

## Day 121 Monday May 6, 2013

### Discussion #194 – Diana Razumny

#### Check in

CD#25/T01 [5 min] DVD#S13-1 Scene 1 [5 min]

Matt's story about giving FI when there is a medical issue.

### ATM Lesson #279 – Diana Razumny

#### Bell hand #1, roll back/side/back

CD#25/T02 [51 min] DVD#S13-1 Scene 2 [52 min] Source: Based on Amherst

Stand, bend R (dominant hand) elbow 90 degrees, forearm parallel w/floor, palm/inside of lower arm up, fingertips together. Rotate lower arm, let hand hang limp, fingers open. Reverse, fingertips come together. Alternate palm up/down, fingers together/apart. Continue hand, go down to sit then lie on back. Pause on back, feel/compare sides. R arm out to side, back of hand on floor, palm forward towards ceiling, fingertips together/apart. Continue hand move, slide R knee up to side, direct L knee over to R knee on side, pelvis rolls onto R side, head follows, bring L shoulder along, L arm/hand to floor in front of you when lying on R side. Hand continues whole time. Pause. On R side, bring R arm under head, start hand movement, continue, roll head L off arm, take L shoulder towards floor behind, keep knees bent, note when L leg begins to lift from R, continue until R leg lifts and on back. Reverse to lie on R side again. Repeat. Continue, roll all the way to the L, allowing R arm/hand to be brought along over head, palm/fingers turn towards floor, bend R elbow so hand is in front of face someplace. Pause on L side. Resume hand movement, note wrist (lifts/bends?) to bring fingertips together, then open fingertips, bring palm to floor, repeat. Continue with this type of bell hand, extend R arm overhead, begin to take head/R shoulder to R, R bent knee lifts, eventually L knee follows to lie on R side. Do few rolls side/side. Pause on R side to rest. Folded on R side, begin hand movement with R hand, slide L bent leg down/back, roll face to floor, L hand standing ready to help come to sitting then reverse. Continue coming to sit on the way to standing in one continuous movement. Reverse to sitting and lying back to side to sit to stand again. Stand, compare sides, bend elbow, turn forearm like beginning. Walk, R hand to R side of face, compare to L hand to L side of face.

### FI Exploration #138 – Diana Razumny

#### Quality of touch

CD#25/T03 [35 min] DVD#S13-1 Scene 3 [58 min]

Circle Shake–Inner/outer circle face each other, inside circle close eyes, outer circle look at sides of face, L circle move 1 person to L, look at face sides. Repeat with inner circle looking at faces of outer circle. Pause, shake hands, inner circle move L to shake hand, rotate L again, again, pause. Reach L hands to shake. Say hello to your partner for the next exploration.

Part 1 – Partners #1&2 sit/face, #2 close eyes, hands out/open, #1 place an object in hands, #2 explore object #1 observe exploration. Part 2, eyes open, #1 place R hand on floor without leaning, #2 pick up #1's R hand and place it on their knee or leg someplace. Discussion about FI exploration and ATM lesson. Betty: different vision in each eyes. Many comments about how the gentle experience of feeling objects and

### Discussion #195 – Diana Razumny

#### Unique characteristics of humans and hands

CD#25/T04 [30 min] DVD#S13-1 Scene 4 [30 min]

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

## Discussion #196 – Diana Razumny

### State of Student Body on giving Functional Integration Lessons

CD#25/T05 [43 min] DVD#S13-1 Scene 5 [84 min]

Discussion: Talk – State of the Student Body concerning giving Functional Integration lessons–. Practicing giving lessons with each other this time. Let's see if we agree on the Elephant in the room – When it comes to doing FI – you feel like what . . . ? 'You don't know what you are doing' – That's the good news. The bad news is you don't know that's the good news. Good News! – You don't know what you are doing. Bad News? – You don't know the above is good news – YET If you think you know what you are doing, you're not doing the Feldenkrais Method. What you can do in FI: Consciously you can: Listen, look, be curious, explore, trust. Sub/less consciously: you have a wealth of experience through doing ATM's that will emerge when you put yourself in the environment of FI. And we have practiced a huge amount of possible ways of interacting with touch/movement.

Groups of 4: Small group discussion: Talk about what you know about FI from 4 points: Guidelines: During a Functional Integration lesson: WHAT is done; HOW it's done; WHEN it's done; WHO is doing what/when/how.

Full group discussion reporting on summary of small group discussion.

“In the beginner's mind there are many possibilities, but in the expert's there are few”

— Shunryu Suzuki, *Zen Mind, Beginner's Mind*

## ATM Lesson #280 – Diana Razumny

### Bell hand #2, rolling side/front/side Part 1

CD#25/T06 [47 min] DVD#S13-1 Scene 6 [47 min] Source: Based on Amherst

On R side, rest head on straight R arm, hand overhead, L knee/elbow on floor in front, straighten R leg, bell R hand. Start sliding L arm/leg long on floor to straighten, return, gradually increase until on belly, return elbow/knee drawn together. Continue, when on belly, turn head R, draw R knee/elbow together, pause there, resume bell, continue reverse to having L elbow/knee drawn up on L. Repeat, L knee/elbow drawn up, bell R hand, when on belly with arms overhead, switch to belling L hand, draw R knee/elbow together. Pause with R elbow/knee together, facing R. Alternate side/side few times. Legs long, face to L, L arm up by face, R arm down along side, imagine switching sides. Switch a few times then begin belling both hands, switch head/arms to other side, reverse. On front, face R, R knee bent up. R elbow/knee together, L arm long overhead, L leg straight. Lift R wrist, dragging fingertips on floor, as they lift, bring fingers together, lower. Lift elbow, wrist, fingers, lower elbow, forearm, open hand, return palm to floor. Start placing elbow a little higher each time, elbow begins straightening, swimming motion w/arm. Slide R knee down as R arm lengthens, L knee up, L elbow lifts, swimming arm on L side. Alternate side/side. Pause with R knee drawn up, elbow bent, repeat last movements of swimming arms, switch head/legs/arms side/side. Add thinking of toes on same side of belling fingers then toes on opposite side of belling. Sit, interlace fingers of R hand through R toes from top of foot. Thumb around big toes. Lift/lower foot with hand, turn R sole and face towards each other to see sole. Switch so thumb between big/2<sup>nd</sup> toes. Switch to L fingers interlace with R toes from bottom of foot. Switch back to R hand, roll to side/back/reverse. Include taking R foot back behind by pelvis when sitting (to come to), roll down to side rounded, looking at foot. Come up sliding R leg/foot back behind to R. ROB. Stand, shift weight, lift each arm, feel sides, face with hand. Bring hand to R eye, walk. R hand to L eye. Note difference in sensation sides of face being touched by same hand. Note vision out of each eye. Switch to L hand.

## Day 122 Tuesday May 7, 2013

### ATM Lesson #281 – Diana Razumny

#### Bell hand #2, rolling side/front/side Part 2

CD#25/T07 [49 min] DVD#S13-2 Scene 1 [50 min] Source: Based on Amherst

See notes from yesterday from Part 1.

Reading from Elusive Obvious – forward & introduction

Forward: It is not easy to see how you can be assisted in your task by a book, or by anything else. The thinking is exhilarating, but the communication of the thinking through words is a stumbling block. Speaking is not thinking, although sometimes it is. Anyhow, let us have a go at it. I enjoy your company and hope you will come to enjoy mine.

This is the fourth of my books on this subject in English. It was written at Peter Mayer's request and in response to my students' demand for a work condensing the four years' teaching given during summer vacations that led to their graduation and the formation of the Feldenkrais Guild in San Francisco. Most of the content of this book is not to be found in my former publications. The material is new; it is the writer who is older.

Intro: This touching, handling, manipulating of living human bodies enables me to see in the books of these superb writers and turn into practice the science they teach. Probably they themselves do not know, how useful their knowledge is already when translated into the nonverbal language of the hands, i.e. Functional Integration, and the verbal Awareness through Movement.

I suggest, and I believe that I am right, that sensory stimuli are closer to our unconscious, subconscious, or autonomous functioning than to any of our conscious understanding. On the sensory level communication is more direct with the unconscious, and is therefore more effective and less distorted than at the verbal level. Words, as somebody said, are more to hide our intentions than to express them. But, I have never met anybody, man or animal, who cannot tell a friendly touch from an evil one. Touching, if unfriendly even in thought, will make the touched stiff, anxious, expecting the worst, and therefore unreceptive to your touch. Through touch, two persons, the toucher and the touched, can become a new ensemble: two bodies when connected by two arms and hands are a new entity. These hands sense at the same time as they direct. Both the touched and the toucher feel what they sense through the connecting hands, even if they do not understand and do not know what is being done. The touched person becomes aware of what the touching person feels and, without understanding, alters his configuration to conform to what he senses is wanted from him.

### Discussion #197 – Diana Razumny

#### ATM Teaching

CD#25/T08 [12 min] DVD#S13-2 Scene 2 [25 min]

Trios discuss pros/cons of teaching the bell hand ATMs # 1&2. What are some of the problems you may run into if 1<sup>st</sup> time students?

### FI Exploration #139 – Diana Razumny

#### Connection of spine to swimming arm in Bell hand ATM

CD#25/T09 [29 min] DVD#S13-2 Scene 3 [29 min]

FI Demo with Craig of connection of spine to swimming arm in Bell hand ATM. On front, playing with hand to access spine.

### Discussion #198 – Diana Razumny

#### Introduction of materials

CD#25/T10 [16 min] DVD#S13-2 Scene 4 [19 min]

Distribute handouts. Introduction of materials (projector). Handouts: trivia, facts, famous hands, chimp research, child development, etc. Show on projector then explain system of leaving folders in box at training and each time there are handouts you can get them and put them in your folder so by the end you will have them all.

**BRONOWSKI VIDEO** Bronowski quote – “The hand is the cutting edge of the mind.”

## **ATM Lesson #282 – Diana Razumny**

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

CD#25/T11 [50 min] DVD#S13-2 Scene 5 [61 min] Source: Gaby Yaron

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

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

## **FI Exploration #140 – Diana Razumny**

### **ATM into FI using turning arm/hand ATM**

CD#25/T12 [18 min] DVD#S13-2 Scene 6 [83 min]

Take ATM and work with same partner from discussion, in both ATM and FI, weaving the two.

Switch roles. Group discussion at end of practice. Several demos.

## Day 123 Wednesday May 8, 2013

### ATM Lesson #283 – Diana Razumny

#### Planted hand #1

CD#25/T13 [48 min] DVD#S13-3 Scene 1 [48 min] Source: Gaby Yaron, created by Diana Razumny

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

### Discussion #199 – Diana Razumny

#### Handouts, about planted hand ATM lesson, Merzenich video

CD#25/T14 [48 min] DVD#S13-3 Scene 2 [71 min]

Sir Charles Bell, Alexander Bell, Elusive Obvious excerpts. Trios read OE excerpt on 'one-sided lesson'. Group discussion about reading Moshe, ATM lesson of the Planted Hand & about teaching one-sided lessons. Michael Merzenich video: "The hand is in search of the brain and the brain is in search of the hand and play is the medium by which those 2 are linked in the BEST way." From the "Hand & Mind Symposium" <http://www.youtube.com/watch?v=rupZ-wlRdA0>

### Discussion #200 – Diana Razumny

#### Hand anatomy video #1 (Aclund's Anatomy)

CD#25/T15 [20 min] DVD#S13-3 Scene 3 [20 min]

Discussion – Hand anatomy video Aclund's Anatomy – the bones

### Discussion #201 – Diana Razumny

#### About teaching ATM, practicing FI and marketing

CD#25/T16 [24 min] DVD#S13-3 Scene 4 [25 min]

Discussion about teaching ATM and practicing FI and marketing, etc.

### FI Exploration #141 – Diana Razumny

#### Exploring the hand

CD#25/T17 [28 min] DVD#S13-3 Scene 5 [86 min]

Demo with Carol. Person on back, arms by side, roller under knees. Practitioner start by belling hand. Start exploring hand with a sense of deep listening and respect, delicate touch, finding out what skeletal structure of the hand is capable of.

## **ATM Lesson #284 - Diana Razumny**

### **Flex/extend wrists/ankles, on back**

CD#25/T18 [27 min] DVD#S13-3 Scene 6 [27 min] Source: Amherst June 10, 1981

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

## Day 124 Thursday May 9, 2013

### ATM Lesson #285 – Moshe Feldenkrais

#### Prayer Hands #1 (Public attending)

CD#25/T19 [54 min] DVD#S13-4 Scene 1 [54 min] Source: Amherst July 24, 1980

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

### Discussion #202 – Diana Razumny

#### About Prayer lesson, mudras and blessings

CD#25/T20 [16 min] DVD#S13-4 Scene 2 [16 min]

Moshe said there's something innate in the movement that no one had to be taught. Praying hands, mudras. Handouts: Story of Louis Braille; Making Their Way: Creating a Generation of 'Thinkers';, Elliot Washor; Wiki Brain Lateralization;

### FI Exploration #142 – Diana Razumny

#### Use WHAT structure for a reaching lesson, trios

CD#25/T21 [58 min] DVD#S13-4 Scene 3 [77 min] & Scene 4 [98 min]

The WHAT of an FI described by Diana as follows: Structure of an FI lesson: Interview visually & verbally: Note preferences – movement & posture. Consider a movement theme. Reference move in sitting and/or standing Choose a position. Explore movements: Sensing into movement theme. Create a few reference moves. Enter theme via different approaches. 2 hands communicate connections between 2 pts. Transmission of force through skeleton Movement of chain reaction through skeleton Take over work – go with preference, exaggerate. Start completion by returning to reference movements in lying, sitting & standing. Completion in sitting and/or standing: Allow person time to sense themselves in sitting/standing Bring important aspects of the lesson into action.

Work in trios. Improvise by gradually build the experience. Interview done as far as theme of reaching but find out what that means for this student. 2 practitioners work with one student.

Intro to marketing by Betty to be discussed during lunch.

Switch roles after lunch. Then group discussion. Demo with Sofia on back to clarify bringing arm up overhead by reaching across and staying close to front towards head.

### ATM Lesson #286 – Diana Razumny

#### Prayer Hands #2, with eyes on hands & turning (Part 1)

CD#25/T22 [25 1min] DVD#S13-4 Scene 5 [26 min] Source: AY#363

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

## Day 125 Friday May 10, 2013

### Discussion #203 – Diana Razumny

#### About prayer lesson and more

CD#25/T23 [14 min] DVD#S13-5 Scene 1 [14 min]

Group discussion about prayer lessons. Handouts for today. 1) A switch in handedness changes the brain. Forcing lefties to be righties results in more brain activity. Kerri Smith. 2) Right-handers, But Not Left-handers, Are Biased to Select their Dominant Hand. 3) Plus ATM barebones notes for Flex/extend ankles/wrists.

### ATM Lesson #286 continued – Diana Razumny

#### Prayer Hands #2, with eyes on hands & turning (part 2)

CD#25/T24 [36 1min] DVD#S13-5 Scene 2 [36 min] Source: AY#363

See yesterday for barebones notes.

### FI Exploration #143 – Carolyn Roesler

#### Laban movement observation and exploration

CD#25/T25 [92 min] DVD#S13-5 Scene 3 [101 min]

Showed video about the history of Rudolf Laban. Then Carolyn demonstrated elements of Laban. The following summaries of Laban were posted on the board: Laban Movement Analysis: Rudolph Laban (1878-1958) Scientist and dancer

Basic elements to all human movement. Chart of triangle with Effort, Space & Body in the 3 corners and Shape inside.

Phrasing around the whole triangle. To reveal how people express themselves and form relationships

1) EFFORT: Dynamic Qualities, feeling tone: Flow: free (outpouring, fluid, released), bound (controlled, careful, constrained); Weight: light (airy, delicate, buoyant), strong (powerful, firm touch, forceful, impactful); Space: indirect (multi-focused, flexible attention, all encompassing), direct (single, focused, pin pointed); Time: sustained (leisurely, lingering, prolonging), sudden (urgent, quick, instantaneous).

2) SPACE: Size of kinesphere: circle with K inside. Approach to kinesphere: central, peripheral, transverse. Where is movement going? Spatial intent? Spatial pulls? Showing vectors in relation to Axis (up, down, forward, back, left right), Plane, Diagonal (left forward down, right back low)

3) BODY: Active/held body parts, Initiation – follow through, patterns of body connectivity. Diagrams of infinity sign in relation to breath, core-Distal, Head Tail, Upper Lower, Body Half, Cross lateral. Sequencing of Movement: simultaneous, successive, sequential.

4) SHAPE: Form the body makes. How is shape changing, opening/closing: rising, sinking, advancing, retreating, spreading, enclosing

Laban history: Danca Expresionista Alema – Rudolf von Laban (5:38) <http://www.youtube.com/watch?v=FSShj74qcwo>

Merce Cunningham – The Coast Zonee (3:58) <http://www.youtube.com/watch?v=OBcwL8ROBAK>

William Forsythe Solo (6:48) [http://www.youtube.com/watch?v=hDTu7jF\\_EwY](http://www.youtube.com/watch?v=hDTu7jF_EwY)

Philippe Decoufle 3 Boys Dance Fight (2:53) <http://www.youtube.com/watch?v=T0jV67WVyFM>

Pina BausCh WALZER (6:08) <http://www.youtube.com/watch?v=QrdwjIgakNO>

### FI Exploration #144 – Diana Razumny

#### Review of spinal movements

CD#25/T26 [48 min] DVD#S13-5 Scene 4 [101 min]

Going directly to the spine will be very important to focus on in your practice. So far, what have you learned in class that has to do with working with the spine? Demo ideas on skeleton. First on side: Work from general to specific: several ribs and vertebrae with whole hand and listen and then as more familiar work with more individual ribs and vertebrae. Sitting behind: Use one finger (side of bent finger) to make contact on spine while other hand on ribs to create movement. Then from sitting below sit bone with fist to push up through skeleton. Go through movements in relation to primal spinal movements of flexion, extension, sidebending and rotation. On all fours flexing and extending with fingers contacting vertebrae up and down the spine. On all fours with head down, rolling on head while palpating along spine. On back, on front, kneeling and many other positions and movements. Dyads practice positions and movements that you need clarity.

### ATM Lesson #287 – Diana Razumny

#### Revisiting rolling

CD#25/T27 [21 min] DVD#S13-3 Scene 5 [21 min] Source: Diana



## Day 126 Monday May 13, 2013

### ATM Lesson #288 – Diana Razumny

#### Hand in honey jar, on back

CD#26/T01 [54 min] DVD#S13-6 Scene 1 [55 min] Source: Mark Reese, inspired by Moshe

1. Lie on back. Bend R elbow so R forearm is vertical with respect to the floor, fingers are towards the ceiling and palm is facing towards the feet. Let the wrist bend forward as though the fingers and hand are sinking into honey. Straighten and bend the wrist several times. Fingers are relaxed. Notice how close the fingers are to each other and how they separate from each other as you bend wrist. Pay attention to the thumb as you do the movement. Shift attention to the index finger. Continue to pay attention to each finger individually. Lower arm, rest and observe differences in sensation.
2. Bend the R elbow again and bend the wrist as before. Stay with the wrist bent and the hand hanging down. Move the thumb a tiny amount and feel if any of the other fingers move. Move the index, then third, fourth, and fifth separately while noticing what happens with the others. Turn hand towards face a bit and back again. Is it easier to have hand toward or away from face? What happens in the fingers and wrist as you move the hand? Lower arm and rest.
3. Bend R elbow, hand hanging, rotate the hand outward and begin to straighten and bend the wrist. Feel the softness in the fingers, the separation. Let the hand hang down and rotate it inward and bend and straighten the wrist. Make it light. Listen to how long you are. Listen to the air in nostrils. Lower arm and rest.
4. Bend elbow again. Hang hand and rotate hand/lower arm inward and outward. Imagine a wind coming from the floor that slowly lifts the elbow so arm begins to extend towards the ceiling. Feel as though arm is floating towards the ceiling. Once the elbow is straight, stop rotating the arm and move the whole arm toward the feet and away like a pendulum. Lower arm and rest.
5. Bend the R elbow, hang the hand forward and slowly extend arm toward the ceiling. Once extended, keep the elbow straight, rotate the arm so fingers point outward and keep it there while you move the arm as a pendulum again. Bring the hand back to the middle and move the arm up and down. Stay with arm in the middle and lift and lower shoulder blade. Make the movement faster until you are tapping the floor. Lower arm and rest.
6. Bend R elbow and extend arm towards the ceiling. Once the elbow is straight and you feel the shoulder blade resting on the floor, begin to turn the hand/arm inward and outward with the wrist bent. Feel length of spine. Stay in contact with breathing. With fingers pointing down begin to oscillate arm L and R like a pendulum. Come to the middle and begin to lightly tap the floor with the shoulder blade. The hand is limp and the wrist still bent. Lower arm and rest. Observe differences.
7. Bend R elbow and slowly hang R hand forward as before. Feel the sensation in each finger. Straighten wrist and take the thumb toward the little finger and away. Now take the little finger toward the thumb. Touch the little finger to the thumbnail. Take the thumb to the nail of the little finger and explore the nail. Explore the nail of the thumb with the little finger. Keep the thumb and little finger together while you hang the other three fingers down and straighten them. Bend and straighten the wrist while keeping the thumb and little finger joined. Rest arm along side.
8. Bend R elbow, hang the hand forward and rotate arm/hand L and R. Keep rotating L/R, begin lifting R elbow. When the elbow is straight, stop rotating the wrist.
9. Bend R elbow and gradually lift the arm towards the ceiling and lower it. Once the elbow is straight and wrist is limp, arm/hand as if drawing a circle on the ceiling. Describe a cone shape in space – point of cone at shoulder joint, hand making circle at base. Reverse direction of circle. Lower arm and rest.
10. Put the back of hand on sternum with fingers pointing towards the feet, L hand on R elbow. Move the elbow towards and away from the feet, then R/L, allowing R shoulder blade to lift when helpful. Make a circle w/R elbow. Reverse the direction of the circle. Lower arm and rest. Feel the difference in two hands and between two sides. Touch hair with one hand and then the other and feel the difference. Slowly get up and notice how you use hands in getting up. Lift one arm towards the ceiling and then the other and feel the difference. Touch face on one side with one hand then the other hand. Try it on the same side of the face then the opposite. Look at hands. Walk and feel the differences.

2<sup>nd</sup> side, only think through what remember from first side.

### Discussion #204 – Diana Razumny

#### Mark Reese audio on speech and hand movement

CD#26/T02 [59 min] DVD#S13-6 Scene 2 [60 min]

Audio from Guild. When kids start pointing, indicates when they speak. Moving hands while talking. Feldenkrais is counter-intuitive art. Blind people move hands when talking to blind people. If people are not moving hands when speaking, it means they already know what they are going to say. Cross-cultural. Eckman showed that Asians moved as much while talking, just faster so that you couldn't see it until you slowed down the video. ATM-slow things down because certain things can only be seen on certain scales. Esther Thelen's work with cellists – coupling of fingering and bowing, even with experts. Seems that the entire motor system is involved in speech. Students who sat on hands watching film had less

memory of film than those who didn't sit on hands. Hand movement/cognitive processes. Dynamic systems theory is valuable in understanding FM, but it is not phenomenological – no subjective experience. Feldenkrais thought that math would better explain FM than language would. Mathematical elegance. One of the most important aspects of environment is friendship.

Handouts for today: about Francois Delsarte. Discussion about Mark's talk. Diana talks about Mark's history.

## **Discussion #205 – Diana Razumny**

### **Interviews – Student list**

CD#26/T03 [10 min] DVD#S13-6 Scene 3 [30 min]

Trios go through interview questions answered by students. Discuss, if this was the first intro to a person you were working with, what ideas come to mind as to what you might do with this person?

## **Discussion #206 – Diana Razumny**

### **Hand anatomy video #2 (Aclund's Anatomy), muscles of the hand**

CD#26/T04 [32 min] DVD#S13-6 Scene 4 [33 min]

First Mat juggling while waiting for setup of video.

## **FI Exploration #145 – Diana Razumny**

### **Demo with Rita using Hand in Honey ATM**

CD#26/T05 [39 min] DVD#S13-6 Scene 5 [98 min]

Show specifics with hand from ATM. Bent elbow, limp wrist, turning forearm, lifting elbow with variations in direction hand is turned. Bringing hand to face, hair, forehead, rolling head with hand/arm, touching hand to ribs, shoulder. Back of hand on sternum, fingers pointing down, elbow up/down. Hand to each knee, around knee, direct knee away pulling into shoulder. Practice and then switch roles.

## Day 127 Tuesday May 14, 2013

### ATM Lesson #289 – Diana Razumny

#### Flying #1, on front & back

CD#26/T06 [52 min] DVD#S13-7 Scene 1 [52 min] Source: Gaby Yaron

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

### Discussion #207 – Diana Razumny

#### Moshe video "Posture & Biology"

CD#26/T07 [29 min] DVD#S13-7 Scene 2 [30 min]

Moshe Video on Posture & Biology from "The Work of Dr. Moshe Feldenkrais – Volume 1"

### FI Exploration #146 – Diana Razumny

#### Posture observation, standing profile

CD#26/T08 [37 min] DVD#S13-7 Scene 3 [57 min]

From Moshe's lecture about posture. Half class stand in line – jump then other half. Note preparation – Can you jump without preparation? Trios look at each other from side, press down on shoulders. Stand above and press down on shoulders as way to put pressure straight down. Group discussion at end of exploration. Story of working with young woman in Yucatan with a strong habit causing problems.

### FI Exploration #147 – Diana Razumny

#### FI PrePracticum #1

CD#26/T09 [38 min] DVD#S13-7 Scene 4 [133 min]

Trios: Practitioner; Student; Witness. Witness role, only observe your self, thoughts and feelings, letting go as you note. First round of sharing: At end of FI- Practitioner share experience with witness who only listens, no input. At same time, all 'students' who received lessons share their experience from the point of view of what would have made you experience feel more like an FI and make list. Second round of sharing: Witness share their experience of observing. Practitioners all get together to share experience and what you feel the next level of learning is for doing FI. Group discussion followed by 10 minutes of ATM to finish the process.

## Day 128 Wednesday May 15, 2013

### ATM Lesson #290 – Diana Razumny

#### Flying #1, on front & back continued

CD#26/T10 [51 min] DVD#S13-8 Scene 1 [51 min] Source: Gaby Yaron

On front, R knee up, arms out, lift fingers/palm/arm. Vary finger combos, lengthening/lifting, peeling palm away then arm. Pause, turn head L, cont lifting R fingers/palm/arm, compare. Rtrn face to R, switch legs, L up/R down. repeat lifting R fingers/palm/arm. Rtrn to R knee up/facing R, rpt fingers/hand/arm lift. ROB. On front, face R, lift R fingers/hand/arm. Switch head to L, L knee up, repeat lifting R fingers/hand/arm. ROB, roll head. On front, R knee up, face R, arms out, lift R fingers/palm/arm. Ease? Rpt sequence OS. On front, L knee up, face L, arms out, lift L fingers/arm. Ease? Lift both arms. Lift head, imagine someone pulls/lengthens back. Head down, lift arms. Pause, face R, lift arms. Lift head. Lift arms. ROB, roll head. On front, R knee up, face R, lift both arms. Lift head then arms, turn head L. Rpt to OS, alt head turn w/arms lifting. Lift R arm only. Switch head/legs, lift L arm only. Pause, switch to L side, circle lifted L arm.

### Discussion #208 – Diana Razumny

#### About Flying ATM lessons, emotions in FI, witnessing, handouts, language

CD#26/T11 [36min] DVD#S13-8 Scene 2 [36 min]

About development movement. Flying dreams. How does the practitioner deal with emotions coming up for the student during a lesson. Working with people with special problems like Asberger's or autism. How about dealing with your own emotions that could come up with a student's emotional state. If you find yourself getting triggered important to go and get work for yourself to figure out your own issue. Talking about the witness's process. Can use observer instead of witness. It is to the service of yourself but also adds to the trio process. Observer can notice practitioner habits around thinking and speaking. Handouts – one about use of fingers. Connection of language. Another about keyboards on typewriters.

### Discussion #209 – Diana Razumny

#### Moshe video – FI with CP boy, part 1

CD#26/T12 [40 min] DVD#S13-8 Scene 3 [42 min]

Moshe video – FI with CP boy, session 2 – from the work of Dr. Moshe Feldenkrais. Group discussion about video. This was about the 13<sup>th</sup> lesson. Question about doing movements fast as Moshe had child do in video at certain points.

### Discussion #210 – Diana Razumny

#### About Moshe video & prepracticum

CD#26/T13 [15 min] DVD#S13-8 Scene 4 [15 min]

About Moshe's gentleness working with the child. About working with children based on developmental movement. About prepracticum: Do not just work with hands. Keep more global aspect. Don't do preplanned ideas but be open to new ideas.

### FI Exploration #148 – Diana Razumny

#### FI PrePracticum #2

CD#26/T14 [17 min] DVD#S13-8 Scene 5 [111 min]

Trios: Practitioner; Student; Witness. Witness role, only observe your self, thoughts and feelings, letting go as you note. First round of sharing: At end of FI- Practitioner share experience with witness who only listens, no input. At same time, all 'students' who received lessons share their experience from the point of view of what would have made you experience feel more like an FI and make list. Second round of sharing: Witness share their experience of observing. Practitioners all get together to share experience and what you feel the next level of learning is for doing FI. Group discussion followed by 10 minutes of ATM to finish the process.

Trios exchange FI rotate roles – yesterday's receiver becomes today's practitioner; practitioner becomes the witness; yesterday's witness becomes receiver.

## Day 129 Thursday May 16, 2013

### ATM Lesson #291 – Diana Razumny

#### Flying #2, on front & back with 5 lines

CD#26/T15 [61 min] DVD#S13-9 Scene 1 [61 min] Source: Dennis Leri

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

### Discussion #211 – Diana Razumny

#### Handouts, Videos and reading

CD#26/T16 [16 min] DVD#S13-9 Scene 2 [37 min]

Video about music and brain. Then video: Oliver Sachs books and experiences. Wrote book about music. Groups of 4 read from *The Spell of the Sensuous* by David Abram, Chapter: The Flesh of Language, pages 73-76.

### Discussion #212 – Diana Razumny

#### Moshe video – FI with CP boy, part 2

CD#26/T17 [42 min] DVD#S13-9 Scene 3 [43 min]

Moshe video – FI with CP boy, session 2, part 2 – from the work of Dr. Moshe Feldenkrais. Group discussion about video.

### FI Exploration #149 – Diana Razumny

#### FI PrePracticum #3

CD#26/T18 [16 min] DVD#S13-9 Scene 4 [130 min]

Trios: Practitioner; Student; Witness. Witness role, only observe your self, thoughts and feelings, letting go as you note. First round of sharing: At end of FI- Practitioner share experience with witness who only listens, no input. At same time, all 'students' who received lessons share their experience from the point of view of what would have made you experience feel more like an FI and make list. Second round of sharing: Witness share their experience of observing. Practitioners all get together to share experience and what you feel the next level of learning is for doing FI. Group discussion followed by 10 minutes of ATM to finish the process.

Trios exchange FI rotate roles – yesterday's receiver becomes today's practitioner; practitioner becomes the witness; yesterday's witness becomes receiver.

Discussion about 3-day process of trios. Also about the full practicums for Segments 14 and 15 with Katrin and Yvan helping Diana supervise lessons. Students will have a buddy for support. Each student will give one lesson in August and one lesson in November. Probably the second week. ½ class one day and ½ class another day. Will let you know soon the days and times so you can invite the public. We will have a list of the invited people with extras to make sure we have enough. Therefore you will be able to sign up for possibly giving an extra lesson.

## Day 130 Friday May 17, 2013

### ATM Lesson #292 – Moshe Feldenkrais

Irradiating the knee, and other areas, on back

CD#26/T19 [68 min] DVD#S13-10 Scene 1 [68 min] Source: Amherst August 5, 1981

### Discussion #213 – Diana Razumny

About Irradiating the knee lesson, reading Elusive Obvious, videos

CD#26/T20 [38 min] DVD#S13-10 Scene 2 [68 min]

Discussion about ATM lesson. Reading Elusive Obvious about 'not healing' (page 7-9) and the opening statement in the chapter "Functional Integration" (page 121). Video of Eric Kandel & Alva Noe on Big Think. Groups of 3 discuss experience of Moshe's lesson, reading and videos. Discuss highlights of this segment and what are you going to do between segments. Betty – 2 mirrors.

### FI Exploration #150 – Diana Razumny

Coffee grinder move with shoulder and arm

CD#26/T21 [60 min] DVD#S13-10 Scene 3 [75 min]

Coffee grinder move with shoulder and arm with student on side. Demos with Lori, Craig, Karin, skeleton. If time, clarifying variety of 'moves' of interest

### Discussion #214 – Diana Razumny

Faces and symmetry

CD#26/T22 [22 min] DVD#S13-10 Scene 4 [11 min – last 11 minutes not videoed]

Face of soldiers before, during and after war from face website. Then face with 2 left sides together and then 2 right sides together. Bear's R/L face. Hand shadow puppet. General comments and closure.

### ATM Lesson #293 – Diana Razumny

Plane bisecting midline

CD#26/T23 [41 min] DVD#S13-10 Scene 5 [41 min] Source: AY#112

On back, feet standing, image a line along midline of torso, starting at bridge of nose, go back and forth several times, tracing over sections to make clear. Come to where head/pelvis meet floor, continue line on floor between feet/overhead. Imagine plane bisecting along that line through body to floor behind, sense the line along back side where plane passes through. Roll ball around on the line. Let the ball drop inside volume between front/back line of torso, bounce ball up/down to sense depth. Create image of a transparent plane passing through midline, front to back full length of torso (inside/out) and continue down between feet/legs through floor. Widen elbows, use arms to help lift head, keeping sides exactly to sides of midline, not crossing over. Soles together, meeting on mid plane, lift R foot, imagine sliding along plane. Repeat w/L leg/foot then both. Stand feet, hands in front touching imaginary plane, move hands independently like washing plane. Let hands come to where plane bisects torso, touching face, along front of torso. Soles/palms together in air in front, wash plane with feet/hands independently. Feet standing, elbows wide for leaning or arms out to sides a bit, lift head, note if different. Lean on elbows, soles together, lift legs, pelvis lifts/roles a little too. Use arms to roll up towards sitting, keeping soles/everything on plane, same going back down. Feet standing, arms spread, lift head, bring arms in for support, continue up to sitting, allowing legs to lengthen as come up, keeping sense of mid plane whole time, reverse, go back down to lying. Play with coming up to sitting, keeping mid plane, soles together or feet standing. Explore use of arms as well.