engage us, make things easier to remember. Ex: my father turning in the car. My grandfather not being able to get out of chair.

Credible, concrete. Mini-ATMs to test ideas. Good source- Relaxercise book. Turning using pelvis. Sit to stand.

Also: article, studies, which are about FM or support the method.

Hand-outs: Relaxercise book. Simple ATMs. Articles.

Demo w/ participant- if you are comfortable, confident. (Can help private practice.)

Benefits for elderly: Maintain independence; Increase ease of daily activities (bending, turning in car, getting out of chair, etc.); ATM movements can be done regardless of age or physical condition; Increase flexibility; Improve breathing; Improve balance.

Discussion about how to talk about the method. Make what you say relate to concrete examples.

Design a workshop outline for another group. Performers, athletes, computer users, people with back pain, general public ATM class.

ATM Lesson #253 – Katrin Smithback

4 cardinal points of support, on hands and feet – sitting to right and left

CD#21/T22 [71 min] DVD#S11-5 Scene 2 [71 min] Source: Esalen #4, 1972

Katrin taught simplified version of this lesson. These notes are from original lesson.

STAND. Put both hands on the floor in front of you, with knees bent as much as necessary. Lift the right hand off the floor and put it back again. Then L. Alt. Lift the right foot off the floor and back again. If you take the pelvis a bit to the left it makes it possible. Then L. Then R hand & L foot. Then L hand & R foot. Now alternate -- diagonally. The speed and ease of movement should be the same in each combination, and keep coming back to the same points that are the most comfortable. Lift both hands. Both feet. Now lift the right hand and right foot. Then L hand & L foot. Alt. Now change over to the diagonal: right hand and left foot, left hand and right foot. Now again both feet off the floor. Now both hands off the floor. Observe the imaginary lines on the floor that make a quadrangle, and keep them in mind as you continue to do the movement. If you keep to this quadrangle, the movements will be much easier. Bend the right knee, lift the foot off the floor, and you are going to sit on the floor, turning so that you face the wall on your left. While you do it, the knee crosses the line between the left hand and the left foot, that is, the right knee goes between the left hand and foot. The left leg remains standing as before. Lift the pelvis and come back to the original position. Always bring the foot (right foot) back into complete contact with the floor. Do the same thing with the left foot, and leg. The left knee goes between the right foot and hand on the floor. Bend with the hands on the floor, as before. Alternate the movement: sit once to the left, up again, and then sit to the right. A few times. Do it slowly. Now make it one smooth movement from side to side. Bend again with hands on the floor. Now go into the sitting on the right side, and when you change to the other side, do it with a little hop, lifting the pelvis into the air. Hop from side to side. The feet must come back to the same positions. Lift the pelvis just enough to enable you to hop. Sit to the left, lifting the right foot off the floor. Lift the left hand off the floor. Put the left hand back on the floor, flick over, and lift the right hand off the floor. Keep doing the movement, letting each hand come up off the floor, it makes it much easier and you can go faster. Sit without lifting the foot, only hinging it on the big toe. Do this fast. (This is faster, but uses much more energy) Now do the same thing in the way we did it before, and see how much less work is involved. Back onto the four points again. Lift the right hand and sit to the left. Right hand on floor again. Lift the left hand into the air and lift the pelvis (as if to go back to the four points), lift the right leg into the air and make as if to sit, but don't sit. Instead, oscillate back and forth, balancing on the right hand and left leg. See where the hand should be. Now do the sitting down and going up in this position, lifting the left hand each time (no hinging on the toes). See at which moment you need the hand on the floor and when you can lift it off the floor. Don't use the left hand at

the moments when it is not really necessary. Now do the same thing on the other side. Lift the left foot, sit on the floor, lift the right hand. Now lift the body off the floor and let it oscillate, balancing on the right foot and left hand. Now sit down and go up with the right hand on the floor when necessary, and raising it when it isn't needed. Back onto the four points again. Lift the right foot, sit on the floor, lift the left hand. As you sit like that, lie on your back completely -- straight. Don't change the direction. From this position, lift both legs into the air, spread normally. Now lift the head, and go down, and when you go down, you bend the right leg into the position where it was, put both hands in front where they were and come up so that you are standing on the same four points. See if you can do that in one movement. If you don't stop and let the legs roll, and if you don't lower the head to the floor, the body goes up with ease from the lying down position. As it becomes easy, you will find you can do it fast. It must be done with the minimum amount of energy -- efficient use. Do the same thing on the other side. Lift the left foot. Sit on the floor. Lift the right hand. Then lie on your back completely, and come up again. Do this a few times. When going onto the back, you should be in the same direction, and this can happen only if you don't hold onto the floor with the hand longer than necessary. Back on the four points again. Now do the same as we did before -- once to the right and immediately to the left. Keep doing this as one movement. No hinging of the feet at the big toes. Back on the four points again. See if it is more comfortable to touch the floor than at the beginning. Lift both hands and back again. Lift both feet and back again. Lift the right hand and the right foot. Lift the left hand and left foot. Lift diagonally: right hand and left foot. Left hand and right foot. See if these four points are the same as at the beginning, or if they have changed to points that make it easier for you. Stand up and touch the floor and see if that is different from the beginning of the lesson. When you have these four points, the body can move swiftly into lying, into sitting, with ease, and doing it in one smooth movement.

Discussion #168 – Katrin Smithback

About ATM lesson, about teaching ATM & advertising

CD#21/T23 [34 min] DVD#S11-5 Scene 3 [48 min]

Discussion about lesson. Conservative optimism. Be clear about teaching ATM classes as a student teacher. It is about your own learning and you will have leeway from group to learn.

Writing exercise. Write 5 things as quotes of things that you have personally experienced with the FM. Form as a quote that could be used on a flyer for a workshop, for instance. Group shares their quotes.

FI Exploration #113 – Katrin Smithback

Exploring the shoulder and reaching #6, review and stabilization with rolling

CD#21/T24 [34 min] DVD#S11-5 Scene 4 [103 min]

Demo with Pam. Thinking about reaching and shoulder function. Skip interview. First in sitting taking Pam's hand and lead her into reaching with each hand to get a sense. Then have Pam reach forward with each hand. Then Pam lying on side. Move shoulder girdle with both hands in cardinal directions. See which direction is easiest. Go near end of range but keep movement in easier area. Have Pam push left shoulder and left hip into table to roll her. To come back bottom push shoulder behind you. Then checking scapula and found more movement. Moved scapula with arm range. New piece: Katrin stabilizes scapula with one hand and arm held forward with other hand. Have Pam push lower shoulder and hip to roll backwards and reverse. Back up into sitting and reaching again. Partners work 35 minutes each. First observe and then think about relationships.

Discussion #169 – Staff

Closure

CD#21/T25 [5 min] DVD#S11-5 Scene 5 [6 min]

Diana: Thanks to Katrin. Pick a target group from the handout over the weekend. Not homework but home play for next week.

Day 106 Monday November 12, 2012

ATM Lesson #254 – Diana Razumny

Integrating shoulder with the whole

CD#22/T01 [65 min] DVD#S11-6 Scene 1 [65 min] Source: Esalen #23, 1972

On R side, refresh L shoulder circling from previous lesson. Reaching long arm in front, return. Imagine R shoulder as center of clock, 3 o'clock in front, explore numbers. On back, lengthen L heel/leg down/away along the floor. Note R shoulder. R arm long overhead on floor, palm up/forward, L arm down along side, palm back/down. Lengthen L leg again, head rolls to look to L hand lengthening. Pause in same position. Lengthen the two arms in the direction fingers are pointing, R overhead, L down towards feet. Roll head to look to R hand. Switch palm orientation, alt looking R/L. Stand feet, R arm down, L up, palms as before, lengthen arms, alt looking L/R at lengthening hand. Bend R knee, R arm overhead, turn palm towards floor and L palm towards ceiling. Lengthen arms again, look at R hand. Alternate looking at R/L hands. Switch palms again, L down/back, R up/forward. Again, alternate, once looking up to R then down to L. Rest, arms/legs down. Bend R knee, switch arms so R is down, L up, both palms forward, lengthen arms, note spontaneous move of head. Look down to R hand with lengthening. Turn L palm towards floor, continue lengthening, look at R hand. Rest, arms/legs long. R knee bent, both arms down, palms towards floor, lengthen L heel/leg along floor. Add lengthening both arms while lengthening L leg. Explore lifting shoulders or leaving on floor. Think whole body sliding up/down w/arms & L leg lengthening. Rest. R knee bent, R arm overhead, slide L hand (palm down) under lower back. Lift L shoulder/head little, looking/turning to R. As return L shoulder to floor, turn/roll head to look L. Do movement of head/shoulder a few times and then switch so head looks L when lift L shoulder and looks R when lower L shoulder. Make it a very small movement. Pause in position. Lengthen R arm overhead and take L arm farther under back, as you stop lengthening R, take L arm out a little. Note L ear goes closer to L shoulder. Note twisting and how R hand starts sliding little to L. When L arm is under as far as possible, R arm straight overhead and sliding L so R ear and R arm come near each other. Leave L hand under lumbar far as comfortable, slide head R/L, ear to shoulder. Slide L arm out a little, lift L shoulder, head to R, lower shoulder, head to L. Reverse head/shoulder combo, look to L shoulder as lifts, away as it lowers. Stand R foot, push to lift R hip. Pause. L long overhead, R arm behind lumbar, repeat some of the above moves of head/shoulder. Continue, looking with head/eyes to L as R shoulder lifts, lengthening L arm overhead, rolling L. Pause, tilt head R/L, ears to shoulders. Stand R foot, slide both arms/hands down, lift head/shoulders while sliding. Think the L heel and R foot helping to slide spine up to help lift head/shoulders. Pause, do movements of head/shoulders lifting in opposition, shoulders up, head down, rvrs. How can L heel help? R foot standing, 1 arm up, other down, slide/lengthen hands away, allow head to roll/tilt so create most distance between hands. Pause, alternate lengthening arms, leaving head to look up to R hand, back of head near L shoulder, feel weight shifting from one shoulder to other. Return to simple lengthening of arms, switch which is overhead. Roll to side, lengthen arm in front to 3 or 9, depending on side you are lying. Note diff in arm reach. (for purpose of segment)

FI Exploration #114 – Diana Razumny

Moshe lesson with Raissa #1 of 4

CD#22/T02 [48 min] DVD#S11-6 Scene 2 [48 min] Source: Amherst FIs – Raissa #1 of 4

Brief intro then video of Moshe working with 8 year old Raissa with CP, wandering eye and partially dislocated hip in Amherst. Discussion of video. Use of rhythmic movement like Trager from Milton Trager. About Moshe's handling of the child much rougher than we are taught to work in the training. Value of watching these videos. Can download from the IFF site.

FI Exploration #115 – Diana Razumny

Observe sphinx position

CD#22/T03 [19 min] DVD#S11-6 Scene 3 [34 min]

Position from video in flexion pattern. Do you tend towards flexion, extension or something in between? Describe Trio exercise of observing each person in the sphinx position, noting elbow/shoulder relationship and tendencies. Note position of head/eyes, depending on position of elbow. Think of skeletal support with upper arm vertical in space. Demo with Michelle in sphinx position.

Discussion #170 – Diana Razumny

Success formula for target groups

CD#22/T04 [22 min] DVD#S11-6 Scene 4 [45 min]

Groups of 3. Use Katrin's hand-out based on book "Made to Stick" by Chip and Dan Heath. Group discussion at end.

FI Exploration #116 – Diana Razumny

Reaching arm forward with spine/rib support, on side #1

CD#22/T05 [24 min] DVD#S11-6 Scene 5 [24 min]

Discussion about ATM, etc. Demo with Michelle. FI Exploration will be continued tomorrow. Person lies on side, legs bent, top arm forward, slide/reach. Practitioner supports spine from 'table side' with fingertips to direct towards a twisting. Hands on 'top' ribs to direct ribs with reach. Can combine spine/ribs one hand on each. If time, bring in 'top' knee/hip, rolling forward then stop from rolling forward while they reach.

ATM Lesson #255 – Diana Razumny

Reverse 4 points, lean on elbow, circle foot & knee

CD#22/T06 [57 min] DVD#S11-6 Scene 6 [58 min] Source: AY#247

Sit, legs spread wide, lean on L elbow to L of L hip, R hand/arm over top of head, tilt head to R, torso sidebending, rolling on L hip. Repeat with R foot standing. Repeat OS. Lean on L elbow, R knee standing, R hand on R knee, circle R knee over R foot (carving cone shape in space), reverse circle direction, smaller quicker. Repeat OS. Lean on L hand to L, L leg straight as before, stand R foot, hold back of R ankle with R hand (thumb/fingers V-shape, fingers outside, thumb inside) R arm outside R leg, slide foot on floor in circle, knee stays up, foot circles under. Lean on L elbow, R arm inside R leg, V-shape hold at back of R ankle, fingers inside, thumb outside, repeat circling foot. Lean on L elbow, stand R foot, R forearm behind back, twist/turn to look L, knee stays up, roll pelvis, belly forward, explore opposition move of head then return to looking behind. Repeat OS. Lean on L elbow, stand R foot, hold L foot with R hand over top of L foot (fingers/thumb tog.), L leg straight, leg/foot in the air, circle foot. Repeat OS. Lean on L hand, R foot standing, lift pelvis, weight comes onto R foot. Bring R hand to floor near L hand, lift pelvis higher than R knee, straight L leg slides. Continue, once slide straight L leg through in front of R foot, once send bent knee through with top of L foot touching back of R heel, place pelvis down to sit each time. Continue to swivel all the way to 4 points. From 4 points, rather than take leg through, direct bent knee through gap to come to sit. Alternate taking straight/bent leg through gap between R arm/leg. Repeat OS. Continue quicker, add hop.

Day 107 Tuesday November 13, 2012

Discussion #171 – Diana Razumny

Video and about ATM lesson

CD#22/T07 [12 min] DVD#S11-7 Scene 1 [12 min]

Fun video of child and toy doing martial arts. About reverse 4 points lesson. More martial arts aspect in San Francisco training in the 1970s and more developmental version in Amherst in 1980-81. Handed out foot boards for Book on Foot ATM series. Socs off. Garden pads if worried about board falling on you. Traction material handed out.

ATM Lesson #256 – Diana Razumny

Book on foot #1

CD#22/T08 [56 min] DVD#S11-7 Scene 2 [57 min] Source: Elizabeth Beringer

Scan: On back, bend knees, stand feet, sense/listen to floor contact of soles/toes, imagine tracing feet. Size/shape, fluffy/dense, hard/soft, light/dark. Lift/lower slowly, note part that returns to floor. Note ankle angle changing. Lift L foot in air, bend/straighten leg, foot to ceiling, note orientation of sole, imagine book on bottom. Rpt w/book on bottom of foot. Note contact of sole/toes/tracing, bend/straighten knee. Rpt, add R hand behind head, L behind L knee, lift head/straighten knee. Pause, switch hands, rpt. Rpt w/head turned to side. Then interlace hands behind head to lift w/straightening. Note direction of face/chin, back pressing, timing, when/if lengthening is easier. Leave head on floor, do few bend/straighten, note diff. Pause w/feet standing, note contact of L foot with floor, note toes, heel, arch, outer edge. Book on L foot, feel for contact of toes to board. Bring toes towards board, pressing/curling so that ball of foot lifts, then reverse so ball presses, toes lift. Feet standing, repeat movement of ball/toes lifting/pressing on floor. Pause compare feet. Press/lift ea toe of L foot individually. Compare feet. Book on L foot, take toes away from book then touch book w/toes. Leave toes quiet, bend/straighten ankle while bend/straighten leg. Note if toes stay in contact or lift from book. Intentionally keep toes lifted while bend/straighten ankle/leg. Then repeat keeping toes on book. Leave toes quiet, bend/straighten ankle/leg. Rest w/legs long, compare. Book on L foot, bend/straighten leg, note how. Add lifting/curling toes w/leg bending. Which combo is easy? Do opposite. Which way is easier to straighten leg? Bend/straighten leg at different angles. Think of pushing through heel, like Karate Kick, as leg straightens, different angles. Rest, legs long, compare. Stand feet, compare. Stand, walk, note diff through sides. Imagine OS. Roll

FI Exploration #117 – Diana Razumny

Reaching arm forward with spine/rib support, on side #2, guided

CD#22/T09 [31 min] DVD#S11-7 Scene 3 [31 min]

Demo with Sofia. Half of group lies down. Others rotate. Person lies on side, legs bent, top arm forward, slide/reach with top arm. Practitioner supports spine from 'table side' with fingertips to direct towards a twisting. Hands on 'top' ribs to direct ribs with reach. Can combine spine/ribs one hand on each. If time, bring in 'top' knee/hip, rolling forward then stop from rolling forward while they reach. Diana guides process.

Discussion #172 – Diana Razumny

Elusive Obvious reading

CD#22/T10 [4 min] DVD#S11-7 Scene 4 [38 min]

Elusive Obvious excerpt on systems & cybernetics.

Reading of paragraph prior to groups: All animals have an embryonic life before they are separated physically from the witness who is always there to usher them into the outside world. During embryonic life there is growth of the structures functioning in a rudimentary way in an environment that is simpler and less varying than the outside world. It is obvious that only some form of orderly development will turn two cells into a mammal, let alone a man. "Controls" is the word that comes most readily to mind: controls that assure this orderly development of the structures, their form, and the gradual bettering of their functioning. With the increasing complexity of the species, a special structure, formed to assure the necessary controls of the organism. The nervous tissues with their synapses, dendrites and relays of all kinds, function for this purpose.

Groups of 4 read aloud, paragraph by paragraph, pausing between to make comments or discuss. Excerpt is from the introduction of Elusive Obvious starting with "Control in biology as well as in cybernetics is necessary only if there is a preferred mode of function."

Discussion #173 – Diana Razumny

Heinz von Foerster & Maturana video

CD#22/T11 [51 min] DVD#S11-7 Scene 5 [51 min]

Intro- Mischul reading from Gordon Pask research paper about Heinz. Viewed Heinz von Foerster & Maturana video, "The Matrix that Embeds". My personal story of meeting and impressions of Heinz. Larry Goldfarb "Articulating Changes" PhD thesis. Discussion about video.

ATM Lesson #257 – Diana Razumny

Shoulder dropping

CD#22/T12 [48 min] DVD#S11-7 Scene 6 [48 min] Source: Gaby Yaron

Scan: arms, palms, shoulders? Hip joints/shoulder joints , construction. Shoulder girdle. Fingers to collar bone. Shoulder blades, landmarks in sensation for ? Stand feet, arms in the air, weight into shoulder/floor? Roll head.. Stand feet, arms up. One arm easier? Keep both up, w/ right arm to ceiling, drop shoulder blade ,keep arm straight. Force through bones. Note weight, resilience. Chest? Rest, note arms, shoulder blades, roll head, note eyes. Arms up, imagine right shoulder blade /plate. Move straight arm to bring pressure on upper edge. Wave arm up/to middle. Switch, pressure to bottom edge. Wave arm up/down, pressure to top/bottom edge. Rest. Landmarks? Arms up, pressure to outside edge of right shoulder blade. Wave arm, change pressure to left /inside edge. Plate tips to rim w/wave of arm right /left Rest. Arms up. Easier ? Wave right arm to create circular pressure. Change direction. Note if circle and areas not so clear. Pause w/arms up, reach w/right arm to ceiling. Note differences. Collar bone? Breast bone, chest, ribs. Rest. Feel whole right side. Eye? Roll head side. Arms up, reach/drop right shoulder to compared to first time. More reverberation through chest, more bounce? Reach/drop left arm, compare. Rest. Some similar things with left arm but fewer. Arms up, wave left, pressure on shoulder blade to top/bottom edge. Wave arm left/right. Then circle , large/small. Rest, arms/legs long. Stand feet, arms up, reach left arm, drop shoulder. Feel quality of reverberation Do a few reach/drops w/right arm, compare. Alternate. Stand feet, arms up, straighten right fingers to ceiling then drop forward, wrist flexing, several times. Then drop back, compare flex/ext of wrist. How do fingers respond? Alternate drop forward/back, fingers straighten in middle. Rest w/feet standing. Compare arms, face, sides? Note: mouth, eyes, jaw. Repeat OS. Pause, arms resting, compare. Arms up, drop both hands forward /back few times. Alt. forward /back. Then one forward, other back. Stop, reach/drop each arm, then both.

Day 108 Wednesday November 14, 2012

Discussion #174 – Diana Razumny

About yesterday's afternoon ATM lesson

CD#22/T13 [16 min] DVD#S11-8 Scene 1 [16 min]

About Gaby Yaron lesson. Tapping action in lesson.

ATM Lesson #258 – Diana Razumny

Book on foot #2

CD#22/T14 [63 min] DVD#S11-8 Scene 2 [63 min] Source: Elizabeth Beringer

On back, stand feet, both legs in the air, book on one of them, straighten/bend. Pause, rpt, roll away from leg that has book. Switch book to other foot. On R side, head on R arm, L arm straight out to L. Twist arm around itself, note palm starts facing forward, turns down towards feet then behind, return. Twist other direction, counterclockwise, palm towards overhead then back a little. Clock on ceiling ref. Rpt, twist only clockwise, rtn to starting point. Cont, add head movement. Pause. Twist counter, rtn to start point, include head. Both directions, expand, note shoulder blade towards spine/floor behind. Rtn to twisting clockwise, take head opp. Rtn to head going with. Pause, Twist counter, head opp. Rtn to going with. Arm out to side, twist clockwise/neutral. Pause, counter/neutral. Do full range of twist allowing head to go along, shoulder blade towards floor in back, nose to floor in front. Full range using whole self. Rpt OS. On back, book on L foot, take book to/away, gradually start to roll R. On R side, stand L hand, think of arm mvt/homologous leg mvt. L leg out to side, twist leg, feel rolling for/back. Note ribs if shoulder doesn't go forward. On R side, L arm/leg out to side, twist both clockwise, roll towards front, twist other way, roll towards back. Rpt but twist arm/leg in opp directions to each other. Just twist arm, w/o pelvis moving, note ribs. Switch to only leg twisting, shldr quiet, ribs twist. Rolling forward/back. ROB, compare sides. On R side, book on L foot, bend/straighten knee, roll towards back, sense foot on book, foot in space. Roll for/back. Rpt, roll towards front, return to side. Pause, roll to back, return to side. On side, roll small amt for/back, comfortable range. On back, both feet up, book on L foot, take book to/away from you, start to roll R, onto side, rtn to back. Rpt on L side – R arm out to side, imagine twisting/rolling. Pause, leg up, imagine twist/roll. Book on foot, twist/roll.

FI Exploration #118 – Diana Razumny

Moshe lesson with Raissa #3 of 4

CD#22/T15 [49 min] DVD#S11-8 Scene 3 [49 min]

Class discussion after lesson.

FI Exploration #119 – Diana Razumny

Observation of flexion/extension in sitting

CD#22/T16 [14 min] DVD#S11-8 Scene 4 [28 min]

Relationship of head and pelvis through the spine. Trios observe 1 person sitting. X-ray vision pelvis/head/spine connection. Pelvis relation to table/surface, maybe need pads. Sit forward on table/chair, sit on pads.

FI Exploration #119 continued – Diana Razumny

Observation of flexion/extension continued on roller

CD#22/T17 [31 min] DVD#S11-8 Scene 5 [59 min]

Played video of baby. Sit to stand process & stand on roller-hip/ankle/knee bend & head/pelvis connection-butt back, head forward. Demo Sofia.

ATM Lesson #259 – Diana Razumny

Book on foot #3

CD#22/T18 [47 min] DVD#S11-8 Scene 6 [48 min] Source: Elizabeth Beringer

On R side, L arm out to side, twist slowly ea way, gradually head rolls, increase, feel arm lnthn/shtn, from front, side, back. Pause, rpt w/leg. Track knee arc thru space. Arm/leg twisting opp dir, slowly, stay on side, note btwn hip/shld. Arm twist, head roll on floor, feel through, add leg. ROB sides? Rpt OS – L side, R arm out, twist, add leg. Twist leg a few times allow shoulder to move then w/o shld mvt. Add arm. Add head/eyes look up/down. R arm over top of head, hold L ear, cont mvt of leg. Look at leg in front and imagine see leg behind you as roll for/back. On L side, book on foot, roll towards back/front. Pause, rpt w/book on hand. Add leg w/imaginary book. Have 2 books, on hand/foot, roll for/back. Look up/down? On back, book on R foot, roll to side/back. On back, explore rolling to R & how might cont to front. On back, book on L foot, bend/straighten, roll to side. If stuck, chg angle of leg, bend knee, chg torso. Stay w/area of comfort. Cont, go to edge of next transition point & hang out with it, figuring out what you do to cont onto front. If you can do that, smooth it out. Book on L foot, roll L. End w/book on easy foot, roll both directions. Bring it to an easy range, smooth, no question of book falling.

Day 109 Thursday November 15, 2012

ATM Lesson #260 – Diana Razumny

Book on foot #4

CD#22/T19 [47 min] DVD#S11-9 Scene 1 [47 min] Source: Diana Razumny

Started with short talk about Renee, who is coming for a lesson with Diana.

Taught ATM different than these notes but can use these notes as a template for teaching.

On belly, arms by head, face to one side, bend lower legs, feet to ceiling, flex/extend ankle. Bend just R leg, book on R foot, flex/extend ankle w/o looking then look. Book on R foot again, take toes away from book several times, then to the book lifting ball of foot away. R foot again, think of big toe while extending, heel while flexing. While heel goes to ceiling, lift all toes, thinking of big toe (leading). Then second, third, fourth, fifth. On belly, w/o book, head to one side, knee bent, feel for foot in "standing" position. Sense then look. Outside/inside of foot towards ceiling. Sit, stand R foot, hold R knee, lift/press inside/outside of R foot. Note knee, hold knee in middle so mvmt is in ankle. Then allow knee to mv in/out w/foot. On belly, R foot up, book on foot, lift/lower inside/outside of foot. Find way to look at foot. Bring foot to floor, keeping book on foot. ROB Compare sides. Sit, stand R foot, slide foot forward/back, hold knee in mid, add inside/outside lifted/pressed a little. On belly, both feet up, sense for "standing" position. Lower R leg, keep L up, flex/ext ankle, imagine book. Add attn to big toe/heel, cont to ea toe. Pause, rtrn, imagine book, press/lift toes/ball of foot. Pause, press inside/outside of foot towards ceiling/imaginary book. ROB, stand feet, compare. Sit, L foot standing, hold L knee in mid, lift/lower inside/outside of foot. Slide foot away, noting pressure inside/outside of foot. On back, book on foot, roll towards side of book, roll to belly. From belly, w/o book, roll to back.

FI Exploration #120 – Diana Razumny

FI demo with Renee

CD#22/T20 [85 min] DVD#S11-9 Scene 2 [113 min]

FI lesson with public person having their first lesson. Shown on screen for students to watch. Foot issues. Artificial floor lesson. Standing on roller at wall at end of lesson. Discussion after lesson. Diana: When you meet people you are listening for their worldview, how they represent themselves. How she thinks about her problems is big part of the problem. Board takes out relational quality and acts as the floor and waking up the brain. Will teach how to find and follow the crumbs.

FI Exploration #121 – Diana Razumny

Lift/lower knee/foot of top leg, on side (internal/external rotation)

CD#22/T21 [11 min] DVD#S11-9 Scene 3 [57 min]

Demo with Joan. Push through sitbone and beginning and end. On side, legs perpendicular, lift lower leg from foot to knee and then whole leg. Then holding leg do tetter-totter from small range to larger range leading to push/pull with twisting self to allow Joan to roll forward when foot up and knee down and when foot down and knee up then roll to back. Then add: sitting behind with one hand on spine and the other in front of knee. Work way up along spine palpating spine with hand and again going forward and back.

ATM Lesson #261 – Diana Razumny

Book on foot #5

CD#22/T22 [50 min] DVD#S11-9 Scene 4 [50 min] Source: Diana Razumny

Taught ATM different than these notes but can use these notes as a template for teaching.

On front, arms up around head, bend knees, feet to ceiling, imagine book on feet, look at feet. Legs tog, feet standing position, move heels apart/tog. Rpt, move only one heel away/outside. Rpt w/other heel. Then both heels apart/tog. Keep heels tog, move front of R foot away/outside. Rpt w/L foot. Alt taking heels apart/front of foot apart. Sit, stand R foot, hand around knee, take R heel to R/rtrn. Then R heel to inside/rtrn. Take heel in/out. ROB, sense feet/legs. On front, arms by head, head turned to R, bend R knee, foot to ceiling, take heel outside/inside. Look, is foot for standing? Rpt mvmt w/book on R foot, heel in/out, note front of foot. Alt attn between heel/toes. Attn to whole foot. Book on R foot, move heel up/down, in/out, circle. Circling, attn to heel, then front of foot, then both. Change directions. Rpt w/head turned other side. ROB, stand feet, compare. On front, arms by head, no book, tuck R toes, lift/lower R knee. Note heel lengthens w/knee lifted. Keep lifted, take heel L/R, feel through leg to hip/pelvis. Lengthen foot, knee on floor, take heel L/R, note diff. Rtrn to tucked toes, heel R/L, compare. Tuck R toes, knee lifted, face to R, mv heel R/L. Cont, add taking inside/outside of knee to floor. ROB compare legs. Stand, compare legs. On front, arms up by head, head turned L, L foot to ceiling, imagine book on foot, rpt above on this side: heel up/down, in/out, circle, attn to heel/front of foot; book on foot, circle heel, attn heel/front of foot; rpt, chg dir; tuck toes, lift knee, heel R/L, knee in/out. Tuck 10 toes, lift knees, heels L/R, sense hips, pelvis, spine, turn head with weight shift. Heels tog/apart. ROB, stand feet. On front, book on L foot, arms up by head, lift L knee. Look at book over L shoulder. Look over R shoulder at book on L foot. Book on L foot, lift L knee, slowly roll towards back, hands in push-up. Rpt OS.

Day 110 Friday November 16, 2012

ATM Lesson #262 – Diana Razumny

Book on foot #6

CD#22/T23 [59 min] DVD#S11-10 Scene 1 [59 min] Source: Diana Razumny

Taught ATM different than these notes but can use these notes as a template for teaching.

On back, feet standing, lift L foot, imagine book, bend/straighten leg, roll R, onto front, rvrs. Cont, I say STOP, you note if compromised anywhere, strain, breath, foot/book then cont. Pause, rpt, rolling to L/front. Rpt OS. Rpt w/book on R foot, rolling ea way with STOPS. Rpt w/L foot. On back, both feet w/books, begin rolling one direction/other. Start bringing knees to floor, slide knee around little. Slowly onto front, pause. On front, books on both feet, lift one knee, other, slide knee L/R, other knee, slide both tog/apart. Pause, imagine rolling, lifting one knee, sliding other. Cont, note where stuck, hang out there and seesaw breathe a bit. Focused on what can/can't do? Improvements. Book on one foot, roll L/R comfortable amount. Rpt w/other leg. Rest, think about where you are with this and what's the next step for smoothing out. Sense whether/how much driven compulsive or curious engagement. Set up mats for continuous rolls. Choose easiest leg, book on foot, all roll to R continuous, return.

At end of lesson: video of Lea Kaufman doing book on the foot using 4 books.

FI Exploration #122 – Diana Razumny

Artificial floor

CD#22/T24 [37 min] DVD#S11-10 Scene 2 [79 min]

Demo with Lori. Using board on Lori's feet. Process of first contact bringing the floor to Lori. Start with board contacting pillow of little toe, making contact and brushing toe and adding each toe. Use edge of board. Good to make contact and wait. Working on having toes relate to each other.

Pairs practice.

FI Exploration #123 – Diana Razumny

Connecting hip and spine to reaching arm

CD#22/T25 [min] DVD#S11-10 Scene 3 [min]

Stand, pushing hands as reference. Switch partners. Then with roller between bellies, walk forward/back. This was reference movement. Next demo with Mischul. On side, person slides arm forward, reaching as reference. Pause, push sit bone at angle back while fingers at lumbar take spine towards extension & lengthening. Still at pelvis, hand in front of knee, pull into hip joint, fingers at lumbar for extension. Slide hands, compare. Fingers along table side of spine, direct towards rotation while they slide hands. At pelvis, roll forward/back, coordinating with hand slide. Stand, push, compare. Roller between bellies of practitioner and student, walk forward/back.

Discussion #175 – Diana Razumny

About Esalen notes & questions

CD#22/T26 [17 min] DVD#S11-10 Scene 4 [17 min]

Handout of Esalen lessons in this training and ones taught in the SFe3 S1 transcriptions with CDs that ½ of the class has purchased. Stick with Moshe's material as much as possible. Training will focus more on FI leading to giving full lessons. Giving you more experience with the full arc of the lesson. FI practicum structure. Graduation. Studies for the next year.

ATM Lesson #263 – Diana Razumny

Sliding spine up/down, on back, arms/legs varied

CD#22/T27 [47 min] DVD#S11-10 Scene 5 [47 min] Source: Esalen #21