

Day 111 Monday, February 4, 2013

ATM Lesson #264 – Diana Razumny

Measuring body distances and lengths of parts

CD#23/T01 [59 min] DVD#S12-1 Scene 1 [59 min] Source: Esalen #30

Please lie on the back. Stretch out your legs, comfortably spread. Close your eyes. Try first to see what is wider -- the shoulders? Shoulder girdle? Or the pelvis? Now try to find out what is the longest bone in your body. It is the femur, of course. While you lie like that imagine that the ceiling comes down to the floor. What would it touch first? The nose? The chest? The feet? It depends largely on the structure of the body. That's the way it would be in reality, but in the body image of the self it's not so sure that the person is really aware of what would be the first thing to be touched. With some it's the chest -- the lower ribs just below the sternum. With some it's the big toes. With some it's the nose. Just try to find out what it is with you; the nose, the chest, the abdomen just in front of the stomach or the toes. In your face there are three distinct parts: forehead, nose, and from the nose to the chin. Which of those three is the largest? Is it from the bridge of the nose to the hairline? Or to where the hairline should be? Or the nose? Or the lower part from underneath the nose to the chin? Try to find which is the largest part of your head, from the start of the neck to the top. Some people have their ears sticking out on both sides and obviously that's the largest part. With some, the ears are thrown back and the skull, the cheekbones are the largest. With some the lower jaw, the angle of the jaw is the largest. With some the top of the head is the widest, at least at the temples. Try to look closely and to appreciate which is the largest part of your head. Can you make sure what is the thickest part of your body from the floor? Can you represent in your mind the form of the space from underneath the armpit to the elbow? To the wrist? To the pelvis? And of course, the chest? What sort of shape is that space between the arm, the right arm and the body? Try to draw on the floor in some sort of way. As if you had a vertical brush with some sort of marking ink and you draw it from the pelvis, close to the body, to the small ribs, to the high ribs near the armpit, around the armpit, along the arm, the crotch of the elbow, and the rest. And try to imagine what shape that is that you have marked. Now the head: On the right side of the head go on with the same brush from the top of the head on the right, the right temple, touching the ear, going around the ear, below the ear, then the neck back to the shoulders, around the right shoulder, along the arm to the elbow, and from the elbow down the wrist and the small finger. What sort of curve is that? What form has it got? Could you draw it on a piece of paper? The right hand as it lies -- the distance between the fingers is not uniform. Which is the smallest distance between the fingers? Which fingers touch each other all along? They are not the same in anybody. Examine all the fingers to find the smallest distance between the fingers, which are those fingers? Now find which fingers are separated from one another by the largest amount. Now the left hand. Can you appreciate the form of the space between the left arm and the body to the armpit, as we did on the right? See the difference in shape. For instance, could you appreciate whether the elbows are an equal distance from the body, or is one closer than the other? Now with the brush painting, go around the left side of the head, the ear, around the ear, below the ear, the neck, and then along the shoulder and the arm to the elbow, to the wrist and hand. And now note whether the distance between the left thumb and the index finger, and the right thumb and the index finger are equal or smaller or bigger. Which side is smaller or bigger? Try to see the smallest distance between the fingers. That means the fingers that touch or are near to each other on the left hand. See if they are the same as on the right hand. Now the largest distance between the fingers. That means those fingers that are separated from each other by the greatest amount on the left hand and on the right hand. See whether they are the same for both hands. Now the three parts of the head -- of the face. Which one of them is nearest to the floor? Is the chin nearest to the floor? Is the forehead nearest to the floor? The nose? The bridge of the nose? It depends -- with some people it's one, with some people it's another. Try to appreciate by how much is the chin higher than the forehead -- or the other way around, whatever it is. Now think of the meatus of the right ear and try to see on the right side whether the right corner of the eye and the right corner of the mouth from the meatus of the ear -- which of them is larger? From the ear to the mouth, or from the mouth to the eye, or from the ear to the eye -- which distance is larger? With some it is the corner of the mouth. With other it is the corner of the eye. Make up your mind for yourself which it is. Now please do the same thing with the left side. Think of your ears and try to make up your mind which side -- which back point of the ear, the right ear or the left -- is nearer to the floor. Think of the neck. Some women wear a black velvet ring around the neck. It's worn at the narrowest point of the neck. Think of that. . . where it is. And now try to find in your body another part which has the same thickness -- the same black velvet ring would fit there. Try to put it anywhere on your body. Appreciate the thickness, the circumference of the neck at its narrowest point and put it somewhere on your body elsewhere. In the international contest for beauty in bodies -- for the most perfect athletic body -- the thickness of the neck is equal to the thickest part of the calf, according to some of the experts on body shapes. Try to examine which part is longer in your body. From the tip of the shoulder to the tip of the finger, or from the hip chunks to the heels, which is longer? Do that on your left side, then on your right side. Try to find out whether the forearm is longer than the shoulder to the elbow. That is, from the elbow to the wrist, or from the top of the shoulder to the elbow, which bone is longer? On your left side, which bone is longer? Now think of the distance between the line on the forearm where you bend your elbow. Where you bend your elbow there is a line, a fold in the inner side of the elbow. And look where the wrist folds: Think of the distance between- the folds in the wrist and the folds of the elbow on the inner side. And find another part of the body which has the same length. Do that on the right

side, and on the left side. When you try to do this you will be surprised. You will see that those things which loom clear in our consciousness, feel longer and bigger so that we cannot compare in our inner feeling the length of the thing which we know clearly, which is the more familiar to our body image and which we use more often because it feels longer than the corresponding part which is not so familiar to us, though their sizes are the same. Just for the sake of resting a little, sit up and try to put your right foot into the folds of the left arm. You will see that your foot, the sole of your foot fits in exactly. Yet if you put them apart it's hard to believe the sensation that the foot is as long as that. Perhaps it's no coincidence that in some countries you measure some things by the foot, and in the Oriental countries the ancient measure in the Bible was amah, and this is the bone which is called amah in Hebrew and it exactly fits the foot. The unit of length in the Biblical times and in many Mediterranean countries up until today -- the foot -- are exactly the same measurement. Now lie on your back again. Find out the width of your shoulders. Is it bigger than the distance between your heels or smaller? Think of your navel. By many it is considered the center of the body. Could you try to find out from the navel. . . draw a circle from the navel and try to imagine what parts would be contained in that circle or would lie on that circle. Drawing that circle with the navel as center, it will touch four important points of the body: the two shoulder tips and the two patellas will lie on the circle. Leonardo Da Vinci found that out and gave some rules for drawing human figures. He found also that if you stretch your arms out sideways -- try to do that -- with the palms upwards, stretched up at shoulder height, and you do a bigger circle, then you will find that the heels and the extremes of the finger tips will lie on a circle drawn through the same center, the navel. Can you feel that? It's very remarkable that when I said that, many of you spread the legs a little more. And if you see the circle drawn by Leonardo Da Vinci he puts the feet as wide apart as you can in the standing position -- as you can comfortably stand. Now join the legs and see whether you can feel that they wouldn't pass through the circle. Think also of the other circle to the shoulder tips and the patellas, and spread your legs until you think they would be on the circle. You will notice that without exception everybody has spread the feet a little more than before. Now everybody knows which is the longest finger in the right hand, but which is the second longest? That is quite different from person to person. And the same on the left hand. Try to think -- if you would try to join the right shoulder to the left hip (and this time make sure you know which is the thing widest in your body; not the hip joint but the widest part of the hip and the widest part of the shoulder) -- where would they cross? The two diagonals, where would they cross? Try to find out on the floor the distance from the body from a line drawn from your elbow to your left patella, or the side of the leg, whichever you wish, and the right elbow and the left side of the knee. Try to see how far they are from the body and whether they are parallel to the body or not. And move the legs or the arms so that these lines would be parallel to the main axis of symmetry of the body. Let me change the position of the hands and the way you lie so that the distance, the two lines joining the elbows with the outside of the knee on the right and the left make parallel lines to the body, the main axis of the body. Try to touch the body with your hands and see whether these lines would be parallel. Now try to find another thing: You can spread the thumb and the small finger to produce what people take on the piano, an octave or less or more. It's a kind of measure between the tip of the thumb and the tip of the small finger. Try to find a part of your body which fits into that. Think of your face and sit up a minute. Think of your face from the tip of your chin to the place where your hair grows, and you will find that this is the same distance. Lie on your stomach. Put your forehead in both hands. Now open your legs so that the tips of the toes--when they are farthest outside will be exactly the width of the elbows. If you took a real measure and somebody from the outside would measure and see, you would find some have their feet about one half the width of the elbows, and some have the width about one and half times as large -- and they don't feel the difference. Now which is the highest point from the floor at this time? If the ceiling happened to squash down slowly what would it touch first? The buttocks? The shoulder blades? The back of the head? Which would it touch first? Of course, it's different again depending upon the body structure. The question is, does the person feel it? Some hold their pelvis as if the distance between the buttocks and the floor is different from what it actually is. Some hold their shoulders at a distance, which again is different from what it actually is. Hence we have to make it clear before the body is really properly aligned. Now put both hands lengthwise down to the legs, with the palms upwards, on the floor. Judge, by touching your legs, whether the distance between the toes is equal to the shoulder width. If you bend and touch the width is much smaller because when the legs are bent at the knees the distance between the knees is about ten inches smaller than between the feet. Now bend your legs at the knees and feel what is the distance between your feet now, between your heels, and the shoulders. It's much nearer to what it should be. Now when you stretch your legs you can see that the knees are wider apart than the hip joints. And when you add two lengths to the bottom, then the distance there is much, much larger than the shoulders. Now try to find out from the arms to the heels -- is it a longer or shorter distance from the anus to the base of the skull? Which is longer? Can you realize where the two sitting bones, the two ischia are? Can you feel them? What is the distance between them? Is the distance as wide as between the knees or the heels or as wide as what? Is it wider than the head? Now lie on your back again. Close your eyes and lie comfortably. Think of the things that we drew your attention to and see which of them you remember. Which of them stand out in your awareness now? The first things which come to your mind. Think of one which was interesting to note but doesn't come first to your awareness. Maybe the same thickness as the neck, or something else. Now try to find in your body some points of the images we have drawn of the body. Try to relate them and make them more fluid. Make something common to them. Draw lines which connect disparate parts, things that we don't think of normally. Try to see your body image and place those points relative to the five cardinal lines and see whether the image is a bit more clear, more distinct, more real, so that you could actually begin to draw a picture of what you feel. And that picture would contain as many parts of your body as it can now recollect and

join to the image. While you do that, think also that with that improved generality, improved body image, many points of it are clearer, brought to your attention. The body lies completely differently, as it does after some exercises. There are changes, tonal changes in the body which make it lie differently and feel differently and breathe differently. Now roll on your side and get up. Look around. Walk around and see what has happened. See what this has done to your eyes, to your face. And note whether you can actually while walking, moving, have a more distinct representation of your body, and feel the parts which you normally don't feel. Pay attention while you walk to distances and widths; largeness of the head -- which is the point prominent now in standing? Which is most prominent in front of you? The nose, the chest, the abdomen, the knees? What is most forward? What about the back? Supposing you had a board behind you, which part of the body would it touch now?

Discussion #176 – Diana Razumny

About measuring ATM lesson

CD#23/T02 [43 min] DVD#S12-1 Scene 2 [43 min]

Discussion about ATM lesson. Leonardo Da Vinci balanced man picture – Vitruvius. Handout About Marcus Vitruvius, Roman architect. Segment preview – One theme is one of the simplest ideas of the method – the idea of pointing or directing people's awareness. All kinds of strategies to accomplish that. Also, breath, balance and vision. Each one stands alone as a theme but how they relate is fundamental to the method. How to market the method. Building up to pre practicum practicums. Efram's FI lessons. Meetings with Diana 2nd week. How you see your intention for the last year.

ATM Lesson #265 – Diana Razumny

Standing, shifting weight over crossed legs

CD#23/T03 [36 min] DVD#S12-1 Scene 3 [36 min] Source: Gaby Yaron: Breath & Balance Series

Stand, cross/uncross R leg in front of L. Stay crossed, shift weight to R foot. Walking rest. Walk to chair. Cross R in front again, shift whole self few times, shift pelvis L/R, compare. Walk, rest. Use chair, note diff. If hold breath, no stability. R crossed in front again, keep weight on R leg, shift for/back. Repeat, but shift weight inside/outside of R foot. Pause, circle weight over R foot. Chg dir. Stand, turn R/L, compare. Lift R arm up/dn, then L arm, compare. Cross R in front, Shift weight L, stay L, shift for/back. Explore moving from pelvis compared to whole self. R in front, shift weight on L foot in/out, note pelvis, head. Circle around foot, chg dir. Note breath, head. Think of head as plate on stick. R leg in front, shift L/R, look in front, note pelvis/chest. Pause, put L in front of R, shift L/R. Walk turn L/R, compare. Swing arms/shldrs. Lift R/L arms compare. Walk for/back. Stand, shift weight, note stability on one leg. Cross L leg in front, weight on R, shift weight in/out of R foot, circles, chg dir. 34 min? Pelvis moves, head stays. Place hands on sides of head, elbows forward, circle pelvis, shifting weight on foot keeping elbows forward. Note mvt from pelvis to neck, spine, ribs. Arms down, circle pelvis, compare. Chest must be flexible to move pelvis, head still.

Discussion #177 – Diana Razumny

Balancing dowels

CD#23/T04 [40 min] DVD#S12-1 Scene 4 [39 min]

About Gaby Yaron lessons. Played Gaby talking from her ATM lessons for 10 minutes about moving pelvis and stiff ribs. Many of the lessons this segment are from Gaby Yaron ATM series.

ATM Lesson #266 – Diana Razumny

Breathing #1, tilt crossed legs, head & shoulders to side, on back

CD#23/T05 [67 min] DVD#S12-1 Scene 5 [67 min] Source: Gaby Yaron: Breath & Balance Series

On back, bend knees, L knee over R, tilt legs L, note breathing in/out, chest. Lift R arm to ceiling, lengthen/stop. Stand feet, note pressure on ea foot. ROB. Cross L leg over R, tilt legs L, R arm stays to ceiling, roll head L. Roll all the way to L, stay on L side. Lengthen arm over pelvis so R arm 45 degree, and lift head. On back, stand feet, pull head to L w/L hand over top of head, note ribs open on R, close on L. Place R hand on L hand, push w/R, pull w/L. Stay to L, note breath. Track air through nostril, throat, lung, shoulder, clavicle & out. Feel space in R lung, mvt to side, ribs opening. Note diaphragm. Take head/shldrs more to L, note ribs open more. ROB, compare sides, chest, lungs mvt. Roll head, neck softer? Stand feet, L leg cross over, tilt L, compare to before and to other side, R crossed over, tilting R. Rpt OS. Stand feet, R hand over head, pull head/shldr to R. Compare to doing to L. Rtrn to R hand over head, L on R hand, take head/shldrs to R, stay, breathe through L nostril, track path of air (L-2 lobes R-3 lobes). R leg cross over L, tilt R, L arm to ceiling, lengthen few times, take legs R w/lengthening arm. Stay on R side, lift head w/arm lengthening. ROB, Roll head, note breathing. Stand, cross one leg in front, shift weight, circle pelvis, compare to before. Rpt w/other other in front. Ref. mv of standing on one leg, with eyes open/close, lift arm overhead; turning around self. Walk, return to balancing dowel.

Day 112 Tuesday, February 5, 2013

Discussion #178 – Diana Razumny

Reading from “Body and Mature Behavior” Chapter 9

CD#23/T06 [31 min] DVD#S12-2 Scene 1 [31 min]

Group in circle reading Chapter 9 – Sensation and Vestibular Apparatus – from *Body and Mature Behavior*. Difficult to read and understand Moshe’s writing in this book.

ATM Lesson #267 – Diana Razumny

Breathing #2, Tilting crossed legs, head/shoulders to side, on back

CD#23/T07 [59 min] DVD#S12-2 Scene 2 [59 min] Source: Gaby Yaron: Breath & Balance Series

R over L, knees to R few times, add head roll to L. Lift R arm to ceiling, lengthen when knees tilt R, head rolls L. Arm on floor, tilt legs R, note diff. Rest. L leg cross over R, tilt L, lengthen L arm to ceiling w/leg tilt. Arm down, tilt legs, note breath ease. Tilt legs R/L, allow ease, quicker. Note head/chin. Rest, breath? Switch crossing, tilt R/L. ROB. Cross L leg over R, interlace fingers behind head, lift head, elbows forward, tilt knees L, bending chest, softening. Knees a little to R, lift head straight forward. Rpt OS ROB, note chg in breathing. Breathe into R nostril, track through mouth, throat, ribs, lung on R side, feel contour of R lung, bigger? Rpt OS, feel ribs open on side. Alt. L/R tracking air along path, chging shape of ribs/chest. Stand, cross R leg in front of L, shift weight, note chest/ribs/stability. Chest softer creates stability. Bend head R when weight on R foot, then L when on L foot. Breath? Leave head to L, shift weight to R foot. Head in Mid, shift weight R/L. Leave head to R, shift R/L. Cross L leg in front, shift weight explore leaving head to ea. side. Head in mid, shift L/R, compare to beg. Stand, legs uncrossed, balance on ea leg. Stability? Walk (ends at 29 min.). Working with chest/ribs/breathing – use of arms and hands have different quality, back is organized & stronger. Chest is link between pelvis & head. More flexibility of chest allows movement to go through all joints more easily. Too much movement in cervical & lumbar wears out those parts. Awareness of back makes arms easier. Breathing, awareness inside increases range ov mvt. Breathing in front, in back.

Discussion #179 – Diana Razumny

Videos of vestibular system

CD#23/T08 [21 min] DVD#S12-2 Scene 3 [22 min]

Showed two videos: one about function of vestibular system; other about children and movement and vestibular problems.

FI Exploration #124 – Diana Razumny

Review #1, in trios, positions and themes

CD#23/T09 [20 min] DVD#S12-2 Scene 4 [70 min]

Trios reviewing. Practitioner, student and witness. Each person choose a position and one theme and stay with them. Do 3 movements that fit the theme. Do not just make up something but now say choose the back and choose flexion and do the movements for review. Touch with respect but don’t get lost and get into a full lesson. 15 minutes. Show what you remember. Next practitioner choose another theme and another position. Position: Back, side, front; Theme: flexion, extension, side bending, twisting. This will lead towards focus for FI in this segment. One group of 4 can choose leaning over the table as the 4th position.

ATM Lesson #268 – Diana Razumny

Eyes #1

CD#23/T10 [43 min] DVD#S12-2 Scene 5 [43 min] Source: Esalen #32

Lie on your back. Knees bent or straight, and change whatever you feel like changing. Close your eyes. Palm the eyes. (Hands over the eyes with the palms over the eyes and fingers on forehead, so that hands shut out all light.) No pressure from the hands on the eyes so that the eyes are free to move. See that the hands and arms do not work more than necessary. Keep them light. Now, with eyes closed, see what you see: colors, or black and white shapes, or all black. See if you can isolate a black dot that is darker than the rest. You probably see many black dots -- isolate one of them. (Absence of light is pitch black, black as black velvet). Now see what you are doing with your breath. Breathe in and see whether it affects the blackness you see, or the light that you see. Breathe in and hold the breath and see what happens. Breathe out and hold the chest in that position and see what happens. Now breathe normally and see what happens. Make sure that you are not holding your breath because of holding the arms. Move the elbows and the arms a little bit, to make sure that they are as free and light as they can be in that position. Keep the eyes closed ALL the time, even during the rest breaks. Squeeze the eyes together as tightly as possible. See whether you see black while you do that, or whether you see colors and shapes and ripples, etc. Do this three times. You may find that right after squeezing the eyes a bright color comes in before you see normally again. Now see if you can find a black spot. See if it is easier to find one this time. Make

it larger and blacker. Now leave that alone. Remove your hands and rest (eyes closed). Observe the change that occurs when you remove the hands. Palm the eyes again. Reverse the hands this time. Now think of a big, thick black O. And follow the black circle around with your eyes. It is a very large O so that the eyes move a lot. (The center of the O is white). Now go counterclockwise. Now think of the O being so large that it is lying on the floor around your head, so that your head lies on the white hole of the O. Follow the O clockwise, then counterclockwise. Do this until you feel that you can scan the O in either direction smoothly, without the eyes jerking or skipping bits. Clench the jaw and teeth very tightly and keep on doing that. Now release the jaw and the teeth (the clenching was done to make sure that you don't clench). Continue scanning the O around your head. Slowly, not fast -make it smooth. (Actually, the eye makes many small movements. It shifts -and does not move smoothly -- and what we want is a regularity in the movement which will make it feel much smoother. The big movement is done with the outer muscles of the eyes, the muscles of the eyeballs). Now imagine that you are going to fall asleep. Let your eyes be in the place they would be if you were going to sleep. When you feel that you are imagining that you are falling asleep, move your eyes as if you are looking at your feet. See from which position the eyes move to look at the feet. We want to find out by sensation where the eyes are in their orbits when we are asleep. They are at the top of the eyes, at the outer right and left corners. When we want to look at something, we have to bring them to the middle and down in order to be able to focus on something. Look with both eyes in the middle, at the bridge of your nose. Think of seeing the orbit of the right eye around the outside. You look from the nose down toward the right ear, to the corner of the eye, to the eyebrow, to the middle and then to the inner corner of the eye. Follow the right eye as it moves around like that. (Both eyes move, but follow only the right eye.) See if you can feel at which points there is an effort. At some points the eye moves easily, at other points the eye skips the points. And at some points the eye fixes on a point and you have to make an effort to move the eye further. Go around the outside orbit of the right eye two or three times, in a wide circle, until you can make that movement quite uniform. The movement is clockwise. Do it slowly. Do the same thing with the left eye -- counterclockwise. A few times. Now do a few movements starting from the middle looking at the bridge of the nose and up to the eyebrows and along each eyebrows. The right eye to the right and the left eye to the left, and back to the middle of the nose along the lower sides of the orbits of the eyes. You make two circles that join in the middle and open outward and join again in the middle. The right eye moves clockwise and the left eye anti-clockwise. Do not try and do it fast -the speed comes as it becomes more uniform. (In old people the eyes deteriorate because they move slowly. As the eyes learn to move rapidly and smoothly they move as they do in young people before the eyes have deteriorated. In old people the eyes have become slow -- slow to see, slow to join, slow to separate.) Take the hands away. Put them on the floor and rest. See if you can sense the eyeballs as if you don't have eyelids. Can you feel them smooth and elongated? See if you can sense folds around the eyes and the outer corners of the eyes. See if you can, in your mind's eye, smooth them out when you are not trying to see anything. Now, with eyes still closed, see if you can imagine that black O again, with the white hole inside. Imagine that O travelling down your body in the direction of the legs. The O diminishes until it disappears on the horizon and you see only the white inner dot. Let it roll away like that, then gradually bring it back. And when bringing it back imagine it around your body until it reaches the head and is around the head. And as it continues to go up, it disappears again in the distance above your head. Make the O come back again and encircle the body and go down the body and disappear again on the horizon. Continue this movement and see if you can make the O move smoothly, without jerks, without sticking on any points in the middle. See what happens to you when the O is around your feet and around your legs and around your pelvis and around your hands. It embraces you and fills in the holes, and continues up around the head and disappears again above the head. Now, think (without moving) that you move your head to the right while looking to the extreme left with your eyes. Very slowly. Now think of bringing both eyes and head back to the middle in one swift movement. Now slowly think of the head moving to the right again while the eyes move slowly to the extreme left. Then suddenly, as fast as possible, bring them back to the middle again. Do this several times, in your mind's eye. Now do the same thing the other way: The head moves slowly to the left while the eyes move slowly to the right. Very slowly. Bring them swiftly back to the middle again. Do this several times. Observe the ease with which you can bring them back to the middle. See if you can move outward with the same facility. Do the outward movement now as fast as the other movement. Now do it a few times swiftly on the right side. That is, you move the head to the right and the eyes to the left. Palm your eyes again. Squeeze the eyes together as tightly as possible. With the greatest effort you can make to squeeze them together. And let go. Do that again. Now find a black spot and see whether the recovery to blackness is faster now than before. And if the black spot is larger right away. Now see if you can sense the size of the right eyeball. See if you can sense how large it is. (In reality, the human eyeball is about the size of a fairly large plum). See if you can sense the size of the whole orbit. See if you can sense the whole orbit. Between the upper palate and the eye is about 1/10 of an inch of bone. See if you can imagine going from the palate to the orbit of the eye (the right one) or the eyeball. Sense the left one, too. See if you can sense where the middle of the eyeball would be. See if you can sense the distance from the middle of the eyeball to the right cheek. Then the left eyeball, from the middle to the left cheek. Now that you sense the eyeball as spherical, think of the right eyeball as an object, as a round object, and see where that object lies. You can move the eye and that can help your awareness. While you are lying on the floor like that the eyeball presses downward, inside. Any movement will give the sensation of friction, so move very lightly as if it is liquid. (The eyeball is so arranged that it can move smoothly, better than any ball bearing.) Now do the same thing with the left eye. Now see if you can sense the relation between the eyes and the ears. How far are they from each other; the right eye from the right ear and the left eye from the left ear? Think of both. See if you can feel what the skin and the muscles between the eyes and

the ears do. Are they loose or are they strained? Is there any connection between the eyes and the ears outwardly in the skin? Is there a connection with the eyelids? Look up while you do that and sense the ears and the eyes. Gently. Look downward, gently. You may become aware that in the skin between the ears and the eyes there are numerous small muscles that we strain unnecessarily. See if you can sense whether you are stretching them or relaxing them. Now look at your forehead, at the skin, and at the skull under your hair. Now look downward, then upward again. See if there is the same kind of feeling in the skin of the forehead -- of the skin crinkling or not. Some of you may feel when you do move the eyes that there is a creeping of the skin at the base of the skull and throughout the whole scalp. Now look downward and sense the mouth and the cheeks. See if they are involved in the movement of the eyes, or if you screw them up as you move the eyes. Move upward and downward with the eyes and see if you screw up the whole face or if it remains uninvolved with the eye movement. See if you can dissociate the movement of the eyes from all these things, and you will see how much faster and better the eyes serve you. Now imagine that around your head there is a clock, a big clock, in the vertical plane. It is a huge clock, like the 0 we had before. You see the numbers on the dial of the clock: 12, 1, 2, 3, 4, etc. 12 o'clock is somewhere above the ceiling. 6 o'clock is behind the head. Now, from where you are, pick any number on the dial that you wish, and fling your eyes over to see that number. And see if both eyes can see that number at once, simultaneously. Or does one eye arrive there first? Now think of seeing 12 o'clock with the right eye. And then with the left. Now alternate: right, left, right left. Now see if both eyes see 12 o'clock simultaneously. Sense the ease of the difficulty, the slowness or rapidity with which the eyes see that number. Now go around to every quarter hour: 12 o'clock, 3 o'clock, 6 o'clock, 9 o'clock. Check them with each eye and see if one eye is faster than the other. Then with both eyes. If you find that one region is not easy, then look at the numbers before and after it (e.g., if 9 is difficult, look at 8 and 10, and see what happens there.) Smooth. Simple movements. No strain: if it works, fine. If it doesn't work, it doesn't work. Now do five fast movements from horizon to horizon - above the head and down to the feet. As fast as you can without hurrying. Swift, light, easy movements: Swiftly down along the legs to the horizon below, then swiftly above the head as far as you can. As fast as you can -- five movements. Now five fast movements from right to left, the same way. As far to the right and left as you can see. Fast and light, like lightning. Now five movements in front of you and back, as far as you can go. Do them the same way. Now look at your black spot. Is there now a much larger area that is black? Can you retain the sensation of black for a longer time? Now very, very slowly (like a child waking up), let the hands go and wait for the eyelids to open slowly and gently. Look up at the ceiling. See if you can see shadows on the Ceiling and texture that you do not usually see. Rollover onto your side and get up. And see if there is a change in your eyes and your face and the rest of the body.

Day 113 Wednesday, February 6, 2013

Discussion #180 – Diana Razumny

Anatomy of lungs plus

CD#23/T11 [19 min] DVD#S12-3 Scene 1 [19 min]

Anatomy program showing lungs and diaphragm. (Visual Image app on iPad) Discussion. Use of imagination of lungs and breathing reaching different areas. Powerful effects of eyes from yesterday's eye lesson.

ATM Lesson #269 – Diana Razumny

Breathing #3, lengthening arm forward, on left side

CD#23/T12 [56 min] DVD#S12-3 Scene 2 [62min] Source: Gaby Yaron: Breath & Balance Series

On L side, knees bent, L arm under head, R straight out in front. Lengthen R arm, note ribs, spine, pelvis. Pause, feel breath, air through R nostril, mouth, throat, R lung, 3 lobes, back, contour of lung moving sideways, to shoulder, then out. Lengthen R arm again, note ribs move easier, feel through shldr, back, pelvis. ROB. On L side R arm on R hip or hang behind, face toward ceiling, feel chest w/breath, lungs, ribs, diaphragm. Feel air into back & front alternately into diaphragm. ROB Stand, check for stability, turn L/R, shift weight to R leg, lift L foot/leg a little, note stability. Shift to L leg, R? Breath? Lift R arm, how? Compare to L arm. Ribs on sides? Lift R arm and stand on R leg. On back, compare sides again from last lying, chg? On R side, knees bent, R arm under head. L arm straight in front, lengthen. Note breath while lengthen arm. Pause Note breath. On R side, air into L nostril, track into lung & shldr, shldr blade moves away from spine w/air coming in. L lung 2 lobes, feel contour, air circling in/out. Feel back, diaphragm as air circulates. Play with direction. ROB. On R side, lengthen L arm, compare to before. Arm on hip, face to ceiling, L nostril air circulates however you like to imagine. Note lower back with breath. Push diaphragm down. ROB. Stand, cross R leg in front of L, shift weight L/R, circle. Switch L leg in front, circle. Walk. Stand, lift one leg, stability? Balance? On back, cross legs, tilt knees, feel chest. Tilt knees L/R. Pause, switch crossing, repeat tilting. Note pelvis rolling, chest flexibility.

Discussion #181 – Diana Razumny

About breathing lessons

CD#23/T13 [15 min] DVD#S12-3 Scene 3 [15 min]

Mobility of ribs allows all other joints to be used as designed. ATM teaching: what is difference in Diana's teaching comparing being sick and healthy. Listening to Gaby teach in my preparation, she had a very strong habit of using the word "maybe." More open, just find out for yourself and Diana took it on.

Discussion #182 – Diana Razumny

Reading "Body and Mature Behavior" Chapter 12

CD#23/T14 [2 min] DVD#S12-3 Scene 4 [51 min]

Groups of 4. Read Body & Mature Behavior, Chapter 12 – Measuring Posture.

FI Exploration #125 – Diana Razumny

Review#2, in trios, new positions and themes

CD#23/T15 [1 min] DVD#S12-3 Scene 5 [69 min]

Change positions and themes as you rotate through trio.

ATM Lesson #270 – Diana Razumny

Turn/twist/circle arm, on side

CD#23/T16 [40 min] DVD#S12-3 Scene 6 [41 min] Source: Gaby Yaron: Breath & Balance Series

On L side, R arm in front, explore floor up/down all around. How much self involved. Lengthen arm over head, try palm up/down. Note head rolling. ROB. On L side, R arm behind pelvis on floor, face ceiling, palm up/down. Make fist, roll fist on floor. Rest on side. Hold R arm to ceiling, rotating arm, head lifted a little from floor, look with head/eyes up/down, flex/extend. Feel if movement starts in pelvis. Head comes forward/down to look at legs, then reverse. Rest. R arm to ceiling, rotate arm, head for/back with arm mvt, spine flex/extend. Note legs, move also? Continue torso mvt but take head opp. Rtrn to everything together. ROB. On L side, knees bent, explore floor w/R hand, forward, up, down, back, palm up/down. Circle arm from front to back, allow head to roll. ROB. On back, arms overhead on floor, lengthen R arm few times. Lengthen L arm. Alternate, noting where/how feel through torso. Rest Rpt OS.

Day 114 Thursday, February 7, 2013

Discussion #183 – Diana Razumny

About teaching ATMs

CD#23/T17 [8 min] DVD#S12-4 Scene 1 [8 min]

Discussion about students teaching ATM classes and how students react to the teaching. Take out contacts and take off glasses for the following eye lesson.

ATM Lesson #271 – Diana Razumny

Eyes #2, pearls & eyes

CD#23/T18 [74 min] DVD#S12-4 Scene 2 [74 min] Source: AY #26 – Pearls and eyes

Sit, feet standing, forearms on knees. R thumb and index finger tog, point towards R eye. Middle of forearms knees. *Close your eyes, imagine* a ray of light from tip of R index finger to R eye. *Imagine* ray of light becoming a black thread from the tip of your R index finger to pupil of R eye. Place a white pearl, on this thread. *In your mind's eye*, look at that pearl, slide it along on thread from your eye to index finger. Follow it, slowly then return. Do not lean your elbows on your knees. Stop the pearl half-way on between eye/index. Now, move it a little closer to index finger and stop then to mid point again then quarter from eye then all the way eye to index. Side back/forth few times. Stop pearl $\frac{1}{2}$ way, bring L index/thumb to hold pearl where it is. Open eyes to check. "Your eyes and fingers are the most conscious parts of you. Observe how far your guess was from reality. Direct pearl few times, sliding on thread to R index/mid. Pause and catch the pearl in the middle with L fingers. Pearl halfway, touch it with L fingers. Move L index to R pupil. Did it travel directly to pupil? Slides pearl w/L hand along black thread. Location increases in accuracy. Observe rest of your self while sliding pearl. Leave L hand, imagine moving pearl along thread five times slowly from index to pupil. Slow down, stop at different distances. Stop wherever you like then continue. Slow/fast. Note forehead, breath, teeth, shoulders, legs. ROB Note sides of face, chest, upper back. Stand, walk, turn, note R/L diff. Sit, repeat few times w/R side, sliding pearl, then switch to L side. Catch pearl in middle with R fingers. Open eyes to check. Move pearl $\frac{1}{4}$ way from L eye, then, $\frac{3}{4}$ away, $\frac{1}{2}$ way first w/R hand then w/o. Fast/slow, note smoothness/ease. ROB. Close eyes, imagine moving a small, thin paintbrush along L eyebrow from the base of your nose to its outside edge. Paint the entire L eyebrow the color white. Now paint under the L eye from the base of your nose toward the L. Paint along line where eyelids come together, until eyelashes covered in white from tear duct to outer corner. Paint both eyelids. First the upper eyelid then lower from middle to L. Then w/mvts up/down, paint between lower edge of eyebrow, down to line of eyelash. Work way from middle to outer corner creating double layer of paint crisscrossing. Find pupil of L eye in exact middle and paint it black. Open both eyes. Compare L/R. Sit arms on knees as before. *Close eyes, imagine* two black threads. From index fingers to eyes. *Imagine* a pearl on ea thread, sliding. Does one eye follow more easily? Have fingers wider than eyes so pearls move apart as they move towards fingers, and near towards eyes. Cross threads, from R eye to L fingers & from L eye to R fingers. Slide pearls so they cross middle at same time. Pause, touch crossing point w/R hand, open eyes to see where. Uncross threads, return to simple sliding. Lift hands from knees, make threads parallel, slide pearls. Open your eyes, note position of fingers, same height? Hands lifted from legs, closer to eyes, rays coming from each eye, parallel, distance between hands/eyes same. Open eyes to check hand location. Close eyes, imagine two black threads, each with a pearl. Hands in comfortable position, not parallel. Take hands/head to R, threads/pearls also to the R. Whole body. Turn R/return. As turn R, pearls travel to eyes. Rtrn to middle, they slide to fingers. When facing forward, pearls touch fingers. Rpt to L. Then side/side. Mv from pelvis, allow knees to flop to side turning towards. Pearls touching eyes when to sides, fingers when in middle. Open the eyes and continue doing the same thing. Pay attention to how your movement differs when the eyes are open. Next, close your eyes and think about the pearls. Do it a few times with the eyes open and then a few times with the eyes closed. Smoother open/closed? ROB, note differences. Sit, feet standing, eyes close. Attend to ray of light from R eye to your R big toe and another ray that travels from the L eye to your L big toe. Slowly slide two pearls. One slides from your R eye to the R big toe and the other from your L eye to the L big toe. Do this a few times. Attend only to R, then only to L pearl, then both at same time. Slide both to middle of their black threads. Catch pearls w/fingers when at middle. Open eyes to check where hands. Cross threads as before, slide pearls from eye to opp big toe. Find place of crossing. Find one pearl at a time first then both at once. Bring fingers to crossing point, L then R to compare. Place R/L index/thumbs on thread as before. Still imagine thread continues to toes. Slide pearls between eyes/index, then from index to toes. Then hold pearls with index/thumb, slide them both w/fingers to toes and back to eyes. Open eyes to check occasionally. Move the pearls half-way between your big toes and eyes. Bring fingers to catch pearls, open eyes, note accuracy. Fingers in front of eyes. Turn head/hands to R, thinking about threads to big toes. Open your eyes and continue the movement of turning to the R. Continue until you come up onto your knees. Then return. Listen to big toes whole way. Remain on knees, slide pearls from fingers to eyes. Slowly, go down, shift to L side. Let the pearls slide down to the fingers when you pass through the mid-point. Slide the pearls up to the eyes when you turn to the L. ROB, note shoulders/back. Come to standing. Pay attention; do you feel differently while standing than at the beginning of the lesson? Do you feel differently in the back of your neck or face? Try to move your body R and L. Is this different from usual?

Discussion #184 – Diana Razumny

Video & About eye ATM Lesson

CD#23/T19 [40 min] DVD#S12-4 Scene 3 [40 min]

Video of biker delivering bread on his head in Egypt. Talked about owl video. Ability to move with head stable. Discussion about effects from eye lesson. Bates method. Development of eyesight.

FI Exploration #126 – Diana Razumny

Review #3, in trios, new positions and themes

CD#23/T20 [4 min] DVD#S12-4 Scene 4 [70 min]

Changed to groups of 4. Project is to have one of the foursome lie on their back. 3 people standing brainstorm and explore 3 movements for flexion, extension, side bending and twisting. As a group, rotating however you like who is on the table – within that – practice every position. ie have someone lie on their back and come up with 3 moves for flex, 3 moves for extension, 3 for twisting, 3 for side bending And then switch to another position, side or belly. Do all three positions in this way

Discussion #185 – Diana Razumny

About FI Exploration and practicums

CD#23/T21 [29 min] DVD#S12-4 Scene 5 [29 min]

What you know and don't know. How important practice is if you want to be a good practitioner. Scope of practicums. What is looked for during supervision of the practicum. Plan for tomorrow's FI exploration in large circle coming up with list of movements in each theme.

ATM Lesson #272 – Diana Razumny

Lifting bent leg, on side, circling knee and arm

CD#23/T22 [25 min] DVD#S12-4 Scene 6 [26 min] Source: Gaby Yaron: Breath & Balance Series

Lie on R side, bend knees, lift L knee towards ceiling, return. Pause. Think of the L hip going back to initiate lifting leg, pelvis rolls. Leg feels lighter when pelvis involved? ROB. On R side, repeat, imagine someone helping you lift leg. What makes it lighter? Rest. Lift L leg again, leg up towards ceiling, bring L knee towards/away from L armpit. How can you use your pelvis to move your leg? ROB Compare legs. On R side, lift L leg towards ceiling, make circles with knee. What's involved, how pelvis involved? Pelvis makes leg mvt easier. Rest. Lift leg and circle opp dir. ROB. On L side, circle R arm on floor from front near knees, overhead, back down by pelvis. Feel softness in chest. Make fist w/hand, continue. ROB. Imagine 2 diagonals lines on back, R shldr to L hip & L shldr to R hip. Is one line longer, clearer, which one? Which shldr/hip is lower to floor. Thinking about the lines, roll to side, stand up, walk, feel how lines are moving. Stop, lift R arm to ceiling, shift weight onto L leg, feel length from R arm to L leg. With line clear, lift R leg/foot. R arm comes over L leg. Don't hold breath. Lie on back, eyes closed, think of diagonal lines on back. Feel shldrs, hips compare to earlier.

Day 115 Friday, February 8, 2013

FI Exploration #127 – Diana Razumny

Review #4, in full group circle

CD#23/T23 [4 min] DVD#S12-5 Scene 1 [91 min]

In full group discuss, show and tell, take notes to report. For each of the primal/spinal movements find 3 or 4 movements. Flexion on back, extension on front, twisting on side, side bending choose one position. Work towards sequence of movements that has a flow. Group discussion and report to Diana of those selected.

ATM Lesson #273 – Diana Razumny

Circling left arm & right knee

CD#23/T24 [50 min] DVD#S12-5 Scene 2 [49 min] Source: Gaby Yaron: Breath & Balance Series

On R side, bend knees, explore floor with L arm/hand. Rest L arm on L hip, allow it to fall backwards, allow head to roll, keep L hand near pelvis, turn hand palm up/dwn. Note shldr, chest. ROB Think of diagonal lines. On R side, L arm to ceiling, rotate arm, torso flex/ext, allow head to roll. Try with fist or hand open. ROB Attend to diagonal lines. On R side, L arm to ceiling, lift head little, bring head forward to see knees, then take head back to see behind. Think of using center/belly to do the mvt. How are legs involved? Rotate L arm, think of all involved. ROB Roll head. On R side, explore floor w/L hand, all around as before – easier? Slowly increase circling of arm. Rvrs circle. Which direction is easier? ROB Diagonal lines? Lie on L side, bend knees, lift R leg to ceiling. How can be lighter? Pelvis? Hip? Ribs? Pause. Lift leg again, keep it up, take leg towards R armpit, then away. How much is pelvis doing mvt? ROB. On L side, knees bent, lift R leg as before, circle R knee, directing from pelvis, hip, low back, spine. Pause, circle leg opp dir. ROB Diagonal lines? On R side, knees bent, L arm in front, big circle of L arm one dir then other dir. ROB Compare diagonal lines. Bend knees, cross L over R, tilt L, note how now. Switch legs, tilt R. ROB. Stand, R leg crossed in front, shift weight L/R. Note head, allow mv freely, bend L?R? If keep head in middle, mv pelvis L/R, feel through torso/ribs. Alt keep head in mid or bending to sides. Walk Rpt on OS, L in front.

Discussion #186 – Dennis Leri & Diana Razumny

Video from RM1 S16 about confidence and competence

CD#23/T25 [103 min] DVD#S12-5 Scene 3 [127 min]

Dennis talks about student's feeling if they are ready to graduate and practice the method. About style of Larry Goldfarb. The biggest resource will be your colleagues inside and outside of the class. About many aspects of the method. About the guild. "Any symptom is an uninterpreted part of life." Groups of 4 discuss what they learned. Then full group discussion. Different styles of trainers. Nature of this work to not know and grow from there. Getting comfortable with not knowing. You can be confident in the things you know and yet not know. The learning comes from the doing. About FI exploration next week. Take away, "What should I do with the person," and bring in other qualities.

Day 116 Monday, February 11, 2013

ATM Lesson #274 – Diana Razumny

Breathing #4, improve sitting

CD#24/T01 [52 min] DVD#S12-6 Scene 1 [52 min] Source: Gaby Yaron: Breath & Balance Series

On back, scan. Note breathing, air coming in, space in lungs. Sit legs in front or on chair, lean on hands. Think of L nostril, space/air in, down L side throat, into lungs sideways, under clavicle, L shldr, out. Expand to include more. ROB, scan L/R. Sit as before, track air: L nostril all the way down to diaphragm. On back, bend knees, rpt, compare to in sitting. Sit again, continue breath into L side/diaphragm. Air in/out, feel contour. Send air along whole L back to diaphragm. Imagine L lung expanding, becoming huge. ROB Compare space in L/R lung. Sit. Sit, breathe, thinking once front, once back. Spinal movement? Chest? ROB Scan: chest, face. Stand, walk, compare R/L. Walk for/back. Sit, rpt OS (3 variations) – ROB. Sit, Alt L/R lung – sideways, up/down, front/back ROB. Sit, interlace fingers behind head, elbows forward, alt breathing front/back. Attn to lungs, skeleton. Let elbows/head/shldrs hang forward. Note how far fold. On back, cross one leg over, tilt legs. Switch crossing, rpt.

Discussion #187 – Diana Razumny

About ATM lesson; Videos about art & memory; Valentine's Day assignment

CD#24/T02 [14 min] DVD#S12-6 Scene 2 [15 min]

Discussion about ATM breathing lesson. Why a breathing lesson. Playing with eyes in standing. Showed video of art by Ran Ortner Water Art <<http://www.ranortner.com>> & paragraph of interview http://thesunmagazine.org/issues/438/water_water_everywhere
Passion Art Love vs. Concepts Theories Techniques. Memory – Brain Pickins – Oliver Sachs
<http://www.brainpickings.org/index.php/2013/02/04/oliver-sacks-on-memory-and-plagiarism/>

Moshe on memory, "Go home at night and tell someone you love what you learned."

Intro to Valentine's assignment – From Facebook posting. For Valentine gathering, a writing assignment. An opportunity to express your more amorous side toward the FM. Mainly a writing project, although could take other artistic forms. Write about your love for the method as if writing to someone you love or adore in some way and that you want for them to get a taste for, a glimpse of, your deep connection to the method. Poems, music, movement all possibilities of expression. It can be serious, comedic, your choice.

FI Exploration #128 – Diana Razumny

Photos from last week's FI positions #1, with flexion; accessing states

CD#24/T03 [41 min] DVD#S12-6 Scene 3 [41 min]

Photos uploaded to Facebook page as 4 albums: flexion, extension, twisting and side bending. Diana went through pictures talking about movements for flexion. Also demonstrated on skeleton. Described FI after lunch cycling through these movements. You will be attending to other things that are important to the process as Diana guides you. Artificial structure of a flexion lesson. First will lead you through those qualities. Accessing States process: confidence vs. arrogance; curiosity compared to ambiguity; listening vs. talking; doing with sensing, w/o sensing; self-judgment/doubt?; Peripheral vision vs. Focused vision.

FI Exploration #129 – Diana Razumny

Exploring qualities #1, in flexion, guided

CD#24/T04 [122 min] DVD#S12-6 Scene 4 [130 min]

Guided in pairs. Review 5 movements that you looked at earlier from photos. Flexion on back w/state changes. Do over and over. Along the way Diana calls out a 'state' to enter while continuing same moves. Start w/noting breath, stay w/breath while proceeding. Breath in the foreground. Confidence; Listening; Curiosity; Peripheral Vision. Lift head, lift one leg, lift 2 legs, lift head.... Group discussion. Demo with Karin. Switch roles. Pairs check in with each other about what was experienced and learned. Then back to the mats to continue the experience of flexion moves ATM style.

Day 117 Tuesday, February 12, 2013

ATM Lesson #275 – Diana Razumny

Eyes #3, standing, turning with eye patch

CD#24/T05 [57 min] DVD#S12-7 Scene 1 [57 min] Source: Jack Haggie #1

On back, stand feet, palm eyes, note what you see, L/R visual field? Equally black. Move eyes in socket. Stand, face wall, 5 feet away, non-dominant eye patch, turn L/R, feet stay, imagine something to the side to look at. Scan from feet shifting, ankles, calf muscles, knees, thighs, hips, spine, chest/ribs, shoulders, head/eyes. Move through few times. Feel/see at same time. Cont w/eyes closed/open, leading w/dominant eye. Turn to R, stop, keep everything to R but turn head/eyes L/R slowly. Resume full turning movement. Rpt to L side. Rtrn to turning whole body L/R, note chgs, quality, eye leads motion. What see/feel at same time. Cont turning L/R but leave weight on R foot, feel through whole self. Rpt but weight on L foot. Eye leads, note seeing while feeling from feet, ankles, all the way up to head. Cont turning but shift weight L/R. shifting towards side turning. Then switch which foot you shift to, away from side turning towards. Eye leads, note what you see, feeling through whole self. Cont, turning/shifting weight to R when turning R, L when turning L. Reverse combo again. Turn however feels easy. Pause, walk. Dot on wall in front, turn L/R, fixing eye on dot. Turning is limited via fixing on dot. Breathe easy. Attend to peripheral vision, around the dot on the wall. Note sensations of movement. Continue, but weight on R foot. Attend to peripheral vision and what you feel: feet, ankles, knees, hips, spine, ribs, shoulders, head. Continue with weight on L foot. Eye on dot w/peripheral vision. Continue all but shift weight R when turning R, L when turning L. Change the turning/weight shift combo: shift L when turning R visa versa. Release eye from dot, turn easily, note changes in range & quality. Pause, walk. Face dot on wall, keep head/eyes fixed while turning L/R. Cont, note visual field all around. Cont turning L/R, w/weight on R foot. Switch to weight on L foot. Note what see/feel. Cont, shift weight to foot turning towards. Switch combo, shifting weight opp side turning. Turn freeing, eye leading motion L/R, quality? Range? Stop, remove eye patch. Walk, note seeing things at different distances, near/far. Note L/R sides of body. On back, stand feet, palm eyes, compare black visual fields. What you see, size of field, sensation of movement of each, size? Breathing in chest on L/R? Stand, look at face in mirror. Cover dominant eye, repeat above. ROB, palm eyes, compare L/R, to beginning? Stand, note breathing, look around, walk, look near/far.

Discussion #188 – Diana Razumny

About eyes ATM lesson

CD#24/T06 [20 min] DVD#S12-7 Scene 2 [20 min]

Discussion about students' experiences and Diana commenting on the functioning of the eyes and eye lessons. Matt: About working with person's eyes in FI. Diana: Show how posture is organized can affect his eyesight. Diana: Focusing strongly limits neck's ability to turn freely. Biases focus us into certain objects and we miss out on other things in the environment.

Discussion #189 – Betty Griffin & Diana Razumny

Balance talk and use of Facebook group

CD#24/T07 [40 min] DVD#S12-7 Scene 3 [40 min]

Betty presents on balance by Moshe followed by Diana leading discussion. Diana shows how to upload file to our Facebook group page.

FI Exploration #130 – Diana Razumny

Photos from last week's FI positions #2, with extension

CD#24/T08 [27 min] DVD#S12-7 Scene 4 [27 min]

Photos uploaded to Facebook page as 4 albums: flexion, extension, twisting and side bending. Diana went through pictures talking about movements for extension. Discussion about movements in FI to create extension.

FI Exploration #131 – Diana Razumny

Exploring qualities #2, in extension, guided

CD#24/T09 [120 min] DVD#S12-7 Scene 5 [127 min]

Pairs exchange extension FI practice – Guided awareness for practitioners, attending to self, breath, skeletal contact local/global, curiosity, confidence, pleasure. Then discussion in pairs. Then group discussion. Demos with Karin and Margie. Switch roles. Then back to the mats to continue the experience of extension movements.

Day 118 Wednesday, February 13, 2013

ATM Lesson #276 – Diana Razumny

Eyes #4, neck and shoulders

CD#24/T10 [52 min] DVD#S12-8 Scene 1 [52 min] Source: Jack Heggie #2

Remove glasses/contacts. On back, stand feet, palming. Sit, turn L/R, note ease/range. Note sitting, posture, comfort. ROB. Note contact with floor, heels, calves, thighs, buttocks, low back, spine, ribs, upper spine, shldr blades, head. Stand feet, interlace fingers behind head, elbows forward, lift head few times. Pause, elbows open, rest. Lift head little, face forward, turn head L/R, note arms, shldr, ribs. Turn head L, pause, look L w/eyes, turn head back towards front. Rpt, hold head, take eyes L/R, pause, turn head L/R. Take head to R, leave eyes to R, turn head back to front. Turn head L/R, eyes follow along. Arms/legs long, rest. Stand feet, hands behind head, lift head little, elbows forward, turn head L/R, take eyes w/head L/R. Move eyes opp head. Feel down through self. Pause, rest. Stand feet, hands behind head, lifted, turn L/R. Turn head to R, stop, take eyes L, leave them there and move head from R to L keeping eyes to L. Move head L/R, let eyes be free. Take eyes to extreme R, keep them there, turn head L/R. Rpt ea variation few times. Pause. Rpt, head L/R, allow eyes to move freely. Then move eyes opp head L/R. Rest. Stand feet, hands behind head, lift head, turn L/R. Head in middle, look forward to a point on ceiling, turn head L/R. Let eyes be free, turning head. Alt fixing, free eyes w/head turning L/R. Rest. Stand feet, lift head w/arms, bring elbows forward so arms touch sides of head, keep face forward, take head/arms side/side. Pause. Rtrn to original move, turning head L/R. Switch to side bending version. Rtrn to turning L/R. Stand feet, lift head w/hands, turn L/R. Turn head L as slide head to R. Rvrs. Note legs. Rpt OS. Go side/side. Rest. Rpt, allow legs to tilt to side towards side head turns. Rest. Stand feet, hold/lift head as in beginning, turn head L/R. Add sliding head opp side of turn, let legs drop side/side. Let knees stay to R, move head L/R. Cont, move eyes opp. Let eyes move w/head. Allow knees to respond again to head move of turn/slide. Leave knees to L, turn head L/R, eyes w/head. Cont but eyes opp head, rtrn to eyes w/head. Let knees move side/side with head turning/sliding. Lift head again, turn/slide as before, let knees tilt. Pause w/knees to L, keep upper body still, tilt legs L/R. Rpt OS. Rtrn to everything moving tog, head turn/slide, legs tilt. Rest. Sit cross legs, note ease in sitting. Turn look L/R. Note how. Stand, walk, look around

Discussion #190 – Diana Razumny

Videos on senses

CD#24/T11 [27 min] DVD#S12-8 Scene 2 [28 min]

Owl video <http://www.guardian.co.uk/science/punctuated-equilibrium/2011/aug/06/1>

Proprioceptive video: <http://www.youtube.com/watch?v=b2iOliN3fAE>

Bach-y-Rita video <http://www.youtube.com/watch?v=7s1VAVcM8s8>

Discussion about videos. Discussion about eye lesson.

FI Exploration #132 – Diana Razumny

Photos from last week's FI positions #3, with twisting

CD#24/T12 [28 min] DVD#S12-8 Scene 3 [28 min]

Photos uploaded to Facebook page as 4 albums: flexion, extension, twisting and side bending. Diana went through pictures talking about movements for twisting (rotation). Discussion about movements in FI to create twisting.

FI Exploration #133 – Diana Razumny

Exploring qualities #3, in twisting, guided

CD#24/T13 [140 min] DVD#S12-8 Scene 4 [155 min]

Pairs exchange rotation FI practice – Guided awareness for practitioners, attending to self, breath, skeletal contact local/global, curiosity, confidence, pleasure. Pairs share experience. Demo with Betty. Switch roles. Then back to the mats to continue the experience of twisting movements.

Day 119 Thursday, February 14, 2013

ATM Lesson #277 – Diana Razumny

Eyes #5

CD#24/T14 [39 min] DVD#S12-9 Scene 1 [39 min] Source: AY#15

Palm eyes, hands placed so fingers cross on forehead. Look for the wet black velvet. Cont, add tracking breath, note chg in light/dark w/inhale/exhale. Removing willpower, darker. Lower arms, keep eyes closed for whole lesson. Eyes closed, move eyes to R/mid. Look at bridge of nose, then towards R ear/floor to R. Think of both eyes looking to see R ear. Quickly. Pause, eyes closed. Feel facial muscles R/L. Rpt to L. Pause, eyes closed, feel what eyes do when you do nothing. Lie as you do when you sleep. Look at bridge of nose, stop. Look center/up, stop. Note when stop, let eyes drift apart/up. Look to R ear, floor to R, imagine a ball on floor and watch it as it rolls away to the wall, up the wall to ceiling across ceiling so it comes in front of you, Rvrs, send ball across ceiling until comes back to ear. 'in front' chg? Look from ceiling to bridge of nose to ear, rvrs. Compare to looking along floor to wall to ceiling in front. Feel for the smoothness, look for the 'jumps'. Add a fluid, continuous, oiled feeling to movement of eyes. Rpt w/L eye. Look from ear to ear via bridge of nose then via the floor, wall, ceiling. Cover eyes, choose darkest point, expand to whole, black wet velvet. Squeeze eyes tight like forcing back into sockets. Do just R, L fingertips on L eyeball to make sure not doing. Rpt L eyes. Imagine small black pea sized ball at bridge of nose, let it travel along midline of face, over top of head to floor to wall, rtrn. Quickly. Imagine white ping pong ball on bridge of nose, switch to small black ball, go back and forth, noting movement of eyes when change. With white ball, let float to ceiling, back to bridge of nose, rpt, noting eyes. Imagine large Q, white center on face in front of eyes, move it slowly away towards ceiling until small black dot. Bring it back, note when you see little line that makes Q. Again, send it away from face, getting smaller. Review a number of variations from lesson. Slowly open eyes, note colors shapes.

Discussion #191 – Diana Razumny

About eye ATM lesson

CD#24/T15 [11 min] DVD#S12-9 Scene 2 [11 min]

FI Exploration #134 – Diana Razumny

Photos from last week's FI positions #4, with side bending

CD#24/T16 [16 min] DVD#S12-9 Scene 3 [16 min]

Photos uploaded to Facebook page as 4 albums: flexion, extension, twisting and side bending. Diana went through pictures talking about movements for twisting (rotation). Discussion about movements in FI to create side bending.

FI Exploration #135 – Diana Razumny

Exploring qualities #4, in side bending, guided

CD#24/T17 [87 min] DVD#S12-9 Scene 4 [95 min]

Pairs exchange rotation FI practice – Guided awareness for practitioners, attending to self, breath, skeletal contact local/global, curiosity, confidence, pleasure. Pairs share experience. Demo: Rita. Switch roles. Group discussion at end about experience.

Day 120 Friday, February 15, 2013

Discussion #192 – Diana Razumny

Juggling videos and practice

CD#24/T18 [40 min] DVD#S12-10 Scene 1 [40 min]

Juggling videos – learn juggling – read article

<http://www.youtube.com/watch?v=TG8IAzrdLFo>

<http://www.youtube.com/watch?v=kCt1bmSASCI>

<http://www.newscientist.com/article/dn17957-learning-to-juggle-grows-brain-networks-for-good.html>

FI Exploration #136 – Diana Razumny

Assessment tools

CD#24/T19 [33 min] DVD#S12-10 Scene 2 [79 min]

First a discussion about what is needed in FI learning for the rest of the training. Look at what person is doing and bring in variations of what they are already doing. Bring awareness to what they are doing, then variations, then they become aware of what they are doing. About picking a theme or how to get started. Strategies for getting people to not help. Ask person to do what they are already doing. Check in with yourself when starting an FI. Take feeling of length with you in all movements.

Groups of 4 work with tools (assessment handout) to decide how to start a lesson with the person based on what you find in assessment exploration. Handout has movement observations list. Observe one person walking, one person lying on roller, one person squatting, one person sit to stand and so on from the handout.

FI Exploration #137 – Diana Razumny

Full FI exchange

CD#24/T20 [5 min] DVD#S12-10 Scene 3 [56 min]

FI Exchange – Give full FI start to finish with beginning, middle and end. Switch roles after lunch.

Discussion #193 – Diana Razumny

About FI exploration

CD#24/T21 [15 min] DVD#S12-10 Scene 4 [16 min]

FI Exploration #137 continued – Diana Razumny

Full FI exchange continued

CD#24/T22 [20 min] DVD#S12-10 Scene 5 [64 min]

Switch roles. Diana comments about things to practice: Try leaning over the table. Work with working along the spine. Push through from foot to give sense of standing. Working with the head in sitting. Showed video at end about memory.

ATM Lesson #278 – Diana Razumny

Breathing #5

CD#24/T23 [41 min] DVD#S12-10 Scene 6 [41 min] Source: Gaby Yaron: Breath & Balance Series

Sit, hold feet/ankles, roll side/side. Bring weight to L side, stay over L, move R knee to/away. Come to middle, shift/roll side/side. Rpt OS, weight on R side, L knee mvs. Compare knees moving. In middle, roll L/R ROB roll head. Sit, hold feet/ankles, roll L/R. Stay on R side, open/close L knee little quicker. OS. On back, soles tog, knees open, arms overhead. Lengthen R arm, note connection through torso to knees. Inhale/exhale w/arm lengthening? Pelvis? Rest Rpt w/L arm. Then alt arms lengthening. Pelvis? ROB. Soles tog, interlace fingers behind head, lift head, see between knees. Feel front shortening, tail lifting. Arms long overhead, lengthen alt, note low back, space behind. ROB. Sit, hold feet/ankles, shift side/side, roll to side, up, other side. As roll to R, lift L foot into air, come back go other side. ROB. On back, stand feet wide enough knee can come to floor in middle. Mv R knee L/mid towards floor, R hip lifts. Leave R knee near floor, do quick small mvs flapping knee. ROB Rpt OS Feel low back. Arms overhead, soles tog, feel low belly/low back, lengthen arms alt. Feel pelvis involved. ROB. Sit, hold feet, easier? Roll L, lift R foot, OS. Place elbow on floor to lean while one foot is in the air. ROB. Roll R leg in/out. Note echo thru. L leg? Pause. Feet standing, R lung breathing. Lift pelvis, take L, stay, breathe into R lung down into diaphragm. Lift pelvis, take farther to L. Rtrn mid. Rpt OS, R. Stand, R foot in front of L, stabile? Mobile? Shift L/R, circle pelvis. Chest/ribs? Pause. L leg crossed in front, shift L/R, circle. Stand, shift, lift one foot. Walk, backwards. Grounded? Stabile? Balanced? Lungs?