Movement lesson

Angela 2 — Week 6, Day 2, Session 4 — 27 minutes

Summary: Lying on the back, attention follows the midline from the pelvis up through the head. Each arm in turn lifts to an imagined plane at the center, with care for smoothness and for fibers that have gone quiet. Eyes and neck are differentiated, then allowed to move with the arm.

Midline

Please lie on your back.

As you're sitting here, let that sense of the middle of yourself, that midline, let that be here.

And from the — let's go now this time from the bottom of your pelvis. Can you feel the bottom, what your picture is, what would be the midline from front to back, the bottom of your pelvis. And in the middle of yourself.

Not so simple, because there aren't that many. It's not like feeling yourself touching the floor, but yet you can do it. You can come up the middle of yourself.

Imagine you're just in the front of those lumbar vertebrae, going up the middle of yourself, front of those cervical vertebrae, and up through the top of your head.

Just think of that long central line.

Just feel the breath going in and out.

The right arm

Imagine on the ceiling there is a parallel line to your central line, that picture.

And put your arms out to the side at shoulder height, wide arms, and imagine that from that line on the ceiling, that midline line on the ceiling, there's a string that's going to your right hand.

And imagine that the right hand, the whole arm, is a long arm, gets pulled up by that string, until it comes extended above your chest at the midline.

Lifting your right arm, it's long, comes up. So actually do that movement. Right arm till you feel my hand.

Now here we can bring in the image of a plane. So you can imagine that there's a plane of your midline, always like some sheer material, like plastic or glass or something, and you could bring your hand to the midline and actually touch something, and then let the arm go back down to the right.

And you can even let your fingers come out so that your whole hand is touching this something in your middle.

It's a rather complex action, because there's a lot happening. There's this imagination up to the ceiling, so your consciousness is in your body and out of your body. And there's this moving, you're feeling the arm move and the quality of movement.

And let it be really smooth. Listen for the places you jump.

This is really excellent for shoulder injuries, because when you find any places you're skipping over, if you can get more subtle and smoother, you can actually activate some fibers that have gone dormant.

That's part of why smoothness is connected to integration of movement — you actually feel what you skip over, because it's harder to activate. And if it has any potential, neurological potential within it, we can activate that sometime.

Make sure you're not going short of the midline. Feeling of touching some plane that would currently be going through your nose, going through the center of your chest, going through the vertebrae in the back, to the back of your head.

Keep doing this with your arm as I'm speaking. This plane would go through the middle of your sacrum, the middle of your pubic bone, would be down between your legs. It's this, and you bring the hand.

[Silence 38 seconds]

Still breathing.

This time, pause there. If it's challenging for you to leave your hands at shoulder height, you can pause. If it feels fine for you, then leave them out at shoulder height, but don't force it.

We're just doing the right hand.

Eyes and the neck

Okay, bring the right arm once again up. Bring it into the middle. Keep it in the middle. Extend it towards the ceiling, open your eyes, and just lower the arm to the right without turning your head. See how far you can follow with your eyes.

Still breathing. Come back. Do that a few times.

So we're inhibiting a certain connection of your eyes and your neck, which eventually will be helpful for neck and eye movement, but first we differentiate. Then we integrate.

Breathing. Not a sense of inhibit a movement.

This time, let your head and eyes go.

[Silence 2 minutes]

The left arm

Hands at shoulder height, arms out to the side, palms towards the ceiling.

And tune into your left arm, and feel how you can bring your attention through that arm, through the fingers.

And raise the arm slowly, listening to the fluidity of the movement. Just the left arm for now.

Find that midline where you can place your hand, mid plane where you can place your hand. Lower the arm.

I think it's interesting to experiment with the isometric form as well, where you tighten it intentionally, but keep the movement smooth. The hand is open. You're not tightening the fingers. It's an internal toning.

Still breathing? The hand in the middle — you're touching something?

And as you lower it to the left, let your eyes go left, but not your head, just your eyes. If you can differentiate just as far as you can see, and then come back up.

It's likely you'll feel where the neck is urgent to get active, so your brain really wants that neck to move, but just see if you can stay short of that.

That's it. Good.

Then this time, let your head and eyes move together. You're turning your head as you let the arm move.

Head, eyes, and arm

Okay. Keep your head and arm to the left. Head, eyes, and arm to the left.

And just a few times, turn your eyes to the right. Just your eyes. Let your head stay where it is. The arm stays on the floor. The left arm stays on the floor.

Just move your eyes, so your head and eyes are to the left, and your eyes are moving to the right and back. Just your eyes, not the arm. Eyes right and left. If you can breathe.

Then keep the eyes left and move the head back to neutral. Eyes stay left. And head back to the left.

Let the arm, head, and eyes come back to neutral together.

Let the eyes stay towards the ceiling as you turn the head and arm left. Your eyes stay towards the ceiling.

Breathing. Breath go through you. Come back up to neutral.

Just open the arm out to the side. Pause for a few moments. And again, if you'd like to have your hands over your eyes, that's fine.

Let's take a brief pause.

[Silence 2 minutes]

After the pause

Sense the midline of yourself, and the arms get lifted.

Listen.

[Silence 35 seconds]

Lightly turn your head with the eyes opposite. Slightly.

[Silence 2 minutes]

[Silence 2 minutes]

Is of interest, comes with these strange kind of exploration.

[Silence 2 minutes]

Comments

Any comments want to come right now, either that came during the lesson or that you experience now?

Nice.

I notice that you do feel your eyes are set a little bit wider, or a little wider in their orientation, if that has an influence in your back, in your neck.

Okay, let's take a break for lunch.

Oh, wow.

Okay, let's take a break for lunch.

And if you're planning on signing up for a meeting and haven't yet, I recommend signing up soon.