

Day 131 Monday August 3, 2015

ATM Lesson #280 – Diana Razumny

Flexing, press & lift, head & legs, on back

CD#27/T01 [64 min] DVD#S11-01 Scene 1 [64 min] Source: Amherst inspired/Diana's

1. Symmetrical sitting, look up, take note. On back, scan along torso/spine. Lift head to feel weight/ease. 2. Stand feet, lift head with help of hands interlaced behind head. Note spine/torso, what presses? 3. Repeat, starting with pressure against floor. Explore lifting by initiating pressing: low back, mid back, upper back. Rest. 4. Repeat head lifting, compare ease. Explore combining lifting head with pressing, which area pressing makes lifting easier? Note tail tucking. 5. Knees bent, pretend like you are going to lift 1 foot, simply lighten the pressure, note where/how you prepare to lift, without lifting. Eventually lift/lower foot, finding ease. Repeat with other leg/foot then lift both at the same time. Explore/note pressing. 6. Return to lifting head with hands interlaced behind, note any difference. Lift head and foot. Explore starting with head lifting first, then foot first, then both at same time. Lift both feet with and without lifting head. 7. Feet standing, hands at inside & outside of thigh at hip, caress along thigh towards knee, lifting foot to bring knee towards hand as hands go towards knee. 8. Repeat, continue sliding hands past knee along lower leg towards foot. Repeat with other leg. Then both legs. Explore hands sliding inside/outside, with both legs, then 1 leg. 9. Repeat, with one leg, hold foot and roll. Repeat with other leg then hold both feet and roll. 10. Compare to beginning: lift head, leg. Sit symmetrically, look up. Meta theme: What makes this a lesson? How do these movement instruction seem more like an ATM than any other movement modality? How is it like something else and how is it unlike?

Discussion #233 – Diana Razumny

How is this flexing lesson an ATM?

CD#27/T02 [40 min] DVD#S11-01 Scene 2 [63 min]

Groups of 3: How is this a lesson of the FM? What makes this an ATM? Consider overall structure and the parts that make up the whole. How are the movement instructions more like an ATM than other movement modalities? How is it like/unlike other modalities. How is this an example of something unique to FM? Whole group discussion starting around 25:00.

ATM Lesson #281 – Diana Razumny

Rolling pelvis up/down combining head/eyes looking up/down, on back

CD#27/T03 [40 min] DVD#S11-01 Scene 3 [40 min] Source: Jack Hegge's eye series lesson #4

1. Stand, look up/down, sense how/ease. On back, stand feet, roll pelvis up/down, low back lifts/lower, note head response. Push belly out, arch low back, pelvis rolls so tail goes towards floor. Note head. 2. Reverse movement, flatten low back, note head. Repeat several times then combine rolling up/down. 3. Look up with eyes to eyebrows and continue movement, note if/how effects movement, let eyes go, continue rolling pelvis up/down. 4. Stiffen neck, roll pelvis up/down, note head slides, let go of stiffening, allow head to roll. Explore different speeds. 5. Keep pelvis rolled up, low back is flattened, look up/down with eyes. Pause, roll pelvis up/down, note head response. 6. Lift low back, stay, look up/down with eyes. Let go of eyes, rock pelvis up/down, note head/eyes following pelvis. 7. Fix eyes looking up, rock pelvis, allow head to roll up/down. Let go of fixed eyes, rock. Repeat a few times. 8. Roll pelvis, flatten low back, look down with eyes. Leave eyes looking down and roll pelvis up/down. 9. Roll pelvis up, flatten low back, look up. Reverse pelvis, roll down so low back is lifted, look down. Slowly combine the 2 moves. 10. Fix pelvis in 1 position, look up/down with head/eyes. Switch pelvis position and repeat. 11. Rock pelvis up/down easily, explore variations of eyes/head moving in opposition to each other. Explore speeds. 12. Rock pelvis up/down, head moving with pelvis, eyes fixed straight ahead at point on ceiling. Then let head/eyes move with pelvis. Stand, look up/down, compare to beginning. Meta themes: eyes relationship, differentiation, transference of force through skeleton/spine (pelvis to head).

FI Exploration #177 – Diana Razumny

Lifting head and leg incorporating eyes

CD#27/T04 [63 min] DVD#S11-01 Scene 4 [95 min]

Diana demonstrates on Nicki for 20 minutes. Then working in pairs. On back, bring legs to standing, lift one foot, have person look down/up when you lift to compare. Lift head with chin tucking, incorporate eyes looking down/up. Differentiate head up/eyes down, switch. Combine: practitioner lifting head, student lifting leg. Group discussion with Diana around 42:00. Resume pairs around 64:00. Diana speaks again around 68:00, reflecting on FI and introducing next ATM.

ATM Lesson #282 – Diana Razumny

Rolling ball along your surface, on front

CD#27/T05 [46 min] DVD#S11-01 Scene 5 [46 min] Source: ATM Book lesson #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 sine, 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 our 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 132 Tuesday August 4, 2015

Discussion #234 – Diana Razumny

Sunning

CD#27/T06 [18 min] DVD#S11-02 Scene 1 [25 min]

Described sunning then went outside and did 4 minutes of sunning and returned for discussion. Eyes closed, look at sun, turn head side to side.

ATM Lesson #283 – Diana Razumny

Palming

CD#27/T07 [45 min] DVD#S11-02 Scene 2 [45 min] Source: AY#10

Refer to Alexander Yanai notes of lesson #10. Taught directly from notes and read some of Moshe's comments

Discussion #235 – Diana Razumny

Palming

CD#27/T08 [28 min] DVD#S11-02 Scene 3 [28 min]

ATM Lesson #284 – Diana Razumny

Sitting and twisting

CD#27/T09 [44 min] DVD#S11-02 Scene 4 [44 min] Source: AY#420

Refer to Alexander Yanai notes of lesson #420.

Discussion #236 – Diana Razumny

Bach-y-Rita Video

CD#27/T10 [22 min] DVD#S11-02 Scene 5 [22 min]

Video first 15:00, followed by group discussion.

FI Exploration #178 – Diana Razumny

Eye patch

CD#27/T11 [43 min] DVD#S11-02 Scene 6 [95 min]

In pairs, shifting weight over each leg and lifting opposite leg, then do it with eye patch over non-dominant eye. Watch the person walk, then with eye patch. Around 25:00 Diana demonstrates working on table, on front, with ankles, feet, and toes. Pair work begins around 41:00. Final group conversation around 83:00.

Day 133 Wednesday August 5, 2015

Discussion #237 – Diana Razumny

Sunning & Palming

CD#27/T12 [5 min] DVD#S11-03 Scene 1 [13 min]

Sunning and palming first 7 minutes, then full group discussion with Diana.

ATM Lesson #285 – Diana Razumny

Five lines: bending leg to side

CD#27/T13 [77 min] DVD#S11-03 Scene 2 [77 min] Source: AY#344

Diana demonstrates on skeleton and paper first 3 minutes. Refer to Alexander Yanai notes.

Discussion #238 – Diana Razumny

About five lines ATM

CD#27/T14 [18 min] DVD#S11-03 Scene 3 [18 min]

Discussion #239 – Diana Razumny

Dennis Leri talks about lesson structures

CD#27/T15 [45 min] DVD#S11-03 Scene 4 [45 min]

Audio from Denver training Discussion #060, Day 41 after a 5 lines ATM lesson.

Discussion #240 – Diana Razumny

Matt Z. shares his experience of becoming a practitioner

CD#27/T16 [48 min] DVD#S11-03 Scene 5 [49 min]

ATM Lesson #286 – Diana Razumny

Stand and turning with eye patch

CD#27/T17 [58 min] DVD#S11-03 Scene 6 [59 min] Source: Jack Heggie Eye Series #1

1. On back, stand feet, palm eyes, note what you see, L/R visual field? Equally black. Move eyes in socket. 2. Stand, face wall, 5 feet away, non-dominant eye patch, turn L/R, feet stay, imagine something to the side to look at. Scan from feet shifting, ankles, calf muscles, knees, thighs, hips, spine, chest/ribs, shoulders, head/eyes. Move through few times. Feel/see at same time. Cont w/eyes closed/open, leading w/dominant eye. 3. Turn to R, stop, keep everything to R but turn head/eyes L/R slowly. Resume full turning movement. Rpt to L side. Rtrn to turning whole body L/R, note chgs, quality, eye leads motion. What see/feel at same time. 4. Cont turning L/R but leave weight on R foot, feel through whole self. Rpt but weight on L foot. Eye leads, note seeing while feeling from feet, ankles, all the way up to head. 5. Cont turning but shift weight L/R. shifting towards side turning. Then switch which foot you shift to, away from side turning towards. Eye leads, note what you see, feeling through whole self. 6. Cont, turning/shifting weight to R when turning R, L when turning L. Reverse combo again. Turn however feels easy. Pause, walk. 7. Dot on wall in front, turn L/R, fixing eye on dot. Turning is limited via fixing on dot. Breathe easy. Attend to peripheral vision, around the dot on the wall. Note sensations of movement. 8. Continue, but weight on R foot. Attend to peripheral vision and what you feel: feet, ankles, knees, hips, spine, ribs, shoulders, head. Continue with weight on L foot. Eye on dot w/peripheral vision. 9. Continue all but shift weight R when turning R, L when turning L. Change the turning/weight shift combo: shift L when turning R visa versa. 10. Release eye from dot, turn easily, note changes in range & quality. Pause, walk. 11. Face dot on wall, keep head/eyes fixed while turning L/R. Cont, note visual field all around. Cont turning L/R, w/weight on R foot. Switch to weight on L foot. Note what see/feel. Cont, shift weight to foot turning towards. Switch combo, shifting weight opp side turning. 12. Turn freeing, eye leading motion L/R, quality? Range? Stop, remove eye patch. Walk, note seeing things at different distances, near/far. Note L/R sides of body. 13. On back, stand feet, palm eyes, compare black visual fields. What you see, size of field, sensation of movement of each, size? Breathing in chest on L/R? Stand, look at face in mirror. 14. Cover dominant eye, repeat above. ROB, palm eyes, compare L/R, to beginning? Stand, note breathing, look around, walk, look near/far.

Discussion #241 – Diana Razumny

About eye patch ATM

CD#27/T18 [19 min] DVD#S11-03 Scene 7 [19 min]

Day 134 Thursday August 6, 2015

ATM Lesson #287 – Diana Razumny

Nose & head circles

CD#27/T19 [47 min] DVD#S11-04 Scene 1 [49 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 paintbrush. 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. 9. Switch so you are kneeling on the right knee and standing on the left foot. Rubber bands still connected to left ear and hands. Following the movement of the bands. 10. Stand. Draw circles with nose. Shift weight to left foot and notice how that feels while drawing circles, then shift to the right foot. Is that different? Do you have a preference? Is one more pleasing? While still drawing circles with nose, shift attention to the back of your head at the base of skull. Sense the circle that is being drawn there. Track the movement of both circles simultaneously. Top of one, bottom of the other. If pencil with lead on both ends lay along the line between nose and base of skull as you drew with both circles, can you sense the direction of the two circles? Can you sense the two cone shapes that are being described by the pencil if you filled in the space that the whole pencil is describing?

Discussion #242 – Diana Razumny

About nose and head circles ATM

CD#27/T20 [19 min] DVD#S11-04 Scene 2 [19 min]

ATM Lesson #288 – Diana Razumny

Continuous eye movements with tilting crossed legs

CD#27/T21 [50 min] DVD#S11-04 Scene 3 [51 min] Source: AY#266

1. On back, scan for side/side. Cross R leg over L, tilt legs R. Awareness of chain reaction of skeletal, sliding of torso relative to shoulder girdle. 2. As the knees tilt let head follow to R, both return to center each time. Allow eyes to see horizon in continuous way. 3. Repeat with L eye closed. Then w/R eye closed. Note diff in turning w/ea eye. Return to both eyes open, repeat. 4. Leave legs tilted R, L arm across chest, R hand on elbow or shoulder, pull R allow head/eyes to follow. 5. Same position, but bring head/knees to middle, then return head to L, knees to R again. Eyes following continuously. Repeat with R eye closed. Then L eye closed. Repeat w/both eyes open. 6. Legs stay tilted R, pull L arm across chest w/R hand, roll head L, both eyes open following with head. 7. Stand, walk, turn, compare sides, repeat few moves on other side. 8. Stand feet, lift pelvis high, slide arms under chest, lower pelvis, cross legs? Tilt legs R, head/eyes to R, return all to middle, both eyes continuous quality. When knees are R, note a tug on L elbow then return to center. Take arms out, rest w/arms/legs long. Repeat but take head L when knees go R. 9. Repeat with crossing of legs and arm switched. 10. Stand feet, hug chest, hands to shoulder blades, cross R leg over L, tilt knees to R, leave there, take shoulder girdle R as head/eyes go L. Repeat w/arm and leg crossing switch to other side.

Discussion #243 – Diana Razumny

About practicum

CD#27/T22 [47 min] DVD#S11-04 Scene 4 [47 min]

Think of the ATM we just did and what from that lesson have you explore in hands-on? Full group discussion with Diana for first 15:00, then working in pairs.

FI Exploration #179 – Diana Razumny

Transferring lesson AY#266 into FI

CD#27/T23 [18 min] DVD#S11-04 Scene 5 [61 min]

Think of the ATM we just did and what from that lesson have you explore in hands-on? Full group discussion with Diana for first 15:00, then working in pairs.

FI Exploration #180 – Diana Razumny

Practice for practicum – full FI

CD#27/T24 [2 min] DVD#S11-04 Scene 6 [56 min]

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FI Exploration #180 continued – Diana Razumny

Practice for practicum – full FI continued

CD#27/T25 [1 min] DVD#S11-05 Scene 1 [62 min]

Switch roles.

FI Exploration #181 – Diana Razumny

What needs clarifying in doing FI?

CD#27/T26 [43 min] DVD#S11-05 Scene 2 [64 min]

Diana asks people to write down requests for clarification in FI teaching. Group regathers around 27:00. Brief discussion, and Diana begins FI demonstration based on yesterday's ATM.

ATM Lesson #289 – Diana Razumny

Movement of opposition, lifting head, arm, leg, on back, sit, stand

CD#27/T27 [56 min] DVD#S11-05 Scene 3 [56 min] Source: AY#333

1. On back, legs spread, arms at sides, lift head, chin towards throat. Note: Pressure against floor. Front/back of chest. Explore lifting head by taking chin away from throat. Note: If what presses this way is different. Lift head w/chin going backwards. Note: What presses? 2. Extend R arm overhead, lift little. Note: Shape of chest/torso, pressure to floor of spine, shoulder blade, ribs. What moves in opposite direction as arm lifts, opposition move. 3. Lift R leg with same idea, feeling for opposition movement. Note: Pelvis, chest, spine, lower back/ribs, pressing and to L. 4. Lift R arm, leg and head. Note: Easier when lifting all three than each one. 5. Sit, take face forward, think of chin sliding forward. Note: Back moves backwards. Stomach muscles tighten. Sitting, take top of head back, then think it only. Note: Torso shape change, chest, spine, belly, tailbone. 6. Stand, legs spread a bit, hang arms forward, like monkey, take face forward. Note: stomach muscles, back moving back, Repeat, imagine someone pulls crown of head towards ceiling. Note: Changing shape of spine, direction of pelvis moving. 7. On back, Imagine 5 lines, ball for head. Lift head. Strings pulling ball/lines. R arm overhead, lift. Lift R leg. Lift head, R arm/leg. Use idea of strings shrinking to represent muscles shortening 8. Stand, extend R arm overhead, take R arm/leg forward (like on floor), feel back goes back. Try not letting it go back. Note head. Head comes forward w/arm/leg. Try stopping it. 9. Stand, take face/chin forward SMALL AMOUNT Note: Whole back goes back. Pelvis? Pubic bone? Front shortens. Hands on belly, repeat. Possible to not move belly??? Lie on back, compare R/L sides 10. Stand, R arm overhead, R arm/leg forward, foot comes to floor in front. Do few times w/o walking. Both arms up, take back backwards as arm/leg come forward, place foot. Soften knee so more like walking. 11. Walk w/o arm overhead, feel for the spine going back as before but w/o straight arm/leg. Use the back going back to initiate the stepping. Go slow, gradually increase speed allowing the idea to become softer yet present.

ATM Lesson #290 – Diana Razumny

Eyes, sitting in chair, turning with dowel & eye patch

CD#27/T28 [49 min] DVD#S11-05 Scene 4 [49 min] Source: Jack Heggie Eye series #3

1. You'll need a chair, an eye patch and a yardstick with a pushpin in one end on edge. Sit near the front edge of your chair, feet hip width apart, flat on the floor under your knees. Place the 'pinless' end of the yardstick on your chin with the pin sticking up at the other end. Keep your eyes looking at the pin as you turn your head/stick left and right. 2. Position the eye patch on your non-dominant eye. Place the 'pinless' end of the yardstick under your dominant eye with the pin sticking up at the other end. Look at pin, take the pin end of the stick a little inward towards midline, return, several times, pause. Then take pin end a little to the outside, return. Eye watches the pin. Repeat with eye closed, pretending that you are watching the pin. 3. Repeat above, but this time move the head and stick as one unit. Notice the visual field beyond the stick is moving. 4. Repeat the above, combine moving left and right alternatively, first with eye open, pause, then with eye closed, pretending you are looking at pin. 5. Fix eye on pin like in #3 – add turning shoulders with head left and right. 6. Repeat, add moving knees forward and back, increasing turning, including head and pelvis. 7. Turn just head, nose moves, stick remains facing forward, keep eye on the pin. After doing with eye open, repeat with eye closed, pretending to be looking at pin. Pause, keep head forward, move pin end of stick left and right, follow with eye. 8. Lie on back, close eyes, take eye patch off, palm eyes, move eyes behind palms, notice right/left differences. 9. Switch patch to dominant eye and repeat all the above with fewer repetitions. 10. End on back, palming.

Discussion #244 (#242 on DVD) - Diana Razumny

About eye ATM and this segment

CD#27/T29 [12 min] DVD#S11-05 Scene 5 [13 min]

Discussion #245 (#243 on DVD) - Diana Razumny

Moshe on awareness

CD#27/T30 [46 min] DVD#S11-05 Scene 6 [46 min]

Intro from Diana; audio recording by Moshe.

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Discussion #246 (#244 on DVD) – Carol Kress

About practicum

CD#28/T01 [15 min] DVD#S11-06 Scene 1 [16 min]

Group discussion with Carol Kress – how are students feeling ahead of practicums?

ATM Lesson #291 – Carol Kress

The tongue

CD#28/T02 [50 min] DVD#S11-06 Scene 2 [50 min] Source: Esalen #40

FI Exploration #182 – Carol Kress

Client assessment

CD#28/T03 [64 min] DVD#S11-06 Scene 3 [64 min]

Group discussion about tongue ATM; Carol reflects on issues brought up by the group about FI – qualities of ideal movement. Carol demonstrates FI assessment on Rubia around 44:00.

FI Exploration #182 continued – Carol Kress

Guided client assessment

CD#28/T04 [22 min] DVD#S11-06 Scene 4 [34 min]

Carol guides FI initial assessment, students working in pairs. Full group discussion beginning at 23:00.

FI Exploration #183 – Carol Kress

Practicing beginning an FI, in partners

CD#28/T05 [3 min] DVD#S11-06 Scene 5 [80 min]

Discussion #247 (#245 on DVD) – Carol Kress

About FI Exploration

CD#28/T06 [7 min] DVD#S11-06 Scene 6 [7 min]

Group discussion with Carol Kress.

ATM Lesson #292 – Carol Kress

Gluing the lungs #1

CD#28/T07 [37 min] DVD#S11-06 Scene 7 [37 min] Source: AY#201

First three minutes is images of lung anatomy.

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ATM Lesson #293 – Carol Kress

Gluing the lungs #2

CD#28/T08 [41 min] DVD#S11-07 Scene 1 [41 min] Source: AY# 202

ATM Lesson #293 continued – Carol Kress

Gluing the lungs #2, continued

CD#28/T09 [17 min] DVD#S11-07 Scene 2 [17 min] Source: AY# 202

FI Exploration #184 – Carol Kress

Practicing beginning an FI, in partners

CD#28/T10 [7 min] DVD#S11-07 Scene 3 [97 min]

Partners take turns doing an FI, looking for something in standing and trying to follow that thread with them on the table. Group discussion with Carol around 91:00 minutes.

Discussion #248 (#246 on DVD) – Carol Kress

About FI Exploration

CD#28/T11 [27 min] DVD#S11-07 Scene 4 [27 min]

FI Exploration #185 – Carol Kress

FI lesson with Amy

CD#28/T12 [32 min] DVD#S11-07 Scene 5 [32 min]

FI Exploration #186 – Carol Kress

Practicing ending an FI, in partners

CD#28/T13 [10 min] DVD#S11-07 Scene 6 [70 min]

Comments and questions with Carol around 61:00; planning for tomorrow's practicums.

Day 138 Wednesday August 12, 2015

FI Exploration #187 - Carol Kress

Second practicum #1

No Audio DVD#S11-08 Scene 1 [72 min]

Discussion #249 (#247 on DVD) - Carol Kress

About practicum

CD#28/T14 [63 min] DVD#S11-08 Scene 2 [73 min]

Recorded Carol's subgroup discussion.

FI Exploration #188 - Carol Kress

Organizing from the legs

CD#28/T15 [25 min] DVD#S11-08 Scene 3 [25 min]

Demo with Katherine.

FI Exploration #188 continued - Carol Kress

Organizing from the legs - FI practice in pairs

CD#28/T16 [9 min] DVD#S11-08 Scene 4 [82 min]

Carol demonstrates on a skeleton around 42:00, then pairs switch.

ATM Lesson #294 - Carol Kress

Gluing the lungs #3

CD#28/T17 [46 min] DVD#S11-08 Scene 5 [46 min] Source: AY #203

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FI Exploration #189 – Carol Kress

Second practicum #2

No Audio DVD#S11-09 Scene 1 [61 min]

Discussion #250 (#248 on DVD) – Carol Kress

About practicum

CD#28/T18 [46 min] DVD#S11-09 Scene 2 [46 min]

Recorded Carol's subgroup discussion.

FI Exploration #190 – Carol Kress

Pushing through pelvis and C7, lying on side

CD#28/T19 [28 min] DVD#S11-09 Scene 3 [28 min]

Carol reads a Martha Graham poem – "There is only a queer divine dissatisfaction, a blessed unrest that keeps us marching and makes us more alive than the others." Demonstration of FI with Ashley.

FI Exploration #190 continued – Carol Kress

Pushing through pelvis and C7, lying on side

No Audio DVD#S11-09 Scene 4 [48 min]

FI practice in pairs.

FI Exploration #191 – Carol Kress

Lengthening the arms, on the back

CD#28/T20 [31 min] DVD#S11-09 Scene 5 [82 min]

Carol demonstrates on Diana first 31:00 minutes, then working in partners.

ATM Lesson #295 – Carol Kress

Gluing the lungs #4

CD#28/T21 [34 min] DVD#S11-09 Scene 6 [34 min] Source: AY #204

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FI Exploration #192 – Carol Kress

Second practicum #3

No Audio DVD#S11-10 Scene 1 [64 min]

Discussion #251 (#249 on DVD) – Carol Kress

About practicum

CD#28/T22 [68 min] DVD#S11-10 Scene 2 [68 min]

Met as 1 large group.

FI Exploration #193 – Carol Kress

Lengthening the arms, on back, continued

No Audio DVD#S11-10 Scene 3 [64 min]

Same exploration as FI#191 – working in partners, switching halfway through.

Discussion #252 (#250 on DVD) – Carol Kress

Debut of the Moshe biography!

CD#28/T23 [44 min] DVD#S11-10 Scene 4 [44 min]

Carol introduces the Moshe biography. After the first few minutes, the discussion is videotaped but not recorded for privacy reasons.

ATM Lesson #296 – Carol Kress

Separating the lower legs, on front

CD#28/T24 [48 min] DVD#S11-10 Scene 5 [48 min] Source: AY #361

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Discussion #253 (#251 on DVD) - Carol Kress

Group check-in

CD#29/T01 [4 min] DVD#S11-11 Scene 1 [5 min]

ATM Lesson #297 - Carol Kress

On the stomach, taking face to knee

CD#29/T02 [49 min] DVD#S11-11 Scene 2 [49 min] Source: AY #533

ATM Lesson #297 continued - Carol Kress

On the stomach, taking face to knee continued

CD#29/T03 [48 min] DVD#S11-11 Scene 3 [48 min] Source: AY #533

FI Exploration #194 - Carol Kress

Working on front with skeleton

CD#29/T04 [42 min] DVD#S11-11 Scene 4 [42 min]

FI Exploration #195 - Carol Kress

Working on front

CD#29/T05 [43 min] DVD#S11-11 Scene 5 [117 min]

Carol demonstrates on Tim first 25:00, then working in partners - pelvic rotation, drawing knee up. New demonstration from Carol at 68:00. Return to partner work at 86:00.

Day 142 Tuesday August 18, 2015

FI Exploration #195 continued - Carol Kress

Working on front continued

No Audio DVD#S11-12 Scene 1 [40 min]

Continuation of FI moves from yesterday.

ATM Lesson #298 - Carol Kress

Contracting the abdomen while exhaling

CD#29/T06 [53 min] DVD#S11-12 Scene 2 [53 min] Source: AY #21

FI Exploration #196 - Carol Kress

Working with shoulder, on front #1

CD#29/T07 [35 min] DVD#S11-12 Scene 3 [69 min]

Carol demonstrates on Eleanor and on skeleton, first 35:00, then working in pairs.

FI Exploration #196 continued - Carol Kress

Working with shoulder, on front #1 continued

CD#29/T08 [3 min] DVD#S11-12 Scene 4 [83 min]

Q&A with Carol first few minutes, then working in pairs.

ATM Lesson #299 - Carol Kress

Introduction to walking #1

CD#29/T09 [41 min] DVD#S11-12 Scene 5 [41 min] Source: AY #174

Day 143 Wednesday August 19, 2015**ATM Lesson #300 – Carol Kress****Stopping the breath**

CD#29/T10 [51 min] DVD#S11-13 Scene 1 [51 min] Source: AY#172

FI Exploration #197 – Carol Kress**Working with shoulder, on front #2**

CD#29/T11 [21 min] DVD#S11-13 Scene 2 [120 min]

Demo with Tadd. Planes of action with shoulder. Circles with legs long and in pushup position. Turn head with practitioner and student involved in the turning as needed: Bring arm up to help turning of head. Can lift front to help. Option 1: Have student turn head. Option 2: both involved. Option 3: Practitioner turn head. Partners practice. Work from yesterday adding on circles and turning head to opposite side.

FI Exploration #198 – Carol Kress**Working with shoulder, on front #3, tilting legs**

CD#29/T12 [32 min] DVD#S11-13 Scene 3 [96 min]

Demo with Rubia. On front, both arms up, tilting legs. Partners practice. Demo with Max. Lower back working with spine while moving pelvis. Return to shoulders. More practice.

ATM Lesson #301 – Carol Kress**Introduction to walking #2**

CD#29/T13 [38 min] DVD#S11-13 Scene 4 [38 min] Source: AY#275

Day 144 Thursday August 20, 2015

ATM Lesson #302 – Carol Kress

Breath: abdomen and chest

CD#29/T14 [50 min] DVD#S11-14 Scene 1 [50 min] Source: Esalen

FI Exploration #199 – Carol Kress

Working with shoulder, on front #4, arm connected to head, looking over & under shoulder

CD#29/T15 [44 min] DVD#S11-14 Scene 2 [106 min]

Demo with Amy. On front, worked with pelvis, then shoulders and upper spine. Bringing shoulder towards spine and working with shoulder, ribs, spine. Joining arm with head to lift both. Looking over and under shoulder. Demo with skeleton.

FI Exploration #199 continued – Carol Kress

Working with shoulder, on front #4, arm connected to head, looking over & under shoulder cont.

No Audio DVD#S11-14 Scene 3 [58 min]

Switch roles.

Discussion #254 (#252 on DVD) – Carol Kress

Video of Moshe giving FI lesson with Larry

CD#29/T016 [29 min] DVD#S11-14 Scene 4 [29 min] Source: Amherst evening lessons

In Amherst Moshe and others would give lessons in the evenings. This is the 6th lesson with older gentleman who has had 22 heart attacks. Style of Moshe different from what we teach now.

ATM Lesson #303 – Carol Kress

On stomach tilting bent legs to side, reaching back with lifted leg

CD#29/T17 [35 min] DVD#S11-14 Scene 5 [35 min] Source: Alexander Yanai

Day 145 Friday August 21, 2015

ATM Lesson #304 - Carol Kress

Rhythmic coordination

CD#29/T18 [50 min] DVD#S11-15 Scene 1 [50 min] Source: Esalen #8 1972

FI Exploration #200 - Carol Kress

Working with shoulder, on front #5

CD#29/T19 [37 min] DVD#S11-15 Scene 2 [114 min]

Demo with skeleton. Review sequence from week.

FI Exploration #200 cont - Carol Kress

Working with shoulder, on front #5 continued

CD#29/T20 [7 min] DVD#S11-15 Scene 3 [66 min]

Switch roles. Demo with skeleton near end. Organizing around 3 themes can be used in lessons.

Discussion #255 (#253 on DVD) - Carol Kress

Closure

CD#29/T21 [4 min] DVD#S11-15 Scene 4 [4 min] Source: Amherst evening lessons

ATM Lesson #305 - Carol Kress

Breathing (to weld by breathing)

CD#29/T22 [37 min] DVD#S11-15 Scene 5 [38 min] Source: AY#179

Day 146 Monday August 24, 2015

Discussion #256 – Diana Razumny

Organizing ATM materials & checking in

CD#30/T01 [21 min] DVD#S11-16 Scene 1 [21 min]

About Lynette Reid organization of ATM materials. About where you are after these 3 weeks of training.

ATM Lesson #306 – Diana Razumny

Turning head, cradled in interlaced hands, on back

CD#30/T02 [62 min] DVD#S11-16 Scene 2 [63 min] Source: Jack Heggie Eye Series #2

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

Discussion #257 – Diana Razumny

About ATM lesson

CD#30/T03 [7 min] DVD#S11-16 Scene 3 [7 min]

ATM Lesson #307 – Diana Razumny

5 lines #2 – Diagonal image, on back

CD#30/T04 [60 min] DVD#S11-16 Scene 4 [61 min] Source: AY#345

On back, sense contact, begin bend R knee out to side, include bending R ankle, toes towards chin, flexing hip/knee/ankle same time, noting back, shldrs. Switch to L leg. Both legs same time, attn to lower ribs. R arm overhead on floor, palm forward, L arm down along side, palm back, slide R arm along floor overhead, lengthening, switch to L arm lengthening down then both at same time; add sliding back of head on floor to L, L ear to L shldr. Rpt OS. Access 5 lines, rtrn to bending R ankle/knee/hip, keeping all lines, add bend L ankle, lengthen L heel down along floor, both legs move then do ea indiv, cont w/ea leg but alternately. Add: R arm down, L up, slide arms as before, back of head slide R, think of stand on L heel. All along bringing in 5 lines. Switch arms, rpt arm/head move, keep legs doing same, R leg bending up, L heel extending down.

FI Exploration #201 – Diana Razumny

Observation based on 5 lines ATM lesson

CD#30/T05 [49 min] DVD#S11-16 Scene 5 [61 min]

2 groups of 6, 3 observers and 3 on floor in each group. Observe movements from ATM. Pair up and take the person to table and do the simple thing of lengthening the leg and what you see through their torso and especially C7.

ATM Lesson #308 – Diana Razumny

Standing #1, taking back backward

CD#30/T06 [50 min] DVD#S11-16 Scene 6 [50 min] Source: AY#234

1. Stand feet, note standing and arms/hands hanging. Arms hanging, overlap hands in front, hand holding the other, head lowered. Take pelvis back, note weight on heels. Head stays lowered w/o relative mvt, eyes are looking down. Neck soft. Clarify, note tail, whole pelvis. Note quads. Arms stay hanging in front. Walk 2. Stand, R foot/leg forward small step, rpt above, pelvis back, head hangs, knees don't bend. Chest/shldrs soften/chg in order to go back. Whole of self mvs back over heels. Chg hands, cont. Play w/breath. Chg legs, rpt. Weight in heels, toes lift. 3. Stand, legs spread a bit, feet parallel (inside), hands hang/holding, take pelvis back/to R/L corner (side/side). Walk. Chg? 4. Stand, feet parallel, take pelvis back, lift arms forward/shld height, hands overlap. Eyes on hands. Take R shldr bld back. What stops? Weight mvs over L heel. Walk. 5. Cont switch hands/shoulder. Toes don't lift or grip. Stay w/L shldr back, add taking L hip back. 6. Rpt above w/R shldr back. Walk. 7. Arms hang/hold, 1st mv, pelvis back. Tuck chin, look forward, take head/neck back. Have to take lower ribs/chest back. Weight on heels, toes light, arms hang. Walk. Stay w/head/neck back, take pelvis back. 8. Lift arms shldr hght, hug self, elbows up in front shldr hght, look at elbows, take whole back backwards, mv to extreme R then L in arc behind. Head up, knees straight. Turn whole body R, face/front go L w/pelvis back. Feel belly work, weight on heels. Chg in chest/knees. Rpt OS. Walk. 9. Arms hang, feet normal, take everything back several times, take R/L in arc while back. Find extreme backward. Note arms/hands hanging. Walk.

Day 147 Tuesday August 25, 2015

ATM Lesson #309 – Diana Razumny

Pearls and eyes

CD#30/T07 [61 min] DVD#S11-17 Scene 1 [62 min] Source: AY#26

1. Sit, feet standing, forearms on knees. R thumb and index finger tog, point towards R eye. Middle of forearms knees. *Close your eyes, imagine* a ray of light from tip of R index finger to R eye. *Imagine* ray of light becoming a black thread from the tip of your R index finger to pupil of R eye. Place a white pearl, on this thread. *In your mind's eye*, look at that pearl, slide it along on thread from your eye to index finger. Follow it, slowly then return. Do not lean your elbows on your knees. Stop the pearl halfway on between eye/index. Now, move it a little closer to index finger and stop then to mid point again then quarter from eye then all the way eye to index. Side back/forth few times. Stop pearl $\frac{1}{2}$ way, bring L index/thumb to hold pearl where it is. Open eyes to check. "Your eyes and fingers are the most conscious parts of you. Observe how far your guess was from reality. Direct pearl few times, sliding on thread to R index/mid. Pause and catch the pearl in the middle with L fingers. Pearl halfway, touch it with L fingers. Move L index to R pupil. Did it travel directly to pupil? Slides pearl w/L hand along black thread. Location increases in accuracy. Observe rest of your self while sliding pearl. Leave L hand, imagine moving pearl along thread five times slowly from index to pupil. Slow down, stop at different distances. Stop wherever you like then continue. Slow/fast. Note forehead, breath, teeth, shoulders, legs. ROB Note sides of face, chest, upper back. Stand, walk, turn, note R/L diff. 2. Sit, repeat few times w/R side, sliding pearl, then switch to L side. Catch pearl in middle with R fingers. Open eyes to check. Move pearl $\frac{1}{4}$ way from L eye, then, $\frac{3}{4}$ away, $\frac{1}{2}$ way first w/R hand then w/o. Fast/slow, note smoothness/ease. ROB. 3. Close eyes, imagine moving a small, thin paintbrush along L eyebrow from the base of your nose to its outside edge. Paint the entire L eyebrow the color white. Now paint under the L eye from the base of your nose toward the L. Paint along line where eyelids come together, until eyelashes covered in white from tear duct to outer corner. Paint both eyelids. First the upper eyelid then lower from middle to L. Then w/mvts up/down, paint between lower edge of eyebrow, down to line of eyelash. Work way from middle to outer corner creating double layer of paint crisscrossing. Find pupil of L eye in exact middle and paint it black. Open both eyes. Compare L/R. 4. Sit arms on knees as before. *Close eyes, imagine* two black threads. from index fingers to eyes. *Imagine* a pearl on ea thread, sliding. Does one eye follow more easily? Have fingers wider than eyes so pearls move apart as they move towards fingers, and near towards eyes. 5. Cross threads, from R eye to L fingers & from L eye to R fingers. Slide pearls so they cross middle at same time. Pause, touch crossing point w/R hand, open eyes to see where. Uncross threads, return to simple sliding. 6. Lift hands from knees, make threads parallel, slide pearls. Open your eyes, note position of fingers, same height? Hands lifted from legs, closer to eyes, rays coming from each eye, parallel, distance between hands/eyes same. Open eyes to check hand location. Close eyes, imagine two black threads, each with a pearl. Hands in comfortable position, not parallel. Take hands/head to R, threads/pearls also to the R. Whole body. Turn R/return. As turn R, pearls travel to eyes. Rtrn to middle, they slide to fingers. When facing forward, pearls touch fingers. Rpt to L. Then side/side. Mv fr pelvis, allow knees to flop to side turning towards. Pearls touching eyes when to sides, fingers when in middle. Open the eyes and continue doing the same thing. Pay attention to how your movement differs when the eyes are open. Next, close your eyes and think about the pearls. Do it a few times with the eyes open and then a few times with the eyes closed. Smoother open/closed? ROB, note differences. 7. Sit, feet standing, eyes close. Attend to ray of light from R eye to your R big toe and another ray that travels from the L eye to your L big toe. Slowly slide two pearls. One slides from your R eye to the R big toe and the other from your L eye to the L big toe. Do this a few times. Attend only to R, then only to L pearl, then both at same time. Slide both to middle of their black threads. Catch pearls w/fingers when at middle. Open eyes to check where hands. Cross threads as before, slide pearls from eye to opp big toe. Find place of crossing. Find one pearl at a time first then both at once. Bring fingers to crossing point, L then R to compare. Place R/L index/thumbs on thread as before. Still imagine thread continues to toes. Slide pearls between eyes/index, then from index to toes. Then hold pearls with index/thumb, slide them both w/fingers to toes & back to eyes. Open eyes to check occasionally. Move the pearls halfway between your big toes and eyes. Bring fingers to catch pearls, open eyes, note accuracy. Fingers in front of eyes. Turn head/hands to R, thinking about threads to big toes. Open your eyes and continue the movement of turning to the R. Continue until you come up onto your knees. Then return. Listen to big toes whole way. 8. Remain on knees, slide pearls from fingers to eyes. Slowly, go down, shift to L side. Let the pearls slide down to the fingers when you pass through mid-point. Slide the pearls up to the eyes when you turn to L. ROB, note shoulders/back. 9. Come to standing. Pay attention; do you feel differently while standing than at beginning of the lesson? Do you feel differently in the back of your neck or face? Try to move your body R and L. Is this different from usual?

Discussion #258 – Diana Razumny

About ATM lesson

CD#30/T08 [12 min] DVD#S11-17 Scene 2 [12 min]

Discussion #259 – Diana Razumny

Organizing ATM materials

CD#30/T09 [65 min] DVD#S11-17 Scene 3 [65 min]

ATM Lesson #310 – Diana Razumny

Standing #2, taking back backward

CD#30/T10 [44 min] DVD#S11-17 Scene 4 [46 min] Source: AY#236

1. Stand, legs spread, not necessarily parallel, take parts backward, attn weight onto heels – in sequence: knees, tail, top of pelvis, lumbar, lower chest, btw shldr blds, C7. Walk. 2. Stand, feet wide, take L side pelvis back in arc to R, then alt side/side, attn to hip joints, diff of muscles in legs R/L, knees. Rtrn to only going to R. 3. Wide stance, arms out in front, hands overlapped/limp, take L hip back, turning around R hip joint, eyes stay to front. Walk. Rpt OS. Arms lowered, alt R/L. Listen for asym use of muscles/mvt. 4. Lift arms, take lower chest & upper pelvis back. Take that area back relative to rest. Weight in heels, arms don't lower. Walk, legs, pelvis? 5. Stand, feet wide, lift arms, eyes to hand, lift/turn R heel outside to R w/straight leg, take to floor to outside. Attn to mid R side goes backward. Bring weight onto R heel. Rpt w/arms down, quickly. 6. Rpt, coming onto R heel, shift body to R, take heel to floor, lift heel, pivot on front of foot quickly. Rpt OS. Attn to keeping L shldr/hip in line while turning back to L, front turns to face R. Rpt w/arms down. Bend leg at first then with straight leg. 7. Arms in front, lift R heel, turn out to R, lift L heel, L toes stay on floor, lift R heel, bring back to place, turning around R axis as one piece several times. Attn to the mid back backward. 8. Cont, add lifting L toes. Rpt, quickly, drop on heel, almost like a hop, R toes stay connected to floor. Rpt OS. Alt side/side.

Discussion #260 – Diana Razumny

Video of Gaby giving FI lesson

CD#30/T11 [29 min] DVD#S11-17 Scene 5 [64 min]

Pieces of the lesson. Group discussion afterwards.

ATM Lesson #311 – Diana Razumny

Five lines #3, with hooking big toes, on back & sitting

CD#30/T12 [26 min] DVD#S11-17 Scene 6 [27 min] Source: AY#236

Sit, soles facing, hook big toes w/index fingers, lift foot from floor. On back, imagine someone pushing from base of spine, feel direction of movement towards head. Arms at shldr height, palms forward, think of movement outward from the spine along arms to finger tips. From lower spine through hip joints down legs to feet. Establish 5 lines. On back, hook big toes w/index fingers, begin lengthening (small unbending) legs, keeping sense of the 5 lines. Recognize if strain, lose the lines. Rpt, think R leg line from spine to knee. Then from spine to heel on each side. Rpt, focus on R arm line from C7 to elbow, then L, extend R to finger/toe, then L. Clarify movement from tail to head, keeping the central line moving upward as continue to lift feet w/hooked toes. Keep lines in mind as come to sit, soles facing, hook big toes, begin to lift the feet small amount until can balance on butt, lines intact. Sit, soles face, lean on L hand, hook R big toes w/R index, lean back, lift foot, keeping all lines long and lengthening. Rpt OS, think line is floating up. On back, toes hooked, lengthen, keep all lines alive. Sit, toes hooked, lift feet keeping lines, switch to lifting R foot, leaning L to make easy, rpt OS. On back, hook R toes, L arm long overhead, L leg long, lengthen/unbend R leg, keeping the lines long. Rpt OS. Hook both toes, lift/lengthen little just so can interact with the lines. Sit rpt 1st mvt. Stand

Day 148 Wednesday August 26, 2015

Discussion #261 – Diana Razumny

Pictures for FI practice

CD#30/T13 [8 min] DVD#S11-18 Scene 1 [8 min]

Rubia processed spinal primal positions for class to have files and pictures.

ATM Lesson #312 – Diana Razumny

Eyes and lines

CD#30/T14 [49 min] DVD#S11-18 Scene 2 [49 min] Source: AY#453

Taught directly from AY#453.

Discussion #262 – Diana Razumny

About ATM lesson

CD#30/T15 [9 min] DVD#S11-18 Scene 3 [9 min]

Discussion #263 – Diana Razumny

About "Eye & Brain" book

CD#30/T16 [67 min] DVD#S11-18 Scene 4 [67 min]

Brandon shares chapter from "Eye & Brain" by R. L. Gregory

FI Exploration #202 – Diana Razumny

Pushing through C7

CD#30/T17 [39 min] DVD#S11-18 Scene 5 [77 min]

Demo with Galen. Partners. First in standing have student push back against your hand middle back moving up to neck. Lying on back, lift back from below C7 to above C7 and land on C7. Keep contact. Have student push through feet into your hands and then you follow back down. Then push through C7. Demo with Tadd.

ATM Lesson #313 – Diana Razumny

Standing #3, taking back backward

CD#30/T18 [47 min] DVD#S11-18 Scene 6 [49 min] Source: AY#238

1. Stand, hands overlapped hanging in front, take whole pelvis back, weight to heels, knees straight. Chg hands, cont.
2. Back of R hand behind on lower back to feel the movement backward of pelvis/lumbar. Put both hands behind, cont. Head stays in place, belly pulls in. Walk.
3. Arms straight out in front, hands limp/overlapped, take base of neck/C7 backward. Imagine hook screwed into vert, someone pulling back on hook.
4. Spread feet, insides parallel, take knees back, note weight to heels. Take tail back. Pause, take top of pelvis back. Include lower chest/lumbar, belly in, exhale.
5. Chg hands, take C7 back. Pause, take just below head/top of spine back. Take whole back backward. Walk
6. Stand, feet parallel, overlapped hands, arms at shoulder height, take head/back of neck backward, chin tucked. From there, part by part, go down adding each part going back. Think of corresponding activity in front – chin, chest, belly. Walk.
7. Hug, elbows up in front, take R shoulder blade back, weight shifts to L heel. Stay w/R shoulder back, take R hip and lower ribs back, L leg straight. Rpt. OS. Alt R/L.
8. Feet parallel from inside, R arm extended overhead to ceiling, back of L hand on lower back, take all backward, arms fixed in space. Chg arms, cont.
9. Hug, elbows in front, cross R leg in front of L, R toes touching floor, take pelvis back, both shoulder blades/back of neck, arc R/L. Walk. Rpt OS. Cont, alt R/L.
10. Hang arms in front, take back from bottom up then top down: knees, pelvis, back, C7, neck. Pause, arms to ceiling, look up at arms then straight ahead, imagine arms being pulled, take everything back, arc R/L.

Day 149 Thursday August 27, 2015

Discussion #264 – Diana Razumny

About Diana's FI with trumpet player

CD#30/T19 [10 min] DVD#S11-19 Scene 1 [10 min]

About jaw work and preferences in movement.

ATM Lesson #314 – Diana Razumny

Standing #4, head/shoulder opposition

CD#30/T20 [54 min] DVD#S11-19 Scene 2 [54 min] Source: AY#239

1. On back, legs spread, bend knees, lift R shldr, simple/light. Add: turn face to L. Switch, turn face R. Turn L again, switch to R. 2. Stand, turn face to L, then R, take shoulders w/head. Pause, face forward, R shldr forward, L shldr stays. Switch so head turns L w/R shldr coming forward. Cont w/R shldr forward, turn head/eyes R. 3. On back, feet standing, lift L shldr. Add rolling head/face R. Switch, roll head L towards lifting shldr. 4. Stand, rpt OS (from above). Pause, R shldr forward, L back, head/eyes turn L. Pause, switch head/eyes go R as shldrs turn L. 5. On back, feet standing, rpt above combos w/shldrs/head. 6. Stand, head/shldrs to R. Cont shldrs to R, turn head L. 7. On back, feet standing, rpt head/shldr combo from above (standing). 8. On back, legs long/spread, R arm on fl/oor overhead/L arm down, backs of hands on floor, lengthen arms indirection of fingers, lift L hip from floor, look up at R hand, back of head to L. Rest, compare sides/diagonals. Rpt OS. 9. R arm overhead, L down, palms towards floor, rpt above. Rpt OS. 10. Standing, turn shldrs/head to L. Shldrs L/head R. Head/shldrs to R, switch, head L opp shldrs. 11. Hug shldrs, move head/shldrs opp R/L. Quickly. Hand arms, swing arms, turn head/eyes to see behind, backs of hands touch back as swing behind. Lift back heel. Cont but head opp arms/shldrs. Rtrn to head/shldrs same dir. 12. ROB, stand feet, compare to beg. contact, shldr lifting, head turning towards/away from shldr.

Discussion #265 – Diana Razumny

Galen introduces Aikido

CD#30/T21 [86 min] DVD#S11-19 Scene 3 [86 min]

Galen teaches an Aikido class to the group with some Feldenkrais connections.

ATM Lesson #315 – Diana Razumny

Five lines #4, Holding knee with diagonal hand, rolling, on back

CD#30/T22 [51 min] DVD#S11-19 Scene 4 [51 min] Source: AY#348

On back, knees open, soles facing, 8 inches apart, R hand to L knee, roll L/R very small amount, straight arm. Pause, think of central line, hold knee again, tiny shift R/L. Switch to other diagonal. Return to R hand to L knee, L arm long overhead on floor, fist L hand, think of arm lines. Arms/legs down, think of leg lines, return to same on other side. Note shoulder of arm overhead open/closes. Other side again, keep R knee still so that the rolling of pelvis/torso L/R is very small so that the movement is in the R hip joint. Pause, return to same and allow knee to move this time. After few moves, stop knee from moving. Go back and forth a few times between keeping knee still or moving. Repeat on other side. Return to other side, L arm overhead, holding L knee w/R hand, think all lines lengthening with a tiny roll of torso R/L. Straighten L leg, leave R bent, R arm overhead, fisted hand, tiny roll to R, think R arm/leg length, then L lines lengthening when rolling tiny bit to L. Both arms overhead, bend both knees to side (top of sacrum to floor first), with imaginary stick between knees, distance stays constant, lift/lower knees alt, tilting pelvis L/R, note if/which arm lengthen. Think top of sacrum towards floor then bend both knees out to sides, stand both feet keeping length of all lines come to stand.

ATM Lesson #316 – Diana Razumny

Eyes, palming

CD#30/T23 [44 min] DVD#S11-19 Scene 5 [44 min] Source: AY#15

Refer to AY #15 notes.

Day 150 Friday August 28, 2015

ATM Lesson #317 - Diana Razumny

Eye lesson sitting in chair with yardstick and pin

CD#30/T24 [41 min] DVD#S11-20 Scene 1 [41 min] Source: Jack Heggie Eye Series #5

1. Sit in chair, yardstick with pin at end, stick at temple of dominant eye, patch over non-dominant. Move pin end down a few inches, eye watching pin. Pause, repeat moving pin up. Notice what you can see all around while watching pin move up. Combine, moving pin up/down. Continue with eyes closed, stop at some point, open eye, note if looking at pin. 2. Same position, take head/eye/stick all together, moving pin down, return to middle. Note peripheral vision. Continue but move pin up, return to horizontal. Combine up/down movement. Eyes closed, follow pin in imagination, pause, open eyes, note if looking at pin. 3. Keep stick connected to temple, up moving, and move from hips, tipping forward and back up, eye on the pin. Then move torso back from hip joints so pin moves up in space. Move up/down keeping eye on pin, close eyes, continue then open eyes to see if you're still looking at pin. 4. Have stick against the outer edge of the eye socket, eye on pin, take head forward/back, eye on pin, awareness of peripheral vision. Continue with eyes closed then open to see if you are looking at pin. 5. Hold stick, tip head to look up/down, keeping eye on pin out in front. Repeat with eyes closed, open eyes and check if you are still looking at pin. 6. Pause, take off eye patch, look around. Stand, looking around. Lie on your back, palm eyes. Note any difference between eyes in palming. 7. Eye patch on non-dominant eye again. Stick at dominant eye, wave it up/down, compare to beginning. Switch eye patch to dominant eye, move stick up/down and see if it's different. 8. Repeat all movements with non-dominant eye.

Discussion #266 - Diana Razumny

About ATM lesson

CD#30/T25 [12 min] DVD#S11-20 Scene 2 [12 min]

ATM Lesson #318 - Diana Razumny

Five lines #5, strings & knots around knees & crotch with smile, on back

CD#30/T26 [55 min] DVD#S11-20 Scene 3 [55 min] Source: AY#346

On back, cross bent legs, tilt side/side. Change crossing, repeat. Stand feet, interlace fingers, create hoop with arms, take arms/head to one side and back to middle. Repeat to other side. Take head/arms opposite directions. Arms on floor resting, slide R leg up/down, bending out to side but not completely then leave the leg standing, imagine strings and knots, one above, one below the R knee, slide the knots a quarter turn to R and back to middle. Pause, smile showing teeth, add knots sliding around to R. Have the centerline and R leg line, slide the knots and smile. Circle knots half way around, return, add smiling and central and leg line. Continue on to 3/4 turn of knots. Then full circle of knots. Each direction. Knots opp direction. Bend/straighten R knee to standing while knots circle. Pause, slide both legs up/down to compare. Leave legs standing, tie string around top of L leg, have the knot start between anus and genitals, slide knot forward to front, continue adding the 1/4 turns until full circle. Have the smiling and the central and leg line. With knot circling, smile and lines start lengthening L leg and bring it back. L thigh string in place, the two strings around R knee and slide both legs down to straighten. Both legs standing, open/close knees, rolling on outer edges of feet, compare L/R legs. Legs straight, start with string at upper end of R thigh/crotch and two strings on L knee, repeat circling strings, smiling, slide legs up with knots circling. With the 6 strings circling, smiling, leg lines, come to stand. Stand and have all knots circling and walk.

FI Exploration #203 - Diana Razumny

FI lesson with Ashley

CD#30/T27 [61 min] DVD#S11-20 Scene 4 [61 min]

Demo with Ashley.

ATM Lesson #319 - Diana Razumny

Spinal chain with rolling fists, on back

CD#30/T28 [47 min] DVD#S11-20 Scene 5 [47 min] Source:

On back, stand feet, arms out at shldr height, roll soft fists, think through arms to C7, shoulder girdle, upper chest. Pause, roll pelvis up/down, push/pull through spine, attn to sym of legs. Lift tail, then sacrum, little higher, not when switch from flexing to extending, only go as far as still flexing then return. Switch to asymmetrical use of legs, 1 side few times then other side. Alt to compare. Rtrn to lifting both sides of pelvis, cont up until pressure is at base of neck. Start rolling arms up/down few times, leave neutral, roll up spine, pelvis lifted, note effect on rolling of arms up so elbows lift. Only roll fists few times, pause, lift head to take chin to throat/chest, sternum moving down/back, add rolling fists down. Roll fists down, lift head, reverse, head down, roll fists up, lift pelvis. Roll arms up/down, feel through shoulders, girdle.