

## Day 11 Monday Sept 1, 2008

### Discussion #037 - Diana Razumny

#### Welcome introduction

CD#03/T01 [7 min] DVD#S02-1 Scene 1 [8 min]

Bear introduces new students and logistics of segment (not recorded). Diana introduces segment.

### ATM Lesson #027 - Diana Razumny

#### Small/tall #1, lifting shoulders/hips, on back

CD#03/T02 [70 min] DVD#S02-1 Scene 2 [70 min] Source: based on Amherst

On back, sense length of back, spine, front, pubic/sternum. R shldr forward/back continuous mvt. Direction dimensional. Rpt OS. Alt shldrs. R side of pelvis forward/headward, smooth continuous. Rpt OS. Bring both shldrs/pelvis forward, folding in front. Add flexing ankles/toes. Switch to opp direction, press back. Alt opening/folding - include ankles/toes. Add thinking small when folding/tall when opening. Stand feet, hold knees open w/hands. Roll R/L very small. Roll R/rtrn, cont, eventually lie on R side, stay. On R side, elbows/knees bent. Think folding small amt, think small. L elbow/knee come tog small amt, rtrn. Note torso, spine, front/back. L elbow/knee a little away, think tall. ROB. On R side, Rpt L elbow/knee towards/away. Note folding/unfolding, think small/tall. ROB. Rpt on L side w/R elbow/knee. Include scanning more skeletal, front/back. Switch thinking. Small w/opening-Tall w/folding. On R side, bring both elbows/knees tog/apart small, continuous. Think folding/opening centrally - Think small/tall congruent. Think small/tall many times while folding/unfolding. Disconnect small/tall from the movement. Pause, enlarge movement fold/unfold. Think small/tall opp from mvt. Cont to enlarge mvt until lying on back, roll to other side. Folded on side, thinking tall. Unfolded on back, thinking small. On L side, think fold/unfold centrally, w/o limbs. Slowly grow to include limbs. Think tall w/folding - small w/opening. Eventually roll to back then other side. Rpt sequence on R side - include ankles/toes. On back, sense front/back, length. Bring both shoulders/pelvis forward. Folding, include ankles/toes. Roll to R side thinking small/tall continuously. Cont thinking small/tall quickly while roll to back/L side. Cont thinking all way up to standing

### Discussion #038 - Diana Razumny

#### About small/tall ATM Lesson

CD#03/T03 [41 min] DVD#S02-1 Scene 3 [41 min]

Confusion with ankles and toes. Paying attention to extension and flexion. Filling out self-image of whole of self. Smaller and bigger including space around. Many different experiences. Optimal movement has to do with being at your maximal length. Want to maintain a sense of length all the time no matter what we are doing. More rhythm and developmental, womb sense to lesson with movements continuous with breathing. Developing self-image by differentiating sensations of tall/small, flexion/extension. So can get smaller but imagine getting taller at same time. Power of attention, intention and attitude all affect how you move and your posture. Differentiation to the service of function. Bring together all the mobility, differentiation to function in the world.

### ATM Lesson #028 - Diana Razumny

#### Four points #1

CD#03/T04 [38 min] DVD#S02-1 Scene 4 [39 min] Source: based on Amherst

On back scan proportions, lengths, relationships, pressure. Stand, hands on floor, head hangs: Note relation hands/feet. Lift R hand - from shldr/elbow?, weight shift. Lift L hand - Stand/walk. Both hands same time - walk. Lift L foot - note weight shift. Lift R foot. Both feet same time - note hand position. Walk, ROB  
 4 pts - shift weight. Alt R/L hands lifting. Alt R/L foot lifting. Walk.  
 4 pts - Lift R hand/L foot - walk note diag hand/foot. Rpt other diagonal - walk. Alt lifting diagonals - ROB.  
 4 pts - Lift R hand/foot - head hangs. Same time? Hand bfr/foot bfr. Walk - Rpt OS - Walk  
 Lift both hands/feet. Hopping, everything leaves floor. Rpt, hop to side, other side, for/back - walk. Stand, bring hands to floor w/idea to hop, note placement. ROB - note proportions, lengths, relationships, pressure, contact.

### FI Exploration #07 - Diana Razumny

#### Review from Segment 1

CD#03/T05 [62 min] DVD#S02-1 Scene 5 [77 min]

Groups of 4-5 show and tell from Segment 1 FI Explorations. Then Diana demo guided by student reports of movements. Demo with Natalie. On back, lifting head. Roll head onto one hand and then slide other hand under head. Lift head looking towards feet and/or lifting head towards ceiling. Carefully returning head to floor. Constant dance of listening to self and other person. Two-sided version of lifting head - slide hands starting with hands palm down and rotate hands to hold head. Softness and quality of touch. Always considering the student's experience. Next rolling head. This is a conversation that

makes this work different than other techniques. Next, lifting shoulders with hand(s) sliding in first palm up and/or palm down and then rotate hand(s). Use ATM to inform FI movement. Next, on side, moving shoulder forward/back. Constantly feeling yourself and other and repositioning self to be more comfortable and efficient. Next, on side, moving hip forward/back. Next, on belly, lift feet and tilting lower leg side to side. Sit at feet, slip hand(s) under ankle and lift lower leg towards ceiling.

## **ATM Lesson #029 - Diana Razumny**

### **Pelvic clock #1, propped on elbows/hands, soles together**

CD#03/T06 [51 min] DVD#S02-1 Scene 6 [51 min]

Sit, soles tog, lean on hands. Roll pelvis for/back, w/o hands, w/fingers oriented for/back, comfortable. Push belly for when forward on sitbones. Chin away from chest. Cont w/chin connected to chest. Let chin be free, note diff aft constraint ROB. Slide feet/legs to one side, roll pelvis. Note asym - OS. Slide legs L/R, keep torso forward. Leave legs to R, create sym - OS. Scanning thru out-Eyes, breath, ribs, shldr, arms, sitbones, jaw, tongue, hip joints. On back, soles tog, slide legs L/R, stay in middle. Roll pelvis, lift/lower lumbar, note chin/chest/head. Connection thru spine, belly forward. Inhibit chin, cont. - let chin move again, note diff. Cont w/outside of R foot on L, feet overlapped. - OS. Again w/soles tog again. Note pelvis/head direction, Sym/asym. Sit, soles tog, lean on hands, roll pelvis. Rpt noting. Same position, head in mid. Talk one knee/thigh to floor. Rpt OS. Cont, take one hand from floor. Rpt OS. Rpt, 1hand/ both hands taking knee to floor-Rpt OS. On back, soles facing, not touching. Take one knee to floor, other. Note head. Sit, soles tog, roll pelvis, lg whole body move. Alt taking knees to floor - ROB, note all, Stand/walk.

## Day 12 Tuesday Sept 2, 2008

### Discussion #039 - Diana Razumny

#### Check in and ATM Book

CD#03/T07 [31 min] DVD#S02-2 Scene 1 [31 min]

Reading from Awareness Through Movement Book, Pages 51-52. About abstract thought and language. Relationship between clear thinking and emotions.

### ATM Lesson #030 - Diana Razumny

#### Pelvic Clock #2, propped on elbows/hands, soles together

CD#03/T08 [64 min] DVD#S02-2 Scene 2 [72 min]

First form groups of 6. 3 students watch 3 students do movement of pushing belly out in sitting from yesterday afternoon ATM. Then ATM lesson. At end check back in with group observation.

On back, soles tog, alt R/L knee to floor. Pause, find comf distance for knees, keep dist fixed. Rtrn to alt taking knees to floor, distance btwn stays. Note ribs, shldr, lumbar, cervical. Soles tog, rtrn to tilting knees alternately. Note/explore 3 options for head. Stays in middle. Head rolls to side of lowering knee. Head roll away form knee lowering

Soles tog, R knee to floor, then L, head participates. Exaggerate head movement, note eyes.

Soles tog, alt knees to floor, head participates. Take eyes opposite head. Pause, take head opp direct than bfr, eyes opp head. Soles tog, alt knees to floor, allow head to move. Note belly, upper back, pressure on feet. Slide arms/hands (ea then both), under/behind lumbar. Tilt pelvis/knees L/R, take head to one side or other. Both under, one on top of other, hold elbows. Roll pelvis up/down. Soles tog. Tilt pelvis for/back, note chin. Tail/sitbones to floor, push belly out, note knees. Leave tail to floor, lumbar lifted, take chin to/away fr chest. Pause w/chin to chest, roll pelvis, feel head connection. Legs long, one hand on chest, one on belly, seesaw. Soles tog, roll pelvis down, stay, rpt seesaw, quick. Soles tog, flatten back, stay, chin to/away fr chest. Then allow pelvis to move w/head. Sole tog, lower back to floor, chin away, stay. Seesaw movement, quickly. Soles tog, arms under back, roll pelvis. Soles tog, roll pelvis L/R, note diff, scan thru out.

### Discussion #040 - Diana Razumny

#### About pelvic clock ATM Lesson

CD#03/T09 [45 min] DVD#S02-2 Scene 3 [45 min]

Demo with skeleton. Relationship of head to pelvis.

### ATM Lesson #031 - Diana Razumny

#### Four points #2

CD#03/T10 [48 min] DVD#S02-2 Scene 4 [48 min] Source: based on Amherst

Stand, hands on floor, review last lesson, variations remembered. ROB - note lengths of arms, legs, spine

4 points - R hand/foot - step for/back. Rpt OS. Alt R/L sides for/back w/hand/foot. Stand/Walk.

4 points - R hand/L foot forward/back. L hand/R foot forward/back. Note timing, weight shift, hand/foot, contact/release. Walk - note hands/feet, shldr/hip, arms/legs, elbows/knees. ROB.

4 points - Note gap/space between L hand/foot. Direct R knee into space btwn L hand/foot. R foot contacts back of L heel as R knee goes thru gap. Lower R pelvis to floor, sit facing to L wall, rvrs to 4 pts. 2 hands & L foot on floor, R foot lifts, R knee thru gap. Go btwn sitting & 4 pts - track pelvis in space - up/dwn arc. Head/pelvis up/down in opposition. Bend R knee, foot lifts, direct knee thru gap, lower to sit. Make all in 1 movement - down/up - head/pelvis up/down. Rpt w/o one of hands. ROB Imagine OS, rpt few moves.

4 points - Alt side/side, knee thru gap to sit. Walk. Rpt w/little hop, make clear distinctions in orientation. ROB.

Start/end in standing, go thru 4 pts to sit, rvrs, w/o sense of sitting but immediate rtrn to standing. Rpt OS, ROB. Rpt, alt side/side, stand in mid ea time, dwn/up one side. Slow, clear, note up/down of pelvis/head. Stand, note head, walk.

### Discussion #041 - Diana Razumny

#### About Four points ATM Lesson

CD#03/T11 [16 min] DVD#S02-2 Scene 5 [17 min]

Feldenkrais can be more active than students have experienced.

### ATM Lesson #032 - Diana Razumny

#### Small/tall #2, lifting shoulders/hips, on front

CD#03/T12 [54 min] DVD#S02-2 Scene 6 [54 min] Source: based on Amherst

On back - scan, explore small/tall internally, dots, rectangle, dia. R shldr for, L, both. L hip for, R, both. Both shldr/hips, add ankles/toes, smallest poss.

On front, arms along sides, head however. Both shldrs forward - note back shape.. Rpt, add taking shldrs back, back/forth, back shape? R shldr/L hip forward - L shldr/R hip.

On front, arms/hands near head. Both shldrs for/back, note diff w/arms up.

On front, arms along sides, head to R, knees bent, feet to ceiling. Think small, slowly lower legs L, start thinking tall .w/leg tilt. Rtrn legs, think small, rpt.. Rpt OS ROB. Think small/tall, start rolling to front.

On front, head to L, hands push-up, knees bent, legs tog. Tilt legs R, L knee lifts-think tall, rtrn legs, think small. Rpt OS. Rpt w/small/tall pulsing during leg tilting. Cont up to side sitting, looking over shldr. Rpt OS ROB. Rpt coming to side sit and find way to back instead front. Mix up coming onto front/back. When side sitting, flip knees to other side. Go dwn onto back/front?

On back, gentle folding/unfolding hips/shldrs, ankles/toes. Add small/tall. Cont small/tall coming up to stand

## Day 13 Wednesday Sept 3, 2008

### Discussion #042 - Diana Razumny

#### Check in

CD#03/T13 [30 min] DVD#S02-3 Scene 1 [30 min]

About small/tall ATM lessons. Depth of experience and how we visualize/sense/feel this work in ourselves. Relationship of breath with small/tall. Need by some to have more concrete materials to remember what happened each day. Listed what happened on Tuesday. Balance of wanting students to be in their experience but noting that materials/outlines etc. can be valuable.

### ATM Lesson #033 - Diana Razumny

#### Pelvic clock #3, propped on elbows/hands, soles together

CD#03/T14 [59 min] DVD#S02-3 Scene 2 [59 min]

On back, soles tog, roll pelvis up/down. Rpt propped on elbows, allow head to move completely. Think tail/sitbones coming to floor. Rpt, keeping face/head on horizon. Note top of head up/down. Rpt, propped on R elbow/L hand. Rpt OS. Variations: head lean on shldr of propped elbow. Circle around half clock to get tail towards floor. Rpt, on both elbows again, direct sitbones to floor. Note sternum, head goes back, chest/ribs lift, belly out. Chin/eyes go up, belly down, tail/sitbones down to floor. Rpt, lean on both hands, fingers forward, fold for/back. Track shoulder blades, clavicles, sternum, sitbones, knees, tail, C7/base of neck. On back, soles tog, roll pelvis again, note chin to/away from chest. Sit and duplicate relationship of head you found while lying, now sitting. Rvrs head/chin relationship so chin/pubic bone move away/to ea other. Getting long in front from chin to pubic bone. On elbows/forearms, soles tog, alt knees coming to floor, note head, distance opp hip/shldr, diagonal line longer, ear to shldr. Cont, creating circling w/pelvis, track head circle, chin, chest, ribs. Cont, 5 quick circles in each direction, rest.

### Discussion #043 - Diana Razumny

#### About pelvic clock lesson

CD#03/T15 [15 min] DVD#S02-3 Scene 3 [15 min]

### FI Exploration #08 - Diana Razumny

#### Listening through push hands in dyads

CD#03/T16 [25 min] DVD#S02-3 Scene 4 [25 min]

In pairs both give directions at the same time. Then each give directions to a place. Then discuss experience. Next, in pairs, arm distance apart place palms together and first one student lead and other follow with varied movement of speed, quality, direction, etc. Then switch. Then switch partners and repeat. Focus on listening as you lead and as you follow.

### FI Exploration #09 - Diana Razumny

#### Rolling pelvis from ATM lesson

CD#03/T17 [42 min] DVD#S02-3 Scene 5 [56 min]

Demo with Colleen. On back with legs standing. Practitioner rides along as student pushes through feet to head. Practitioner then pulls from above knees to pushing from below knees to copy movement. Then at head, holding head and following student pushing through feet. Back to feet to follow movement and then add input of pushing on knees to feel movement go through to head. After exploration then demo with skeleton.

### ATM Lesson #034 - Diana Razumny

#### Four points #3

CD#03/T18 [21 min] DVD#S02-3 Scene 6 [22 min] Source: based on Amherst

Stand on hands/feet, lift hands/feet different combos. Take R knee through gap of L hand/foot, lowering pelvis to floor. Send straight R leg through gap, reverse. Rpt OS. Take R knee through, roll onto back, return to sit and 4 pts. Let feet/legs, arms all go overhead, swing up to sit/stand. Rpt w/straight R leg

### ATM Lesson #035 - Diana Razumny

#### Five lines #1

CD#03/T19 [50 min] DVD#S02-3 Scene 7 [51 min] Source: Esalen #1

On back, lines: tail to head, start arm lines at C7, line of legs from sacrum dimples. Line of spine from tail, thru vertebra lumbar, thoracic, cervical. Imagine index fingers touching transverse processes step by step, on front of lumbar, thoracic,

cervical. Go up L side/down R side. Rpt, use eyes to track going up L/down R side of spine/transverse processes. Think/see C7 to shldr joint, elbow, wrist, hand – set of links, looking up down ea link, then from C7 to fingers. Sense eyes in sockets. Rpt OS, noting use of eyes L/R from C7 to shldr joint. Cont down OS. From a point above coccyx/tailbone, central line, look to hip joint, knee, ankle, split 2 lines big/little toe. Rtrn to central line, move down line more quickly. Rpt on OS. Compare/contrast 2 sides. Sense all lines – central, arms, legs. Identify clarity of each. Sensing lines, note mvt of breathing. Pubic bone, belly button, floating ribs pelvic floor, fill/empty. Identify point/center btwn pubic bone/belly button, 2/3 inches inside in front of L4. Radiate out from that point, expanding w/ breath in all directions, concentric circles. Stay w/ breath & five lines. Attend to central line, lift head from floor. Note breath chg, inhale/exhale, Line chg? Loose or shorten line? Track head-in center or L/R. R arm along side, palm to floor, R shldr forward, note elbow, clavicle. Pause Rtrn to R arm, think of 5 lines, sense breathing, take shldr forward quickly. Pause, bring head forward, note if stays center or off to side. Rpt L arm. Lift head, sensing all 5 lines. Quickly, small tapping. Palms to floor, lift both shldrs. Only lift to degree of the lesser lifting shldr. Quickly, sensing lines, breathing, jaw, palate, tongue, eyes, expression on face. Alt shoulders lifting/head lifting. As head lifts, shldrs go down, visa versa. Rpt, start slowly, go faster, keeping lines, breathing. Eyes/jaws/lis. L shldr for/back. R hip for/back, little towards L shldr, press R heel. Squeeze R buttock. Find way w/o those 2. Keep lines/breath. Pause, L shldr forward. Rpt OS imagining. Bend knees, stand feet, lift R ft, cont, quickly, note lines/breath. Keep foot lifted, bring knee closer to chest several times. Rpt L leg. Tap floor w/whole foot. Legs long, sense leg lines, 2 feet lines, distance btwn. Think width of eyes, relative to width of ears, lines? 5 lines, breath, come to stand, feel lines in standing/walking.

## **Discussion #044 – Diana Razumny**

### **About five lines ATM lesson**

CD#03/T20 [17 min] DVD#502-3 Scene 8 [18 min]

## Day 14 Thursday Sept 4, 2008

### ATM Lesson #036 - Diana Razumny

#### Four points #4

CD#03/T21 [36 min] DVD#S02-4 Scene 1 [37 min] Source: based on Amherst

Short check in before starting ATM.

Stand on hands/feet, variations of lifting hand/feet. Take knee through to one side, other, add hop in middle, alt. Cont. stay low, head in middle, quick. Rtrn to sitting to side, remove hands, roll onto back, swing back up, feet/legs in same configuration. Next variation, sit and straighten leg nearest hands, roll back onto back, return to sitting, legs in same configuration, one straight, one foot standing. Pause in position, put weight onto hands, lift pelvis, slide straight leg up to standing on 4 pts, rvrse, go back down to sit, roll onto back, rtrn to 4 pts. Rpt OS, Alt side/side. Rtrn to simple bent knee through gap, rolling onto back, hop, switch sides. Stay low, flip legs side/side. Rtrn to simple lifting of feet/hands in diff combos. Walk around on all 4's

### FI Exploration #10 - Diana Razumny

#### Listening and informing, guided

CD#03/T22 [45 min] DVD#S02-4 Scene 2 [59 min]

Groups of 4. Listening in dyads by pushing hands in standing. Switch to other dyads in group until everyone in group has listened with each other. Next 2 in group movers on floor sitting, feet together, rolling pelvis. Touchers now place one hand on mover to follow and for mover to feel change in their experience/movement. Touchers situate your self so you are comfortable as you touch movers. Next touchers touch with informing movers with their touch. Switch partners in group and repeat. Touchers, switch between listening and informing modes. Movers become touchers and repeat.

### ATM Lesson #037 - Diana Razumny

#### Sitting Rotation

CD#03/T23 [48 min] DVD#S02-4 Scene 3 [50 min] Source: ATM Book

Stand, feet apart, turn L/R, allow arms to swing. Continue w/eyes closed, note head, smoothness, timing, sequence. Cont w/eyes closed, note differences. Eyes open again. Side sit, L leg back, lean on R hand, R lower leg in front, parallel w/front wall. L arm straight forward, look at L hand, turn/twist to R. Rtrn to front, bend L elbow so L hand is in front of face. Cont w/turning mvt, eyes/head stay w/L hand as you turn. Rpt OS, note spine, pelvis, ribs, neck. ROB. Side Sit, L leg back, turn R, lean on R hand to R, L hand in front of face. Turn R as far as comfortable. Stay twisted R, take head/eyes farther R/rtrn. Stay tall w/head, lift L sitbone. Rtrn to front - turn to compare to beginning. Rpt OS - add variations: Twisted L, head/eyes turning more L, add - w/L eye closed, then w/R eye closed, both open. Rpt added variations on OS. Side Sit, legs/feet to L, lean on R hand, turn, L hand on floor too: Turn shldrs R/rtrn. Cont, take head/eyes opp shldrs. Cont, switch to head/eyes/shldrs tog to R/L. ROB - Rpt OS (feet to R) Twist to R, stay, L hand on top of head, tilt head L/R - Note, side bending of neck/ribs, ear to shldr, L hip lift/lower. ROB - Rpt OS (feet to R) Swing arms L/R, head/eyes go with, then opp, then all tog again. Switch btwn head/eyes going opp or with arms/shldrs w/o stopping swinging mvt. Stand, swing arms/whole self, allow back heel to lift. Take head/eyes opp arms/shldrs. Rvrs direction w/o stopping.

### Discussion #045 - Diana Razumny

#### Observation skills in ATM & Diana's ATM Study Book

CD#03/T24 [44 min] DVD#S02-4 Scene 4 [45 min]

Christy sat out ATM lesson and took notes about variances between students in specific movements. Practiced by having half of class on floor and rest watching movement. Then switched. ATM Student Practice Book designed by Diana. Discussion about starting to teach ATM lessons to the public. Start teaching to one or two people stating that you are a student in a training and need to practice. Teaching series of lessons.

### ATM Teaching #01 - Diana Razumny

#### Noticing and describing sensation

CD#03/T25 [16 min] DVD#S02-4 Scene 5 [26 min]

Groups of 3 with heads together. Notice and share sensations as you roll your head.

## **ATM Lesson #038 - Diana Razumny**

### **Pelvic clock #4, propped on elbows/hands, soles together**

CD#03/T26 [44 min] DVD#S02-4 Scene 6 [44 min]

On back, prop on elbows/forearms, soles tog, roll 12/6. Rpt, keep sternum quiet, face forward. Leave pelvis still, lift/lower sternum, head back. Rtrn to full arcing, lengthening front, push belly forward, rvrs direction, rounding back, pelvis to 6. Go btwn 3/9. Lean on hands, roll 12/6, track pressure, shldr blades, fingers for/back, note ribs, sternum, knees tog/apart? Lean on hands, go 3/9, note use of arms, shldrs, chest, head, back, breath, jaw, tongue, shldr blades. Circle clock w/raised numerals on pelvis, slots on floor. Start □ circle 12-3, cont on to 6, complete R □ of clock. Rpt OS. Cont, circle btm □ of clock, start at 6, grow to 3/9. Cont, start at 12, circle complete clock, one direction/other. Cont, 5 quick circles ea direction, note head.



## Day 15 Friday Sept 5, 2008

### ATM Lesson #039 - Diana Razumny

#### Circling arm under side, pelvis over knees, on side/front

CD#03/T27 [58 min] DVD#S02-5 Scene 1 [59 min] Source: based on Amherst

Ref move, on side, lift feet, lift pelvis. On front, arms near head, face L, slide L knee up, leave it, slide R knee up behind L. Note pelvis contact. Same position, scissor legs, bending/straightening, sliding one under/over other. Note pelvis rolling. Bring R arm down along side, finger tips near waist, stand L hand to L of shoulder, slide fingers/arm through to front so lying on side. Ref-lift head, feet, pelvis. On R side, L leg bent up higher than R, circle inside of L ankle against floor, whole leg moves so inside of L knee also circles. Change direction. Pause, circle outside of R ankle. Ref-lift head, feet, pelvis. On R side, L leg bent up, head on R arm, wrap L arm over head to lift, feel pelvis/ribs. Pause, lift L foot, pause, lift L foot/head with L arm. Lift head with L arm as before, lower head on/infront/inback of R arm. Pause, lift head/arm, slide R arm in front, lower head to floor, lift head, bring R arm into place, lower head on R arm again. Pause, lift head/arm, take R arm behind, lower head, reverse. ROB On R side, same position of legs, head on R arm, L hand standing, lift head, slide R arm behind, bending elbow, palm down. Turn head to look back at R hand then turn to L hand. Take R arm down, slide fingertips under waist and in front. Slide arm through, under waist, rtrn. Stand L hand, R arm bent, direct elbow under waist, take arm forward/back under waist, eventually circle up by head then under head, rvrs circling of arm, making full circle. On side. Ref-lift head, feet, pelvis. On R side, legs bent together, wrap L arm over head, lift head. Add lifting L foot. Slide L leg to floor in front of R, lift head/foot again. Switch legs, lift again. Ref-lift head, feet, pelvis. Repeat, think of coming onto L knee, pelvis up, R knee slides up/out to support pelvis over knees, reverse. Add sliding R arm/elbow under/behind so both arms end up palms down, chest on floor, pelvis in air over knees. Reverse.

### FI Exploration #11 - Diana Razumny

#### ATM into FI

CD#03/T28 [68 min] DVD#S02-5 Scene 2 [68 min]

Demo with Julia exploring how to improve ATM movements. Full FI to show process but not to explore fully at this stage of the training.

### ATM Teaching #02 - Diana Razumny

#### ATM notes for sitting rotation

CD#03/T29 [18 min] DVD#S02-4 Scene 3 [29 min]

Handed out ATM notes for sitting rotation. One version sitting on chair from Moshe's series for elderly. Other from Esalen w/ 2 short and shorter versions of bare bones notes. In pairs go through bare bones notes as a way to study lessons. Practice just giving instructions as written and use to figure out the nuances.

## Day 16 Monday Sept 8, 2008

### ATM Lesson #040 - Diana Razumny

#### Five lines #2, dots/plane tipping

CD#04/T01 [47 min] DVD#S02-6 Scene 1 [49 min] Source: AY#338

Start with students speaking out loud a scan as if teaching. Guided exploration of sensation of curiosity.

5 lines on back. Line from C7 to shoulder joints, make a point at shoulder joints. Same w/hip joints. Connect R hip/shoulder points, same w/L points so you have two lines parallel with the central line. Create rectangle with 4 points. Think of rectangle as a plane. Bring arms/legs forward as before, think of plane, tip plane to L, R side of plane lifts. Repeat w/eyes open. Sense length of lines from C7 to shoulder joints. Length of line from top of head to C7. Sense 5 lines, imagine looking down at lines from above then from below. Same from feet or head. Sense while seeing the lines. Arms/legs forward, tip plane of torso R/center. Sitting w/arms/legs forward, take plane forward from via hip joints closing, arms stay in same relationship so hands end up coming towards floor when tilting forward. Sense 5 lines, have point on R knee, imagine string pulling knee directly forward so line bends at knee, foot slides along floor. Point at R elbow, lift from elbow first to ceiling. Lift R elbow/knee point at same time, eventually straight arm/leg towards ceiling, take into tipping the torso plane. Repeat on L side, remember other lines through out. Bring both elbow/knee points forward, straighten R arm/leg to roll L, bend line to come to center, straighten L arm/leg, tip plane R. Sit, arms/legs straight out in front, tip plane, coming onto one hip then other. Stand, think of torso plane, fold forward, feeling back side going back. Stand, lift both arms forward, feel the plane move back.

### Discussion #046 - Diana Razumny

#### Check in and about 5 lines ATM lesson

CD#04/T02 [10 min] DVD#S02-6 Scene 2 [10 min]

### Discussion #047 - Diana Razumny

#### Five lines computer program

CD#04/T03 [6 min] DVD#S02-6 Scene 3 [7 min]

### ATM Teaching #03 - Diana Razumny

#### Practicing teaching scans

CD#04/T04 [3 min] DVD#S02-6 Scene 4 [8 min]

Heads together, teach scan before next lesson.

### ATM Lesson #041 - Diana Razumny

#### Hooking the big toe #1

CD#04/T05 [44 min] DVD#S02-6 Scene 5 [46 min] Source: Amherst 1980

Walking and on back scan, feel length of legs, roll each leg in/out. Sit, soles together, lean on L hand, hook R big toe with R index finger/thumb; lift lower foot, straightening knee, foot towards ceiling. Roll to lie on back, continue lifting foot towards ceiling while lying on back. Note difference of L leg being long or bent. Add L hand under head, lifting head at same time lift foot. Lift foot towards ceiling, straightening leg, wave leg side/side. Continue as if to roll all the way to R side, bend knee to return to back. Hold head w/L hand again; while straightening R leg, lift and take head L. Hold head with L hand, hook R toe w/R index; lift head as roll R, extending leg, bending leg to roll to back and lower head. Stay rolled to R, leave R leg on floor, holding toe; take head/torso back towards lying on back. On back, hook R big toe, L hand behind head, lengthen R leg towards L, rolling L. Leave R foot to floor to L, do small movement of taking torso back. Same holds, roll side/side, leg bent while on back, straighten leg when to each side. On back, lift/lower foot/head to ceiling, note change from beginning. Sit, lift/lower R foot, leaning on L hand behind. Stand, walk, note hip joints, walk quicker, listen to rhythm. On back or sitting, imagine what you can remember from lesson on other side. Stand, walk.

### ATM Teaching #03 continued - Diana Razumny

#### Practicing teaching scans

CD#04/T06 [20 min] DVD#S02-6 Scene 6 [27 min]

Return to the same scan as before lesson. Discussed experiences in full group.

## FI Exploration #12 - Diana Razumny

### Feedback instructions, curiosity sensation

CD#04/T07 [75 min] DVD#S02-6 Scene 7 [76 min]

Toucher - Is that touch/range/speed too much/little. Touch - Heavy/light? Range - Large/small? Speed - Fast/slow? Approach/release (making distinctions) Touchee - I'm sensing, I would like, For me, I'm curious . . . .  
 Head rolling - partners, Guide-Sit at head, explore bringing hand/head to roll  
 Land on head, go for ride while person rolls their own head. Take hand away, pause, re-adjust  
 Roll their head, pause and ask distinction questions. Touch/range/speed/approach

## Discussion #048 - Diana Razumny

### Check in about venue rules and visitors

CD#04/T08 [10 min] DVD#S02-6 Scene 8 [15 min]

House rules - Space/Room use - Training/vs Residence - Clarify 9:30-6:30 After that, you need to be invited by one of the residents. Refrigerator - take home food at night so residents have enough space for their food. Break time - temptation to cluster around counter - be aware others need to get to counter for sink, kettle, micro, drawers, etc. Question/Suggestion jar.

## ATM Lesson #042 - Diana Razumny

### Hooking the big toe #2

CD#04/T09 [43 min] DVD#S02-6 Scene 9 [43 min] Source: Amherst 1980

On back, roll legs, hip joints. Sit, lean on L hand, hook R big toe w/R index; lift lower R leg/foot. Note elbow/knee relationship, take in/out. Continue, take inside of R leg to floor, turn to look R. Note torso flex/ext, tall/short, look around to R. ROB. On back, hook R toe, lift/lower leg, L hand behind head, elbow/knee in/out. Sit, lean on L hand, hook toe, take to L of L leg, note where can see around to L. Stay w/foot to L, look R/forward w/head/eyes. Combo head/legs opp dir., looking over shoulders alt. Return to looking around to L, compare. Sitting, return to knee/elbow in/out. Take R leg to R, farther, inside of R leg on floor, cont move, take head/leg opp; stay to R head/eyes opp dir. Return to all to R. ROB. Same position, take R leg to L, looking around to L, stay to L, take head/eyes in opp dir. Return to turning all to L, note diff. Same position: lift/lower foot; knee/elbow in/out; cont so R leg comes to floor to R, then around to L; stay to R, lift/lower L knee. Think L knee to ceiling. On back, hook R toe, knee/elbow in/out. Switch arms/legs, imagine same movements. R hand bhd head, hook L big toe w/L index, lift/lower foot; take knee/elbow in/out. Sit, compare L/R sides of lift/lower foot and elbow/knee in/out. Spiral to standing, taking R leg over to L of L leg

## Day 17 Tuesday Sept 9, 2008

### ATM Lesson #043 - Diana Razumny

#### Slide/reach hand forward, side sitting

CD#04/T10 [58 min] DVD#S02-7 Scene 1 [57 min] Source: Amherst 1980

Ref - Sit cross legs, reach for imaginary basket. Sidesit, note comfort, switch legs.

On back- Reach arm forward, diff angles; Rpt w/feet standing, note hip joints; Arms dwn, tilt bent legs side/side; Rpt w/arms overhead, roll to sit sweeping arms. Side sit, L leg in front, stand L hand in front of L knee, R palm on floor in front: Slide R hand away. Head hanging, look at L lower leg; Head looking up at R hand; Stay w/hand away, look up/down w/head. Allow hand to slide little, eyes opp head. Hang head, slide hand for/back, cont w/head turned L. Stay slid out, take head to look L/R alt under R armpit. ROB Reach R arm forward, compare L arm. Tilt bent knees side/side, come up on L. Slide L hand forward on floor, diff angles, head? Slide both hands few times, stay, lift R hand. ROB, reach arms to compare, tilt bent knees side/side, arms reach alt, roll R. Side sit, knees to R, begin to imagine some of the sliding variations. Play w/tightening belly then pushing it forward. Slide both hands forward, head up/down, feel pelvis rolling, belly helps. Sidesit, knees L, L hand behind, R arm reach forward/up, come onto knees. Rpt w/o lean on L hand. Hands behind, flip knees, rpt OS. Alt side/side, land on hands behind to switch legs, either lifting feet in air to switch or roll over feet. ROB, tilt bend knees side/side, swing up to sit, Ref reach basket

### FI Exploration #13 - Diana Razumny

#### Review head rolling and lifting shoulders

CD#04/T11 [80 min] DVD#S02-7 Scene 2 [80 min]

Tennis ball in t-shirt. In dyads, one person hold sleeve of t-shirt while other person rolls tennis ball in t-shirt and feel change in material. You are exploring sensing through t-shirt. How much can you feel in the subtle changes in t-shirt, twisting, stretching.

Head rolling - start w/ball inside T-shirt sleeve - partners. Sit at head, explore bringing hand to head to roll. Land on head, go for ride while person rolls own head. Touchers initiate - Pause. Touchee give distinctions feedback in personal sensing lang. I'm sensing, I would like to feel, I'm curious. Toucher roll head w/eyes closed, Touchee allow eyes to float along, at some point fix eyes on point in front.

Shoulder lifting - Demo w/skeleton, show clavicle/sternum connection. Have all lie down, bend elbow, fingertips to front of shldr, other thumb/mid finger at ends of clavicle, lift shldr, feel mvt of clavicle/sternum. Pairs - Obsrv, note which shoulder forward, relation to head rolling easily, lift shoulder, sensing through sternum, neck, head, have whole.

### ATM Lesson #044 - Diana Razumny

#### Hooking the big toe #3

CD#04/T12 [47 min] DVD#S02-7 Scene 3 [47 min] Source: Amherst 1980

Hook L big toe: lift/lower; knee in/out; inside of L leg to floor; head/eyes look around to L w/leg; take head/leg opposite; stay w/leg to L, take head/eyes opp; return to taking leg to L, turning everything around; leg stays to L, lift/lower R knee, think up then middle. Repeat on R. Hook L big toe: Take L foot to R of R leg; Stay to R, take head/eyes opp; Take leg/head opp direction; Take L leg all way around L/R; Repeat on R. Lean on hands, feet standing wide: Tilt knees side/side; Tilt one knee in/forward; Repeat w/other knee; Alternate knees, down slow, quick up; Knees to middle, keeping both towards middle. On back, hand behind head, hook toe, lift/lower foot/head: Take elbow in/out knee; Switch hand hold to inside of arch; Then outside edge. Repeat OS. Sit, lean on hand: 3 variations-index hook, inner arch, outside edge; repeat OS. Lean on hands, take knees to floor middle/front.

### ATM Teaching #04 - Diana Razumny

#### Describing positions

CD#04/T13 [29 min] DVD#S02-7 Scene 4 [42 min]

Dyads practice describing positions. Then discussion. Guidelines for ATM teaching: 1) Small movements, 2) Slow, 3) Care, take it easy, 4) Don't go to limit, 5) Rest, 6) non-competitive, 7) Least effort, 8) Not exercise but an exploration, 9) Listening and paying attention, awareness, 10) attending to variations, 11) pause between movements.

## ATM Lesson #045 - Diana Razumny

### Hooking the big toe #4

CD#04/T14 [63 min] DVD#S02-7 Scene 5 [63 min] Source: Amherst 1980

Hands and knees, knees wide, one foot on other, sit back towards heels. Note belly in/out? Change feet crossing. Rest. Repeat but on elbows, forearms and knees, knees close tog, head hanging down, one foot on other, sit back towards heels. Stay w/pelvis over knees, take pelvis side/side. Slide both knees to one side so sitting on outside of thigh/pelvis. Hands and knees, feet crossed, R on L, slide R foot outside, pivoting on knee, take R heel towards floor while to side. Hands and knees, R foot on L, shift pelvis side/side. Head? Pause, take R foot out to R, stay, take pelvis back towards floor. Same w/L leg. Sit, feet standing wide, lean on hands behind, lift pelvis, take pelvis side/side then towards feet/hands, rocking for/back, start taking R knee to floor in mid. Pause, switch legs. Alt knees going to mid. Repeat alt knees to mid, stay w/L knee in, circle L foot to front/back. Pause w/L knee in, L foot back, R foot standing, take pelvis L/R. Same on other side. Let standing knee come towards center so both knees are in mid. Leave one knee in mid, other standing, go back on elbows, gradually lie on back, unbend knee, foot in arc on floor. When foot is near buttock, flap knee to floor. On back, circle lower L leg on floor so L foot comes towards butt. Roll to R side, L knee on floor, bent behind, keep it there and start rolling onto back. Repeat everything on other side. On back, alt circling leg out and around to side so foot comes towards pelvis on that side. Allow same-side arm cross body to floor on other side to stand palm down.

## Day 18 Wednesday Sept 10, 2008

### Discussion #049 – Diana Razumny

#### Check in

CD#04/T15 [7 min] DVD#S02-8 Scene 1 [7 min]

### ATM Teaching #05 – Diana Razumny

#### Movement puzzle

CD#04/T16 [14 min] DVD#S02-8 Scene 2 [22 min]

Part 1 – Everyone, on own, work out movement puzzle. Starting position, sitting, soles facing, hooking both big toes. Ending position, both knees to one side, index fingers/toes hooked. Project, go from one to the other w/o letting go of toes. Find 3 ways to accomplish the task, pick a favorite

Part 2 – Trios – Teacher, Student, Mover. Mover goes slowly enough for Teacher to instruct Student.

### ATM Lesson #046 – Diana Razumny

#### Hooking the big toe #5, toe play, hook toes, flip both knees

CD#04/T17 [45 min] DVD#S02-8 Scene 3 [45 min] Source: Amherst 1980

On back– hook toes, alt straighten leg to side, rolling side/side. Pause on one side, take elbow/knee in/out, foot to floor, then foot in air, knee down. Sitting, soles facing, interlace L fingers w/R toes, sole to palm, lift/lower foot. Interlace R fingers w/R toes from top, lift/lower foot. Roll to back w/interlaced toes/fingers, knee in/out elbow. Roll to sit w/interlaced fingers/toes. Cont, lift R foot/R interlace hand, take knee inside elbow. Slide inside of R foot along floor back to R. Stay w/R foot back, twiddle toes one at a time w/R hand. ROB. Rpt OS. Sit, soles facing, hook big toes, lift/lower R foot, take back. Cont, rtn R foot to front, take L foot up, back to L, rtn. Alt taking foot behind, L/R Stay w/R foot behind, L foot in front, slide R knee on L arm. Rvrs, slide R knee under L arm onto L lower leg. Alt over/under L arm with R knee. ROB Rpt OS. Stay w/both knees to R, indexes hooking toes. Begin to slide feet to straighten legs, rvrs. Stay w/legs straight, rtn on L side so knees bend R. Alt slide feet up to side then straighten out in front. Sit, soles facing, hook toes, lift/ spread feet, butt balance. Rpt, take both feet to one side, alt R/L, side side. Rpt w/hands holding outer edge of feet. Rpt, hands holding arches. Hooking toes, knees to one side, roll onto back, switch legs. Roll up to sit w/knees to other side. Legs/feet go overhead.

### Discussion #050 – Diana Razumny

#### About hooking the big toe lesson

CD#04/T18 [12 min] DVD#S02-8 Scene 4 [12 min]

Challenging lessons to go slow enough to stay within comfort range. By holding distal it directly student to use proximal. Meta theme of how movement relates to movement in daily life. How do you move through stuck places in your life. Can you learn to apply what you learn here in ATM in your life. Most pain in life is from stopping movement in one way or another. Not always hearing directions during ATM lesson. We go off and then return and can be confused about where we are in the lesson.

### ATM Lesson #047 – Diana Razumny

#### Nose circles, spatial relationships coordinating action

CD#04/T19 [35 min] DVD#S02-8 Scene 5 [36 min] Source: ATM Book #9

1. Lie (or stand) to scan. Sit with crossed legs, leaning on hands behind. Imagine clock in front of your face. Move hands of clock with nose.
2. Imagine left earlobe with a thin rubber band connecting to edge of left shoulder. Continue movement of nose. Note stretching of band. Is lobe circling also? When nose is at 12, where is lobe? Example of how unaware we are of what we are doing with our bodies
3. Circling with nose, shift attention to ear lobe and draw imaginary circles with the lobe. How is the movement of your head different than when it was your nose drawing? What is happening with the rubber bands? The path of the nose different? Return to the nose circles and note the lobe again
4. Reverse the direction of the circle made by nose. Close both eyes and focus attention on left eye. Where does it look? Look towards the bridge of nose. Look to left corner, outward, while continuing the nose movement. Move left eye in circle. How does that affect nose circle?
5. Make clockwise circles with nose while in imagination, color the left half of your head with a two-inch paint brush. Start at the back of the neck and travel up over the top of head and down the front of your face. Go slow enough to feel as much of self as possible. Come back the other way along side the last stroke. Note where you skip, what isn't clear, how the circle of nose is affected.

6. With counterclockwise circles with nose, color the left side again with paint strokes at right angles to the last. So start in middle of your face and travel around to the center of the back of your head. How does this affect the circling of the nose.?
7. Continue counterclockwise nose circles. Then shift to drawing circles with your chin. Note the circle of left corner of your jaw, just under ear. Circles with the left temple. Circle a point on the back of your head on the left side.. Corner of your mouth. Continue the circling picking a new point to move from keeping your attention all on the left side of head.
8. Kneel on left knee, right foot standing. Stretch right arm out in front and left arm behind at shoulder level. Close eyes and imagine rubber band between left ear and left hand and a second band from left ear to right hand. Circle with the nose and note what happens with bands. Circle other way. Follow the shortening and lengthening. Rpt w/ arms/legs switched.

## **Discussion #051 – Diana Razumny**

### **About nose circles lesson**

CD#04/T20 [11 min] DVD#S02-8 Scene 6 [12 min]

## **FI Exploration #14 – Diana Razumny**

### **Review and lifting shoulders, rolling pelvis**

CD#04/T21 [56 min] DVD#S02-8 Scene 7 [94 min]

Review and list FI exploration this segment. Roll head; Lift shoulder – attention to sternum, clavicle; Push/pull knees; crown of head – following and lengthening; Hands on for attention while rolling pelvis through the spine to the head. Emphasis on listening, position of self, feedback, listening through hands, observation of movement, eyes. Themes: Self-image, 5 lines, pelvic clock, reaching, lying to sit and sit to stand, small/tall, 4 points, hooking big toe. Today: expand on lifting shoulder and maybe get to pelvis and legs. Demo with Robin. Make comfortable, add pads under head and roller under knees. Roll head both ways. Lift left shoulder with hand palm up using the whole hand. As lift move forward and slightly towards opposite hip. Check back to head roll. Lift right shoulder. Go with the pattern which allows new movement when you stop. Back to roll head as reference again. With hands under each shoulder, alternate lifting shoulders. Then at side with hands on front of pelvis (asis), then below so can hook and roll pelvis headward. Then lift head. First lengthen neck and then lift head. Pushing and pulling through standing feet.

## **ATM Lesson #048 – Diana Razumny**

### **Hooking the big toe #6, hands and knees, on back and sitting**

CD#04/T22 [49 min] DVD#S02-8 Scene 8 [49 min] Source: Amherst 1980

All 4s: slide/straighten leg back, arc around to side, return; repeat, leave leg out to side, slide out/away, reverse; repeat, leave leg out to side, bend knee, take to floor; repeat, knee to floor when foot away then closer; combine/alternate. Repeat OS. Sit, lean on hands: 1 foot stands, other leg straight in front, slide to side, roll leg in; add bending knee so foot slides back, reverse. Repeat in one sweeping action from straight to bent back; leave foot back, lift pelvis, bring forward, place, reverse. Sit, stand feet, legs together, lean on hands: tilt legs side/side, looking to feet bottoms; repeat, leaning on elbows instead of hands. Sit, knees tilted to one side, hook both hands around front of shin (top): slide off bottom leg to floor, reverse. Repeat OS. Hook R toe with L index, bring R foot to floor L of L thigh: wiggle toes, big with R hand, 2<sup>nd</sup> toe with L, move in opposition; continue, working down to little/4<sup>th</sup> toe, return to big/2<sup>nd</sup>. Hook R toe w/L hand again, bring leg around to R, knee inside to floor. Sit, hold over top outer edge of R foot with L hand: flip knee in/out of elbow; foot to floor in middle then inside of foot to floor when to R; hold with both hands, repeat. Repeat OS. Sit, stand feet, hold outside edges of both feet, knees inside arms: start sliding heels on floor away/return; repeat, when straight knees, slip to one side of arms; add sliding heels back, alternate side/side; take both knees to one side under both arms. On back, hold arches of feet from inside knees: flip both knees side/side. Sit, lean on hands, feet standing: have legs tog, tilt knees to floor side/side; quickly and look to soles, come off hands, touch feet; feet apart, straighten 1 leg/circle lower leg back, reverse. Repeat OS. Alternate; feet standing wide, one knee to floor in middle, alt side/side; add pelvis lifted, feet sliding farther apart. Take both knees to middle same time; add pelvis lifts and sits w/knees coming to/away from floor.

## Day 19 Thursday Sept 11, 2008

### ATM Lesson #049 - Diana Razumny

#### Hooking the big toe #7

CD#04/T23 [43 min] DVD#S02-9 Scene 1 [44 min] Source: Amherst 1980

On back, hook big toes, explore variations of knees/elbows in/out. Roll side/side, taking leg/foot to floor on one side then other. Toes hooked, bring R knee inside R arm, L outside, roll L, come up to side sit holding toes, rvrs, rpt OS. On hands/knees, knees wide, slide R foot to L knee, look at foot, then slide out to R, bring inside edge of foot to floor and look w/head/eyes at foot to R. Alternate sliding foot R/L, looking. Rpt OS. Add taking pelvis back/down towards floor without sitting, each time foot is in middle or to outside, take pelvis back/down then return pelvis and slide foot to other side. Repeat w/other leg. Alternate, one foot in/one out, take pelvis back/down each time feet come to position. Pelvis comes forward then change feet, repeat. ROB, hook toes, roll up to side sit. Knees wide, feet touching/overlapped, look up/down w/head/tail. Keep back rounded back, lower pelvis to feet. Then w/head/tail up, lower pelvis to feet. Rpt variations w/knees tog, feet apart. With both knees/feet wide, take pelvis back/down between feet, just little. Come forward on hands, bring knees together/touching, take pelvis back to floor to sit btwn feet. Come forward on hands, open knees and sit back, alt.

### Discussion #052 - Diana Razumny

#### What did you learn this segment

CD#04/T24 [28 min] DVD#S02-9 Scene 2 [47 min]

Groups of 4 discuss how they would describe the Feldenkrais Method to someone from what they learned this segment. Then report back in full group discussion.

### Discussion #053 - Diana Razumny

#### Moshe Video with Mrs. Biddle

CD#04/T25 [58 min] DVD#S02-9 Scene 3 [60 min]

Show video of Moshe giving a lesson to Mrs. Biddle. Then group discussion.

### ATM Lesson #050 - Diana Razumny

#### Rolling pelvis, sliding hands forward, side sitting

CD#04/T26 [26 min] DVD#S02-9 Scene 4 [26 min]

On back, feet standing, soles tog, roll pelvis up/down. Rpt sitting s/soles tog. Rpt in side sitting, slide hands forward, look up/down, note head/tail. Side sit, hand on head, take elbow/hip tog/apart (ear/shldr). Turn to side, hands on floor, look up/down, note pelvis/sitbones. Side sit, slide hands forward, come onto knees, bring back foot forward to standing, come up to standing.

### ATM Lesson #051 - Diana Razumny

#### Hooking the big toe #8

CD#04/T27 [36 min] DVD#S02-9 Scene 5 [36 min] Source: Amherst 1980

On back, hook big toes with index fingers, lengthen one leg, roll side/side. Take knees in/out of arms; both knees out, both in, one in/one out, both knees to side of both arms. Hold arches, knees inside, direct feet to floor by pelvis, feet overhead to floor, swing up to sit. Hold ankles, bring feet towards head, lower knees towards floor. Hold L big toe with R index, lengthen leg to roll L/R. L ankle on R thigh, thumb btwn big toe, hold over top of 4 toes with R hand, lift/lower foot. Hold w/both hands, leave foot in air, tilt R knee L/R, add foot side/side. Return to position, R hand holding L foot, L hand behind head, lift head/leg: look to sex then look to outside L hip; L elbow into space of L leg/R arm. Aim elbow towards R knee. Repeat, elbow into space. Think of space coming towards head. Stay w/elbow in space, remove L hand from head, take L hand/arm through gap, to tail. Continue, think L shoulder under L leg, roll a bit to help. Stand to feel differences between sides. Imagine other side. Hold big toes with indexes, take knees in/out one at a time then both to one side of both arms. Swing up to sitting and do same thing. Sit, lean on hands, stand feet, tilt one knee to midline/forward, take forward, pelvis slides forward, knee touches floor then flap knee. Repeat OS. Alternately take knees to floor, then same time. W sitting. Squat, hands to floor in front, bring knees to floor, sit back between feet, rock forward, hands forward, rock back to a squat. Hold big toes, roll side to side, coming up to sitting. Roll straight forward and up to squatting. Holding big toes, take knees in/out in various configurations, then roll straight forward up to sitting.



## Day 20 Friday Sept 12, 2008

### ATM Lesson #052 - Diana Razumny

#### Five lines #3, tubes

CD#04/T28 [37 min] DVD#S02-10 Scene 1 [37 min] Source: AY#341

1. Lie on your back. Sense your contact with the floor. Develop a sense of the five lines, just a schematic, something playful.
2. Roll onto your front side, and put your arms directly out to the sides, straight out from the shoulders. Put your chin on the floor so that it props your head to look at the wall. You won't be there long. Think of the central line, and how it starts at the tailbone and goes through the sacrum, lumbar area, thoracic vertebrae, cervical vertebrae, and out the top of the head. Think of it as a line. There is a little curve at the end, an upward motion towards the ceiling (or backwards relative to yourself). Get a sense of that.
3. Put the forehead on the floor. You have a more direct sense now of the line from the tailbone to the head. Think more of the central line for the moment. The lines will be like hoses in this lesson, or like tubes. Think that there is a hose from the tailbone to the top of the head. Think of it going through the center of the spine and head in continuation. Think that there is water rushing through it. When you turn on the water in a hose there is a sense of flow and strength. Imagine that from the tailbone to the top of the head. Let that line straighten and lengthen to any degree it can. Any ideas you have about this little bit, or that little ache or pain—forget it. Just simply think of that sense of flow and the powerful movement through that central tube. Be very clear about its length and lightness of it as it passes through. There is a clear sense of direction. It straightens and lengthens. Rest. Put your head to one side or the other. Feel for the connection.
4. Put the forehead on the floor. Think it through. Think of the tailbone, sacrum, lumbar vertebrae, thoracic vertebrae, cervical vertebrae, and through the top of the head. That hose can be thick or thin. Whatever it is, there is a quality like water pressure moving through, a flow that goes through with a sense of lengthening and straightening. With the arms out to the sides, you have a sense that there are valves at C7. You rush straight out the right arm and out the left arm. It straightens and lengthens. Clarify that central line and its inexhaustible supply of water and pressure. It goes through and off to the sides, lengthening and straightening with a light quality. You don't have to think of the heaviness. Be really clear where C7 is. Get a sense of the difference between the two arm hoses or lines. Connect that to the central line. Can you have a sense of the pressure through where the central line is lengthening? Off the central line are the two arm lines. Rest.
5. Put the forehead on the floor. Think about the distance from C7 to the top of the head, just that length. Think from C7 to the right shoulder joint, and from C7 to the left shoulder joint. Do these seem equidistant? Think from the top of the head to the right shoulder joint, and from the top of the head to the left shoulder joint. Have a sense of whether those lengths are equal. Think from C7 out to the hands. Really develop that image. We don't use a lot of images in Feldenkrais work. But here we have the image of the hose where there is water running through at high pressure. You feel that it lengthens and straightens. You have that sense. If you like, you can think of it running through the skeleton. But it's not the skeleton. Sense where the two arm lines cross, the two valves or junctures off the central line. Rest.
6. Put the forehead on the floor. If it's not comfortable you can put the head to one side or the other, and come back to this. We want to think from the beginning of the central line. Think of the tailbone. Feldenkrais says to think between the belt and anus, the sacrum and the two hip joints. Familiarize yourself with the anatomy there. Have a sense of where you will place those tubes coming off the central line. Begin to connect them. He suggests you think of the dimples you can see just below the pelvis if you look behind yourself in a mirror. They pass through there. But, wherever you have a sense of them, connect those tubes to the central line and to the right hip joint and then down the right leg. Think of the high pressure, lengthening and lightening the leg. Do the same with the left leg line coming off the central hose and going into the hip, past the sacrum, and down to the heel. Have a sense of the foot and of the high pressure moving through. Think of both [leg lines] together. You think of the right one, where the bend is in the leg, and where it comes off the central line—whatever bend you need to make through there. Do the same with the left side. Settle on something for now. It can change through the course of the lesson. You can come at these lessons again. For now you place it somewhere. Think of the flow down the right leg. Think of the central tube at the same time as you think of the right and left leg tubes. Think of the two arm tubes. Can you think of all those tubes together with high pressure flowing through them? Make it for yourself with little pauses if needed. Clarify for yourself where it's not clear in the central tube, the arm lines, neck, pelvis, legs, knees, or feet. Get a sense of filling it in. That fluid rushing through at high pressure clarifies the area, length, and direction. Keep modifying it. You can think simply of the skeleton and place the tubes inside. You'll get a good idea of what he's indicating. You may have a slight variation. Fill it in, making it as precise as possible. At any place that you can't sense that flow of liquid, you think above it or below it, or somewhere nearby where it is clearer. Connect the two places. Pretend that they connect. Think that they connect. It's five simple tubes with a few bends here and there. The tubes are under high pressure from the fluid moving through, lengthening and lightening. Leave it. Slowly roll onto your back. Rest.

7. Put your arms directly out to the sides with the palms forward. Reconnect with these different hoses and tubes—the plumbing. Connect one thing to the next. On the back, because of the change of orientation to the room and the change of contact with the floor, it will be a little bit different. You might make a more complete image by bringing what you did on the other side to bear on this side or vice versa. Think of the central tube coming through. Think from the tailbone through the pelvis. Think through the skeleton. Realize that this tubing doesn't lie on the floor. The contact you make with the floor is not where the tubing is. Just pretend that there is very strong pressure running through that central tube. It lengthens and lightens. Any bends, quirks, pains, complaints, or revelations just wash away. Do the same thing from C7 outwards. Lengthen and lighten both arms. From the central tube, go through the right hip joint, into the right leg, and down to the foot. You've all felt a hose with water running through it. Do you feel that there is a certain vibrancy to it? It's a strong vibrant quality of flow. Let it go down and out through the left leg.
8. Connect all five tubes as a unit, lengthening and lightening. Out of this tubing, the strong kinesthetic and maybe even tactile sense that you feel, you can think of a child's drawing of five lines. You can think of five connected lines, as if you were to trace them over the tubes. It's like a plumber's schematic of lines. Go back to the experience of the tubes and the flow of pressure through them. Sense the actual apparatus itself. Explore it. Pretend or make believe. Sometimes the word 'image' doesn't work. Act as if those tubes are happening. Shift back to the lines again as a kind of schematic or blueprint. Feel the lines again. Go back and forth a few times. Leave it. Rest.
9. Come onto your front side. Put the left ear on the floor and face to the right with both arms out to the sides. With that turn in the central tube, form a sense of those tubes and the flow going through. With a simple turning of the head does something become clearer with, oddly enough, one of the leg lines, or some part of the arm line? Maybe the central line is clearer with the head to the right. If you were to see in your mind's eye an image of the lines, how would that look? Go back to the visceral quality of the tubes, and the pressure of the fluid moving through. Put your head to the other side, so that the right ear is on the floor and you're looking to the left. With this simple turn of the head does something become clearer or more self-evident? Or, does something become a little bit more obscure? Precisely organize the tubing. Get a sense of the pressure moving through, the lightening, and the lengthening, and the washing away of any particular sense of yourself that should go down the drain. Rest on your front side in any position. Feel the contact with the floor and the breathing.
10. Put the arms outstretched at shoulder height with the palms forward towards the floor. Turn the head to the right and put the right ear on the floor. Connect to the tubes and the fluid flowing through them at high pressure. You feel the sense of the movement of that liquid from C7 out through the hand, lengthening in that direction. Actually, you feel that sense of flow to the left. Begin to lengthen the arm in that direction ever so slightly. Feel the flow of liquid, and take the hand, arm, and C7 from there and lengthen it a little bit to the left. Come back again, and go further to the left, and back again. If you lengthen in that direction, it has an effect on the central tube and on the right arm tube. Lengthen in that direction and let go. The fluid itself gives you the sense of lengthening, and you actually let your arm move in that direction. Rest.
11. Turn your head to face right and have your left ear on the floor. Your arms are out to the sides. Connect to all the tubes. Get a sense of something flowing powerfully through all of them. With a sense that, even as you begin to lengthen the right arm in the direction of the flow through the right arm tube, you still have a sense of coming through the central line, the left arm line, down the two leg lines. So, you feel all five tubes as you lengthen the right arm gently and slowly to the right in the direction you feel the fluid moving. Do it many times without any sense of effort. Just follow that movement, and sense the relationship with the other tubes and how it changes. Do you have some sense of all the tubes as you lengthen in the direction of the right arm tube? Rest.
12. Once again, put the arms out to the sides. Put the left ear on the floor, and face to the right. Bend your right knee out to the side a little bit. The inner part of the right leg is on the floor. Flex the right foot and keep it flexed. You're going to connect to the tubing. The flow is going through. Straighten at the knee. Straighten the leg and bend it again. As you straighten it, think that the flow of the liquid is what really straightens the leg out to the side. Bring it back again. Connect that to the flow in the central line, to the flow in the left leg, and in the arms. Bend and unbend the right knee. The hip stays more or less where it is. You may need to negotiate the position of the leg to be able to do that. The idea is that the flow moves through powerfully. As you straighten the leg and keep the foot flexed, it's the flow that straightens the leg. Bend it again. Feel the leg lengthening all the time, even when it bends. Rest.
13. Change your head to the other side. Put the left leg out to the side. Turn the faucet on, and get the flow going through there. Flex the left foot so that the inside of the foot is on the floor. Begin to bend and unbend the left knee with the idea that the central tube is providing all the water pressure for the two arm lines lengthening, the central line lengthening, the right leg line lengthening, and the left leg tube, which is bending and unbending. Rest on your back. Rest with the arms straight out to the sides and the palms forward. The arms are straight out from the shoulders.
14. Shift for yourself from a blueprint or schematic to the sense of the tubes with something flowing through them. With that connection to all the tubes, have a sense of lengthening the right arm in the direction of the flow of liquid. Just lengthen the right arm and let it be straightened and lengthened by that flow. Connect right through C7. Lengthen the right arm, and let it come back. Let it lengthen again. Sense the lengthening out from the central tube from the pressure of the water. Rest.

15. Do the other side. You have a sense of lengthening the left arm through the tube, from the pressure through it, still connecting to the two leg lines and the fluid moving through them at high pressure. Think of the central line and the right arm line. You lengthen in the direction of the left arm. Stay connected to all these tubes. Rest with your arms in any position.
16. Put the arms out to the sides. Turn on the hydrant. Let the movement go through. Bend the right leg a little bit out to the side so that the [inner] border of the foot is on the floor, if not the leg. The leg is not forward, but to the side. The knee is bent towards the chest. Flex the foot. Get a sense of straightening the right leg, and bending it. Sense the flow coming through the central tube to the hip joint and into the leg. You have a sense of lengthening from the hip, which doesn't mean you have to do anything with the hip. It just means you feel that the leg lengthens all the way from the central line and back again. Lengthen it and then bend it. There can be a little bit of movement in the hip in this case. Just have a sense that it's straightened by the consequence of the pressure. Think of the left leg pressure, the two arms, and the central tubing. Shift for a moment. Lengthen the right leg. Bend the left leg out to the side. Flex the foot, and keep it flexed. It's the same thing here. Think of the strong flow through the central tube, flowing out through the two arm lines, and into the right leg line, and through the bent left leg tube, which bends and straightens. Rest.
17. Come again to the front side. Think it through first. You'll have a sense of the chin on the floor. The arms are out. Turn on the hydrant. With the chin on the floor you can imagine the central tubing would be like a fountain. The water would be shooting up at a certain angle. Sense the length. Feel it through the two arm tubes, the leg tubes, and the central tubing. Put the forehead on the floor, and continue. Clarify it and make precise all the parts that are not quite clear in that tubing. Rest.
18. Put the forehead on the floor and the arms out to the sides. Have the legs long and spread apart. Pretend the flow moving through. Without doing this, you think through that flow moving through the arms that you could bring the two arms backwards from C7 outwards. It's as if the hands could touch behind you. You're not doing anything. You're just thinking. The arms would go away from the floor with that fluid coursing through them outward. Imagine those tubes could meet behind you. Pretend that the arms would go away from the floor, behind you, and towards the ceiling. They lift with no effort. You've seen a hose that you've lost control of. It just flips around and rises up without effort. Don't test it. Just simply think it. Rest.
19. Put the forehead on the floor. Think that both legs would lift effortlessly from the floor. Sense the tubing through the dimples. The whole pelvis and everything lifts towards the ceiling and backwards behind you effortlessly. Sense that liquid moving through at high velocity with a sense of lengthening. Even in your thinking you don't shorten. You lengthen. The arm lines lengthen. Both legs would fly up towards the ceiling. Think all five lines together. Think of the two arm lines going backwards. Think of the two leg lines going backwards. Think of the head also going backwards, but without lifting it. Even as you think that, think from this morning's lesson, that the only thing touching would be in the belly or on the front. Feel the moment where everything would fly back behind you, and move effortlessly back. The head would arch backwards. The arms and legs would go backwards, and leave you on some point along your front. Leave it.
20. Roll onto your back. Put your arms out to the sides. Recreate the plumbing. Sense the fluid moving through at high pressure. Think of the arms coming forward, as two tubes moving effortlessly forward. They're really light. Have a full sense of their length. Get a feeling of lengthening. They would meet, coming forward from C7. Your thought is as if you have to hold yourself back from doing it. It's that strong. Do that, and think of the two legs flying forward. Think of the head, arms, and legs coming forward, so that you're poised on a certain point on your back. Everything is folded forward by this high pressure moving through all the tubes. There is no effort on your part. Leave it. Rest.
21. Roll to your side and come to stand. Stand with the feet a little bit further apart. Have the arms out to the sides and the palms forward, like a Da Vinci character. Recreate that central flow through you with a sense of lengthening. There is nothing you have to do. Sense the high pressure going into the ground, travelling out from the central line down to the feet. Feel it going from C7 out to the hands. Think of it all as extremely high pressure. There is no sense of effort or strain to lengthen. It's doing the lengthening for you. Let the arms come alongside you. Feel that. Get a sense of what you're left with—the lines, the schematic, and maybe a sense of the tubes. Walk around. Have a sense that the inherent motion helps keep you upright. Sense the connection through the arms and through the legs into the ground. Sense the connection upwards towards the sky and outwards. Feel that aliveness from C7 through the arms. Feel the aliveness through the central line too. It's the same in the lower part. Feel the aliveness through the hip joints. Get a sense of Roto-Rooter. It's light and long. Let me know if this affects your dreams at all.

## **ATM Teaching #06 – Diana Razumny**

Students read 1 step from review ATM

CD#04/T29 [24 min] DVD#S02-10 Scene 2 [24 min]

In circle students pass around ATM bare bones notes and speak one step while Diana does movements.

1. Stand, 4 points to squatting. Stay squatted, L hand to floor on L, tilt knees to L. Rvrs. Rpt OS. Alt. side/side. Go directly to standing from squatting, coming from each direction.
2. Sit, lean on hands, feet standing, tilt knees side/side. Lift back arm, come up to sit Tall on each side, fold getting small in middle when feet stand, leaning on both hands.

3. Continue – from knees tilted to side, turn to see behind, bring lifted hand to floor near other hand. Alt side/side.
4. Stay to L, leave both hands on floor behind, roll pelvis forward/back, note head/tail connection. Pause, place R hand on head, take head for/back; side/side; circle, note pelvis circling w/head, switch directions.
5. From twisted position, leaning on both hands, slide hands on floor for/back. Go all the way w/hands so lying on side of torso, legs still in side sit split, stay there w/R leg back behind L. Stand R hand on floor in front of chest, slip/slide two bent legs, scissoring back/forth. Stay w/R leg up, slide R hand/arm long to meet L hand, roll chest to floor, face down, stand hands in push-up, lift pelvis, slip L knee into place to stand pelvis over knees, rvrs. Scissor R leg back behind, push up to side sit, flip knees side/side, leaning on hands. Leave knees to R, Rpt OS from #4.
6. Stay on R side, scissor bent legs, when L knee is back behind, slide bent R knee back to slip under L leg, slide both arms overhead, lift feet, knees/feet connected, tilt knees side/side. Cont w/hands in push-up position, come up to side sit. Alt side/side.

## **FI Exploration #15 – Diana Razumny**

### **Observing walking**

CD#04/T30 [36 min] DVD#S02-10 Scene 3 [40 min]

Video of walkers around lake in Denver. Without and then with music. Then groups of 4. Walkers followed by imitators.

## **Discussion #054 – Diana Razumny**

### **Gracovetsky video**

CD#04/T31 [15 min] DVD#S02-10 Scene 4 [18 min]

Man with no arms or let's walking.

## **Discussion #055 – Diana Razumny**

### **Study guidelines**

CD#04/T32 [6 min] DVD#S02-10 Scene 5 [17 min]

## **ATM Lesson #053 – Diana Razumny**

### **Lie to sit to stand, tilting knees side/side**

CD#04/T33 [38 min] DVD#S02-10 Scene 6 [39 min] Source: Diana

In circle students pass around ATM bare bones notes and speak one step while Diana does movements.

1. Stand, 4 points to squatting. Stay squatted, L hand to floor on L, tilt knees to L. Rvrs. Rpt OS. Alt. side/side. Go directly to standing from squatting, coming from each direction.
2. Sit, lean on hands, feet standing, tilt knees side/side. Lift back arm, come up to sit Tall on each side, fold getting small in middle when feet stand, leaning on both hands.
3. Continue – from knees tilted to side, turn to see behind, bring lifted hand to floor near other hand. Alt side/side.
4. Stay to L, leave both hands on floor behind, roll pelvis forward/back, note head/tail connection. Pause, place R hand on head, take head for/back; side/side; circle, note pelvis circling w/head, switch directions.
5. From twisted position, leaning on both hands, slide hands on floor for/back. Go all the way w/hands so lying on side of torso, legs still in side sit split, stay there w/R leg back behind L. Stand R hand on floor in front of chest, slip/slide two bent legs, scissoring back/forth. Stay w/R leg up, slide R hand/arm long to meet L hand, roll chest to floor, face down, stand hands in push-up, lift pelvis, slip L knee into place to stand pelvis over knees, rvrs. Scissor R leg back behind, push up to side sit, flip knees side/side, leaning on hands. Leave knees to R, Rpt OS from #4.
6. Stay on R side, scissor bent legs, when L knee is back behind, slide bent R knee back to slip under L leg, slide both arms overhead, lift feet, knees/feet connected, tilt knees side/side. Cont w/hands in push-up position, come up to side sit. Alt side/side.