

NB:

You will find the abbreviations used in these logs listed in the section at the very end of this document.

WEEK ONE

February 2018

Week 1 - Larry Goldfarb

8 to 13 February

Thursday 8 February

AIFTT5 0501

Talk & Lab

Introduction to Segment Six

Larry introduces the segment:

1. At the end of this segment, you will know at least half of what you'll need to know at the end of the training.
2. Continuation of what Alan started in preparing to teach an ATM.
3. Continuation of giving FIs in more than the other three positions you've already done. For instance, this segment "Kneeling over the table".
4. Working w/Nikkie, NLP in relationship to teaching an ATM.

Lab in trios: Make a list of five skills you have developed in this training that help you know how to teach an ATM. Think about preparing, presenting, & promoting.

Frans: In our group we discussed what the method changed in us. We have more patience w/the students & asking the students to explore, to make them more responsible.

Larry: When you have time to explore, it can help you to discover. For instance: when you're working w/children, it's important to teach the parents to be patient. The children need time to explore.

Moniek: Noticed that her approach was more positive, it makes the students more confident.

Larry: The ability to learn; it takes a while to understand.

Lily: Spent a lot of time in preparing & promoting, setting a time frame is helping her.

Larry: How do you present a lesson so that people can take something home w/them. First be a good ATM teacher: the structure of ATM lessons will help you to understand the structure of FIs better.

Moniek: I'm feeling more confident about distinguishing fore- and background, it helps me not to immediately jump into doing things.

Nikkie: Learned to circle back to someone later on, when he/she doesn't get the picture during the ATM.

Larry: For some people it is helpful to leave them alone, some people need some help during the lesson. As a teacher you learn to recognise "the people" in the group, the archetypes, you can adjust your teaching style.

AIFTT5 0502

ATM + Lab

STATUE OF LIBERTY

Scan: notice spaces, contact w/floor, breathing, arms, head. What measure do you use? Supine, knees bent. Roll pelvis to one side, w/o tilting the knees. What's happening in your feet, chest, lower back, lower ribs? Roll pelvis to the other side (= test m/m) What foot/shoulder's pressing more? Lengthen the leg on the side it's easiest to roll to and bend the other knee. Roll pelvis to the easiest side, bring bent knee in direction of foot. Arm on side of long leg alongside your head. Turn head, look to this arm/hand. Turn head to other side, look to other arm/hand D. Test m/m. Roll head & roll pelvis, change initiation. Roll head to other side, while rolling pelvis to the easiest side. Roll head & pelvis to the easiest side. Same position. Press shoulder of arm that's alongside the head. Lift/press other shoulder. Press both shoulders. Test m/m. Tilt bent knee in, let pelvis roll. Bring knee back, let pelvis follow. Test m/m, push foot of bent knee, feel how the m/m reaches the lower back, shoulders, chest. Is the arm being moved, is it sliding a little?

(Source: inspired by Amherst 1980)

Investigate in groups of three which side the student was rolling to during the ATM by: 1. rolling the head. 2. lifting the shoulders. 3. hands on ribs, let the student roll

AIFTT5 0503

Lab & Discussion

Turning ATM STATUE OF LIBERTY into an FI

Larry asks the students to turn the template of the previous ATM into FI. Let everything in this lesson be oriented to the goal of diagonal lengthening, approach it from the head, shoulders, pelvis, arm etc. During the lab Larry mentions the difference between making something happen and exploring the preferences of the students. E.g. by making the easier side easier or by giving different options for doing the same movement. Another important issue is self-use as part of the relationship between student and teacher. Larry illustrates it by demonstrating different techniques:

1. pulling the bent knee of the student, using the skeletal contact of the bumps (condyles) of the upper thigh (femur).
2. shortening the ribs from across the student (by getting taller as the teacher's crossed hands come closer to each other). Notice what are your own habits, practise: start in the habit and come out of it during m/m (e.g. from being bent to getting tall).

Discussion: What did you learn from this lab?

Break

AIFTT5 0504

ATM

CRAWLING ON THE BACK

Scan; knees bent. Press L elbow/hand/shoulder alternately into floor, notice what happens w/the other parts of the arm. Press palm of hand into floor, notice the straightening of the arm. Slide R ear to R shoulder. Straighten L arm & slide/tilt head to R, slowly coming B each time. Bend L knee, press L foot into floor & find out how to roll the pelvis to the R. Leave L side of pelvis in air & tilt/slide head to L in an arc, notice what happens to hip that is in the air, at waist. Keep head tilted to L & bring pelvis B/F. Test m/m: roll pelvis to the R. Press L hand & shoulder into floor, lift pelvis on L side & tilt head to L/R.

L knee bent, push L hand so that R foot/heel is pushed away, not sliding. Push L hand & straighten L arm, push chest to connect to R foot as if someone is pulling your leg and notice m/m of head.

Push w/R heel/foot to move your pelvis.

Bend L knee roll pelvis to R, put it D in direction of L foot, lift again, put it back where it came from. Roll pelvis to R, put it closer to the L armpit, put it back where it came from. Lift pelvis, bring it from L armpit to L foot.

Use pressing R foot/heel & L hand. R knee bent, roll pelvis to L. Keep R side pelvis in the air, move it to head/feet. Press w/L arm, roll pelvis to R. Keep pelvis in the air, pivot L side pelvis over R buttock, parallel to the floor. Same on other side. Alternate. Walking pelvis to head, rolling side to side. Start U/D walking from shoulder girdle or pelvis.

(Source: inspired by Amherst 1980)

Friday 9 February

AIFTT5 0505

Talk & Lab

Preparing an ATM lesson I

Thoughts about preparing the lesson from the class: Do the lesson, imagine it, look for the structure, look for the essentials, make a transcript, summarize the lesson, start from the end of lesson and look at relationships. Larry tunes in to what the structure is, what are the critical intersections. He uses the metaphor of Hansel & Gretel, making a trail of breadcrumbs to find the way. To be able to follow along the trail it is necessary to have the crumbs not too close/not too far away. Each section introduces a m/m, then introduces variations to make distinctions. Generally speaking you could say that a full rest in a lesson is a period, which marks the end of a subsection.

Lab in duets: take a lesson you know quite well and identify the sections.

Break

AIFTT5 0506

ATM

COORDINATING FLEXORS & EXTENSORS - TEACHING EXAMPLE

Ref m/m: sitting on a bicycle, in a bus or car, and hold hands on the steering wheel, turn head L/R. Supine, scan. Test m/m 1: roll head L/R. Test m/m 2: knees bent, cross R leg over L leg, keep L foot on floor & tilt legs to R. Use weight of legs to tilt to side & use weight of pelvis to come B. Same m/m, let outside of L foot leave the floor, notice difference. Put lengthened arms toward ceiling, palms together/or put elbows & palms together & tilt arms to L. Test m/m 2. Do same m/m & leave L shoulder blade on floor, notice what happens between pelvis & shoulder blade. Same action w/L leg crossed over R. In the turning action move sequentially, also in the reverse. R leg crossed over L leg, put hands

under head & lift head, keep lifted & tilt legs to R. Keep legs to R & lift/lower head, keep head in the middle. Same action on other side. Test m/m 2. Put arms in air, either straight or w/palms & elbows together, tilt to L/R alternately. Hold elbows/hands together & hold hands on forehead. Let head roll R/L; move head/eyes R & elbows to L; move head/eyes L & elbows to R, alternate. Keep head still & move arms/elbows. In sitting: ref m/m. Hug yourself & move head/shoulders together to R/L; move shoulders/head opposite; move to same direction again. Ref m/m. (Source: MF ATM book, lesson no. 5)

AIFTT5 0507

Talk

Preparing an ATM lesson II

The structure of an ATM:

1. Ref m/m. Is meant to build a bridge to your daily life. E.g. turning the head has relevance when you want to look over your shoulder during bicycling.

Anna: Why was MF not using ref m/ms in ATMs?

Larry: It's not clear why. It is known that MF was interested in hypnosis, see book *Thinking and doing*. The quote by Émile Coué: "Everyday, in every way, I'm getting better and better" has influenced MF's way of thinking and growing the method. MF would have supported the development of using a ref m/m as a pedagogical device.

2. Scan. Have a scan at the beginning & at the end of a lesson. A scan is a hint/foreshadowing of what is to come in the lesson.

3. Test m/m. A test m/m is testing the m/m pattern of what the lesson is about. The test m/m is helping beginners to feel the meaning of the lesson, what progress there is. In a lesson you want to have a behavioural outcome, a change of behaviour.

FM is an empirical method, which means that observation is used for measure: do a m/m (A) -> see if it works & adjust if necessary (B) -> do m/m again (A). It works because you have a test, a reality check and a sense of progress, useful for student a-n-d teacher!

Break

AIFTT5 0508

Talk

Preparing an ATM lesson III

Continuation of preparing a lesson.

4. Sections in ATM COORDINATING FLEXORS AND EXTENSORS:

1. Tilting the knees
2. Knees & head
3. Arms & head
4. Scan
5. Ref m/m

Twisting (and arching) is the red thread in this lesson. The red thread is experientially for the student and conceptually for the teacher. The teacher needs this red thread as a connection in the lesson. E.g: a necklace needs a string to hold the beads.

Moniek: Where do the pauses/rests come in an ATM?

Larry: They are like commas and periods. They can be used to vary a lesson, just like changing the speed, the breathing, effort.

Lily: Was the scan related to the ATM, to twisting?

Larry: Comparison turning the head to the L/R side.

Next segment, you will teach an ATM in class with another classmate.

Prepare, be clear about the sections.

Homework: Take a lesson, put it out in sections and talk about it.

AIFTT5 0509

ATM

PUSHING, ROLLING AND REACHING

Scan supine, scan prone. Lying on front side w/arms around head, turn face to one side. Roll pelvis L/R. Put hand on face-side on floor & elbow in the air (push up position) & roll pelvis away from the face-side. Push w/hand & roll pelvis to other side. Variation: press w/hand, keep the pressure (keep shoulder in the air) & roll pelvis back & forth. Push hand & roll pelvis & start looking through the gap of the arm Dw, soft knee can bend. Put arm on side of B of head in push up position & move elbow toward/away from floor. Both arms in push up position, lift/lower both

elbows, alternate. Roll pelvis in direction you are looking, lift/drop pelvis, slow/fast. Roll pelvis side to side. Forehead on top of hands, lift R/L elbow. Lift L elbow & roll pelvis to R, alternate lifting elbows, keeping head in the middle. Put both hands for pushing up, push w/one hand & let pelvis roll & let head roll/turn. Notice the direction of the m/m of the elbow on either side. Switch initiation. Push & roll, stay rolled to the side, roll only pelvis B. Head in the middle, elbows on floor, hands on head, roll pelvis L/R. Notice rolling of chest inside of shoulder girdle. Both arms in push up position, initiate from arms, roll yourself as one piece, roll sequentially. Initiate m/m from pelvis. Scan. Reference m/m of holding the steering wheel & turning the head L/R.
(Source: inspired by Amherst 1980)

Saturday 10 February

AIFTT5 0510

Talk

Defining Feldenkrais' methodology

Bettina: Despite having slept during the ATM of yesterday she felt as if she had done the ATM anyway.

Larry remembers what MF said when asked him if he was upset that Larry had fallen asleep during class: "Your unconsciousness is still listening".

What makes the method the method? By addressing people in the domain of acting, rather than through sensing, feeling or thinking. MF: "You can change the action in a moment". It is difficult to change emotion, sensation, or through, but acting can be changed instantly.

Quote C.S. Sherrington: "Muscles are the final common pathway".

AIFTT5 0511

ATM

SLITHERING ONTO THE FRONT

Scan about weight of each body part. Lying on R side, support head w/cushion or arm. Test m/m: lengthen L arm in front & reach Fw.

Straighten L leg. Slither w/L foot off R foot onto floor. Explore in different ways: 1. straighten in L knee, L foot moving in front of R knee 2. keep angle of knee the same & open L hip joint, L foot moving behind R knee 3. bring L foot Fw & above R foot & let L foot move Fw & D, push/reach in that direction & let pelvis follow. Do the same m/m but straighten L leg just behind & below R foot (hip/pelvis moving Bw). Start straightening R leg. Straighten R knee. Keep same angle of R knee, open R hip, bring R foot behind. Bring R foot behind L foot, straighten R leg, R ankle is in line w/ear/shoulder. L elbow stays on the floor. Supine, legs together long. Roll to the side by bending the knees. Lying on R side. Roll to the belly by straightening the legs & reverse. On R side begin reaching w/L arm Fw/Bw. Roll head to ceiling/floor, keep reaching w/L arm, look at your hand, straighten your legs & come on belly. Bring hand B w/straight arm, let that move your pelvis. Initiate the m/m from shoulders/legs/pelvis. Move quicker from side to belly.
(Source: inspired by Amherst 1980)

AIFTT5 0512

Talk & Lab

The structure of slithering ATM

How would you summarize the lesson you just did? Think about the structure, add details in each section. How is the lesson constructed? Where does the m/m begin, proximal/distal, where is the initiation? Try to step outside the lesson, don't stay just in the lesson, think of a lesson in an abstract way. Don't just think in memorizing the steps of the lesson, try to understand how the steps are clustered. There is a learning logic in the steps. Constraints are helping to make distinctions (E.g.:change of direction, sequence). The test m/m in the slithering ATM was reaching w/the arm from proximal to distal. Every part was explored in the same way from the same structure (proximal to distal) in this lesson, mirroring in every section of the lesson.

Nikkie: When you forget something in a section, do you come back?

Larry: "I wouldn't go back, I would put it in the next section". There are so many pathways to go through in a lesson you even can leave something out, on purpose. This lesson started w/test m/m reaching

w/the arm, then the lesson is going back (rolling, twisting), eventually coming back to reaching and ending up past the reaching.

Break

AIFTT5 0513

Lab

Preparing for FI Kneeling over the table

Position: How do you make someone comfortable kneeling over the table? Look for a position that doesn't get in the way of moving. When is the pelvis free to move?

When the hips are flexed, the pelvis is free; the back of the socket in the pelvis is on the top of the ball of the hip; the weight of the pelvis has to be supported by the legs, they are more or less perpendicular to the floor. The shape of the lower back is a little bit hollow, not flexed.

The arms are in semaphore position: one hand U, face directed to that arm, other arm D.

Knees are supported by a cushion, ankles by a roller.

Moving: What next if you have found the right position? Looking for the way someone already is moving, is helping to notice what they are doing. How are they the most movable? That can describe the entire lesson, help them to find it. This kneeling position can generate a lesson.

Definition of movability: Does not interfere w/equal ease of m/m in all directions and w/o preparation.

Break

AIFTT5 0514

ATM

PUSHING THROUGH THE FEET

Scan, notice breathing. Supine, knees bent feet on the floor. Push L foot, w/ball of foot, heel/ball & heel. Let pelvis roll, feel m/m coming U from tailbone, sacrum to lower back. Do same m/m w/R foot & let pelvis roll. Push both feet, pelvis is rolling. Bend one knee. Straight leg straighter by sliding/pushing the heel along the floor (rocking at the ankle), let pelvis roll. Push foot of bent leg, pelvis is rolling. Push w/both feet (w/bent leg & straight leg) pull belly muscles in, hold/release and push w/feet. Both knees bent, push both feet, let m/m gradually come U to chest. Sitting, feet standing, hands behind. Push both feet. Push feet & bring head

Bw/Fw. Legs long, hands behind. Dig heels in & push. Push hands, push heels, rock yourself.

Scan. Standing, orienting in the room.

(Source: inspired by Amherst 1980)

Sunday 11 February

AIFTT5 0515

Talk & Discussion

Questions about and exploration of preparing ATM

Q Barbara: how do you teach an ATM class to people who are experienced in other body work methods?

Larry mentions a few points which can make it easier to cope w/the idea of just starting:

1. practice w/friendly & supporting people
2. Tell the participants that you are a student-teacher/new teacher
3. Ask for feedback, e.g. where are they becoming better in what they are doing
4. Be aware of the fact that you did a lot of ATM and that you are ahead of the students
5. If people are not interested say thank you, don't convince them
6. Talk about the relationship between their approach and what F could offer, make their activities more valuable for them
7. Create an environment of learning. When you make a mistake show that you can also learn something at that moment instead of 'running away'.
8. Be congruent, consistent.

Q Moniek: How do you choose the first lesson? If possible have a talk w/the participants before starting class, make a list w/Qs like e.g. in which position are they most comfortable, what are their expectations etc. Choose a lesson w/variations, in the beginning people can get bored.

Larry often teaches "Opening the arm in side-lying", "Frog legs", "Coordinating flexors/extensors". Depending on the group of people like dancers, athletes, elder people etc. Purpose of the first lesson is not to teach everything at once, it is more to give a first hint of the possibility to change, to feel different. Make a shift out of habitual moving.

How can you fail in a lesson? Try too hard, break the constraints, hold the breath the whole time, make sure you are not comfortable, do other side during the rest, move as far as you can.

Q Lily: What values are you giving to the student, your own or the values of the method? Create that place where it is possible to learn. Being congruent in talking and doing.

Ask yourself the Q: what is the lesson good for, what is the lesson about?

Lab assignment: in pairs find three different activities where the 'slithering lesson' of yesterday would be good.

Ideas of the students: conducting, double-handed backhand in tennis, people w/breathing issues like taking in the breath.

The following distinctions are important to make:

Look at the domain of action (e.g. tennis)

Take a specific action (e.g. double-handed backhand)

Use a reference m/m that takes a slice of that action (e.g. turning from pelvis, turning from head).

Break

AIFTT5 0516

ATM

ROLLING FROM AN X TO THE SIDE I

Supine, arms overhead, feet apart, X position. Slide R arm D in direction of R foot w/keeping same angle in elbow. Straighten & bend elbow in bringing arm U/D. Move straight arm overhead to other side w/hand on floor, lift R shoulder, roll head L. Feet together & bend/straighten knees, heels sliding over floor U & push legs away D. W/heels anchored on floor bend/straighten knees; reverse prox/dist, let body move around feet/heels & notice m/m in hips. Rock Bw/Fw. Push heels away & let top of feet come closer to chin. X position, slide R foot/leg toward L foot/leg, slide R foot toward R hand. Stop at comfortable place & start bending R knee w/o R ankle sliding, move in ankle. Slide R heel toward/away from you w/out moving R ankle. Slide R foot toward L foot, easier? Slide R foot toward L foot & leave them next to each other, move L foot toward L hand & B. Feet together slide both legs L/R. In X position slide R hand over head toward L hand. X position, move L arm & L leg towards each other, bring R arm/leg over so you turn from supine to side lying. Stop at place where R arm start turning, just slide R leg L/R. Bring knees together U toward L elbow while rolling over & contracting belly muscles which turn the top of your body. X position, turn L leg/foot to outside foot & B, turn to inside; same w/R leg. Turn both legs out/inside, turn to same side. Start rolling by turning both feet to L, R arm overhead & turn onto L side. Come B by bringing arm B & pushing w/heels. Moving in an orchestrated

way w/all of yourself, how does that feel? What do you take w/you from this lesson in standing?

(Source: inspired by Amherst 1980)

Break

AIFTT5 0517

Hands on practice

FI Kneeling over the table with skeleton and Johanneke

Demo on skeleton: 1. Chest on table. 2. Knees (on a cushion) supporting pelvis. 3. Ankles supported by roller, heels can move I/O. 4. Hand on face-side pointing U & other hand pointing D. 5. Pelvis free to move, legs not against the table. 6. One leg of stool between the skeleton/student legs.

Find both trochanters:

1. Place hands like a clothespin, fingers & thumb are parallel, on the ball of the trochanters (=m/m from the legs). Move side to side = translation.
2. Place hands in "C" shape around the trochanter on the ilium (=m/m from pelvis). Move side to side. The idea of moving is pushing, not dragging.
3. Place back of hands on the iliac crest. Move side to side Larry demonstrates/explains techniques on Johanneke. He demonstrates translation by moving around his own axis/spine (middle sitting bone). Put your hand down for listening. When you move parallel you look for the arc. You can move toward armpit/elbow: different turning point in spine. Following the way Johanneke moves already.
4. Hold one leg from the trochanter, move the other trochanter: side-bending. Translation & side bending are in the plane of the table.
5. Index finger & base of index finger on outside iliac crest, moving pelvis U to back: extension. Pelvis is rocking around the balls of femurs.
6. Push w/backside of fingers against upper part of sitting bones in direction of floor: flexion.

AIFTT5 0518

ATM

ROLLING FROM AN X TO THE SIDE II

Prone, arms around head, feet as far apart as elbows, knees bent in 90 degrees. Point toes to ceiling & B, moving around ankle. Point heel to ceiling & B. Head to L, knees bent, bring L foot toward inside of R lower leg, caress yourself on R side. Place L hand for pushing up, L foot

touching/sliding along inside R lower leg & help by pushing from the hand. Look under gap of L arm as if to look at L knee. Slowly turn head to R by lifting the chest, do same m/ms on other side. Alternately slide along R/L lower leg, notice where the twist from two directions meets in spine. Put both hands for push up, head to R, push L elbow & lift shoulders to turn head to L, push from hands alternately to turn head R/L. Turn head one way, legs the opposite way & alternate head/legs from side to side, looking D to floor in the middle of the m/m & moving in opposite directions. Turn head to R, when tilting knees to one side look underneath arm from side to side while legs tilt in opposite way. Leave head under arm & tilt pelvis side to side, test if moving in opposite directions w/head/legs gets easier. Bring knees/feet together, look to L, tilt legs to R, notice m/m in your middle. Same w/looking to R side. Look underneath R arm, look over R shoulder, push Fw w/hands. Tilt feet L/R & turn head while moving legs L/R, notice m/m directions in armpits. Look under L arm/elbow, round yourself & sweep knees to L U & come B on belly w/legs straight. Go from side to side. Supine, knees bent, & push/pull w/feet to rock the pelvis. Push chest U/pull D from feet. Push yourself U & pull D as a way of locomotion. Do you get a little jailbreak, a day off of your habits? Notice breath, voice, depth.

(Source: inspired by Amherst 1980)

Monday 12 February

AIFTT5 0519

ATM

TILTING THE KNEES TO SITTING

Supine. Scan. Knees bent, wider apart than hips. Bring R knee to R w/o lifting inside of R foot. Notice face, mouth, eyes. Same on L side.

Compare L/R. Move R knee further in direction to L foot, leg is pulling pelvis. L knee stays pointed toward ceiling. Same steps w/L knee in

direction to R foot. Sitting, knees bent, hands on floor behind. L knee inward toward R knee/foot. Keep L knee inward & turn head to R.

Variations: turn head R, eyes look at R knee. Bring L knee back, L knee inward & head to R at same time. R hand on R knee & same m/m; L hand

on L knee; L hand on R knee. Supine, knees bent, reach w/L knee for R foot. L hand on floor next to head, elbow in the air (bridging position).

Keep R leg standing, L knee inward/D & take back of head under gap.

Same on R side. Roll on to R side, keep L knee bent & slide L foot off R foot behind you, keep opening hip joint. Hold L knee w/L hand, L knee

towards R foot. L foot standing on inside R knee. Move L knee toward floor by rolling L foot over R knee. Move L knee/L hand in direction of R foot. Lean on R elbow & come U to sitting in tailor fashion. Slide L knee w/L hand on L knee in the direction of R foot, along the R leg & come U to side sitting. Same on the L side.

(Source: inspired by Amherst 1980)

Reverse the complete lesson: Start in side sitting to L, legs pointing to R. Holding R hand on R knee, sliding w/R knee along the L leg, supported by L arm, come to side lying on the L. Same on the R side. Sit in tailor position, put R foot on inside L knee, holding R knee w/R hand, reach w/L arm toward floor & come to lie on L side.....

Break

AIFTT5 0520

Talk & Lab

Preparing ATM from the reverse

Larry: "The clues are always there in an ATM". Looking at the ATM "Rolling from an X to the side", you can make several distinctions of rolling (what changed and what stayed the same?)

1. A different starting position (side lying, supine etc.)
2. Changing the initiation, the place where you start.
3. A change of orientation in space.

What is the structure of a lesson?

Lab in duets: Take the lesson "Tilting the knees to sitting" backward. In this way you will learn to explore the lesson as a teacher, knowing to go forward/backward in a lesson. What is going on in each of the sections and how are they glued together (Larry's metaphor: lasagna & the sauce)?

Discussion after lab instruction: Nikkie mentions that the story of the ATM was already there in the scan, only told in a different, metaphorical way by Larry connecting it to the m/ms of the lesson in a congruent way.

Break

AIFTT5 0521

Demo

Praying to the Table God I

Larry demonstrates the position kneeling over the table reviewing verticality of the legs, position of the pelvis, arms & ankles. Next to the techniques the students learned yesterday, what are you looking for, what do you want to find? Looking from the m/m vocabulary you've explored in the ATMs what could you ask?

1. Lifting of the lower leg & moving L/R
2. One hand in push up position moving the shoulder
3. Moving the shoulder from the glenohumeral joint or from the elbow (proximal/distal)
4. Working w/the behind-the-head shoulder.

Break

AIFTT5 0522

Talk & Lab

Nicole Schneider

Summary of NLP - First contact with new client, part one

Description: These teachings had as a departure point the presupposition: "The Map is Not the Territory." Which allowed for an integration of previous taught concepts: rapport, meta model, 1st and 2nd perceptual position, and 4-tupling (predicates using words for visual, auditory and kinesthetic.) Nikkie introduced the concept of timelines, how people habitually place their thoughts and emotions in the past, present and future. Which allows them to either negatively or positively, have an unconscious competence inside the brain to wherever they spend the most time. The concept of future pacing was covered, as a way to light up the brain and associate into a time in the future where you have achieved specific outcomes (as a reminder of the goal setting exercise, well formed outcomes.) The exercise that followed was to incorporate these concepts talking to a new student who expressed a desire to take an ATM class. Lab in Duets, part one: A is doing an imaginary phone call, as a person who does not know F and wants to know what it means, what an ATM is and what he/she can expect. B is stepping into the second perceptual position and having a conversation w/A by seeing, hearing and feeling what A is asking and giving answers by using visual, auditory and kinesthetic words.

Tuesday 13 February

AIFTT5 0523

Talk & Lab

Nicole Schneider

Summary of NLP - First contact with new client, part two

Talk 0522 and 0523 are summarized together, please read above under 0522.

Lab in Duets, part two: switch roles and do the same exercise as yesterday at the end of the day.

AIFTT5 0524

Talk

Announcement of Community Project

In addition to the previous talk by Nikkie, Larry mentions it is important to have a few different sentences to explain the FM: an informal answer for people you know quite well, and a formal/professional answer. These sentences do not have to be all inclusive, they are a hint that serves to make people curious and interested in what you have to offer.

Worst thing to say is: "Well, it is quite difficult to explain...".

Ask yourself, who do you want to work with?

Community Project: -> select an already existing group of people where you are not known -> find the gatekeeper and introduce yourself (I want to do a mini-project for my training as a Feldenkrais teacher) so he/she can introduce you to the group -> teach one ATM class, a series of lessons, a workshop plus explain the method -> ask for feedback about your teaching and presentation.

Use FM to teach the people something they care about, they want to get better at what they are already doing! Don't talk about attributes, talk about the benefits of the method.

Q Frans: How to deal w/people who don't stay long enough w/something? For people who tend to give up after having tried once and it did not work you can use the loop of the empirical strategy of doing something - giving feedback - doing something - giving feedback very thoroughly, so they start to recognize that they are building up awareness and knowledge over time.

FM is an idea, not a thing. Protect it so people don't ruin it. Start your community project, your practice, your business from the idea of: What do I care about?

Break

AIFTT5 0525

Lab & Discussion

From a position to an action

Lab in Duets: A is sitting on the floor in three different positions. 1. crossed legs, hands behind pelvis. 2. Knees bent, feet together in front 3. Side sitting, 2 hands behind or one hand somewhere not behind.

B is observing A. Notice the way A sits and make a hypothesis about more/less weight, where is the head in relationship to other parts like shoulders, pelvis, feet. B tries to find a place where A can be moved easily: from the legs/feet, from the hands/arms, by shifting the weight of the head.

Lab part two: How can A be taken from the position he/she is into another position? In which way would you (B) move A where A could not resist you.

Discussion: what have you learned from this exercise? Something that looks weird to you makes sense to someone else. Notice the foundation of the person and find out from where the initiation of a m/m starts and be aware of the direction you are going; the path organizes the sequence and effort of the m/m. Look for what m/m is available, from each place looking for the next stepping stone. Larry explains the empirical way of working in the FM: have a guess - test it; sensing - moving - sensing - moving loop. By observing people we can learn to see where they are stuck, start in the direction they are already moving and find out where the person could move to from that constellation.

AIFTT5 0526

Talk

Announcement of ATM class and Homework for Segment Seven

Teach one ATM together w/two other students, pick and prepare a lesson.

Look for the major sections and outline of that lesson together. Every student of one group teaches a part of that lesson: start, middle or end. Prepare the whole lesson, on the day you are supposed to teach Larry will tell you which part is yours.

During the second week of the next segment and in the first week of the summer segment every student will teach a complete ATM lesson on their own. This is not a test, it is a ritual: after this you are ready to go to the next step.

Homework for next week

Choose a lesson and ask yourself how you understand the structure.

There are two ways to look at it:

1. from the viewpoint of composition (plot, summary of the story)
2. SPIFFER, the 'how' to tell the story.

Take a lesson you already taught. Use a piece of paper w/the outline of the ATM, use index cards for each section of the lesson, or use different colours for each section. If you did a good job w/your notes you won't need them. Bring that lesson to class next Friday, estimated time for preparation during the next few days: 20 to 60 minutes.

AIFTT5 0527

ATM

FROM SIDE LYING CATERPILLAR TO SALAMANDER

Supine, scan. Lie on L side & notice how you got there, repeat the same action. In sid- lying on L move knees closer toward chest, top leg is passenger/L leg is transporter. Play w/trajectory of arc of knees. Move knees further D by pushing knees away from you, engage muscles in the middle section by moving knees U/D. Notice the difference in m/m when angle of knees stay the same/when angle of knees gets bigger. Roll on R side, R arm straight & L hand on R elbow. Move head through opening of arms. Variations: Combine head m/m w/m/m of legs U; knees U & head D, while knees stay U head moves U; head & knees move D while distance between them stays the same. Move back of head B as if to touch the back of the pelvis, push w/R arm. Move feet B as if to rest head on arch of feet. Alternate in moving Bw & Fw w/head & knees/legs. On L side bring knees closer to chest, straighten both legs w/o moving foot so your pelvis is pushed out. Take head B by looking at the wall above head, pull w/elbow & push w/foot. On L side, interlace fingers behind head & move in opposite direction by pushing w/arms & pulling w/legs, switch to

pushing/w legs & pulling w/arms. Find out the same on the other side. Supine, knees bent & arms on floor. Push w/feet & pull w/hands, use both feet/hands together to move yourself U/B. Supine, arms next to head as if for bridging. R hand takes step, what is the next step, walking w/foot R/L or other hand? Homolateral, cross lateral, explore variations. Scan. How would it be to have sense of all of yourself more often, all the time? (Source: LG.)

WEEK TWO

Friday 16 February

AIFTT5 0528

Talk

Who is telling all those stories?

Larry is telling different stories to show that "this shit works" : the method has a lot of benefits (development of your own abilities, helping people taking care of themselves). About the homework assignment: write down the structure of the lesson you already did (think about ref m/m, test m/m, scan, major/subsections, SPIFFER categories, tactics). Tactics: follow what the person is already doing, slow down, start m/m proximally or distally. In FM the base of the method is following the pattern, the m/m back is already going the other way out of the pattern. Beginning of April send the structure of the lesson to Larry, skype meeting w/groups of 3 or 2 to discuss it. In April teach a lesson to your group and others. First week of May segment, the study group will teach the lesson to the rest of the group. You can ask Larry for a second lesson to teach in the second week.

Break

AIFTT5 0529

ATM

PRONE TO SITTING - TILTING LEGS BACKWARD

Supine. Scan L/R, arms, legs, pelvis, head. Prone, forehead on hands, spread legs elbow width, knees bent. Slide R foot inside L lower leg. What happens to the (ring of the) pelvis, rib cage, belly, breastbone. The same m/m on the other side. Turn head to L, fingers interlaced behind head, slide L foot along R lower leg. Is the m/m reaching to ribs, shoulder? Slow, come back quick. Head turned to R, fingers interlaced behind, slide L foot along R lower leg. Slide R foot along L lower leg, head is still turned R. Switch sliding L/R foot. Hands for pushing U. R elbow reaching toward the wall on the R (head L/R, in the middle). Knees bent, feet & knees together, head on hands. Tilt feet to L, move vertebra after vertebra. Turn head R, tilt feet to L (easier?). turn head to L tilt feet to L. Tilt legs to R & L hand for pushing U, press a little, look underneath your arm. Same m/m, look over L shoulder, have R hand also for pushing U. Same w/legs to L. Leave legs tilted to L. Bring R foot back to the middle, keep knees together. Legs tilted to R, same m/m, then lift L knee, keep feet together. Alternate lifting L knee & foot. Legs tilted to L. Slide R knee along L lower leg. Legs tilted to R. Slide L foot along R lower leg reaching for R elbow/hand. Come U to sitting. Same m/m on the other side. (Source: G.Yaron, Chicago training, 1992)

Break

AIFTT5 0530

Discussion

Questions & comments

Judith: what more tactics are there?

Starting from proximal or distal.

Moniek: in most ATMs in book *Awareness Through Movement* you start on the right side, why?

Larry: Consider this: most people are right handed and right leg is standing leg, half of left handed people have the same organization of the brain as right handed people. In 1972 when the ATM book was published the concept of the homunculus was known and accepted. Moshe put the idea to work by having students do a m/m on one side then imagine it on the other side to transfer the m/m to the second side.

Larry refers to Mabel Elsworth Todd's use of visualization: *The thinking body*.

Moniek: how much to talk about ATM after the class?

AIFTT5 0531

Talk & Lab

Nicole Schneider

Reframing

Reframing: putting a new frame around a situation. Why is this beneficial?
Short term: to enhance resourcefulness for yourself and others. To prevent others or yourself from spiraling down into negatives during conversation.

Long term: *for you to explore, the answers are contained within your "experiential" homework assignment.*

There are two reframes in NLP: 1) content reframe, 2) context reframe.

1) Content Reframe

Determine the focus of the meaning of a situation in a positive way, rather than focusing on negatives, to see where there is opportunity. How a positive intent is always served, even in what could be viewed to be a negative situation.

Useful when someone states an: X causes Y, or X = Y (you can simply reframe the Y.)

NLP Presupposition: There is a positive intent motivating every behavior.

Example: "I get annoyed every time my bad shoulder inflames because of repetitive movement."

Reframe: "I have a hidden messenger in the shoulder that is healing, that tells me when I need to slow down, motivates me to get out of repetitive bad habits, and be in balance."

"Other people have flexible bodies, and I don't."

Reframe: "I have an amazing road of improvement to be excited about, and learn from."

"I am frustrated and confused because there are no step-by-step structured instructions."

Reframe: "Frustration and confusion are part of learning, just as much as motivation and curiosity are. Learning through feeling, acting, sensing and thinking is the only way we truly learn."

"Some people in class are already bodyworkers, other people are already teachers. I have a disadvantage because I am neither."

Reframe: "I have the benefit of not having to un-learn anything, and have less history of learning to keep in mind. It is much easier to learn the right way from scratch."

Tip: Ask yourself one out of two questions:

1. What else could this mean?

2. In what way, could this be a positive or a resource?

Humor is a great way to reframe.

2) Context Reframe

To presuppose that all behaviors are useful or appropriate in some context. Finding a context in which the behavior becomes a positive asset.

NLP Presupposition: There is a positive intent motivating every behavior.

And a context in which every behavior has value.

Example: "I think too much during an ATM."

Reframe: "Thinking is incredibly useful in preparing to teach ATMs."

"I am often impatient when it comes to learning the FM."

Reframe: "Your impatience will be a crucial factor when you need to get started on creating your business and fly solo as a Feldenkrais teacher."

"He talks and repeats himself too much."

Reframe: "A teacher must explain themselves in different ways, in order for students with different and more challenging maps of the world to understand."

"I learn too slow."

Reframe: "Slow allows you to be a better student of the Feldenkrais method, because..."

Tip: Often used when people use the statement "too" (too much, too little), or alternatives such as: bad, much, often, huge (indication of quantity.)

Assignment:

Activity: Actively and on a daily basis spend some time reframing your own and other people's negative statements/thoughts.

1) What specifically did you learn as a result of doing this exercise?

2) How specifically did it change the quality of the communication you have with others (and talking to yourself?)

How specifically did this shape or change your brain on a deeper level by doing the exercise daily?

Saturday 17 February

AIFTT5 0532

Talk

ATM practicum review

You can find a transcript of an ATM to give in May on the MIMO site (Strasbourg training or Lessons Locator for AY lessons), from *Awareness Through Movement* by Moshé Feldenkrais, *Relaxercise* by Mark Reese & David Zemach-Bersin. Pick a lesson you want to do as an introduction

lesson, not the last one of a series. In May you teach the lesson w/group of 2 or 3. Purpose of preparing is not to get rid of the nervousness. Nervousness is a kind of excitement and helps you give a good lesson.

AIFTT5 0533

ATM

PRONE HEAD IN HANDS - CIRCLE

Scan supine. Prone, heels of hands together touching under chin, elbows on floor. Tilt head R/L, eyes on the horizon. When head is R, weight of head is on R elbow, head in the middle, weight of head is in between elbows, head to L, weight of head is on L elbow. What happens in neck/chest? Look U/D. Look U, tilt head L, look D, tilt head R. Make a circle w/nose in the air, go opposite direction. Supine, knees bent, feet standing, hands in the same way under the chin. Roll head R, L, side to side. Come U to sitting w/head in hands, w/o effort.

(Source: Gaby Yaron, 1992)

AIFTT5 0534

ATM

PRONE HEAD IN HANDS - ROLLING & LIFTING

Supine. Scan (foreground, background). Prone, scan w/arms around head. Chin in hands, heels of your hands together, rest your head on your hands, where is your weight? Lean the weight of your head on your arms. Tilt head L/R/alternate. Tilt head L/R, where is the middle, eyes open/closed. Look U/D along floor/wall, notice turning of forearms, echo chest/belly on floor. Look U to L/R, look D to R/L, make a circle, change direction. Sense body & look around. Supine, knees bent, feet standing, head & hands glued together, move elbows & head L/R, U/D (lift/slide head). Circle. Prone, head in hands, lift R/L elbow. Tilt head L, stay there, lift R/L elbow, shift before you lift. Roll pelvis L, press R knee, roll pelvis & let R leg roll along. Lift R elbow. Roll pelvis w/R elbow lifted/D. Do the same on the other side. Prone, hand on other hand, head on it. Roll pelvis L w/o moving the head. How far is the m/m going U/D? When is it reaching your head? Roll pelvis R, roll further, L leg will be pulled, toward your elbow. Alternate rolling the pelvis side to side. Make the m/m smaller & quicker.

(Source: G.Yaron, 1992).

Break

AIFTT5 0535

Talk & Lab

Wagging the dog

Larry refers to trainings where trainees only practiced giving FI from the previous segment. He recommends to practice all FIs from the beginning in between each segment with your test bunnies. In between now and May: review all FIs (in side lying, on the back, on the belly, in sitting) and practice each of them with at least 2 people.

Lab in trios, A is student, B is practitioner, C is conductor. A is kneeling at the table (praying to the table god), B is practising what he/she learned from Arlyn lying prone on the table (moving the shoulder & head, response in pelvis m/m & spine). C is coaching B. Remember what makes a lesson a lesson: test m/m, operate, test m/m, exit (the tote model). Use the test m/m to know what the difference is. Be aware what your aim is, when you have to stop.

Moniek mentions after lab she has to move her pelvis to move the student. Bettina felt Judith moving and felt her own pelvis moving at the same time. When you move in the zone where the student moves, you sense the most easy direction. First know what you're doing, then be able to change. Judith is presenting the way she worked w/Bettina, Larry is supporting her. Reflecting/reviewing is important: "What did I learn, what did I miss."

Break

AIFTT5 0536

Talk

Types of lesson according to Foundation

Besides thinking about tactics in terms of SPIFFER categories, there are 3 kinds of lessons:

1. Rest - find support.
2. Orbit - to be movable in one position.
3. Launch and land - Moving from one position to another position.

What to do w/someone who is in pain? Ask for the least bad position, help to be more comfortable by resting, join w/ breathing, make small m/ms, support the places that are not supported yet, taking over the work, effort substitution (by holding somebody, bring the ends of the muscles together).

Q. Marie: How is NLP congruent w/FM? She has the feeling that from NLP's point of view she's been told what she's doing that is right or wrong.

Larry: NLP is more prescriptive in a way and FM more descriptive. When you're learning NLP, seems like a more right/wrong approach. Let's come back to that.

Break

AIFTT5 0537

ATM

PRAYING THE FELDENKRAIS WAY - ON THE SIDE

Supine, knees bent, interlace fingers, heels of hands together, hands & thumbs on forehead. Move R elbow to R. L elbow to L. Move elbows toward & away from another. Have elbows at eyes width, move both elbows L/R. Lying on L side, knees now on bent, interlace fingers, heels of hands together, hands & thumbs on forehead. Lift R elbow (Heels of hands stay together). Lift R knee, hold pelvis. Lift R knee, bring pelvis B. Lift R elbow. Lift R knee & R elbow, switch initiation from elbow/knee to shoulder/pelvis. Lift L elbow (R elbow is resting on L elbow). Lift head, R elbow coming to the floor. Alternate lifting head/elbow. Lying on R side, do same m/m. Prone. Head in hands. Lift R/L elbow. Place hands on floor on the place where the elbows were. Come U to sitting on your knees/heels & come back lying on your front.

(Source: LG, 2018)

Sunday 18 February

AIFTT5 0539

Talk

Effort substitution is somatic reframing

Larry refers to NLP/Nikkie's talk of yesterday, about being congruent/incongruent and reframing, in terms of how these ideas are connected to the FM. Your actions can be congruent w/your own internal state or not. Your actions can be congruent w/ someone else's internal state. Larry clarifies it w/an exercise lying on the back, switching intention/action. The internal state, feelings, action can fit together or not.

By effort substitution we take over the action, so the student's feelings and sensation change: it's a kind of reframing. You change the perceiving, not the intention. By supporting the intention you create the opportunity to change the action (E.g. keeping shoulder U).

Moniek kneeling at the table:

1. Sense muscles in the back (tight?).
2. lift the shoulder bringing shoulder blade in direction of spine, find the easiest direction.
3. Lift shoulder in easiest direction & stay there.
4. Come B slowly/in little steps.
5. Pull ribs D & I, pull pelvis, shortening the side. stay there & go B slowly.
6. One hand on pelvis, one hand on ribs, shorten the side (like an arc), move the apex.
7. Lift shoulder & opposite ribs, keep it together, move the whole package.

Supporting what is already done is very effective.

Break

AIFTT5 0540

Lab

Practice effort substitution

Lab in duets: A is kneeling at the table, B is supporting shoulders, ribs, pelvis (effort substitution). Tips & tricks for B: 1. Pick U the shoulder, round your back, lift the shoulder by coming U. 2. Bring both shoulder blades toward each other, keep them there, move them together: differentiating m/m in spine above & below the part you support. 3. Hands on ribs & pelvis, shorten the side. Lean into it & stay there, squeeze in 3 times & let go on breathing.

Discussion.

What mistakes have you made Judith?: it is hard to pick U shoulder in a good way.

Larry: you are developing your listening, you are going to competence. Confidence is not equivalent to competence.

Frans: intensity doing the m/m is difficult.

Larry: having the good direction w/right amount of push, is the easiest. Use directional touch.

Larry asks if someone used a test m/m.

Frans: he wanted to connect places, but it didn't work out. L

arry: great moment of learning, don't push when there is no connection, no one wants to be pushed.

Judith: asked if Anna was comfortable, later on turned out she was not.

Larry: Instead of asking "are you comfortable?", offer different possibilities to make distinctions possible to come to the most comfort.

Barbara: got lost w/shoulder m/ms.

Larry: bring shoulder toward ear, base of skull, base of neck, thoracic spine. The sequence of this lesson (test m/m, effort substitution, test m/m, effort etc), makes the uninvited guest, the guest of honour.

Break

AIFTT5 0541

Talk

How much challenge is enough?

Starting a class, you have to know what ATM to choose. You have to build U rapport w/the group by choosing the right lesson, beginning w/Feldenkrais' favourite lessons, from the ATM book, would be a good start. You can make a series of baby lessons: moving around yourself, moving around yourself in lying, reaching, rolling, sitting, moving around yourself in sitting. To challenge someone in a lesson you leave a trace of clues, not too easy, not too difficult (Hansel & Gretel, breadcrumbs). The clues are the Qs you use in an ATM. Observe, notice, be fully in a lesson. Be quiet enough to listen to yourself, then you are able to listen to someone else when you're giving an ATM/FI.

Larry's "Feldimom" said to him: "If I teach you everything I know, then you can teach me what I'm doing".

Do your exercises at home, w/your studygroup, other Feldenkrais practitioners, do ATMs. If you know what you want to learn, you will know what your next step in the learning process will be.

Break

AIFTT5 0542

ATM & Lab

SURFING THE PULSE

Supine. Scan. Knees bent, feet flat standing at shoulders' width. Notice print of each foot. Hands next to head, elbows pointing to ceiling in bridging position. Notice print of each hand. Move R elbow to the side.

The same L. Bring nose U toward wall behind you, hands are helping, upper part of chest lifts. Move nose D, push belly O, arch lower back. Arms D. Arch back, lower belly in direction of feet/knees. Rock pelvis forth & back. Have one hand U the small of your back. Roll pelvis U over the knuckle of the 5th finger & come B. Roll pelvis U over knuckle of 5th, 4th, 3rd & come back after each knuckle. R foot on L foot, roll pelvis U & back. Same m/m w/ L foot on R foot & both feet on floor. Roll pelvis U to knuckle of 2nd & thumb. What's happening in the middle back, neck? Have hands in bridging position. Look U, tilt head, chin away from chest, push feet, roll pelvis. Wave U/D by rolling the pelvis, pushing hands, pushing feet. Hands, fingers interlaced, behind head, elbows pointing Fw to ceiling. Lift head (pecking m/m). Leave head in the air, roll pelvis U/D, 'wave' U & D from head to feet. Hands next to head for pushing up, feet pushing. Wave U/D, slow & quick back, push hands/push feet. Start the pulse & keep going.
(LG, 2018)

Lab. Duets. A is doing wave m/m from previous ATM, B is a passenger. When there is a part interfering, B finds out how to help A to improve. Switch roles.

Larry: "What happened during the exercise?"

Sousan felt herself more.

Bettina feeling Sousan's hand & the floor, made her feeling the in between.

Larry: when someone did the work you did too much (exaggerate the pattern), how did that feel? By effort substitution you can let go & sense what this lesson is about.

Exercise: teaching the ATM, what map is there? Find out in groups of two or three what map you need and why. Bring the summaries tomorrow.

Monday 19 February

AIFTT5 0543

Discussion

What did you learn of composition?

How was looking at the maps yesterday, what did you learn? Lily saw the clear overview of Moniek's lesson. Moniek: needs to have the whole lesson organised and well structured to be able to give the lesson. Larry: had his colours done so that shopping for clothes became really easy.

When you have a set of constraints of a lesson, makes the lesson easier. Then you can focus on one or two SPIFFER categories (and add more if you want). Moniek: can you do the same ATM with different SPIFFER categories twice?

Larry: not after each other, maybe at beginning and end of a series.

Judith: ref m/m and test m/m come back so often, what is what?

Larry: ref m/m is before and at end of the lesson. Test m/m: a lesson can have more than one test m/m, it's in the whole composition of the lesson.

Test m/m: testing whether the pattern is there (MF "the ideal m/m").

Optimal path: every m/m in the same direction.

Optimal initiation: mostly from the center.

Optimal flow: the m/m is reversible.

Optimal sequence: the force goes through you.

Moniek: is lifting the head a test m/m or part of a bigger picture?

Larry: depends, it's an aspect of the composition or this m/m will be easier when the organization is optimal.

Moniek: why is lifting the head in the ATM sliding the hand/knee in side-lying?

Larry: whole lesson about twisting, why do sidebending? The arm overhead constrains the neck, you can only move below the ring of the first rib, you might differentiate the m/ms in the thoracic spine in another plane. You have to understand the biomechanics for teaching.

Lily narrowed the script down, now she's not sure she can give the lesson.

Judith/Bettina: what's the lesson about? What's the lesson for?

Larry: lesson for - helping people to be able to do what they want to do, making unavowed dreams come true. Lesson about: to know for the teacher what the pattern of the lesson is.

Judith mentions Alan's lesson of pressing to lift a part, using the ground reaction force.

Larry: the ground reaction force is not a pattern, it is an fundamental aspect foundation.

Moniek: do you evaluate a lesson afterwards?

Larry: the ref m/m before and after the lesson tells it all. The ref m/m is connected to daily life.

Moniek: which story do you tell when?

Larry: you have a theme of the lesson (e.g. double backhand in tennis), a thread of the lesson (m/m pelvis, twisting) and the techniques of the lesson. The stories connect the theme of the lesson to the thread of the lesson. You can plan stories so you're ready and don't have to think about them during the lesson. Keep reading (fables, myths), search the internet, use stories of your children etc.

Moniek: being curious about the effect of a lesson.

Larry: people have different paces to find out what the lesson did. Don't ask every time, don't ask it the same way, give people the possibility not to reflect.

Bettina learned something about timing by going over the composition again.

Larry: you have the perspective of the teacher, you get out of the lesson and see the bigger picture. Appreciate repetition: "I know that/I missed that", it gives you more insights.

Coming closer to a place is more important than getting there, it's about the road not the destination.

Break

AIFTT5 0544

ATM

PRONE HEAD IN HANDS - LIFTING ELBOW SIDEWAYS

Supine, scan. Prone, scan. Hold head in hands, elbows on floor. Tilt head L/R a little. Tilt head R, press L elbow. Tilt head L, press R elbow. Tilt head L, press R, tilt L, press L (reframing: initiation stays the same, action is changing). The same m/ms on the other side. Tilt head L, make R elbow lighter, lift R elbow to the side. Shift weight before you lift, land & shift back. Same m/m w/eyes open/closed. Supine, knees bent, feet flat, have hands under chin & roll to your belly. Prone. Make L elbow light, lift it, lower it & land (echo in belly, legs, front of feet?). Slowly alternate tilting the head & lifting the elbow from one side to the other side.

Supine, knees bent, feet flat. Move both knees parallel to R, keep feet flat. Same to L. Move both knees L/R w/o moving pelvis. Move pelvis w/o moving the legs (small m/m). Feet standing have hands under chin. Move L elbow to L & R elbow to L, roll on your belly & back. Supine, knees bent. Move R knee I in direction of inner side of L foot, L knee standing as a statue pointing to the ceiling. Leave L leg hanging halfway to the L, move R knee to R foot. Move R knee O to R, move L knee to L foot. Tilt R knee I, tilt L knee to O to L, roll to belly, holding hands under chin, roll back. Prone, head in hands. Lift R/L elbow. Imagine standing U. Roll U to sitting. Standing.

(Source: LG)

Break

AIFTT5 0545

Talk & Lab

Larry's confession spelled with 3 C's

Larry heard that Stephane, who's following the training in Paris, did an exercise to create a lesson by having five sentences and make an ATM out of it. You need skills to make a lesson.

Larry is making a confession: you can't just follow the pattern, you must have an assumption where to go. Think about the three of the C's: calibrate, conjoin, contrast.

Calibrate: to tune in where they're going.

Conjoin: go with.

Contrast: differentiate.

In FM you do the same m/m in different ways, the intention stays the same, the action changes.

Barbara kneeling over the table. Larry moves her pelvis parallel to the table from her trochanters, looking for the easy direction. Pelvis moving L makes a J, pelvis moving R makes an S: she can't stop side bending in the lower back. Push behind the L trochanter (small m/m) shortening her L side, go for a ride w/R hand on lower back. Help her do what she's doing already: bring the 10th rib on L side to her pelvis and the pelvis U to the ribs (effort substitution). Keep the L side of pelvis U & ribs D, move both hands together. Calibrate, contrast, conjoin. Bring U from pelvis or under arms.

Discussion. Moniek did work w/Anna, but doesn't know if it worked for Anna.

Larry: you worked too hard, listen to the person so the person listens to her/himself.

Barbara started to feel the hips.

Larry: that's the beginning, start from there.

Sousan didn't feel safe, because her belly wasn't supported.

Larry: support higher, breastbone & upper ribs. It is a nice position for someone who liked to be on the belly before the pregnancy.

Larry: take someone slowly into her/his pattern, come out slowly or in steps, helping to find the way out of the pattern. You use a constraint to let them feel what they do and help them to sense the possibilities.

Break

AIFTT5 0546

Talk

Look into the future, Segment Six homework and more

Larry is reviewing the last segment: preparing, presenting and promoting a lesson.

Homework assignments:

1. let Larry know what group you're in and what lesson you picked. Prepare the whole lesson and in May you teach a third of the lesson.
2. give at least 12 people an FI of at least 20 to 30 minutes. Use FI techniques of kneeling over the table, in any position you choose, look for easy direction/find pattern of the person/effort substitution etc.

Larry talked to Martina and Henk of the Dutch Feldenkrais Guild, they want to support the training. In Germany and Holland the guild wants practitioners trained by Mia Segal to do an additional 70 days of training to be accredited by the guild. They can participate in the training in August.

Using the internet you can be supported in between the segments. You can put your summary of the ATM lesson online as a Google or Microsoft document. The internet can also be used to create a vibrant Feldenkrais community.

Tuesday 20 February

AIFTT5 0547

ATM & Lab

IF SHIFT HAPPENS - WHERE DOES IT BEGIN? Lying prone, elbows on floor & hold head w/hands, heels of hands together. Lift L elbow a tiny bit, lift R elbow, rock from R to L. When arm/neck/head are locked can you trace where the m/m starts & what else is involved?

Lab: in sitting w/partner. A is lying D in position w/head in hands, B is sitting next to A on R side. B is placing L hand on area of thoracolumbar juncture (top of lumbar spine/bottom of thoracic spine, middle finger at height of 10th rib, knuckles on spinal processes). A is lifting one elbow, B

is sensing where is m/m below/under/between & above both hands (5 places) happens. B can move one hand at a time to different places on back & spine, always coming B to beginning places. B is shifting own weight to be able to stay in full contact w/hands on muscles & skeleton of A. A & B talk about experience and change roles.

Larry demonstrates how to "cheat": it has to do w/not accepting the constraint by letting the heels of the hands slide along each other.

Advanced exercise: A is doing the m/m of lifting one elbow 12 times in a row, cheating/not cheating & B has to tell/feel the difference in m/m.

Break

AIFTT5 0548

Demo

Review Year One FI

The students mention FI techniques they remember of the past year, Larry performs & explains the techniques on student Anna in side lying.

1. Moving the pelvis
2. Moving shoulder & pelvis
3. Exploring the ribs
4. Picking U one arm
5. Lifting one foot/leg
6. Rolling head/neck/shoulder as one together.

Larry is showing the relationship between techniques & tactics. Taking care of himself plus listening to Anna. Conclusion: review everything you have learned while finding the person's way to move. In a real FI lesson you have to ask the person what he/she wants to learn. Right now this is more about you practicing the techniques than giving a lesson.

Q Marie: is there always more m/m afterwards? In the beginning it can also be more ease/quality of the m/m & over time more spreading of the m/m. When people get stiffer this is not what you expect, Larry gives the example of a student w/kidney inflammation. For people w/hypermobility F helps to create more connection from bone to bone.

Break

AIFTT5 0549

ATM

HOLDING HEAD IN HANDS - CRAWLING ON THE BELLY

Lying prone, elbows on floor & hold head w/hands, heels of hands together. Let L elbow rotate tiny bit above floor, notice something is happening below the first thoracic vertebra. Lift L elbow U (toward wall in front), lift it D toward feet & look to R. Same m/ms w/R elbow. Roll pelvis to L, pull/push w/leg. Roll pelvis to L & lift R elbow D so that R elbow & R knee come closer to each other each time. Same m/m & pull belly in, let m/m R elbow toward R knee start at belly button, lower ribs & pelvis. In coming B push belly O. Let same m/m start from elbow/knee, reaching toward the middle/belly button. Alternate the place where m/m begins, alternate speed, no acceleration, fluid. Lift L elbow & reach U toward wall in front, pulling the chest. Notice which knee slides U. Move pelvis to R & L knee U, move pelvis to L & R knee U, which one is easier? Put elbows closer together, take L elbow U & reach ahead as far away from R knee as is easy. Bring one leg U. Bring other elbow U & other leg etc. Roll pelvis & bring R knee U, which elbow moves next? Same m/m w/opposite elbow. Leave one elbow U on floor, move pelvis the other way & push w/foot so that elbow is taken away from floor toward wall in front. On belly, creep/crawl U toward wall in front, belly on floor & holding head in hands. Notice m/m in spine, notice if arm or leg moves first/leg or pelvis goes first/pelvis or chest goes first. Move leg & arm like this U & D.

(Source: LG)

Homework Assignment:

Do the different ATMs of this segment. Investigate what difference it makes if you start the m/ms from the elbow or from the knee. If you have a chance, look and explore these m/ms w/children & observe their way of starting w/upper or lower limbs. Observe them on stairs, do they push or pull, are they moving homolaterally or cross laterally.

(Comment after class: Observing adults is worthwhile, as well - for instance, at a public staircase.)

List of abbreviations

& = and

A = answer

B = back

Bw = backward

D = down

dist = distal

Dw = downward

e.g. = example given; for example

F = front

FM = Feldenkrais Method

Fw = forward

I = in

KOTT = kneeling over the table

L = left

m = muscle

m/m = movement

m/ms = movements

MF = Moshe Feldenkrais

mm = muscles

O = out

prox = proximal

Q = question

R = right

ref m/m = reference movement

test m/m = test movement

U = up

Uw = upward

w/ = with

w/o = without