

Anna Haltrecht, GCFP, CAT, BFL T/T, Chairs and WFL T/PT

Feldenkrais[®] Practitioner and Certified Assistant Trainer

Bones for Life[®] Teacher/Trainer

Chairs and Walk for Life Teacher/Pioneer Trainer

Movement Intelligence Canadian Director

Movement Intelligence Senior Trainer candidate

BonesForever.com

A movement educator with over 40 years experience, I teach innovative movement programs in my studio, Cat Pajamas, on Salt Spring Island in British Columbia, Canada. I teach Movement Intelligence Certification Trainings, including on Skype and in my studio. I also lead expressive dance classes and choreograph original dance pieces that are performed at novel locations in my community.

I have been studying and practicing the art of mindful moving, that is moving without placing undue stress on the body, for the past 30 years. After many years of sustaining numerous injuries as a dancer, I decided there must be a way to dance and live without so much pain. In 1983, I chose to take my *Feldenkrais Method*[®] teacher training after exploring numerous movement modalities. This is when I first met Ruthy Alon, who was my first Feldenkrais trainer. I have been following Ruthy's brilliant teachings ever since.

In 2001, I began my *Bones for Life*[®] training, becoming a trainer in 2008. In the fall of 2013, I became a Chairs and Walk for Life Teacher/Pioneer Trainer. I look forward to becoming a Mindful Eating Trainer and Movement Intelligence Senior Trainer in Israel in May 2014.

I served on the North American Foundation for Movement Intelligence Certification Committee from 2008-2012. In 2013, I joined the Foundation for Movement Intelligence Board.

Discovering how to move with elegance, lightness and ease takes study. I welcome this study into my life every day.

I present here some of my writings, including the *Bones for Life Safety Adaptations*.

Anna Haltrecht, GCFP, CAT, BFL T/T, Chairs and WFL T/PT

Table of Contents

What is Mentoring?.....	3
<i>Bones for Life</i> ® Didactic on Salt Spring Island, Canada	5
Put a Dance in Your Step	7
I Love New York - I Love My Sticks	9
The Importance of Daily Practice	11
Chairs	12
Using the Movement Intelligence Teachers Manuals	13
<i>Bones for Life</i> Safety Adaptations	14

Anna Haltrecht, GCFP, CAT, BFL T/T, Chairs and WFL T/PT

What is Mentoring?

2009

Written for *Bones for Life®* Teachers in Training

For the full paper please visit the FMI members page on movementintelligence.org

Mentoring can take on many varied forms and can be very creative. It can be done in a group or individually. It can be conducted over the phone, by email and by person to person contact. The amount of person to person contact will be dependent on location of mentor and mentee. The 35 hours can be spelled out between mentor and mentee, and can include scheduled dates, BFL practice teaching and assignments, including journaling. Other possibilities include use of audio and video recordings, study groups and "clinic" type support in which the mentor sets up practice teaching for the mentees under supervision. Topics can include in depth discussion of individual processes incorporating teaching strategies, safety precautions and feedback on practice teaching. Help can also be given with formulating a teaching plan, such as what kinds of lessons to teach, formats of workshops, series and individual classes, what lessons to teach for particular situations and how to get participants.

From the *Bones for Life®* Certification Procedure:

Ideally, all 35 hours of mentoring is completed directly with a certified BFL Trainer. These hours can take place individually or in a group either in person, by phone, through email correspondence, and through self directed study under guidance of the mentoring trainer. In rare cases when this is not possible for personal reasons, peer BFL study groups can count towards the mentoring hours, however 10 of the 35 hours must be completed with the mentor and documented approval of the study groups must be coordinated through their country's Bones for Life Director (in the U.S. and Canada by the FMI).

How do I find a mentor?

You may already be working with a trainer that you would like to be your mentor, otherwise consult the Movement Intelligence website list of Trainers.

What can I expect of a mentor?

Being supported in the learning processes of *Bones for Life*.

Being instructed in how to get more clarity of teaching techniques.

Being supported in how to develop relationship with client and students: use of language, tone, imagery.

Anna Haltrecht, GCFP, CAT, BFL T/T, Chairs and WFL T/PT

Being supported in how to fill in the gaps: what phenomena the students sees and what the mentor sees is missing.

Being heard and being met.

How can I be a great mentee? (taken from: monster.ca)

- 1) Deliver on your promises. Make sure that when you commit to doing something at your mentor's suggestion, you deliver to a standard of excellence.
- 2) Return the favour. What are your mentor's hot buttons? Can you help them solve their problems?
- 3) Return the favour to others. Is there anyone that you can mentor, in turn? You will find that you learn as much from your mentee as from your mentor.
- 4) Maintain the confidence. Know when it is appropriate to discuss with others the discussions with your mentor, and when to maintain the confidences.
- 5) Keep your mentor informed. Whenever you act on their advice, circle back to let them know the outcome. It's tough giving advice without knowing the outcome.
- 6) Show appreciation. They are giving you two priceless gifts: their experience and their time. Remember to say thank you with your words and deeds.

** Mentoring can be developed as a positive interactive and enjoyable learning experience during this phase of BFL Teacher Training **

Anna Haltrecht, GCFP, CAT, BFL T/T, Chairs and WFL T/PT

***Bones for Life*® Didactic on Salt Spring Island, Canada**

July 2009

At last it was warm and July on Salt Spring Island.

After teaching my first group of students the Basic Program and the Advanced Study over the past 3 years in my studio, it was time to teach the Didactic Teacher Training. I organized it to follow BFL Part B after a day off. Several more participants who had previously studied with Ruthy and other Trainers joined us.

I created a plan of topics for discussion and projects to do using ideas from the Didactic I took with Ruthy and from discussion with other Trainers. I put together a "Teacher Information" booklet that included information available on the *Bones for Life* website. For the practicum, each student taught 2 processes, one by themselves and one as part of a small group. They also had projects to work on in pairs; one was creating a 6-8 week lesson series for a particular group and/or a plan for an introductory workshop.

Each day, over the 5 day training, I taught a process using material from the Trainers Training (now called Movement Intelligence Solutions) and the Chairs program. This way my students had a taste of these other Movement Intelligence programs. I led discussions on various topics including the program concepts and their related processes, questions about individual processes, safety issues, use of language in teaching, practical issues connected to teaching, particular physical difficulties with students, and possible solutions. We also went through the BFL Certification Procedures and the responsibilities of a BFL Teacher.

We took time on the first day to learn the "Process Explorations" by using the 10 points for *Analyzing a Process* with Process #11 Hand Pushes a Wall Spiralling the Spine. This set the stage for the practicum, since each process taught included information using these points. After each person or group taught we discussed the lesson. Many lively discussions took place. Even seemingly simple processes like #40 Rocking in One Unit became a resource for animated discourse and creative ideas. Variations were created to ensure that anyone could enjoy the benefits of the lesson, even someone with limited neck movement or someone with cervical spine fusion. We explored wrapping the head to give more support to the neck from the material.

I had gathered a list of questions that Ruthy had asked us when I took the Didactic, and so I turned it around and became the questioner. It became another chance to jump into more discussions about the work and the wider implications of bringing the *Bones for Life* material to a diverse population.

Anna Haltrecht, GCFP, CAT, BFL T/T, Chairs and WFL T/PT

Several of my students had never been to a training taught by Ruthy, so one day we followed a process from one of Ruthy's DVDs and later watched her give a demonstration in the Australian training. After class another day, we watched "What Nature Meant" and a different time I showed "When the Moment Sings".

I created projects for each person to do as homework to count towards their Mentoring hours. I asked each person to write up the lesson plans that they taught in the Didactic, and to choose a topic to research and write up as a report. Some topics chosen were marketing, working with the elderly, nutrition, and research. As well, I asked them to write a list of personal pointers that will help them with their teaching and to list insights gained from the Didactic training.

Teaching the Didactic in my own studio was very empowering. It showed how much we all know and how important it is for us to come together and share our ideas and knowledge. It made me pay even greater attention to how I teach, how I choose my words to convey ideas.

The Didactic is important to do together as we all learn from each other in a supportive environment. It gives us an opportunity to share our knowledge with each other. The experience inspires us to go back to our community and continue to spread Ruthy's wonderful work of *Bones for Life*, which is now part of the Movement Intelligence program. We find how it can become our own, how we can integrate it into our life, and we truly embrace the beauty of teaching. And we know we have each other to call upon for when we need additional support.

I look forward to finishing the Mentoring with my students, getting their reports from their various projects & sending them their *Bones for Life* Teacher Diplomas!

Some comments from my students at the end of the Didactic:

"I know now that I am on the right track and I really understand the work. It feels good and empowering."

"Two weeks, attending Part B & the Didactic together, was not too long or too much! I now have a workshop plan and a series of lessons to teach. All I need to do now is set the date!"

"It was great to be connected with such a stimulating group and to now have people I know to bounce ideas & thoughts with."

"All the discussions were so inspiring, makes me want to come back and do another Didactic."

Anna Haltrecht, GCFP, CAT, BFL T/T, Chairs and WFL T/PT

Put a Dance in Your Step

2010

From my presentation at Osteo-Blast, New Hampshire

1. #3 Aligning the Neck & #9 Aligning the Lumbar: Spreading fingers
Dance: Weaving with Stop
Music: Gotan Project, Last Tango in Paris from La Revancha del Tango

2. #21 Aligning the Neck in Resistance: Index Finger Between Teeth
Dance: Tango, Pairs: finger in mouth/finger in neck
Music: Quartango, Oblivion from Esprit

3. #12 Crossed Arms & #31 Twisted Arms & # 19 BOH in Rotation
Dance: Standing Plies with Spinal Patterns
Music: Lhasa de Sela, De Cara a La Pared from La Llorona

4. #15 Roman Sandals: The Efficient Focus of Pressure in Foot
Dance: Push to plie, travel, jump, change direction
Music: Soul Makossa, Manu Dbango from Putamayo World Hits

5. #23 Narrow Pelvis: Aligning the Wheels
Dance: Salsa hips with wide/narrow pelvis
Music: Vocal Sampling, Montuno Sampling from Una Forma Mas

6. #20, #51 & #68 Water Carrier's Walk
Dance: Still Spine
Music: Toure Kunda, E'mma from Putamayo World Hits

7. #27 Sitting to Standing, #39 Creeping, #75 Tiger Walk & #79 Falling Down
Dance: Change levels; falls, rolls, crawls, creeps
Music: Music: Sharlene Wallace, The Rhyme & The River

8. #42 Goat Skipping: The Challenge of Rhythmic Anti-Gravity Motion
Dance: Israeli folk dance
Music: Mayim, Mayim by Emanuel Amiran-Pugatchov

Anna Haltrecht, GCFP, CAT, BFL T/T, Chairs and WFL T/PT

More ideas:

- #20 Water Carrier's Walk #1 - Dance: Circle, shorten belly every 4, 2, 1 steps
- #24 Knee Bends a Knee: Spontaneous springiness - Dance: springy knees
- #25 Silken Scarf & #44 Whipping a Fall - Dance: Flow and Undulations
- #29 & 30 Wrap - Dance: Wrap dance, improv fun in the wrap including jumping
- #35 The Function of Pulling: Strengthening By Controlled Resistance - Dance: Contact
- #46 Weights on Ankles: Upgrading equilibrium - Dance: Weights on ankles
- #51 Water Carrier's Walk #2: - Dance: Circle with arm movements in rhythm
- #52 Rumba in the Strip: Proportional flexibility - Dance: Rhumba in space
- #65 Bagel or Two Knots: Shortcut to upright standing - Dance: Bagel contact
- #67 Recovering Equilibrium: Gaining stability by risking it - Dance: Contact in 3's
- #68 Water Carrier's Walk #3 - Dance: Foot & hip sway, head steady
- #72 Knee Relief - Dance: Play with wrap around different joints, easy knees
- \$88 Reconciliation with Hope - Dance: Small dance

Anna Haltrecht, GCFP, CAT, BFL T/T, Chairs and WFL T/PT

I Love New York - I Love My Sticks

November 2011

I had a wonderful experience at Ruthy's Walk for Life program in October in New Hampshire. Once again, Ruthy has created an ingenious new program under the umbrella of Movement Intelligence. We explored both our inner and outer landscapes; profound processes in our indoor laboratory, and walking outdoors with our poles in the beautiful woods. The movements detail all components of walking in truly innovative ways and have intriguing names such as Revitalizing the Toes, Digging Sand Backwards, Fists Dragging Tissues, Pulling the Cork Out of a Bottle and Aligning Neck with a Feather Touch. The processes are succinct, clear, and practical to incorporate into daily life; the benefits long lasting.

I had the privilege of leading one of the two walking groups each time we headed out onto the colourful trails. It was fun to walk in the woods occasionally stopping to do some of the processes with the poles as props, sometimes even as a seat! Seeing friends again and meeting new people was such an important part of the retreat. Ruthy gave all *Bones for Life* Teachers and Trainers who participated in the program Walk for Life Pioneer Teacher status.

I was in a terrific mood after the program, checking off high scores for well being on the wellness survey. The chronic pain in my knees disappeared and I felt full of energy and ready for my next adventure, which was sightseeing in New York City with my partner. The Walk for Life program was a fantastic preliminary practice, as we walked and walked all over the city. We hung out with *Bones for Life* colleagues, and had some fun Chinese dinners with Ruthy Alon. A fabulous city to explore and I continued to be pain free. My endurance improved greatly and I was determined to keep it up once I got home.

With the help of my own notes and Ruthy's Study Guide, I am reviewing the program and including the processes in my weekly *Bones for Life* class. Like me, my students love walking with sticks! As the advertisement said, my time in New Hampshire did lead me to adopt natural walking for health and pleasure in my daily life. Walking every day keeps my joints mobile, my muscles strong and my heart beating well. I have even lost a few pounds!

People are intrigued about the use of the poles and when I meet them on my walks, I tell them about the Walk for Life program. I explain that the poles assist me when I walk uphill; there is less work load on my knees as I thrust each pole, acting as an extension of my arm, down into the earth. The two poles used together and pushed down firmly to the ground combined with little steps, help

Anna Haltrecht, GCFP, CAT, BFL T/T, Chairs and WFL T/PT

me run downhill and keep me from slipping on wet leaves. As I walk with the poles, I feel my head posted easily on top of my spine allowing me to turn my head smoothly to see and hear. The contra lateral rhythmic gait that I make with the poles allows me to spontaneously maintain the length of the sides of my trunk and as a result, I have less compression on my joints. My thoracic spine is getting more mobile and I experience less tiredness in my upper back; my knees are becoming freer. I walk more upright with my sticks, I am better organized. Even dancing is more fun!

I continue to be inspired to share this terrific program with others. I teach Walk for Life in June in my studio on Salt Spring Island in British Columbia in Canada. Happy Walking!

Anna Haltrecht, GCFP, CAT, BFL T/T, Chairs and WFL T/PT

The Importance of Daily Practice

November 2013

I think there are many ways to bring Movement Intelligence into our lives, definitely regular practice is vital. I am blessed to be teaching it as the preparation is invaluable. I have to know it more than only in my own body; I need to know it so well that I can communicate it to others. I have always loved to do mental dance rehearsals, believe it or not I use this as my personal sleep practice; at night it helps keep me focused and I fall asleep. I use this technique to review Movement Intelligence processes. While I am teaching I feel I continue the practice, whether actually demonstrating, talking it through or even observing. It is all part of the practice when you stay in the moment, fully present. And I always get new insights, from my own observations and from my students'.

Certainly a half hour each day just for your self is important. When you can simply notice and choose, of all the many processes, which one to practice for your self, in the moment. I think also we need to find ways to incorporate the movement ideas into our daily activity; this is when we truly embody the work. Comb your hair for a few moments at your desk, lean on the kitchen counter and run in place, practice morning towel or hand in hand in the strip fresh from the shower. Lately I have been enjoying Narrow Pelvis when walking (without poles!).

Last week, while walking with my poles, my knee was singing a little too loudly for my liking. I imagined 3 things:

1. While my foot was in the air - widen heel outward (Parallel Feet)
2. On placing my heel on the ground - pressure on heel (Functional Reflexology)
3. On rolling across the foot - passive knee, back of knee forward (Knee Bends a Knee)

Within 5 minutes, my knee was quiet, I was happy, walking in the woods pain free.

All the best to everyone in bringing it home - you will find your own way. Let's encourage each other to Just Do It!!

And now I am going to practice #47 Sinking Knee, what I like to call the Angel Lesson. This is another story for another time.

Anna Haltrecht, GCFP, CAT, BFL T/T, Chairs and WFL T/PT

Chairs

November 2013

The more I do this program the more I value it.
Why?

It is so easy to incorporate the movements into your daily practice. Especially since we sit so much.

I love to lie down and do my practice in this plane.

But more and more I feel the benefit of being upright for my practice.

Today, when I taught #1 Stamping the Feet, I realized that not only could we be consciously choosing to lead with heels or balls, or other parts of the feet, but we could notice what happens naturally. Could it be that we can more easily tap with the balls as opposed to the heels? I posed this question to my students.

Later one student commented that she did indeed observe that she was leading with the balls and was wondering if this was the phenomenon of stamping the feet while sitting. Yes, I guess it could be. It does make sense. Since sitting is like being on all 4's: if we just tipped the chair - same angle in pelvis/hip.

And... it was connected to the next Process we were about to do, #9 Feet, Applied Evolution. This process refers to our 4 legged friends and how their pattern of using their feet relates to sitting and walking.

The more I practice and teach all the Movement Intelligence programs, the more I see and experience the connections.

Just the other day, I taught a private session with a couple aged 74 and 89 years. I chose to teach Movement Intelligence processes. Why? Because they make sense.

Anna Haltrecht, GCFP, CAT, BFL T/T, Chairs and WFL T/PT

Using the Movement Intelligence Teachers Manuals

January 2014

Ruthy is very gracious in how she allows us to use our creativity and intelligence to teach as we feel. There are so many ways to share the work.

For example, when we use the Movement Intelligence Teachers Manuals, Ruthy reminds us that these manuals are our guide. It is important that each one of us develops our own judgment and adaptability. Do what makes sense to you, not about doing it right but about deciphering it. Ruthy always says, "Make your own honey from the nectar."

I now call my weekly class, Movement Intelligence. I combine several processes from all the Movement Intelligence programs. I may not choose to do all the variations of each process. We don't go out walking every class; however most students practice the ideas during the week on their own, with and without their poles.

Teaching is a great way to really get to know the programs.

I suggest to my Teachers in Training:

Go through the program, one process at a time. Practice for yourself following the manual and your other teaching aids. Decide for yourself if it makes sense, and if so, then teach that. Otherwise make some adjustments. In making your decisions, remember what the process is about, what is to be learnt?

Teach each process as you feel comfortable to do so.

Then in time, you will start to recognize which processes blend well together. As you get to know the program you will start to recall parts of processes and realize what would work best in each class, with each participant. You can be playful on your walks including all the wonderful fun movements with the poles.

It is important that you teach what is real for you. Not just for your body or self but what you feel can be good for many. This is the challenge.

We are interpreters of Ruthy's work, we do it in the best way we can, but I do feel we need to make it true for us. In the same way that we can sometimes use her language but mostly it has to be our own.

Log and journal your experience which can be used for your Teacher Certification requirements.

Have fun with it and be inspired by what you have discovered.

Anna Haltrecht, GCFP, CAT, BFL T/T, Chairs and WFL T/PT

Bones for Life Safety Adaptations

February 2014

Along with ideas from my Teachers in Training, I have written the *Bones for Life Safety Adaptations*.

In the Memorandum of Understanding *Bones for Life Trainer Certification*, it states that Trainers "...when training teachers any of the BFL Program processes, will teach and transmit the processes as developed by Ruthy Alon, with the addition of teaching **safety adaptations...**" Since there was not an official document with Safety Adaptations for each Process, I decided that this was a worthwhile project to undertake.

I first began the project with my Teachers in Training in 2009. I then continued adding to the lists. I put it on the back burner for quite awhile as I focused on many other projects, including writing documentation for the Foundation for Movement Intelligence Certification Committee and Board of Directors.

I recently returned to it and completed all the processes, with the idea of adding to it in time.

Now I offer it to you to help you experience the wonderful world of Movement Intelligence with safety and ease.

Soon I will be teaching the Chairs Didactic.

With my Teachers in Training, I will begin the project of writing the Chairs Safety Adaptations.

I have also written Process Outlines for *Bones for Life*, *Chairs*, and *Walk for Life*. I am sure in the near future I will find other projects as well. I look forward to more learning with Ruthy, my students and my colleagues.

Forever learning. Forever young. BonesForever.

MOVEMENT INTELLIGENCE

Bones for Life[®]

Safety Adaptations

by Anna Haltrecht

with assistance from her Teachers in Training students

1. Bones for Life Introduction: The program for stimulating bone strength through natural movement and weight-bearing posture

- 20% pressure
- Reduce amplitude of movement if pain or do not do
- Modify movement if pain or discomfort
- Or do only on side of no pain
- Breathe with ease
- Dynamic alignment
- Proportional mobility
- Long curves of spine: axis
- Reduce resistance
- Move within easy range of motion
- Consistent rhythm
- Support with wrap
- Use more padding
- Use visualization
- Use self pacing
- Use hands as feedback tool; use touch as you would like to be touched
- Work with side that does not need improvement if side needing improvement is too challenging or painful

2. Bouncing on the Heels: Pulsations of pressure build strength

- use back of chair or wall if needed for support
- image: tap glass of water on table

3. Aligning the Neck: Spreading fingers

- small movement of neck in extension/flexion
- small change to elongate

4. Wave Response: Counter-undulation of the curves

- proportional mobility
- reduce excessive extension by lightly lifting ribs/belly with hands
- small pad between palm of hand & wall to reduce wrist flexion
- if too much wrist flexion: make hand into fist

5. Axis Response: Moving in one unit

- reduce pressure on feet
- slow, gentle press and release of feet
- easy rhythm

6. Levels of Pressure: 20% optimal force

- press on thigh instead of TMJ in the beginning
- bridge neck with hand

7. Stimulating Roots of the Teeth: Jawbone determines tooth health

- tongue in roof as interior scaffolding
- bridge neck with hand
- hand on sternum

8. Tapping Head / Chest / Kidneys: Pressure confirms alignment

- maintain long neck
- shorten interior to elongate exterior

9. Aligning the Lumbar: Spreading fingers

- elongate lumbar by not tilting pelvis
- breathe fully into the sides and back of the pelvic area and lower ribs

10. Tapping the Pelvis: Bridging the line of strength

- how light can you do the tapping?
- pad surface of mat

11. Hand Pushes a Wall Spiralling the Spine: Safe arch in elongation

- proportional mobility
- use hand as bridge to control extension, nose in line with sternum
- if pain, limit rotation or only do on the side that rotates more easily

12. Crossed Arms: Substitute bridges to the spinal curves

- when arms are above head: place small pad between upper arm & ear

13. Tantrum “No” Tantrum “Yes”: *The joy of carefree body expression*

- pad under fists and elbows
- “yes”: elevate pelvis on roller

14. Fragmented Breathing: *Paradoxical improvement*

- small, soft
- short duration
- pad lumbar

15. Roman Sandals: *The efficient focus of pressure in the foot*

- preparation: toe awareness explorations
- do not spend too much time on each toe variation
- all other toes maintain contact with floor during the variations

16. Bicycle: *Stabilizing the hip joint*

- do not do “up on elbow” variation if difficult; since it increases side bending
- use support hand on floor in front of chest on spiral & bicycle
- use lots of padding
- legs in 45 degree angle not 90

17. Red and Pink Visualization: *Oxygen to the lungs, food for the bone*

- breathe with ease
- give time for the imagery

18. Inside / Outside Edges of the Feet: *Lateral flexion near a wall*

- limit lateral movement within comfort zone
- may be differences on each side

19. Bouncing on the Heels in Rotation: *Steering spine from eyes or feet*

- maintain alignment

20. Water Carrier's Walk #1: Chest / lower back interaction

- make a lighter crown
- shorten duration

21. Aligning the Neck in Resistance: Index finger between the teeth

- use other fingers
- alternative: thumb behind front upper teeth
- pull from bridge of nose or chin if do not want to put fingers inside mouth
- equalize front and back sensation

22. Aligning the Lumbar: Releasing length of back by shortening front

- create sense of unity and connection of side to front
- slide one hand down along thigh in lying or standing

23. Narrow Pelvis: Aligning the wheels

- do in segments over time
- hold small balls in fists of hands
- alternative: cross arms across belly and press on iliac bone or same without crossing arms

24. Knee Bends a Knee: Spontaneous springiness

- pad between knees
- pad heels
- lessen crossing of legs

25. Silken Scarf along a Roller: Synchronized proportional mobility

- limit rotation, keep in comfort zone

26. The Function of Creeping: Sweeping the head from side to side

- pad belly and groin
- also can pad upper back to gain more movement in upper thoracic
- take many rests on back
- difficulty turning head: reduce movement, back of head leads movement
- play with shoulders following and leading movement
- reduce importance of how much the shoulders move

27. From Sitting to Standing: Consistent pace of spiraling

- focus on axis, maintain sense of length in thoracic and lumbar
- bend less in lumbar and more from hip joint
- do not do deep squat
- proportional mobility in all joints
- light, easy pivoting of feet

28. Knot on the Wall: Weight-bearing posture from A to Z

- avoid asymmetrical movement if it causes pain
- play with the size of the knot
- do not lean against wall with too much weight

29. The Wrap: A loan of integration in sideways walking

- use firm pads behind neck and lumbar

30. Jumping in the Wrap: “Ha+3” breathing

- if pain: avoid impact, visualize or do symbolic jump

31. Twisted Arms: Shifting differentiation to stiff vertebrae of the spine

- when arms are above head: place small pad between arm & ear
- bend knees a little bit

32. Hand on Head / Hand on Wall: Connecting head to chain of posture

- small pad between palm of hand & wall to reduce wrist flexion
- if too much wrist flexion: make hand into fist

33. Ribs around the Steering: From rib cage to rib basket

- limit lateral movement to comfort zone
- pay attention to differences on each side
- pad elbows
- hands lower on ribs

34. The Hip Joint / Bow and Arrow: Asymmetry in height of the sides

- pad under knee of long leg

35. The Function of Pulling: Strengthening by controlled resistance

- focus on axis

36. *The Function of Climbing: Reversing proximal & distal*

- focus on axis

37. *Stomach Lift: Revitalization*

- reduce flexion or spend less time in flexion if painful

38. *Jaw: Releasing tension by integrating the pelvis*

- do process sitting in chair

39. *The Function of Creeping: Head under the Elbow*

- pad belly
- take many rests on back

40. *Rocking in One Unit: Readjusting the spine*

- if the symmetrical flexion position is difficult, reduce the flexion and keep feet on the floor or at least one foot on the floor
- pad under head and do not lift head
- use double thickness of wrap
- be creative with use of wrap: i.e. bring strips behind & above head & hold with hands to reduce neck flexion
- micro movement side to side

41. *Distance between Heels Determines Stability: Charlie Chaplin vs. parallel feet*

- rotation of feet comes from hip joints

42. *Goat Skipping: The challenge of rhythmic anti-gravity motion*

- if pain: modify high impact, visualize or do symbolic jump

43. *Functional Reflexology: Neurological response: heel / lower back*

- pad leg that is lying on its side, then reduce padding throughout process
- use wrap under pelvis and two people guiding their pelvis side to side

44. *Whipping a Fall into the Wall: The power in the wave*

- do not stand too far from wall
- alternative: fall onto forearms
- easy knees

45. Frontal Rising from Lying to Sitting: Strengthening back vs stomach

- sit up with sensation of length
- use lots of padding, even cushion under head
- if pain, do not do with momentum

46. Weights on Ankles: Upgrading equilibrium

- each weight: 1 - 1 ½ pound
- when rotating & dragging feet: knees move with navel
- let foot hang down when lifting in walk

47. Lifting Weights: Safety First

- when lifting arm: slide hand on torso
- shoulder blade rotates downward
- elbow takes ride on hand
- continual spiral

48. Handcuffs: Closed cycle of isometric resistance

- if difficulty, reduce pressure and flexion

49. Knee Straightens a Knee: Seesaw of heel / toes

- pad between knees
- pad heels
- lessen crossing of legs

50. Primal Swimming: Coordinating the body with the loop of the leg

- if difficulty or recent hip replacement: do a small range of motion or start with other leg
- use long pads on each side of leg to reduce leg rotation

51. Water Carrier's Walk #2: Coordinating arm and leg

- make a lighter crown
- shorten duration
- image: throw seeds backwards

52. Rumba in the Strip: Proportional mobility

- limit spinal rotation to within comfort zone

53. *Narrow / Wide Shoulder Blades: The width axis of the posture*

- find a comfortable way to sit on the floor against the wall, pad knees
- image: knit shoulder blade to wall when stabilizing

54. *Hand on Hand in the Strip: Redesigning uprightness*

- image: shoulder blade moves downward when raising arm above head

55. *Step up / Step Down: Proximal mobilization*

- small towel
- change position of towel if tender
- symbolic walking, play with rhythm

56. *Combing the Hair: Passive elongation of the neck*

- use hands as bridge to reduce cervical extension

57. *Getting up by Dragging: Airplane vs helicopter*

- keep a strong axis and core
- stay well grounded with your feet
- do small preparation movements until completely ready to do the full standing project

58. *Running with Inclined Head: Continuity determines posture*

- do not do if difficulty with excessive neck flexion, pressure and running
- reduce amount of flexion
- do for very short time
- do symbolic running

59. *Pillows in the Curves: Support neutralizes vulnerability*

- reduce rotation to comfort zone

60. *Ha+3 Choir in Stamping: Rhythm stimulates dynamic motion*

- inhalation breaths can be fragmented
- stamping down allows other foot to lift with ease
- jump only if able to do with ease

61. *Bouncing on Elevation: Maneuvring the surface to affect*

comfort

- lower elevation if too much compression in lumbar
- use wall for support if needed for balance

62. Foot Steps over Thigh / Finger along the Nose:
Securing continuity

- eyes on horizon

63. Hip Joint Recoil: Increasing the range of step

- alternative to foot position: cross ankles
- use padding under pelvis
- use padding for lumbar and/or between the knees
- do it in a chair

64. The Sphincters: The integrative network of the anti-gravity lever

- educational information: why the need to do this process
- preparation movements of mouth: swallow, tongue as scaffolding
- VERY light
- important to learn to release sphincters as well as to activate them
- sphincters work together as a network
- take many rests

65. Bagel or Two Knots: Shortcut to upright standing

- play with size of knots
- hands on front as bridges
- use padding

66. Bridge of the Foot: The zero balance of the lumbar in the foot

- use chairs or wall for balance
- shorten belly to decompress lumbar

67. Recovering Equilibrium: Gaining stability by risking it

- do sitting in chair
- soft knees
- tongue as scaffolding
- awareness of self and others

68. Water Carrier's Walk #3: Economical dynamics of walking

- make a lighter crown, do not use extra weights
- shorten duration

Anna Haltrecht, GCFP, CAT, BFL T/T, Chairs and WFL T/PT

- minimize amount of heel rotation
- pendulum walk: be gentle with yourself to find a continuous rhythm

69. The Function of Creeping: Leg pulls a leg

- pad belly
- take many rests on back

70. Bouncing on One Foot: Neurological diplomacy

- hands on wall for balance

71. Ankle in Kneeling: Reversing roles of center and periphery

- pad knees well
- use fists or forearms instead of hands

72. Knee Relief: De-programming failure by passive mobilization

- securely wrap knee
- securely hold wrap

73. Shoulder Blades High and Low: Front / back interplay

- brush your partner's shoulder blade with clarity and consistency
- use pictures or skeleton to clarify the lesson

74. Squatting: Synchronized surrender to gravity

- focus on axis
- easy knees, do not overextend

75. Tiger Walk: Crawling with bending elbows

- pad knees
- prone position can be difficult for cervical neck
- on elbow position can be difficult for lumbar spine
- do not do if too much stress

76. Sliding Pelvis from Side to Side: Bridging pelvis, spine, head

- use non-slip mat under upper back to prevent sliding away from wall
- proportional spinal movement

77. Rocking from Sitting to Lying: Preparation and

momentum stages

- if difficulty, do not do with momentum
- go very slowly
- do not take legs over head
- or do less amount keeping shoulder blades on floor

78. From Standing to Lying: Overcoming fear of falling

- if difficulty, reduce momentum
- reduce excessive flexion, i.e. rounding
- do not take legs over head or do less amount

79. Falling Down without Injury: Acquiring a model of safety

- if difficulty, limit curled position
- go very slowly
- do not take legs over head
- focus on axis
- do not feel any pressure: do only what you want to do
- find a way to enjoy it

80. Up and Down a Slope / Stairs: Adjusting posture to function

- up: bend forward from the hip joints
- head in line with spine
- differentiate eyes to see ahead of you: eyes up or down in their sockets

81. Morning Towel: Self-adjustment

- proportional mobility
- begin with a small amount, pull less with towel
- use this process next time you dry yourself

82. Reaching Knees: Releasing length of spine

- avoid weight on base of neck if difficulty
- let head respond in accordance with lift of pelvis, ie. chin down/pelvis up

83. A Trunk of a Tree: Controlled rotation around a vertical roller

- allow for easy movement of the shoulder blades

84. Heel to Ischium: Adjusting spine to accommodate hip joint

- pad leg that is lying horizontal

Anna Haltrecht, GCFP, CAT, BFL T/T, Chairs and WFL T/PT

- to reduce bend of knee: tie wrap or towel around knee
- if difficulty holding foot: wind wrap around foot and hold wrap to pull foot
- when you hold foot from below, do not “sickle” the toes; maintain a well aligned foot

85. Short Back / Long Back: Shortcut to upright posture

- use only one hand, slightly cupped, instead of both behind head
- use only one hand instead of both behind sacrum

86. Releasing the Lower Back: Variations on knee circles

- if difficulty, reduce flexion
- keep one foot on ground

87. Yawning: Recovering homeostasis

- do not force the yawn, let it come spontaneously

88. Reconciliation with Hope: The renaissance imagery

- take time with the imagery

89. Bones for Life Hug: Mutual empowering

- firm but not hard squeeze
- do not squeeze on lumbar spine

90. Jumping in a Circle: Collective awareness

- if pain: avoid impact, visualize or do symbolic jump