**Term 5 Lesson 2**

**18.05.2022**

Welcome everyone. As we are a few people today, I would suggest that we will move today, and that you have more time throwing a topic into the lesson, so that we can share more.

I have been reading your inputs into your documents, thank you. I would like everyone else who hasn’t yet written to write please. What is important to make the definition, your definition of the Somatic Dialogue. And I need to read how you are working with the clients. How are you teaching, what are the reactions, etc. It is important for me to follow up your work. So thank you for the ones who have done it or are doing it, and thank you in advance for the ones who have not yet written, and I hope that you will soon.

So are there any questions? Or any wish in particular?

*Katrin’s Questions…*

Let us all concentrate on this because this question is not easy to answer…Now we said that, you take the client into your world, in a way right? I said something like this. So you create as a facilitator you create a space, or this playground into which we invite the client. And we said also that the way we are, somehow invisibly communicates with the client, yes. There is this really mysterious communication going on between us and the client. And we do it through the movement, but the reason why we do it through the movement, I said, is because the movement is my way. Because I am a dancer, and this is what I know how to do. But now when you are saying this… and I have also had clients who find it difficult to move, and who have their inner journey, they tend to fly in their heads somewhere, because they are given time and a space and plus there is someone who is looking at them. So it is a safe environment, and so they can go and get lost in their comfort zone, into something that they know well.

Now, of course this is not the aim. The aim would be to really somehow activate and bring movement to the work. Because I really believe that if not then we lose the clarity of the work, and it can be called something else. But it is also a fact that not everyone has that access to the body. So it maybe shows us that if the client is not moving much or very little, but that connection with himself/herself, like your client, she has this imaginative connection, the impression, which is already very rich, it is an asset and a quality…

But if we stay in this quality, if we let her be in it too much, then there is no journey, no discovery, because we wish to encourage to discover right… And we have a nice saying in Turkish, where there is movement, there is abundance… That means that when we are in motion, because we are physical beings and we relate to gravity with our weight, as long as there is motion there is discovery of life. So you are right, it is not our aim, in this work, that we just lay and imagine. But it can happen, once or even a couple of times, that you will find the client traveling in her/his imagination only, depending on how accessible that person is to the work.

But it is a very good door for us to enter through, that means, that if she has this imagination you can use this. And you can mirror it to her and relate the movement to her imagination, but always I would suggest to go into motion, it doesn’t have to be big motion, but it should be involved in motion, because it is when we combine the material with the immaterial, when we combine the concrete with the abstract, and I think it is a very celebrative way of getting into contact with oneself. So this is what I would suggest.

*Katrin’s comment…*

Well you can invite her again and teach her some movements, because this shows that there is a problem in passing into act. And it is a real problem, a lot of people have that, they cannot make it happen. So then you have to take them by the hand and teach them the movement, usually activating the periphery, with hands and feet, making little games of touching, or not lifting off the hands and feet from the ground, you have to throw little tricks to catch her to move. You have to teach her the movement. You can even say how great it is that she is feeling all this and imagining it, but let’s learn one little step. And we will move together. This is important.

Katerina: *I would like to add to this, that it is also very important to somehow validate this sensation, and to say out loud, that it is ok, so it is the theme, you have to find your way how to dive into the movement, and it is OK. Just be as open as you can, and then just to validate it, it is just fine not to be able to move. And from there to try to start. And I think this is important, and this is so relieving actually in Berrak’s lessons, that you don;t have to make big moves. Just try something, and wow you are moving…*

Thank you Katrin. Anyone else would like to continue?

*Buse’s sharing…*

Yes, this kind of situation/people… it is a really big problem. But I think you have probably done the best thing to do, by recognizing what the problem is, and by not resisting the problem. Remember, we were talking about the resistance… It was coming up when we did the work in couples in the workshop, and we always had the need of correcting the other one, how to touch, or we were feeling the other was manipulating us, and we knew that they were not supposed to manipulate us, etc, so we were reacting.. it was pushing us into a reactive state of being. And actually as a facilitator you have to be away from that state. Our aim is not to react, but we actually make people react. We trigger reactions, we don’t react. We don’t let others create reactions in us. Because it is not about us, it is nothing personal, we have to understand that. Of course it requires maturity and experience, you’ll need a lot of people who will piss you off so that you understand that it is not about you.

Now what you have done is excellent. So by not resisting her reaction, it just dissolved. And everyone else resisted, and no one wanted to work with her. Which is also understandable, because people go to a retreat to feel good and have a good experience, why to have someone to disturb you..

But she came there and she didn’t leave. Which means that she has a reason also. So another possibility would have been, to let her be and say: please I understand you need time, you can cry, and then when you feel ready you can join us. Maybe she would have left then, which is also an option, and then she would come another time.

But by naming, that is not a problem, you take off that thing from her, and she learned something from this workshop.

But it is very draining for you during the workshop. You will learn how to manage that in the future. Ignoring is very good, acknowledging that is fine :’ yes you have the right to feel like that and I hear you and see you.” But after that you, as a facilitator, ignore it. So that the person feels that it doesn’t work this way. She probably needed all your attention and wanted to work with you all the time, and didn’t want to work with the others. There is no rule to that.

I have had so many different kinds of people with different issues. But for me it is a sign, that each time I have an issue or these kind of people in my work, be it in University, or in public workshops, or my workshops now (now I don;t have it anymore), but before it was like a fantastic miror for me, because these problematic people teach you a lot about yourself, and one should not underestimate them. I think that no-one comes to your classes and workshops by chance. It is a choice, when they make this choice, you have the choice to accept them or to send them away. But if they come to you, you also have the chance to learn something from them. And after a while, the less resistant you become, and less problematic you become, and more closer to yourself, these people don;t come to your workshops anymore. The moment they come and they feel you subconsciously, they immediately change into a different mode. And they stop being a problem during the work, they may during the pauses bother others, but they will not bother the group during the work.

*(comment while doing transcript:  I have to say that I am talking a bit out of experience only.. there is of course to proven truth about what I say, it is just my own perception, and it is up to you really to find your way in this explanation)*

From all problematic people I have learned valuable lessons. And when it is too much, you can ask them to take a pause and a rest, and then you can talk to them during the pause. It is important to put these clear borders. Also for the rest of the group.

*Buse’s comment…*

The clear borders are for the others. So when you see that, you can go to the side and talk to her: “look, no-one wants to be a partner with you, how about if you take some time now to think about that and then I can propose to you to work in another way”. Yes I know it is hard, but she came for this also, and people always have the freedom to leave. If they feel offended or they cannot cope with your comment, they can leave.

It is a difficult situation.

*Tomas’s question to Buse…*

*Buse’s answer…*

It is very cute what you said, but of course it is not true, one thing is, but there again you will be very strong, and you have to take her and work with her. That’s what I do, if there is one person disturbing the group all the time, I make sure that that person always takes me as a partner. And if there are uneven numbers I divide the group and make sure that that problematic person is partnering me all the time. Because otherwise it is not fair for the other participants. You have to find a way. And maybe it is better to talk to the person straight away. There are kind ways of approaching people, but the truth sometimes needs to be said. And it makes them change from the beginning, maybe by opening this topic you clarify the situation and the person recognizes that he/she doesn’t wish to work with another person and you can give her individual work to do. Maybe they are not ready to do couple work.

What an experience Buse.  Thank you.

*Tomas’s comment…*

By failing…, the more you fail the more you can absorb such situations. What helps me a lot is also to realize that I always want to make the best I can but then I mustn’t forget that this best doesn’t exist. And I can just do it and then go on. So in this work where it is about being vulnerable being true to yourself, through this dancing you pull the people out of their comfort zones.. so it is a very fragile situation, there is no formula for it.

If I were to teach just a normal dance class, I would ignore the problematic persons, because if she doesn’t work she doesn’t, it is not my problem, and I just give the class and ignore the problems. For example…

Eugenia, what do you do in your group lessons when there are issues or problems? Do the couples fight in your classes…

Eugenia: *yees, so usually when the couples fight with each other, one is correcting the other person and I usually correct the person who is correcting.*

But in this kind of work it is very fragile, when you work somatically with a person it is a fragile situation, you don’t know the person, or very little at the beginning.. so you need to be ready for these problems, but actually you cannot be prepared better,  you just have to experience it.

*Katerina’s comment…*

It just reminds me that all this comes back to the resistance.

*Eugenia’s comment…*

So you go through the playing and then you go deeper. That is also possible, yes. It is a very good method. Activating, changing, activating, bringing liveliness to it…

*Tomas’s comment…*

When you will have it in yourself clearly, you can go deep immediately. when it will be very clear in you, and you will find the way. And sometimes it will not work and you will try other ways. So failing is good, and to be ok with it.

I would like us to move now.

And I asked you last time to think about the following notions:

Centre-periphery

Home-world

Ground-space

inner volume-outer shape

in - out

concrete - abstract

visible - invisible

going away - coming back to

sending out - receiving in

away - towards

So you have it again. I would like to propose to do a couple of exercises, and I will let you freely relate with these ideas. Whatever stays in you. It is not a task, just let whatever comes, freely creatively work with it.

**The class:**

Please lie down. I invite you for the first exercise, your first prayer of today. I would like you to connect to YOUR Ground. Not to the ground but to your ground in your body. And to invite the movement to travel on that ground. In English when we say Your ground, it also means a little bit your reason, raison d;etre, your sense, what is important for you. So I would like you to invite the movement to dance with this reason inside of you.

Improv.

Just take a moment to breathe and ask yourself, how you feel now and what is happening in your body now.

Everyday our ground can change. Our ground is something that is there but that is in constant transformation, every day our ground can feel different in our body, it is up to us to allow ourselves to recognize this ground and to find a peaceful way to be with it, if this ground is is a ground that is burning, to let it burn in us. if it is a ground that is shaking us and needs to express itself and swallow us, let it do that. If it is a ground that breathes calmness and non-action, let it be. It is important for us to recognize this ground in ourselves, because as we go on this path, our ground is shaken by a lot of things that we experience. When you work as facilitators, teachers, guides, choreographers we sometimes forget to recognize our own ground. And I think it is always a gift when we have the possibility to remember to reconnect to that ground.

So from your ground as it is today, as you have freely allowed yourself to be, in all your glory, I would like you from your ground now to relate, and allow your center your center with your periphery. So not only physically,  your center with the periphery as a movement, but also as a direction. So explore the possibilities of moving into your center and moving away from your center, in any quality you like.

Improv.

Thank you. Let’s take a little break. We will slowly make ourselves into space. I will ask you to go to the middle level and gradually up. And invite you to further focus. Let’s think about when we go from the center to the periphery and then we somehow continue the movement, let’s think about how to bring it back. For example, when you send the movement away from the center, how can you still keep the connection to the center? How you can bring it back. If you extend, you don't let the energy go out, let the gravity drop it back, but you extend and bring it back consciously. It can be also interesting to see how the movement doesn’t go completely till the end, but you bring it back always. That means we will bring the focus to “the towards the center” movement. It doesn’t necessarily have to always start in the center, the movement can start also in the periphery, but it can go towards the center.

I would like you to grow and come back, and at the same time I would like you to go up.

Take your time to understand. have a good journey.

Improv.

Thank you. Let’s come to the screens before we continue.

Was there something difficult? Can we talk about it? Something new, an awareness, something different that you may have felt? It was beautiful what you did, I really liked it.

*Buse’s comment: I couldn’t find a way to send it.*

So what do we need for sending? We can all learn from this. What do we need to send out the energy in the movement..

* *direction*
* *letting free the joints, to letting free the impuls*
* *ground*
* *something to send*
* *Sending out the energy we have to also receive it, from the ground, as a counter direction*
* *momentum*
* *decision*
* *let go… but what*
* *the energy.. so in order to be able to let go the energy, what do you need to do?*
* *we have to generate it.. and what does that mean?*
* *we have to connect with the center…*
* YOU NEED TO CONCENTRATE AND ACCUMULATE THE ENERGY FIRST

So when we cannot send easily it means that we have not accumulated enough energy.  Or it is not concentrated enough in us. All what you have said is right, but first you need to accumulate. And this accumulation happens deep inside of us. And physically it happens in the very center. And then you need to make the decision, you need to know your ground, have a sense of direction, you need to loosen your joints, and then you need to have the desire to send it and feel it at the same time.

This is what I could see in you, the accumulation of the energy, and for this you need to be aware of your sources of energy, and what you have there, and your sources of movement in you.

*Lina’s comment: When you talk about the center, and you talk about the spine or something??*

Yes, we have three centers, are connected by the spine, but then there is the center of these centers, which is actually a little bit your center of gravity, that is in your belly, but it cannot disconnect this center in your belly from all the other centers in your body, because  depending of the movement that you do in the accumulation of the energy they all have to work all together. And this is the whole torso for me, and the center of this volume where you concentrate your imagination in you. But then depending on what position you are actually, the first accumulation and decision starts in the very center of your belly. So you have to find that place.

Now bringing it back, so what was difficult when you were bringing it back after sending the movement…?

*Tomas’s comment…*

The exploration merits more practice because it depends on how much energy you are accumulating in the beginning, and how much you are able to let it out. Because if you send something and you keep it there, then it is gone. And if you send and let it come back to your center, then there is an echo happening in your body. And the momentum depends on what position you are in. If you are lying on the floor, you will use gravity in a different way, then when you are in standing position. Even if you are doing it a little bit more like an accompanying way, rather than throwing. So when you throw it is different, there is a part in you in your center that will react to it. But this required a lot of practice.

It is this relationship of the periphery and the center inside of our body. In other words, your belly needs to be very alive. It is like the home that you come back to. Whatever you do you come back there. It will prevent you from falling.

Otherwise you can go into the free flow, you can send and run after. But if you want to  keep the ground, you send and you cannot release the center. It creates a re-bound. When you send and there is a rebound in your torso, even with your leg, like in classical dance, when you do a grand battement, it is exciting when you send the leg and you bring it back consciously, without letting it fall completely.

And actually in the release what happens, and maybe now you may be asking yourself, why are we talking about this, as we are not studying dance and so on.. but there is a reason for this… what happens is, when you are in the release of the energy, and while releasing the energy you stay in your center and follow the coming back of the energy, you can actually taste your own energy and what happens in this release. It is a very liberating thing. And in this liberation we start to allow more to happen and we control less. And we also have the chance to be more aware of what we are doing. So we let it be and be there and taste the echo of what we have done. And it doesn’t have to be a big movement. It can be something very very small. Sensing the momentum of the balance… For example I saw Kateroina do something, which brought her to the vertical and there she suspended herself, and the momentum led her into tiny little steps forward and she was just following that. Such a nice moment. So you let it happen, you send it, but you are not losing your center.

Let’s do one more improvisation in a standing position please. And if you are tired please remember to work with your ground.

So now in standing position, we will wor: letting our periphery relate to our center. So legs, feet, arms and hands and head relate to our belly. The in and out issue. Sending and coming back, it can be slow, or growing out and coming back, something concrete and abstract, going away from the center and coming back to the center.

Improv.

Thank you very much. Please go back to the ground and we will do one more improv shortly for the closing. It is very beautiful to see that you didn’t really need to travel in the sace, because the journey between your center and periphery was so vast that it was enough just to remain where you were. Now in the ground come back to your ground. I would like you to move with your ground as you are now. And give yourself that time and gift.

Improv.

So, well done. Very nice, thank you very much. Whatever your ground is today, and whatever it  says, you take time to listen to it today. If you need to rest , rest. If you need to be taken care of, let someone take care of you. if you need to run out into the fields to jump and shout, just do it.

Take time to listen to what your ground says and gift yourself this moment. Thank you for your presence. Prepare your questions and your comments, and I am looking forward to seeing you next week.