

## Day 1 Monday June 15, 2009

### Discussion #1 - Diana Razumny

#### Introduction

CD#MU2/T01 [5 min] DVD#MU2-1 Scene 1 [6 min]

Any new desires to express about what you want from the Makeup besides FI practice and making it interesting for your friends?

### ATM Lesson #1 - Diana Razumny

#### Foot to head #1

CD#MU2/T02 [61 min] DVD#MU2-1 Scene 2 [62 min] Source: Esalen (ATM Book #8)

### Discussion #2 - Diana Razumny

#### About ATM lesson

CD#MU2/T03 [20 min] DVD#MU2-1 Scene 3 [20 min]

### FI Exploration #1 - Diana Razumny

#### Review of side-lying explorations

CD#MU2/T04 [98 min] DVD#MU2-1 Scene 4 [59 min] & Scene 5 [53 min]

Discussion: Large group brainstorm out loud, remembering any FI exploration that was learned for the side lying position.  
Demo: use skeleton to show moves and or demo with a live person. Practice: Partners explore 1 or 2 moves shown that they are interested in refining or exploring for the first time. Include feeling through whole person/skeleton.

### ATM Teaching #1 - Diana Razumny

#### Practice languaging steps for "Foot to head" lesson

CD#MU2/T05 [33 min] DVD#MU2-1 Scene 6 [42 min]

Use handout of notes for morning lesson to practice in groups of 2 or 3, rotating through steps, the others in group follow the person's instructions as they say them to see if they really make sense as they remember the morning lesson.

### ATM Lesson #2 - Diana Razumny

#### Foot to head #2

CD#MU2/T06 [48 min] DVD#MU2-1 Scene 7 [49 min] Source: San Francisco Evening Class (ATM Book #8)

On back, bend knees, R ankle on L knee, L hand holds top of R foot, thumb w/fingers: Bring R foot towards face in circular motion; lift head towards foot as foot comes towards face. Sit, knees open, soles together, hold R foot with hands, thumbs together w/fingers: Make circular move with foot towards face then back to floor; Note pelvis rocking, lumbar changes shape. Repeat, stay with foot in air, move foot/leg L/R: Note weight shift on sit bones; When to L, L knee/thigh lies on floor, when R, L knee lifts, L sole/foot rocks towards standing on floor; sense L hip joint. On back, sense L hip. Bend knees, hold R foot w/hands: Circle foot towards face, add lifting head, easier? Move R foot/leg R/L; Return to foot/head towards each other. Roll to R, R knee touches floor, head along floor on R, mouth to R knee, sit up. Sitting, L foot back to L, hold R foot w/hands: Take mouth/big toe towards each other; Move foot towards head, top of head fits sole of foot; R leg on floor, hold foot, take mouth/nose/forehead/chin near knee, touching; Forehead towards floor, head along floor to R until lying on back. On back, hold foot w/hands, take head/foot nearer? Rest, note sidedness. Sit as before, holding R foot: Lift L knee, turn to R, L foot acts as hinge point, return to center, L knee returns to floor, bring R foot on top of L leg, turning little L. On back, hold R foot, bring foot/top of head tog. Sit, soles together, hold L foot w/hands: Lift to comfort height, imagine move L/R. On back, knees bent: Imagine hold L foot w/hands and lifting towards ceiling/top of head; Lift head, think foot to top of head. Imagine rolling L/R w/head on floor. Roll L and think head along floor to sit up. Sit, lift L foot thinking of bringing to top of head, actually do it. Switch legs, note which is easier. Hold both feet, lift each to top of head. Back of hands on floor, feet in hands, lift towards head. Sit, soles towards each other, bring head to feet. Sit, hold R foot w/hands, R elbow into crotch of knee so knee goes behind head, heel behind head, shoulder under knee. Same w/L leg. Pause, draw line around face w/L foot/big toe, touch L ear, R ear, nose. On back, repeat same as above, washing face w/foot. Same w/R foot. Easier lying or sitting? Roll to side, sit up. Lift foot towards head, note diff/ease. Roll side/side, sit up on either side.

## Day 2 Tuesday June 16, 2009

### FI Exploration #2 - Diana Razumny

#### Observe head in standing then rolling head

CD#MU2/T07 [49 min] DVD#MU2-2 Scene 1 [54 min]

Observe partner (or group of 3): Standing, note if head is turned, tilted up, down or to the side. Use position of nose to notice if head is turned. Use distance of ears to shoulders to notice tilting to side. Notice face, chin and eyes to see if there is a tendency to look up or down. Shifting weight side to side, how does head respond? Choose one person to remember to compare what you see now to what you see after the lesson. Diana guided practice of rolling the head as she demos on skeleton. Partners, roll heads. After step 3 of ATM, stand and observe each other turning.

### ATM Lesson #3 - Diana Razumny

#### Tilting bent legs, on front #1

CD#MU2/T08 [51 min] DVD#MU2-2 Scene 2 [52 min] Source: London 1974 (ATM Book #7)

1. On front, one hand on the other, L ear on hands, face to R, knees bent, knees and feet touching, tilt legs to L, keep together. 2. Same position, leave legs tilted L, stand R hand for pushup, take legs farther to L. Return hand under head, tilt legs again, note difference. Notice: R elbow slides, pelvis pulls spine/head, both sides ribs. 3. Stay with legs tilted L, inhale, fill chest, pull in belly, exhale, flat chest, push out belly. Note when feet nearer to floor. Stand, note differences. Repeat on OS. 4. Return to L ear on floor, interlace hands on R ear, elbows on floor, tilt legs to L slowly, note where twist doesn't happen. Stay with feet to L, lift R elbow, note movement of feet. 5. Same position, stay with tilted legs L, separate R knee from L. Lift R knee/elbow same time, note feet. Return to just tilting legs L, note change. 6. Same position, stay with legs tilted L, separate R foot from L. Return to both hands under head, L ear on L hand, tilt legs L, note ease. Stay with legs tilted L, put hands on head again, note feet move away from floor. ROB, repeat OS. 7. Return to L ear on floor, hands on R ear, tilt legs L few times then R. Stay legs to R, open/close heels/toes, continue open/close while tilting legs. Stay tilted R, turn head so R ear on floor, note tilt of legs, stand L hand to help. 8. Face R, tilt legs R/L, faster. ROB, repeat OS. Return to original move. Tilt legs R/L w/head one way then other.

### Discussion #3 - Diana Razumny

#### About ATM Lesson

CD#MU2/T09 [12 min] DVD#MU2-2 Scene 3 [13 min]

### FI Exploration #3 - Diana Razumny

#### Head rolling, leg tilting, feeling spine - guided

CD#MU2/T10 [105 min] DVD#MU2-2 Scene 4 [112 min]

Partners - One on back, practitioner roll head. On front, note side they face, have turn head to each side, compare sides, note comfort. Observe bent knee tilts. Hands on low back, eyes closed, sense movement while they tilt legs. Fingers on ea side of spine to feel turning. Demo with skeleton while guiding exploration. Group discussion.

Demo with Tony while guiding exploration. Student turn around themselves in standing. Practitioner check position of head in relation to midline. Student rolls head by themselves. Use hand away from preferred side to roll their head. Tilt forward from hips and pelvis to easily roll their head. Readjust your position if necessary. Float hand above forehead and then lightly touch skin, the tissue and then skull. Student roll head and practitioner follow along. Then practitioner does the rolling for student without imposing too much as you listen and feel through into their skeleton. Imagine how their spine in the neck might be responding. Pause and check in again with your own comfort. The use other hand to roll head. Listen for easy range. If you go slowly enough and listen you can feel gliding and holding spots so you both get an impression of the rolling. Now students roll head on their own. Practitioners move away from head and remove roller from under knees and student roll to front side with head to side that feels most comfortable. Give support under chest for neck if needed, on the face side of chest. Face side arm in front of face and opposite for arm along side. Experiment with student rotating head to more difficult side to note difference and then back to easy side. Students bring lower legs up vertical and rotate to side away from face. Practitioner sits on side away from face and place whole of two hands on their lower back, one hand near sacrum. Are you comfortable that you can listen. Student then bend your knees and tilt feet to same side while practitioner feels movement under hands. Rest with legs down. Take fingertips to find the side of the spine that is away from you and feel if you can bring your fingertips to the sides of the spinous processes. Then student bend knees and tilt legs while practitioner feels movement under fingertips. Then walk fingers up the spine and repeat tilting and listening to movement of bones in spine as they tilt their legs. Students, as you tilt your legs, can you feel more by the practitioners feeling along your spine? Practitioners can also have their hands in two places on the spine. Rest. Then student bend knees

and tilt legs without contact and can practitioner see any differences or student feel any differences? Note movement of pelvis and pull through spine to head, movement between shoulder blades. Rest. Practitioners sit behind again and reach around with both hands to feel ribs on face side. Reposition yourself to be comfortable to reach across student. Students bend knees and tilt legs so practitioner can feel movement of ribs. Student bring feet and knees together so when you tilt you can feel knee lift as you tilt. Practitioner feel differences in rib movement. Practitioner take ankle on face side from across student and start to tilt their foot across midline towards you and take time to feel through and imagine their upper leg bone into their hip joint. Might see movement in pelvis or see movement into hip joint using that listening quality. Place hand under sacrum and is there any movement under that hand. At what point to you feel you reach the end point and not necessarily take them to their limit. Rest. Practitioner bend same leg and wrap other hand to side and front of hip that you are moving. As you tilt is there a movement of the pelvis moving away from the table? Can you ride along and then add into their movement in the hip. Rest. Then student do the movement on your own to feel any differences and if there is more of you to be sensed in the movement of tilting the legs. When you then lower your legs, explore changing the side your head is facing. Did the position of having your head to the other side become any easier from this exploration? Those watching, does it look any different? Students roll onto back. Add props under knees and head as needed. Is it different than at the beginning? Practitioners come to sit at head and check midline again. Practitioner explore rolling their head again and is there anything new that you feel now after exploration? Can you feel through to the spine? Switch hands as you roll head. Practitioner take out props and student come to side, to sitting and standing. Practitioners observe student in standing and turning around themselves and compare to before exploration. Give each other feedback. Group discussion.

## **ATM Lesson #4 - Diana Razumny**

### **Tilting bent legs, on front #2**

CD#MU2/T11 [28 min] DVD#MU2-2 Scene 5 [28 min] Source: Mia Segal San Francisco 7/27/77 (ATM Book #7)

1. Lie on back, note how you are lying, length of spine from head, neck, shoulders, back, pelvis to tailbone. Observe legs, feet and arms.
2. Lie on front side, bend knees, keep knees and feet together as close as comfortable, place L ear on the floor. Let both legs go down to L and back to middle. Notice feeling against floor while moving. Let R knee lift from floor so legs remain together while tilting. Notice: changes of pressure against the floor; when you inhale and exhale; any movement of head or neck. Rest on back, note changes in relation to floor and between L/R sides.
3. Same position on front and add having the two palms on floor near shoulders like for "push-up", elbows in the air, forearms at right angle to floor. Repeat tilting the bent legs to L, note any changes in effort. When does R hand become useful? Note: shoulders; shoulder blades relative to each other; mouth, jaw; front getting longer; chin coming down. Rest on your back, notice change of relationship to floor.
4. Same position, hands for push-up, tilt legs L again. When legs tilt L allow them to separate a little. Let R hand help by pushing a little. Pause in the middle, look over R shoulder a few times and then add legs tilting to the L again and follow with the head and eyes as the legs tilt as if to see the R heel moving to the L. Rest.
5. Same position on front side, only begin the same movement of legs tilting and looking over R shoulder. Only imagine the movement and think of exhaling when pressing hands and lifting head. Actually do the movement, allow R elbow to straighten, eventually the L elbow can straighten. Rest on your back.
6. On front side again, repeat the same movement, legs tilting, looking over R shoulder at R heel, allow R arm to straighten more and more until you feel you don't need the R hand on the floor so much. Pause, imagine the movement and feel where you start the movement. Pelvis, R hand? Actually do the movement and notice where it begins. Continue and allow the R leg to go more and more to the L and behind/beyond the L leg. Rest on your back.
7. On front again, repeat the same position and movement, tilting legs, looking over shoulder, straightening R arm, separating legs, R leg extending back behind the L, allow R hand/arm to swing around to R and then reverse so R hand comes back into place and come onto front side like in the beginning of the movement. Think about the R leg really moving quickly to bring you up to sitting and then reverse to lying on front. Rest on your back and notice differences in the way you lie and sense your two sides.
8. Lie on front side, this time with R ear on floor, legs bent, tilt legs R. Notice if this side is already easier than the first. Repeat as before, noting pressure along front side, rolling of pelvis, length of front, connection to head/neck, breath.
9. Stay on front, put hands for push-up, lift head to look over L shoulder towards L heel as legs tilt R. Notice: elbows, arms/hands helping; L leg moving past R leg more to R; arms straighten; L arm swings around; coming up to sit. Do it more quickly, swinging the L arm, can swing both arms. Rest on your back.
10. On front side again, L ear on the floor, hands for push-up, tilt bent legs to L, take R leg back and come to sitting again on this side. Reverse the movement, turn head so R ear comes towards floor and come up to sit on the other side. Alternate side to side, rolling across front side and coming up to side sit. Think of the leg quickly moving back to bring you up. Think of the arms swinging to bring you up to sit. Rest on your back.

11. On front side, L ear on floor, hands for pushup, knees bent, only think of doing the movement and think of it really slowly, sensing any unnecessary tension in back, face. Actually do the movement slowly. Noticing: breath; back: coming back to exactly the same place. Repeat on other side very slowly, noticing when/if quality of smoothness changes. Observe head, neck, pelvis.
12. Stay on front, think of doing everything very slowly except for the leg that is moving back. Just think of the leg and pelvis moving quickly while everything else moves slowly. Actually do the movement with that idea/quality, only the leg/pelvis moving quickly while the rest of yourself moves slowly. Then repeat the same thing on other side a few times and then alternate side to side like that.
13. Come up to sit with legs to R, swing arms around to L, come onto front. Do few times on each side. Rest on back, notice contact with floor compared to beginning. Note breath, arms, legs, 5 lines, jaw, eyes. Open eyes, roll head side/side. Roll to side, stand.

## Day 3 Wednesday June 17, 2009

### ATM Teaching #2 – Diana Razumny

#### Imitating sit to stand from chair

CD#MU2/T12 [40 min] DVD#MU2-3 Scene 1 [40 min]

Groups of 3. One practitioner, one mover and one student. Mover sit to stand. Practitioner study movement and have student move the same way as mover. Switch roles. Group discussion.

### ATM Lesson #5 – Diana Razumny

#### Seesaw breathing

CD#MU2/T13 [33 min] DVD#MU2-3 Scene 2 [34 min] Source: London 1974 (ATM Book #4)

On back, belly attention – pull in/push out lower: Note any changes–heels, feet, knees, pelvis thru spine to head, kind of wave mvt through whole of self. Inhale/exhale? When? Pull in w/exhale; Pull in w/inhale; Pull in w/exhale; Pause, Allow breath, w/no intention, note belly swells little on inhale. Note if contact w/floor changes. Switch to push belly out on exhale. On back, chest attention – expand/flatten: Expand on inhale, note belly; Expand on exhale; Expand on inhale; Flatten chest on exhale w/o swelling belly. Place one hand on chest, other on belly, cont. Note floor contact. Flatten on inhale. If do nothing, inhale happens. Exhale completely – hold, breathe out some more, 10 seconds, again. On spread knees, head on floor, hands on lower ribs behind back: Inhale, note lower ribs. Chest? Belly? Rock forward on head, exhale, flatten belly, rock back. On front, hands behind on lower ribs: Exhale, pull in belly, allow inhale, note expansion of ribs. Exhale fully, allow inhale.

### ATM Teaching #2 cont – Diana Razumny

#### Imitating sit to stand from chair

CD#MU2/T14 [3 min] DVD#MU2-3 Scene 3 [4 min]

Groups check again how each student does sit to stand.

### ATM Lesson #6 – Diana Razumny

#### Sit to Stand

CD#MU2/T15 [39 min] DVD#MU2-3 Scene 4 [40 min] Source: ATM Book #1

1. Sit in a chair that has a level seat. Come to standing a few times and notice how you do that. Stay standing and lightly sway from side to side. Notice the movement in your spine and head. Observe the connection between your breathing and the swaying. Change so you sway forward and back in a similar way. Sense what happens in your ankles. When do you inhale? Pause.
2. Now combine the movements so you end up making a circle with the top of your head in the horizontal plane. What do you do in your lower legs? Feel how all the movement is happening in the ankles. Circle other direction.
3. Shift your weight onto your right foot and just touch the floor with your left big toe for balance. Explore the same swaying right and left and forward and back. Then make a circle and reverse directions. Pause and do the same on the left foot.
4. Sit on the front edge of your chair with your feet flat on the floor fairly wide apart. Relax your legs so they can move sideways and forward from the ankles. In this position move your whole trunk from side to side in a swaying movement. Coordinate the movements with your breathing. Inhale to the side and exhale as you return to center. Pause then sway forward and back. Make a circle with the top of your head. Feel as though your coccyx is anchored to the chair and as you circle, the spine draws a cone shape in space with the point of the cone at the base of your spine. Reverse directions. Make it smooth. Pause.
5. Sit on the front edge of your chair and rock forward and back starting small and let the movement get larger. Have the idea of coming to stand so it is just a continuation of the easy rocking forward. When you feel yourself begin to effort stay at that point and feel how you are efforting. Let go of the intention to stand and then rock again forward and back. Do that a few times feeling for the place that you begin to jerk yourself up or effort. Stay at that point and relax everything and rock again. Pause.
6. This time take the hair at the top of your head with your right hand. As you rock forward and have the intention of standing, pull gently straight up through the top of your head. Detect if you are tightening at the back of the neck at all. Let the rocking forward bring you to standing without any change in your breathing. Switch so your left hand is holding your hair and see if it's different. Pause.
7. Sit at the edge of your chair with your feet flat on the ground, far apart. Move your knees together and apart several times. Make the movement rhythmical and regular. Take the hair at that top of your head and bring yourself to standing.

Go up and down a few times slow enough so you don't interrupt the movement of the knees moving. Note if you always stand up with the knees in the same place. Can you have the standing be independent of the flapping of the knees. Pause.  
8. Sit at the edge of the chair again and place the fingertips of your right hand lightly on top of your head. Raise and lower your chin and sense the movement of your head with your fingertips. Now keep your head still in the middle and come to standing, using your fingertips to detect if you are shortening the muscles in your neck. Make it light and easy. Let you arm down and come to standing a few times and feel how this is different from when you first started.

### **FI Exploration #4 - Diana Razumny**

#### **Sit to stand, bringing attention to spine**

CD#MU2/T16 [56 min] DVD#MU2-3 Scene 5 [57 min]

Dyads. Student sit to stand for reference. Student flex and extend while practitioner rides along with movement, then feels spine, working their way up and down. Look for place where student most flexes and student moves into practitioner's hand. Then same with extension. Student come again to stand and note differences. Repeat but this time student folds and then extend with practitioner's fingers on back where they round and on sternum. Repeat with a little resistance with practitioner's fingers to create a little resistance for student with area moving into fingers and other fingers ride along and opposite with opposite movement. Then student sit to stand and see if it has changed. Group discussion. Steve about basic learning in the method.

### **FI Exploration #4 cont - Diana Razumny**

#### **Sit to stand, bringing attention to spine continued**

CD#MU2/T17 [66 min] DVD#MU2-3 Scene 6 [66 min]

Groups of 4. Mover is sitting, one other person on each side. One person watching movement of spine from back. 2 people move student's knees in and out at same rhythm while student sit to stand. Person watching spine looks for movement in neck and lower back to see if neck goes past line of force through skeleton.

### **ATM Lesson #7 - Diana Razumny**

#### **Hen pecking moves of head, sitting on chair**

CD#MU2/T18 [28 min] DVD#MU2-3 Scene 7 [28 min] Source: Dennis AY?

Sit on chair, lean arms on back of chair, bring head straight forward, note the part of back going backwards. Repeat w/head facing more to the R. Repeat looking to the L. Return to taking face forward, sensing along front side, back side and spine in middle of torso. Once to L, once to right, note shifting on pelvis. Start taking head to R, repeating, each time a little more towards center and continue on to L, several pecking motions to work your way from R to L. Attend to head moving up/down in space as you take it forward and back. Bring head back, chest comes forward/up a little. Repeat taking head back/center w/face to the R. Repeat going gradually from R to L, L to R. Take head forward/back, note sitbones. Face R, go forward/back. Look L, repeat. Go from R to L gradually, make smaller/quicker.

## Day 4 Thursday June 18, 2009

### ATM Lesson #8 – Diana Razumny

#### Movement of opposition, on back, sitting, standing

CD#MU2/T19 [44 min] DVD#MU2-4 Scene 1 [44 min] Source: AY#333 (ATM Book #3 family)

On back, lift head, note how. Note what presses floor w/ea variation of head lift. Lift head so chin tilts down towards chest. Lift head by taking chin away from throat, back of head sliding. Lift head taking face forward, keeping it parallel with ceiling. Slide R arm away from side along floor, overhead. Noting what presses the floor: lift R arm, lift R leg, lift R arm/leg; lift R arm/leg & head. Sit, take face forward, feel middle back moves back. Place hands on chest/belly, feel they come together as face comes forward. Think of top of head being pulled up as face/chin comes back. Stand, backs of hands forward, arms hanging little forward, monkey, take face forward, back moves back, imagine pulling at crown. On back, 5 lines & ball, lift head w/image of strings/bands. R arm overhead, lift arm imagining string/rubberband hooked to spine, shortening to lift arm. Stand, R arm overhead, take R arm/leg forward (like on back), feel back going backwards. Head comes forward w/arm&leg. Take face forward, feel back round back, hand on chest/belly to feel coming together/shortening in front. R arm overhead, R arm/leg forward, foot to floor in front, step onto R foot, reverse. Turn it into walking. Rpt w/both arms overhead, alternate bringing legs forward to walk then bring diagonal arm/leg forward to walk.

### Discussion #4 – Diana Razumny

#### About ATM Lesson

CD#MU2/T20 [23 min] DVD#MU2-4 Scene 2 [23 min]

How hard it is to give language, especially to the imaginary instructions in a lesson. How can you language this difficult instruction of a rubber band from the hand to the lower spine to lift the hand off the floor.

### FI Exploration #5– Diana Razumny

#### Crawl position, on front – guided

CD#MU2/T21 [84 min] DVD#MU2-4 Scene 3 [81 min]

Demo with Dianne: Observe person on front, stand hand on face side, draw leg up on same side, look under shoulder as knee comes up. Hands on- tilt bent legs, observe pelvis/spine; stand on back of head side of person, bend only face-side leg, tilt leg towards you, past midline, draw hip up w/other hand, push through foot to slide knee up to side. Leave knee up to side, sitting behind, hands on ribs on face side, have person look under shoulder, ride along with ribs, feel reshaping/direction. Sit on face side, locate a few ribs, direct them towards side bending. Sit behind, shorten muscles along short side of spine (face side), take small sections at a time, working your way up from the bottom. Have person slide leg down, repeat first move of sliding knee up, looking under shoulder w/hands standing.

### FI Exploration #5 continued– Diana Razumny

#### Crawl position, on front – guided, continued

CD#MU2/T22 [62 min] DVD#MU2-4 Scene 4 [63 min]

Short discussion about experience. Switch roles.

### ATM Lesson #9 – Diana Razumny

#### Rolling ball along body, on front

CD#MU2/T23 [41 min] DVD#MU2-4 Scene 5 [42 min] Source: (ATM Book #11)

1. Lie on your stomach, legs apart comfortably. Toenails are against the floor. Place hands, one on top of the other and rest forehead on hand. Imagine someone pressing a finger on your right heel and draws it up the back of your calf to the knee. Feel the bone of the leg. Now imagine an iron ball rolling along the path the finger drew. Continue imagining the ball roll from the knee up to the buttocks. Where would the ball roll if you lifted your leg? Roll the ball back and fourth between the heel and buttocks until the pathway is clear.
2. Stretch your left arm forward, bent at elbow and imagine the heavy ball rest on the back of your hand. Where would it rest without falling. Roll it toward the elbow in your imagination. Imagine someone's finger delineating the path for the ball. Continue until the path is entirely clear. Now increase the path to the shoulder blade.
3. Return to your right leg. Lift the foot and leg a little and imagine the ball rolling along the leg as you lift. When it reaches the buttocks lower the leg and imagine the ball rolling back down to the heel. Note the muscular mobilization in the left shoulder as the ball rolls.

4. Imagine the ball continues rolling from the buttocks toward the left shoulder blade. Where does the ball cross the pelvis to get to the waist and spine, up to the left shoulder blade? Once the ball is at the shoulder blade, raise the left shoulder slightly to let the ball roll back along the same course to the heel.
5. Return the ball to the back of the left hand. Lift the hand slightly and roll the ball to the wrist. Lift a little higher so the ball rolls to the elbow and then to the shoulder blade. Roll the ball from the shoulder blades along the spine, buttock, thigh and to the heel. Raise the right leg slightly and let the ball roll back along the same path until it reaches the hand again. Keep the ball at a regular pace and alternate rolling it from the hand to the heel. Rest.
6. Place your left ear on the floor, straighten your left arm slightly at the elbow. Raise your body in such a way that the ball will roll within a groove from hand to heel and back again. Make sure you keep track of the ball all along the way.
7. Lift your left arm and right leg and balance your body in a slightly arched position, without straining. Roll the ball to and fro in the lumbar curve with rapid, light movements. Try to determine what you are doing to make it roll in each direction. Gradually increase the rocking movement until the ball finally rolls from the hand to heel and back again. with each oscillation. . Stop, stand, walk and feel along the left arm and right leg, along the pathway of the ball.
8. Lie down and do the same thing from the left heel to the right hand and back again. Notice any differences on this side compared with the first diagonal. After you go through all the steps stand and walk around to observe any differences.
9. Lie on your stomach, spread your legs and arms, hands overhead. Place your chin on the floor. Imagine the ball on the back of your neck, between the shoulder blades and head. Lift your head a little to roll the ball slowly between the shoulder blades. Continue to lift your chest so the ball rolls down the spine to the pelvis. Move the ball back up to the head by raising the buttocks and organizing the belly, back and shoulders so the ball ends up at the nape of the neck. The knees remain on the floor the whole time. Repeat the movement several times until it is very clear.
10. On stomach, legs spread and lift them slightly from the floor. Roll the ball from the head to the pelvis and back again without lowering the legs. Lower the legs and continue as before. Notice differences in the two movements.
11. The ball at small of back, raise the right leg and left arm. Roll the ball with light movements from back of the hand, along spine to heel. Gradually increase the movement so you end up with a large swing. Do the other diagonal. End on your back feeling pathway of ball.

## Day 5 Friday June 19, 2009

### ATM Lesson #10 – Diana Razumny

#### Upper back clock

CD#MU2/T24 [39 min] DVD#MU2-5 Scene 1 [40 min] Source: AY#83

1. On back, knees bent, feet stand, lift pelvis, rolling up spine. Leave pelvis down, interlace hands behind head, lift head with arms, elbows forward. Start with head on floor, lift pelvis very high, lift head with hands, rock a bit on rounded spine, head and pelvis stay in same relationship to each other as they alternately lift and lower. 2. Head and pelvis lifted, keep fixed distance between head and pelvis, lower one while the other lifts and visa versa. With pelvis at highest point, have the pressure point of spine at 12 o'clock and go up/down between 12 and 6. Think of 3 at your left, 9 at your right, lift head and pelvis again, move between 12 and 1 in an arc. Continue one number at a time around clock towards 3 and back again. 3. Repeat with idea of ink or paint on your back at each number and you are pressing the number against the floor. Then go between 2 and 4. Go around from 12 to 6, return. Go between 12 and 6 straight through middle. 4. Start at 12, move to 3, lengthen left leg, continue down to 6 and back up to 12. Both feet standing again, move between 12 and 3, lengthen right leg and continue between 12, 3 down to 6 and back again. 5. Both feet standing, go between 11 and 1 through 12, increase until arcing around top half of clock. Think of paint again. 6. Repeat but through bottom half of clock. 7. Move around numbers on L side of clock and cut through middle between 12 & 6. Pause, repeat on R side of clock. Repeat bottom half of clock. 8. Move from 12 to 1 and continue making full circle of clock. Return but go other direction. 9. Cross right leg over left, lift pelvis and head, circle around clock clockwise then counter. Repeat with left leg crossed over right. Do little more quickly in both directions.

### Discussion #5 – Diana Razumny

#### About ATM Lesson

CD#MU2/T25 [13 min] DVD#MU2-5 Scene 2 [13 min]

Lesson was short with many parts but good for teaching to the public. Clock can be any size and very small and then expand it.

### FI Exploration #6 – Diana Razumny

#### Lifting head 3 ways

CD#MU2/T26 [74 min] DVD#MU2-5 Scene 3 [74 min]

Demo with Dani. Lifting head straight forward. Lift so they can look down towards feet. Lift using elbows as handles.

### ATM Lesson #11 – Diana Razumny

#### Lifting leg, drawn up at 90 degrees, head/arm variations, on front

CD#MU2/T27 [42 min] DVD#MU2-5 Scene 4 [42 min] Source: AY#87

Partner exploration before & after as reference. On front, slide R knee up along floor to 90 degrees, stay. L hand on R, L ear on L hand, lift head and L arm. Repeat with R ear on L hand. Face to R, R hand on L, lift head/arm, exhale. Change hands, face still to R, lift L arm and head. Repeat on other side with L knee drawn up. R knee drawn up, stay, face R, head on hands, lift R leg from floor, bent as it is. Heel and knee come from floor at same time, lower leg stays parallel with floor when lifting and lowering to floor. R elbow stays on floor, back/hip contracts. Head on hands, face L, R knee drawn up, lift R bent leg by taking hip backwards, exhaling. Switch face to R, lift R leg, note ease. Turn face L again, lift with same ease. Rest on back, note legs. On front, R knee up, R hand on L, face R, lift head/R hand. Switch hands, repeat. Face R, lift head with R hand few times, L hand few times. Stand, walk. L leg drawn up, face L, lift L leg. Repeat above variations with head and arms. Get up, walk around. On front, R knee bent up to side, lift straight L leg. Add lifting head and arms with leg. Face R, hands overlapped, lift head, arms and L leg. Face L, repeat. Lift R bent leg, note changes. Repeat-other side. Legs long, face L, head on hands, lift legs (straight or bent). Add lifting head/hands. Exhale. Lift head, arms, legs at same time. Stay up, then lift/lower legs while head/arms stay up. Legs long, face to R, head on hands, lift only legs. Repeat with knees bent and pushing out belly, exhale. Lift everything at same time again. Return to first move, R knee drawn up, face to R, L hand on R, head on L hand, lift head.