**Term 4 Lesson 6**

**2.3.2022**

Welcome. Let’s start our lesson.

We will just dance and I would like us to look at the structure of this lesson, which I will compose for you now, and that you can surrender yourself in the lesson but stay attentive to the development of the lesson, so that you can see how it starts and where it goes. and see if we can structure it better, or if this lesson could be more efficient, than what I am offering you.

I would like you to pay attention to how each exercise feels like, after you have done it, maybe taking little notes, and also what you would need in order to make the exploration better, easier, attractive, deeper, more appetizing…. So after each exercise I would like you to ask yourself, so what would I need to make this experience juicier, or better for me?

Or what does my body need now.

I would like to create a lesson of celebration, even if outside in the world things go on, I would like to celebrate our body, the life we have inside.

I would like to present to you a new structural idea, which is: the chain of free - restricted - aware. This means, in the structure of our lessons, this is a helpful little chain of inner structure, where I let the client start freely, and then connect to that freedom, and what comes from the client, and then from this reading, of what I see, I bring a restriction. A restriction, means, I bring borders to what we are doing. There are different restriction levels.

I continue after the restriction we come back to the original or the starting point, and then you see that the degree of the awareness has changed tremendously. So the restriction helps us become more aware of very concrete matters.

And now I give you the homework: to remember, because if you have done your previous homework you can realize that we have done many lessons, and many exercises which have this chain. I would like you to remember certain moments and exercises where you have experienced that. And in time think about what kind of restrictions you would bring to certain exercises, and that would then make the client jump to another level of awareness. It is very simple but very efficient. It also merits thinking about what it means to restrict, maybe we can re-define this term. Maybe it doesn't always mean to make it smaller, or hold something, but the opposite, it could also be pushing to the extreme and then coming back.

In the last lesson I made a note of a book that you might be interested in reading. Barbara Ehrenreich, Dancing in the Streets. It talks about the dance,  it is very interesting research about dance in general, and I think it can be good ground for you, because our way is the dance way. And this book is very nourishing. Because that dance doesn’t have to be the cultured way, and this book shows this.

Are you ready to move?

Practical lesson:

If you are ready, please lie on the floor and absorb the floor and let yourself sink into the floor and empty your mind. Take a moment to really relax. I will give you 2 minutes to stretch or relax, and make sure you feel as best as you can.

2 min silence.

As a starting prayer, I would like you to work with three different pieces of music, I would like you to relate to your spine, the head -tail and the knees and your elbows, and you can work with these three ideas as you like within the three pieces of music. the pieces will be very different from each other, and I would like to relate to these pieces with your elbows and knees, with your spine and with your head-tail connection. there will be a moment of silence between each composition. Have a good journey.

Improv.

Well done, are you a little bit warm? Or do you need one more? You’re fine, so please come back in front of your screens. That was very good, thank you, beautiful dancing and exploration.

I have a couple of questions. Please take a few moments to think about them.

First of all, take a few moments to briefly try to remember how it was for you now this long improv, and make an attempt to describe what you have done also in your sensational memory. How was that journey. Just make very quick notes.

And what are the knees and the elbows?

What can they do?

And what is their place/ function in the body?

Take about 10 minutes to think about that and write your brief notes.

Let us quickly share now…

Pedro: *For me knees and elbows are connecting joints, they are joints that go from one to two, that relate to the other, how do I relate with myself, and how do I go to the two, to a dialogue? It has angular connections, very little range of movement, and they create angles very clearly. The wrist and the elankles can go circularly, and the elbows and the knees are more in angular shape, it can be pointy, it can be open, and it has a lot of things going through, and they are extremely sensitive on the inside and harsh on the outside. (inside meaning facing the body, outside meaning facing the space.) So they are important joints, I was happy to work with them, it was fitting to what I was through lately emotionally, also going through the spine, and the tail. I felt maybe that it was too  much information at once, and I wondered if it could have been more phased, and then added up. At the beginning, this is how I felt, but then gradually I liked it, because it gave me the freedom to go from one to the other. And there was even a moment I forgot about everything and it was an amazing moment where I felt, I was going into my sofa with my head, and all my body was free, and it was feeling like I was pushing through something with my head, it relates to rebirth, there was a very clear limit: my head against the sofa and I was pushing through my whole body and my elbows. It came to that and it was very interesting.*

Buse: *Actually they say that the elbows and knees prevent the arms and the legs from being boring sticks.*

Yigit: *the coordination of elbows and knees softens the rotation and flexibility, it helps suspension and penetration onto the space, and also it is like a brake, like speed and brake, so when it goes pointy it makes us speed up, and then when they are open it makes us stop or pause. I realized that inside yes they are connected, but even from the outside in space they are in a relational creative pattern.*

Nisan: *When I release my knees and elbows and let them accompany the movement, I feel that the stuck energy in my body is starting to spread. And activating and moving from my spine, elbows and knees enables me to feel the spirals in movement, and helps me to feel the direction that goes to all places. It creates an energetic movement with the inside and outside of my body. Like something is unfolding. I feel closer to myself and more comfortable in my body when I do this, and after a while I feel everything falls into place inside my body.*

Eugenia: *the articulation of these joints allow the spine to be more natural, they help to move and flow with more naturality, and also create dynamics in the space, and also allow us to support the body when we need.*

Elif: *They can also sometimes lead the movement, and this allowed me to be more free and make more movement.*

Yes they are direction givers.

Steffen: *I found it very interesting when I used them opposing the floor or the wall, and really putting the force into the ground through the elbow or through the knee. It really changed the movement in  the shoulders and in the spine, and gave really different feelings. And also they were supporting alos, normally we use it for movement and so, but they can really support.*

Sabina: *For me I took them as the starting point of the movement in the beginning, but then graduallyI discovered that just being aware of them changed the possibilities of my movements. It was like being aware of them expanded my inner volume, from the center, it was growing.*

Katerina: *This experience was about taking care of the spine, I feel that when I give space to the elbows and the knees the spine is treated well, definitely the direction and the flexibility and mainly the knees.*

Katrin: *I found it not so easy to combine these tasks, but then I felt that the elbows and the knees break the line in the arms and legs and allow the flow within.*

Lina: *I started just feeling the head tail connection, without anything else, it was more subtle movement, feeling how the movement was initiated in the pelvis and how the waves could flow, from the tail to the head, and let the wave take its own course until it breaks or takes a pause and the continuing, so I took a lot of time to just melt into my body without moving so much, and then I started connecting it with the knees and elbows and I felt they could amplify the the movement these connecting joints, and I felt it want to go into the hands and feet, so I tried to focus only on this, so it felt like a restriction, but it felt I wanted to expand to the periphery, so I did a bit but then I returned to the elbows and knees.*

Yes it was a big restriction, all these focuses at once, it was a big restriction.

Tomas: *I have more sensations, I found different dynamics, and starting also in the inner volume, like from the bones, and from the different layers, I found it interesting to move from there inside and explore these parts, and then I found myself moving quite dynamically, and it really cost me very little energy. It was like an economy, organically moving, and I enjoyed that it was so easy, although dynamic, but there were no muscles working, but the movement was coming from this releasing space, this was a great sensation.*

Katerina: *For me it helps to connect to all the bones, like this.*

Buse: *they are like the bridges which let my weight into the floor, and receive the support of the floor to my body, and help us to block and resist if we need it.*

Yes, an over extension in the knees and elbows creates resistance and block. THe alignment and the movement in the elbows and knees creates flow. A lot of reaching actually happens. When we work in the reaching, that means not in the full extension but a little bit before the full extension, and when we want to really let the energy through the body and into the space, we need to be aware of the space of the elbow and the knee. Because that is where it all goes through as you have all said, I am just formulating it in a different way. Ok?

Also now let us think about that possibility, the possibility of not over extending the elbow, but aligning it and making it rotate in such a way, so that you can feel the organization and the flow of the muscles and how it connects to the rest of the body. Knees also. So let us go back to the exercise. After all this awareness. Let us now start and work with the elbows and the knees only, that is our focus now, but of course in the background not to forget the head and tail and the spine.

Let us see how we can make the elbows and knees as a space, and as everything what you have said not, work.

Please go to the floor, you can be any level you like, or in all levels.

Improv.

Thank you, Very good, we will continue, and I would like you to become a little bit more adventurous, and start to relate to the space and to the floor with these elbows and knees, that they will help you somehow to push yourself away from the floor to the middle level or even to the vertical level. So how can they help you, going from the floor to standing position. But in relation to that I would like you to use the head-tail connection. So knees and elbows are givers of support, to make you go into a dynamic and juicy relationship with the floor and with the space, going through horizontal-middle and vertical and back and forth.

Improv.

Very good. Just lie on your back, open your arms and put them along your body. Stretch out your legs if you can, and make sure your knees are relaxed, and just feel the movement inside. 1 minute.

It's very good, stay where you are. Just now I will give a short time, and you will just let your elbows and knees, your spine and your head-tail, wake up, very light and small, and very fragile and you will connect to them in this quality.

Improv.

Very good, thank you very much and please stretch yourself into the vertical position for our final improv.

This last improv is starting on the spot, and you will really on the spot work your knees and your elbows and you are not going to travel until it is impossible, but try to resist to traveling as much as you can, try to accumulate the energy and the expression and dynamic in standing position on the spot, You can do whatever you want but travel, until you cannot anymore and you’ll have to move away from your spot. And when it is absolutely necessary you’ll break free and let the craziness happen. prepare and enjoy the resistance.

Improv.

Perfect, thank you. please come back in front of your screens.

Eugenia: *Berrak, I hate this exercise… laughter…*

Yes it is a restriction.

Yigit: *I love this exercise.*

Why you hate it?

Eugenia: *I stopped many times.*

Yes I saw it, it makes you work your resistance. And did you like the music?

Eugenia: *No, either. And it makes it even more difficult, when the music inspires you then it is different.*

Now well done, everyone. I would like you to reflect on this lesson, as I said at the beginning, to see how the development was, how it could be better. And what do you think you would need to make the exploration more fruitful.

And feel free to repeat this lesson.

Yigit: *In fact it was not that easy, but I feel more creative and liberated in the limitting circumstances. That is the beauty that I like, and it was not easy to find the flexibility. However I found the restriction from my neck, but it was not a blockage or resistance, I don’t know what kind, but it came from the inside. I couldn’t find a way to make it more flexible, and in this exercise it made itself more visible, and I felt I needed to work on the neck.*

Yes this is a very good observation, in this exercise to let the head free is very difficult, because we did not focus on a certain thing on purpose, and maybe you will find it, what it was. Because we didn’t make a certain connection, it was more difficult to release and include the head in this. to find the crown-head connection and let go of the neck. But maybe you will find that. Try to do these improvs in a different dynamic if you can.

Yigit: *What kind of dynamics are we talking about? such as?*

Such as, now I built up the lesson from slow to fast. And you all went with it, so try to do it slower for example, and to do it again in a slower tempo and less dynamic, so that you’ll find that connection.

Very good point.

Have a lovely week.