Movement lesson

Angela 2 — Week 6, Day 3, Session 3 — 44 minutes

Summary: Lying on the floor, the hands rest, then hang, turn, and lift with infinite lightness, as if a wind or the floor were carrying them. That quality opens each knee toward the midline, frees the shoulder, and joins head, breath, and pelvis, before sitting and standing.

Resting the hands

Just as you're lying here, let your hands be resting somehow, separate, not interlaced, not held together.

So, have your hands separate from each other, and just inhaling, sense through your arms and the feeling of letting the arms be.

The image, as you inhale, is as if there's a sweeping through your arms. Of course, it's both an image — I mean, of course, there is also oxygen going through your arms and your blood vessels and all — but the image is that there's a kind of flooding down your arms, through your hands, fingers, and the fingers come out just a little bit, and that's a smooth opening of the hands.

And then, letting go with the exhale.

And then put your palms together, and then start. Heart facing, the fingers in a headward direction.

Just feel the hands touching, and then just let them go apart and let them feel, with your eyes closed, the moment of contact — where you touch first, which fingers or palm, which parts of the palm are closest together — and take them apart.

Do that a number of times and feel the fingertips that touch, and then the fingers and palms, or does the base of the palm touch first? Where?

Good.

The hanging hand

And then let your left arm rest on the floor, and your right — let the elbow be in touch with the floor, but the forearm is vertical, and just let the hand hang.

And then raise the hand until the wrist is even with the forearm. The back of the hand is even with the forearm, and then let the hand come down. And let the fingers just separate as they want to. So the hand is coming forward.

That's it. And then coming up.

Sometimes use the image as if you're coming into a jar of honey. And then you lift the fingers and there's honey dripping from the fingers. There's a sense of kind of weight, and then dropping down.

Coming up and coming down.

And so, keeping your forearm vertical and the hand hanging, just begin to turn the hand a bit left and a bit right, and listen through your forearm, even to your shoulder.

You're turning around the vertical forearm. The hand hangs, and you're just turning.

And notice, can you sense your breathing?

Can you sense the length of your spine?

So we're moving attention.

Smooth. That's good.

And then when the hand is out to the right, pause. And lightly lift the wrist till it's even with the forearm. And lower it out to the right.

Okay, twist it to the right, or turn to the right, and lift the palm and fingers. Listen for when it's even, and come back down.

And then just let the hand rest on the ground. Just pause for a moment. Just feel.

What happens to the whole right side of the arm at rest?

A wind from the floor

And bend the right arm once again, forearm vertical, wrist hanging, and turn. Keep that turning, left and right, keep that going, and lightly turn your head right and left.

See if the head can be completely free and the hand doesn't get interfered with. They're both moving. They're both light. The hand hangs.

That's it.

And then keep the hand turning, let the head rest in the middle, and imagine that a kind of wind comes out of the floor and begins to lift your arm.

Go slow and smooth. Listen to the whole movement. Turning a number of times, wrist hanging. Keep the hand turning. The hand turns throughout.

And the elbow comes off the floor, and the back of the hand gets closer to the ceiling as it turns.

Light, and you sometimes sense the length of your spine, go through that central axis, sometimes your breath.

Good. And lower the hand and place the right hand across your forehead. And just feel the contact.

See if you can be present in both the forehead and the hand and the fingers. So the hand is on the forehead now. Right hand resting on the forehead.

And an infinitely light, gentle push left with the palm, and a pull with the fingers, very light.

Expanding the attention to include the breath, the length of the spine.

Let that sit. Good, and then come back to neutral. Let the arm rest for a moment.

The right knee

Tune into your right leg.

Feel the foot.

Feel how your right foot is alive, what you can sense through your right leg.

And as you inhale, gently let the knee bend out towards the side, and the outside of the foot drags a bit on the floor towards the midline, but you're listening for the foot and the sole of the foot and its relation to the midline.

Not so easy to kind of differentiate where in space is the midline that comes down from your pelvis, all the way through your spine, through your pelvis, down. And now, very lightly bending your leg and listening with the sole of your foot, as if there was actually something you would touch in the midline, keeping the knee open, so the outside of the foot stays on the floor, and then you lengthen again.

Do that a number of times. Just the right foot, just the right.

Go slow. Listen to how you begin the movement.

So the right knee opens, and the outside of the foot comes towards the floor, and the heel goes in the direction of the pelvis.

So very simply, when you're listening, breathing, the right and the left, pause for a moment.

Bend your whole right side.

Lengthen the leg as you're resting.

The long right arm

And bend your right arm. Hang the wrist. Turn the right hand.

And keep it turning as the arm gets lifted out of the floor. Listen for the takeoff. It's not a sudden jump. It's lifted. You're not lifting. It's all in the quality.

The arm, hand hangs. And we want to really feel for the moments of sudden jumps. Those are skips in your brain. Those are non-integrated places. We want this infinite lightness to occur as you come up, and lengthen the arm upward with the back of the hand towards the ceiling.

The elbow is long, and just move the long arm. Have the fingers pointing rightward, and move a long arm a couple of inches forward, a couple of inches backward, keeping the hand out to the right. Just moving a little down and up. Headward and footward, the hand moves a little bit.

Listen to your shoulder.

Keep the wrist hanging. The wrist is hanging, and turn to the right. The fingers are turned to the right. And go a little bit right and left. Very light.

Breathing. Keep the fingers rightward.

Circle with your shoulder. The fingers continue to point rightward. It's not a circle with — the arm stays in that strange position. The movement through your shoulder. The right arm is long towards the ceiling.

Reverse direction.

And then gently turn the hand. Turn the hand and let the elbow bend downward towards the floor, just lightly. You're turning the hand. Let it go right and left. It's turning around the forearm.

And then you come to the ground, and then it's lifted off the ground. Turning the hand, it's lifted in the air.

That's it. Nice. Good.

Head and knee

And then one more time, put the hand on the forehead.

Feel the quality of the whole hand touching the forehead.

And turn your head.

As you lightly turn your head, could you bend that right leg without stopping the head movement?

Listen well.

Right leg, right knee out to the side like we did before, right hand on the forehead. So you're turning your head with your hand, and simultaneously you're bending your right knee out to the side.

So it's a lot to hold. You're turning lightly, the right leg is bending, and everything is infinitely light throughout your whole body.

Head, and the right knee bends out, even as the head turns.

And then lower down, lengthen your leg, let your arm rest.

Let the arm rest now, and feel the influence through your whole body.

[Silence 33 seconds]

The shoulder blade

And bend your right arm once again. Hang the wrist.

Turn the hand, and as you're turning, have the forearm come away, the elbow come away from the floor. It lengthens towards the ceiling.

The wrist is hanging, that's important, and when the arm is long, turn the fingers to the right, and keeping the arm long, tap the shoulder blade to the floor. Bop, bop, bop, as if somebody's lifting you.

Keep the arm, hand hanging. And you're tapping the shoulder blade. Listen to what happens. Let the left shoulder rest.

Tap the shoulder. Tap the right shoulder. The right arm is long, so you're tapping the floor with the right shoulder.

Tapping. That's it.

And the hand is turned to the right, and it's hanging like that, and the hand is just passive. We're freeing the hand from the kind of contractions that can live in there that influence the whole spine.

Just tap, tap, tap, tap, tap. That's it. Good.

And then bend your elbow, and let the back of the hand come to your breastbone, with the elbow pointed towards the ceiling. Remember that?

And put your left hand on your elbow. So the fingers are pointing toward your pelvis, the back of the hand is on your chest.

That's it. There, we remember that. Good.

And gently move the elbow a little up and down.

Sense that you're breathing. Up and down is headward and footward. That's it.

Let the wrist hang. Let there be this kind of invitation to the chest to soften as well.

And then move the elbow a little left and right, keeping the back of the hand on the chest. Listen to what has to happen across your chest and your shoulder.

Circle with that elbow.

Circle in the other direction with that elbow.

Through the skull

One time, put the right hand on the forehead.

Feel through the skin to the bone.

Without pressing hard, feel through the skull all the way to the ground.

Gently turn the head just a little right and left, and as you do that, let the right knee very lightly come out to the side.

Your attention is moving through your whole body, and the attention is towards this lightness, this quality that you're permeating your whole body.

Just let the knee stay to the right, and then lengthen again. The foot doesn't come to standing in this.

And your breathing is here. That's it. Good.

And leave that. Pause.

[Silence 2 minutes]

The left arm

And bend your left arm. Let your wrist hang.

How many fingers can you sense clearly?

And feel how your shoulder blade is when the hand is just hanging like that.

And turn. Let the forearm be vertical, turning lightly left and right.

In the background, there's a sense of breath.

That's it. And then slowly, slowly let the forearm be lifted off the floor as you keep rotating towards the ceiling.

There'll be times when the hand perhaps starts to — and track, pay attention.

And notice if you could just turn your head left and right, and the hand can be lifting, and your arm can be lifting. The hand is hanging and turning, the wrist is hanging. Don't lift the wrist. Let the wrist hang.

Forward, yeah, like just hang and turn around itself, around the floor, and that's it.

Good, and lower down.

Pause.

Presence permeate your left arm.

Give the vertical axis.

So we're just moving attention now.

Inviting the leg

And as you're resting here, just imagine that you're sliding the left knee out to the side. Just imagine that.

Imagine the change of weight in your pelvis. How you could get that leg light. Maybe by thinking of your pelvis starting the movement.

Can you imagine that? What would your pelvis do if it was inviting the leg to open?

And then go ahead and begin the movement of opening the left leg, and feel the movement of your pelvis, just the very beginning, and then lengthen it again.

Feel that a number of times, the weight shift in your pelvis and lower back.

So as you begin to bend the left knee, and then see what happens if you begin the movement with the pelvic movement.

And so let your pelvis invite the leg open. Can you feel that? There's a way in which the center of your body can invite the leg open.

And the foot goes towards the midline.

The arm in one piece

And then let the leg rest. Bend your left arm, hand hanging.

Begin the turning of the hand and the lengthening towards the ceiling. Let the leg just rest for now.

And the arm is lengthening, and turn so the fingers point leftward and the wrist hangs, and just move the arm a little bit up and down, just a few times, light, just a few inches.

Keep the elbow long. We're moving the whole arm. Elbow stays long.

Keeping the whole arm a little bit, wrist hangs, back of the hand towards the ceiling, and turn so the fingers are leftward, and now you're moving the whole arm a little bit down and up, not towards the ceiling, a little bit footward, headward.

And then move a little left and right without bending the elbow.

Left and right. Keep the arm in its position. The fingers stay leftward, and the whole arm as one piece goes left and right. So it's not rotated.

Let the arm hang. So the arm stays in one piece, as is, and the whole arm goes left and right as one piece.

And then make a circle with that whole arm. And if we're moving the shoulder around this fixated hand position, which is very unusual for your hand, you're receiving messages about its organization very proximally, very from the center. And you might find an influence on your hand tone.

And then keep the arm leftward, and just tap the shoulder blade.

Okay, so the arm, the back of the hand is towards the ceiling, the arm is vertical. Wrist hanging forward.

And then tap, tap, tap, tap.

Good. Breathing, breathing light. Light. The hand is passive in all this. That's an unusual way to approach your hands.

Carried by lightness

And then slowly let the arm come down, and the hand come to your forehead. Just rest gently on your forehead.

Like receiving this touch, and then a light turning, can be just a little bit, doesn't have to be a big turning, just a light turning left and right.

And then, as you turn, letting the left knee bend out to the side.

So you need to listen well enough that you're not kind of jumping through. It's the quality that makes all the difference. It's not just doing the movement.

When it's got that sense of lightness throughout your whole body, then whatever tends to stay contracted, if it's willing, is invited to be carried by the lightness into its own releasing.

Go slow enough, slow enough to hear, to listen.

Yes. Good.

Take a human pause. Leave that for a few moments. And listen to your whole body right now. Let your arm come down.

[Silence 48 seconds]

On the chest

Put the back of the left hand on your chest, the fingers footward, the elbow in the air, your right hand on your left elbow.

And the fingers are footward, so the back of the left hand is on the chest, the right hand is on the left elbow, and you're gently moving a little bit headward and a little bit footward with the elbow.

Keeping the hand as much as you can, putting this gentle pressure into the sternum, and then a little left and right with the elbow.

You notice how that pulls the shoulder blade?

Again, an unusual way to move, and the hand is passive, and everything's moving around it.

And you're breathing, making a circle with that elbow, and circle in the opposite direction.

Good. And pause. Let your arms come down.

Touch

Let your hands touch your torso somewhere.

Feel the quality of touch through your hands. Feel the layers you can sense, projecting attention through the cloth and skin, and bone, if there's bone there.

You're touching yourself someplace on your torso, and then feeling into the signs of life within.

And then feeling, could you project your attention all the way to the floor through you?

Both arms

And then please bring both forearms vertical, both hands hanging, and turn. Elbows on the floor, both forearms vertical, both hands hanging, and rotate both hands.

And you're breathing.

Both hands are rotating, and then it's as if some force in the floor begins to lift these rotating hands towards the ceiling. So the arms are lengthening upward.

Light. Light. Right.

And go up and down a number of times. Just a little bit. Let your head turn a bit left and right without any interference with the arms.

Hanging in the hands.

Yep, hands are rotating, arms are going up and down.

And elbows are bent at first, the hands are hanging — that's it — and go towards the ceiling and down, and the head is very lightly turning. And then, could both legs bend, with the feet coming toward each other, and everything else be free from all that?

Could all that be occurring, and the wrists don't get stiff, and the breath doesn't stop?

Breathing. Breathing.

Could it be even lighter? Is there anything that could allow the movement to be lighter?

That's it. Good. Nice. And then pause with the hands resting someplace on your torso.

Overhead

Let the hands very lightly come together, with the fingers pointing in a headward direction, together over your chest in that prayer position.

Together and apart, and slide a little up and down, both hands, alive to each other.

And then keep the hands together and reach upward on the floor. So the hands go overhead, towards the floor overhead. That's right.

And as the hands go upward, notice if you could let the legs bend out to the side. And then as the arms come down and the hands come over your chest, the legs get long.

See if you can follow all that.

Feel how your pelvis can be connected to your arms getting longer and the legs bending.

So the legs are bending as the arms go overhead. So as the arms are getting long, let the legs bend. Then as the arms come over the chest, the feet get long.

That's it. Feel how your pelvis could be connected to that movement. The legs bend as the arms go upward. The feet are going in the same direction.

That's it. Listen to what happens in your pelvis. That's good.

Hands infinitely lively.

Yeah. Okay. And then pause when you come down this time. Sense the quality in your whole body.

[Silence 39 seconds]

Sitting

Please roll to your side and come to sitting.

Let's pause for a moment. Sitting.

Notice how your eyes are functioning, what you can see, the quality of light.

And be open to — you don't know what it's gonna feel like. You don't know what's gonna be affected.

Feel the quality in your neck and in your spine, in your eyes and face.

[Silence 30 seconds]

When you feel like it, you can stand, explore in whatever ways you like. Feel — but the qualities that are maybe unusual, and what gets influenced.

[Silence 41 seconds]

So, have your feet come to the floor.

The quality of movement in your head, if you turn your head.

Your arms are hanging right now, and what's alive in your shoulders and hands.

[Silence 31 seconds]

Time for lunch.

Why is it?