Term 4 Lesson 1

Welcome again! Let’s start. This term is difficult for me, although it is more technical and structural, I realised while preparing, I realised how much there is to talk about this term, and that I will not be able to talk about everything and let you discover many things instead. But I will do my best to cover as much as I can. In this term I need more interaction from you, because it will all depend on different experiences, we will talk about how to prepare an individual programme, the private lessons, how to prepare a class, and also group classes and how to prepare workshops…And of course, I will try to give my experience as much as I can, but I know that amongst us there are many who have experience teaching, or transmitting physical knowledge. Therefore I would really advise us to not hesitate to ask, or hold back comments. Ask the questions you need and make the comments, in order to enhance and clarify what I say.

I have asked you to make a list of all the exercises which we have done since the very beginning. And of course I know that no one has the complete list. So why don’t we in each lesson make a list together and at the end of the term we will have a big bank of exercises. However there are ex-students of mine, and they have worked with me for many years, and their brain is fresh, and they have to remember the previous exercises. It is good as a training just to go back in memory and remember. So whenever you remember one just write it down and then when the time comes we can share it.

Let’s start, let’s put together the list of today: (various participants mention these exercises)

* Prayer
* 3 centres
* (group exercise) 3 spots (travelling in the space) (explanation in audio)
* reaching into the floor
* waves from the centre
* moving from the periphery around the centre
* sliding on the floor
* activating and releasing on the floor
* articulation of joints

Very nice. And now could you imagine how to put these into some kind of order for a new person. How would you design this for a new client?

Nisan: *prayer, 3 centres, waves, reaching into the floor, articulation of joints, activating and releasing, sliding on the floor, periphery around the centre and 3 dots.*

Yes, let’s for now put the 3 spots into another list, as this is for groups only. And we will return to that later.

I think that is a very nice order. Does anyone have a different order?

Pedro: *prayer, 3 centres, waves, moving from the periphery, sliding on the floor, articulation of joints, reaching into the floor, activating and releasing.*

Great. This activating and releasing is something like a tool or a quality that we can add to and exercise, depending on the movement quality of the client.

Lina: *prayer, 3 centres, waves form the centre, activating and releasing, sliding on the floor, articulation of the joints and reaching.*

Elif: *I had a similar list to Pedro’s, but from my experience for me starting with the 3 centres was not so easy, but sliding after prayer, because I find that it helps to release everything, and it helps to feel more and then to get into more structured exercises. because the sliding helps to be playful and not putting the head too much into it, so I find it very helpful. Is it possible to start with that after the prayer?*

Of course it is a very good point.

Tomas: *I would like to add to what Elif said, you were talking about the activating and releasing, like rolling on the floor, a very simple thing, I considered this as a very simple starting point, just easy, to start with rolling on the floor. starting with simplicity.*

Very good.

Katrin: *I would agree with Elif, because for me it is very helpful to get into contact with the floor first. So I would start with prayer, sliding, reaching into the ground, and through the reaching into the ground I could discover my three centres, depending from where I am reaching into the ground, and we come from there to the 3 centres, and then the waves form the centre, activating and releasing the centres, coming to the periphery.*

I can relate to that also. Very nice.

Yigit: *Prayer, waves, activating and releasing, activating the idea of what the waves do and then reaching into the floor, articulation of the joints, 3 centres, sliding on the floor, moving from the periphery.*

Very good, I think I can work with that also.

Pedro: *I have an observation which goes against my first opinion. As I am listening to you all and thinking now..it feels that it really depends who is in front of us, because even the prayer may be completely hard for someone, and if we say, ok let’s make a prayer and the person could completely freeze. I have had this experience with students already, it really depends on feeling who we have in front of us, and then we start accordingly. And in these exercises I don’t somehow see them as a list but as a quantic circle, like a universe…and we will pick just accordingly.*

Very good point Pedro, that is fantastic. So let’s start with the lesson. **We have to create and start a relationship. So this is what we want to do in the first lessons with the client. Our aim is to start to create a relationship in that given time when the client comes to us. Each session is a time and opportunity for us to build up this relationship with what we see from the client, and what we will suggest to do.**

Before we go into this, now it is difficult to imagine, because we don’t have a client. For me in the very beginning it is very important to explain the principles of the work. Sort of technically, how the class will be running. Because imagine the client comes and you have a starting ritual, for example: me I let the client in, I make tea, we sit, I light up three candles, I ask how the client is we talk a bit (the first 15 minutes), how they are, why they are here.. relaxing the client, in order to ease the atmosphere. Because all of the clients who will come to you and sit in front of you, will feel nervous. Because they are exposed. It will be rare that someone will come with a lot of confidence and say what he wants. Probably I will also be nervous when I will face you as a client, because no matter what my experience is I will be exposed to your presence and observation. This is a reason to feel excited because there is an interaction that is happening. Each interaction opens something in us.

So explain the running of the class, how would it start? What would be said?

Tomas: *It's work.*

Oh, yes, and no, that is the philosophy of the work, we will come to this later. What does the client do? Move…how? improvisation… How is this improvisation?   it is guided… yes guided improvisation. So what happens next, how does this happen?

Buse: *it is not about forms but about feeling.*

yes that’s right but this is already too specific. Before getting there, how do you explain?

Elif: *it is not performative…*

Pedro: *It is not therapeutic…*

Yes but that is related to philosophy.

Yigit: *support, reminding that there is always going to be a support in the room, no matter what.*

Yes good but that comes later also.

Steffen: *That it is an exploration…*

Yes that is also a bit philosophical but it comes already nearer. Imagine a person comes there, and then you will say ok we will work with guided improvisation. Do you think that person will understand what you are talking about?

No. So How do you explain that?

Katrin: *I would invite the person to move the body the way he feels like to move.*

yes…within what?

Within the task. ok. I will give you 2 minutes to think about and make your notes, what would you explain to your new client? How would you establish the principles of the work?

Yigit: *ok we’re gonna have movement and guided improvisations. These improvs will include tasks that will have defined contact improvisations. Some of those include touching. We will build up and activate our centres and align with the centres, so that we can reconnect with them slowly, gently and tenderly and gradually.*

Pedro: *We will work with several tasks that will generate movement in the body. We’ll be in a working space, music is very easy and comfortable. And I would like to establish a  little ritual in the beginning and then we start from that every time.*

Sabina: *So this is movement based work. We will do guided improvisations. Exercises in layers, so each time I will give you instructions for one exercise, with music. I will be observing, touching but I will ask beforehand before I touch you. It is not about the external form, it is not a performance, but it is about the inner experience, and sensations, and everything I say is a suggestion not an obligation. Feel free to ask if anything feels uncomfortable.*

Katrin: *we will do movement based on improvisation in the frame of certain task, we llearn to tune into the body, to let the body and the breath express the way they would like to express, we will start with small, soft and slow movements and we will learn not to think but just to let the movement happen.*

Buse: *It is a movement based work in which we relate with the body with simple tasks. We basically start on the floor to build up our consciousness with the inner space of the body, with gravity  and with relating. We will start with the 3 S (small, soft, slow)*

Tomas: *It is guided improvisation, it is about the movement. You will be dancing if possible. The movement will come according to your body, you should not be thinking about any style or any further form. I will propose a certain task on which we will work together and which will always follow a specific focus. it is a lot about your approach to yourself, it is a dialogue with your body and with yourself on different layers. As a start it is simple, the 3 S (slow, soft and small).*

Lina: *I wrote something but it is very specific.. It is a guided movement based improvisation, where I will provide different tasks for you to feel into your body, so it is a bit dropping out of your mind and coming to feeling more the sensations in the body, and feeling the floor and from there starting small soft movements.*

Nisan: *We will start by doing very basic movement exercises, concentrating on the inside of your body, so that you can connect to the inner spaces of your body, discover these spaces and find out how they connect to each other, and how they function. While you are moving I will be accompanying you and listening to you, and each time I will propose a different task, and we will move within these tasks.*

Steffen: We will explore some movements, *to find out how our body is moving and what are its possibilities to move, and that we do it in a playful way, we will have different tasks to find out something, and to really feel we go slow and simple and soft, basic tasks…*

Katrin: *I would like to add something that I remember now, that our work is also about becoming aware of our habits and getting over them. Finding a new and more creative way of moving. And I think that I would not mention in the beginning that I will touch the people. I would wait to mention that, I would first observe who the person is, and how I could approach the person and with time… and I would see when the person is ready I would mention it. But not really at the beginning. Because I think that it can scare some people.*

Elif: *Besides all this I can see, that there are given task, we will be exploring the gravity and space floor, and the capacity of feeling our body, the space inside of us, and this can give us a lot of joy and this feeling of aliveness, and releasing the tensions in the body can release lots of emotions, which is probably required, and it is totally ok, and crying is same like laughter.*

Pavla: *I have just points: we will do the real dialogue with yourself, we will discover your source of the movement, and the source of the living and healing processes which are in the body, we will try to meet yourself, to learn through your body, find the inner space and discover the principles, which are in the body.*

Great! What you have said is all correct. And it is fantastic, and I am very happy to hear from you all. However it is a little mixed up. First of all, it is too much. It is too much for a person to digest all this for the first time. And be careful, when I say it is mixed up it is because in what you have mentioned there are a lot of things: the philosophy of the work, your personal approach, a projection into the future of what may happen, you give goals, and possibilities of what may happen. And all this creates an influence on the client. So for us to understand and see the client in a better way, we have to give very little information. In order to make the possibility of exploration larger. This is how I would start.

And of course as I said before, there is no right way. I can only share my way and you will have to make your own. But I am sure that you will understand something from it.

So: “In this work we work with improvisation and we always start on the floor.” And then I would not use “we” any more. “I will give you a task and you will work with it as you like. I will give you silence to think about the task, then I will send you the music, during the music you will work with the task as you like, and when the music's over you will finish your improvisation in your time. and then we will listen to the silence together and then we speak and we continue.”

I would start like this and nothing more. The first information we give is strictly structural and pointing out the functionality of how the class is going to be, the simpler it is the safer your client will feel. What you have said is very true, all these things you can incorporate after all improvisations. these will be then your comments, your input. For example, I would say then, after the first task, if the client is very much in the doing of the movement I would say: “Thank you what you have done is very good, but this work is not performative, so we will do it again, and I would like you to feel more and not show me more”

And for example after the third improvisation I would explain that everything what we do builds up on the previous experience. And then depending on how the client is I would come up with the soft, small and slow. And then etc etc ..

**Because the client needs to know when to start and when to finish, he/she needs to know that there will be music. And that’s it. Too much information creates stress in a client.  Always start very simple. So the 3S is not only valid for the client, but it is also valid for you in how you build up the relationship with the client.**

For me the clear beginning is very important after that point how the lesson will develop will entirely depend on the client and your intuition. But in order to navigate through our intuition, we need to have things that we can rely on. One very important thing for me is, if you can take this as a principle, it is to always start simply. Simply and with time you will find your clarity with time, the clarity of how much you will explain, what you will say, what you will not say… **Remember, the most important thing is, we need to facilitate so that the client explores and discovers by himself/herself, this is the most precious interaction, so that you can enable the client to discover, and once the client has discovered himself/herself, this will be the most valuable experience.**

There is nothing to teach actually, and now this is philosophical, but I believe that there is nothing to teach. But you can guide very well, and then you can share principles, and make sure the client works with these principles and discovers. **And learning happens on the way. (**Anyway whatever you will think you are teaching, the client will take what he/she is able to get)

So it is really important for you in this term and until the end of the course, to be really clear about what is the philosophy of this work, what do you get as the philosophy of this work, what is your approach. You just need to clarify it, and it will be right. There is no right and wrong way, but there has to be your way. And you can feel free to adopt what I tell you. Because this is the only thing that I can transmit: How do I do it?

In the first lessons, it is always good to have the same kind of structure for one client. That is, whatever you feel is right for the client, you keep this structure for some time. So that the client can really settle into the work. For example if you want to build up towards a first prayer, you can call it also the first improv.. you somehow encourage it to start in a certain way. And during this prayer time, you work on your observation, you will observe how you are observing the client. And if it is not clear for you, you can always repeat the exercise. And remember that repetition of an exercise most of the time is a big help for the client. We usually tend to think that the more variety we put into the lesson the better it is, but from experience it’s pretty much the opposite. The less you make them do and the more you repeat it, the more satisfaction the client gets. and within the repetition you can always add slowly more information, you can comment the doing, and invite to letting it happen, or to feel more, to slow down a little bit more, and it really depends what you see in the client. So it is really a relationship that you build up on the spot, and for this you need to be very available.

What is very important also, that your intention in the first period of the lessons, is to **transmit to the client the inner movement.** To change that perception of movement in the mind of the client. Because when people will come to you to move, they will have in mind movement per se, that is: me-moving-in-space. This is a very advanced way of movement that I achieve for non-dancer clients. I go there very much later, in 1 year and normally in 3-4 years.

How to open the perception to the inner movement, that the client is conscious that the movement is happening inside of your body. Remember I say it very often: **Remain in the volume of your body.**

This is what we want first: to initiate a shift in the perception of the client when it comes to movement.

Why? **Because we want the client to feel himself/herself**. Right?

**We want to enhance and develop the proprioception, and to feel what is happening when they are moving.** It is as simple as that. This is our first aim. Now how we get there will depend on who your client is and how many tools you have in your hands. This will happen through the dance and the improvisation, through trying out what comes first etc.

For me what is very important is to see how I can activate you to create your own exercises from what you have learned here in the course. That is why I was insisting so much on doing these exercises yourself. And now you need to transmit these exercises to someone else. How you will word these exercises, in your wording, the way you explain them, it is very important to be as simple as possible. Over explanation does not help. Don’t be afraid not to say something, or don’t be afraid of missing something, like “oh I forgot to say to feel the floor…”. don’t worry about that, the less you say the more they will discover and the less you say the more you will see what is happening.

What is happening is the key for you to decide what to say next. So for us the second goal is to recognize how the client works with the exercise that you have given. How the client is working with the task that you have given. And you as a facilitator, from that movement onwards you activate your empathetic intelligence. it all depends on your observation and your empathetic intelligence, how much you can feel that, what you feel from watching that client..

**Then, your inspiration, what the potential that you see in the client inspires you to do, and so on.**

Also the question: can I suggest something, which will help the client to improve? Because we want the client to move further on, and in time my goal to make sure that everyone coming to the studio doing this work is to have the chance with each lesson to get close to himself/herself. I would like to create the possibility for each client to meet himself/herself.

There are so many things…Any questions or comments?

Katerina: *I would like to share my observations, because I realise now that I do it in another way and it could be interesting to share it with you. What I try to do in the very first time when I sit down with the client is to really feel love. Or to feel the muhabbet, as we were talking about…it is the first step. Then I am trying to focus the attention on the client, that I don’t talk about this work, I don’t talk about how it will be going and I am just asking questions, but very I hope clear questions. I am trying really to ask, what brings you here, and when we talk a little bit, I am trying really to know if we are in the right place together, because this work is for us, and then I am slowly slowly trying to bring the attention to the client. Because when we start and talk, the client thinks: ok what will we do, what you will do to me. And I am trying to talk about really what brings you here, why the body, why the movement… why do you think this is the way for you, that you come.*

*And then I am trying to say that I am here with you, we are here together, then I am trying to take the space but mostly together. I invite the client to take the space and we will try to move somehow. So will you be there alone, or do you want me to go there with you? And I would like to start on the floor, but it is not necessary. Sometimes clients don’t want to start on the floor, and it is ok for me, it is very useful information for me. So if they really want to start in a standing position it is ok for me. I call it a prayer, but you are free to name it as you wish. And then we do it again, and again and again. And I am just inviting to feel more, be more in the space, and then I will be giving the tasks, and after the task we sit, and then I am talking about this work about this.. and it is about the lesson and what has happened in the actual lesson: so if we somehow touched, I speak about the touch, if the client worked on the floor only, I speak about floorwork and we will continue from there. I do not give general information about the work. So it is my way. Because sometimes it is really that it can scare the people when you will be talking about concrete things. or even the floor work can be sometimes scary.. it is just this.*

Nisan: *I have a question: in my experiences now, for a couple of months, the thing that I experience is that the client starts, I tell them to finish at their own time, and when the music finishes, and they are still there and they want to stay there and it really takes a long time for them to finish the exercise…and I wait until they finish, but for a long time, and it happens each time like this.*

* Is this a problem for you?

*No it is not a problem for me but they way I am used to is different, and sometimes I am like, should I do something, it only comes as an idea, and when I am really there it happens like this, and I want to ask if this is ok or if this bring any complications or anything…*

You know, everything is OK as long as you are fine with it.

Nisan: *I mean I feel I am fine with it, but then I don’t have enough time to do other stuff, you know. I do like one exercise or two..*

Yes, remember our improvisations are guided. Guided means, there is a clarity in it, and there is a structure in it, and within this clear structure you can find things and you can feel the freedom. When you are not clear in your structure you cannot be efficient, there is nothing that holds the experience. Also it can cause the client to go on into something, but not to meet himself/herself, and not to become aware of something. In order to become aware of something or to learn something you need something that goes there and comes back. Because you want the client to discover. And besides you can have other sessions, such as letting the client just go if you feel that this is what the client needs.

Nisan: *Yes this is how I feel most of the time.*

Ok, but then this is a free improvisation hour.  Which is also possible, depending on the client. It all depends on how you define your approach. So if our aim is to bring a harmony between what we feel and what we think, because they work together, so that you can feel yourself, and become more conscious of how you are, and what you feel when you are moving, then you cannot let it run, you cannot lose yourself completely in it, because you will forget. The client will forget. It will be a great time, but you will not be able to make the client think about that experience. And from my experience I can tell you, when you accompany people, you need structure and you need the people to understand something.

Nisan: *I think about this very much, actually when it finishes I really want to ask them how they are feeling differently after that moment, but I don;t know how to ask.*

You will find it :) through your experience, there is no other way in this. So the structure is important. You can experiment, but trust me it is good to have a clear beginning and a clear ending.

Nisan: *And I have tried it this way too, when I set the structure as you suggest and it really works, but I also feel that there is a natural flow and sometimes I feel that more things happen that way, but I will somehow find it.*

Try them, maybe repetition of the same task, and you choose longer times each time, so you see what is happening. Start with 7 minutes, and then longer and longer.. the timing of the exercises etc. We will get to this later on. it all depends on your intention. On the intention that you set in yourself when working with a specific client, and your goals and intention will be influenced by how the client will be unfolding himself/herself in front of you.

For example: if you see a resistance in your client, you will want to break this resistance, slowly in time. You will have to feel what kind of a resistance you are facing: a conscious one? is it unconscious? Is it due to fear or shyness in front of you? And according to that you will adapt your approach. If your client is very shy and cannot do it really because you are watching, you will do the exercise with your client. so the client feels more at ease.

Or your client doesn’t really know how to start, you will help a bit and give a little nudge and say, try to start from your knees, and if he/she doesn’t know you will show just a little bit. So it is all about how you approach your client. But your approach needs to have an inner reason in you, you cannot go there, and say I don’t know what is going to happen, you have to know inside of yourself. So that you can react. And this is your clarity, and remember it is a dialogue… so whatever you say will trigger something in the client, and whatever it triggers will condition what you will do next.

If you are in this loving relationship, you will find your way, but you need to have this confidence in you, because it is you, your way of doing it. And in time with each client, as your experience grows, you’ll understand that it all depends on your state of being. And your confidence in that state of being in which you are at that very moment.

Any more questions? Relating to today’s work?

Katerina: *As a reaction to Nisan’s question of how to ask the client. I always after each exercise ask the client the simple question: How are you? How do you feel now, and it is very interesting to see the difference sometimes between what I have seen and what the client says. So this is very important for me, to know how the next step will be. Because it is more important what the client feels, rather than what I see, sometimes I see something heavy and clumsy, and the client comments that he/she feels very good and light.. So it is good feedback for me. Next step will definately be related to that, because it reflects the inner movement, and how the inner movement and inner feeling is in the client. Just be prepared that you will hear something interesting.*

Nisan: *Yes I will ask that definitely because it is a good way for (as a client) me also to connect to my sensations or emotions in a verbal way, it is a space for me to explain to myself.*

Yigit: *Katerina said something very crucial that I have been thinking of, what you see, and how you define what you see and feel may be different right? And what I have noticed in myself as a doer/ client, because sometimes naming what I am going through is different and I know that it is seen from the outside clearly. And when I say it I realise that I am hiding something, because I don’t want to see it or cannot see it, this is how my system works. To protect me at the time it is happening. I want to ask about some practical or clear ideas how to deal with this when I see it is happening in a client.*

That is something very tricky, if you recognize the client is far from feeling or naming what she/he is doing from what you are seeing, I would wait before I say this. So this is again related to the trust relationship with your client. So I would wait and take it as an indication and create exercises, and simplify it and check if the client realises… Well let me give you a concrete example:

Mr O. who comes to me with an initial problem “that he cannot feel emotion” or his wife says he is not able to express emotion, he is a very rational being. So we worked on this because this was his motivation. And so we did and I was interested to see how he will deal with this “problem” and how he will be able to feel when he is moving. for about a year and a half, we worked until he was able to feel something physical in his body, different sensations. In the second year, I noticed that when I was asking how he feels now etc, he always said casually” I feel good” without any importance. But I noticed that he was starting to enjoy himself at work, and during the exercises he was feeling truly happy, because while he was doing them he was smiling, his eyes were more relaxed, he was starting to touch himself, making soft gestures. And I was asking him repeatedly what he was feeling, and he was unable to say that he was feeling pleasure.

So one day after two years I decided to push him into the corner, and I asked him to give me adjectives to describe what he is feeling. Or just to say how he feels. He said: I feel good. And I said that this was not good enough for me, that I need more description. So he said my body feels warm, I feel my skin, I am more open, Think about this and that…And so I asked him how he can sum up all these good things he is describing. And he said, in a very simple way, well it is pleasure somehow…still doubting. And I was like: pleasure! Wow!!! This is soo fantastic. And he replied surprised: what is so great about it? And I said, well isn't it amazing that you can feel pleasure in three minutes only by dancing to this music?

And something shifted in him, and since then he is able to describe all kinds of pleasures he is experiencing. The colours of pleasure how it feels, and he started to communicate it to his wife.

You see it is tricky, that is why we need to wait until we nail it down with the client, and say this is it!

It is better to work around, to say what we see, such as: oh this is so beautiful, this is so soft, I feel so good looking at you…and really invite so that they realise what they feel.

Katerina: *Sometimes when I have this situation and I am trying to get this answer from them, and they are very far from it, I do it on my own. I dance for them, the way they do it, and ask them what they see, and they are able to see it… it is interesting, when they see it in you it is clear, and then they can relate to themselves.*

Yes, this is a good way of dialoguing. Good, very nice point.

Pedro: *It is the feeling of, it is a question or an observation of something that I am feeling right now…which is, maybe it comes from a fear. Am I experienced enough to sustain that, sustain what I am witnessing? I am not, for example, about the pleasure, being through something that I can really hold the space at that level for that person. And I know it comes from a fear, and it is rational, but…*

I understood you. It doesn’t matter Pedro. Because you will be able to reflect or give or hold with the experience that you have and in time you will make more experience. We all have to start from somewhere. Don’t think that you need a lot of things, but of course you need experience. So what you don’t know you’ll experience and you’ll learn. It is the clarity in yourself. When you are not sure you will not do it. Anyway you will do what you know, and you will not be able to do what you don’t know. And even if you do it, you will learn from it.

The way you react will depend on who you are and what your life experience is. But we all have to start from somewhere. So it is very nice that you have this consideration. Keep it somewhere in the back of your head. but take out the word of fear. Yes you will make mistakes, you will maybe not see something… I don’t see everything… I just try. So make the steps.

Pedro: *It is funny, because on the way back from Prague on the train, I just realised on this trip that I was focusing on the things I have lost and on the things that I don’t have…and I should focus on the things that I have and value it. And it almost feels that this observation comes exactly from the focus.*

Yes, so why not focus on what you have and with experience you will accumulate more. Actually it is not about having, with experience you will be more. We all want to go to the BEING. And not losing, you can have or acquire a skill, and then you can forget it. But something that goes through your experience will change your being, and this is what we are all learning. I am learning so much from you guys, watching you learn.

Beliz: *I would like to add something. I think Pedro what you said also, really benefits if you think of it as a line…. on one side of the line is the fear,  and you can approach that side…and if you go to the other side of the same line, it can bring a lot of humbleness to your work, which is really important in this work. So don’t see fear just as something that you are hurting yourself with, you can transform it into something that can really work for you.*

That was very beautiful. Thank you.

So we have approached the end of today’s lesson. So digest this nicely. Think about the beginning. How you would like to start your lesson with your first client.

Have a lovely evening. And thank you.