Term 5 Lesson 7

Berrak: As the last lesson I have only two things that I want to talk about unless you have questions, yes, so one thing to talk about and then a class to do. So because it's a very actual situation and after so many years of leading people individually I grow also, so I want to share a topic about something that I am facing right now, which can be maybe very useful for you. And that is the importance of talking in this work, so how we talk? How much we talk, how much we let the client talk  How much space we give to the talking. Of course, I am aware, we are all aware that it depends from client to client, right and and most of you and most of you will somehow find your way on the way. But in the long run, this activity of talking has some very strong, intense and heavy effects on the facilitator. Yes, I have now clients with whom I have worked individually for more than four years. Yes, this is like a serious relationship and the deeper you go into the work itself, the more the people blossom and the more they reveal themselves, and the more they deliver their truths and their stories. And without even wanting and without intending they deliver actually everything about their lives to you. Now, if you do this for one year, you can handle that, but when you do this for let's say 4,5,6,7 years, and you accompany these people on a regular basis, it has some serious effects on you. Yes, without knowing, you start to go into a real relationship with these people. And I think there the limits are of utmost importance. Yes, the limits of to set the border of being there for them, being sincere and not being personal. Yes, it's just like in the touch work that we do right? So we are very near. We are very intimate. We are very close but it's not between us. It's not a relationship. It is a dialogue so you keep your ground. Now in the talking it's a little bit more delicate because the people, as they work this work regularly also, during the years their talking is changing. So when they start to talk about what they've done and how they are, and da da da da da you stop that. Yes, in the beginning you just don't allow them to talk you because you make it clear that this is not about talking. It's not about etc. But after a while when you have, let's say worked on their basis. When you manage that, they already know the principles of movement. Yes, let's say you have worked with them for two years and after two years, they become quite capable. Then they go really into the in the emotional and intellectual impact this work has to them on their bodies, but also on their lives because what they do in the work translates into their life. Later on, if they continue more than two years, it really do, as it changes how people think, it changes how people see the world around them. It even changes their relationships. I have seen that. I have witnessed that. So as these changes happen, they will start pulling out which are beyond the bodywork because you can't separate that. Yeah, we work on the body, yes, but the more you work on the body you transform the body their thinking transforms also. Yes, even the the selection of what they feel changes. Things they didn't feel they start to feel and things they felt before has no importance anymore for them. So the way they will speak changes also, and because there is this trust, without thinking they will deliver things to you. They will say things too. And there you have to really differentiate, you have to really respect that and remind yourself that this is theirs. And you only listen. And if they ask for advice because they will what helps me is I say, you know it is not my specialty to do that, I can only react from my own experience and I can deliver only an opinion. And this opinion is not a task, is not a suggestion. And they are free to do what they want. If you want so, then you can react to it. If you feel confident enough but it usually has consequences. I've been through already with clients where I have reacted and they really took it as as something that they should do. And we worked it out somehow, but it was quite difficult for them. So this is really something that will happen to you. So my advice is from the beginning, try to keep the talking only related to the work. Yes, don't allow them to invade that time with the things, unless it's very important. Now what can be very important? For example, people who have a high degree of anxiety. Yes, who have a very low self-confidence, they sometimes is away to let's say to ventilate before they start working, yes, so when you recognize this, make sure that you see that. So make sure you name it. And say okay so shall we have a little talk, but it will be 15 minutes, 20 minutes. Because it's important for them. Yes, to set the mind at ease. And then you go to the work but always frame that time. I think the less the people talk, the more they have a chance to experience. For example that's why I do my workshops in silence. I just don't allow people to talk and it works like magic. Yes, because in time the thoughts find their places. Yeah, and experienced ones can really access that silent space in themselves, where the real work starts. I have to say that sometimes I feel very very empty. Like on days where I have 4 or 5 consultations or sessions a day. Sometimes when they deliver me these things, although I feel that I'm already, I have some kind of experience of putting my borders. When I go home, I feel I'm completely out of, let's say that my tolerance threshold is very low. And that's where I feel that I have taken on more than I should. It's something that we have to count with, you know, we are not machines and and this is something into which we have to grow and also find like you cannot protect yourself against this, yeah. Why I don't tell you? Put your borders, protect yourself, etc. If you go with this mentality, you cannot do this work. You will be invaded. You have to be very generous. Remember, we talked about generosity. You have to put yourself on the second level. Yes, that's the way. And like with movement, you get used to it yes, but nevertheless, there is this danger that with time it accumulates. And that's why we're going to have the supervision workshops where we can all ventilate and talk about these things. Also, in a nasty way. And not to be so nice about the people that we work with. Okay. It is just normal. And that's why for me it is my responsibility to feel if you are really strong enough emotionally to do this? Because it is, it is difficult. It's nothing easy. And don't think you can get away with it, because you won't. So, it's better to go slowly and to really find your ground, you know. And I'm sure you all will do it in your time. Only you can know if you are ready or not. I can only tell you what potential I see, but in the end of the day. You will decide okay, so before we start the class, does anybody have questions? Shall we make a pee pee pause or drink pause and you can think about the questions and then we start with the questions and then we do the class. Okay. See you in a while so, who has a question? Yes, if you want to so go for it.

Commentator: I have a question. Hi guys. You were talking about this thing some things from the work, let's say, emanates to the lives of the people. And I think from the beginning some things from the lives of the clients is emitted in the work. Of course, so sometimes when we talk it helps me to recognize the themes and then it's easier to see it in the movement somehow, so that's why sometimes I do talk.

Berrak: Yes, and I think you should talk, it's just the question of how much and and until where it goes. Sometimes clients are able to talk half an hour, 45 minutes. Easy peasy. You know it's too long and but I completely agree. I always, you know, like the good measure as I said to make the sessions 75 minutes. Yes, it's energetically very correct time. Yes, of these 75 minutes, the 15 minutes I try to use for speaking. And in the end, of course, when the one hour, of course you work and in between you speak, you know you relate, because sometimes yeah, of course, reminds them of something. So you need to speak. They need to say what they feel if they need, sometimes they don't. Yes, but, sometimes you feel that person and you don't need to talk to them and you can maybe just remind them what did we do last lesson right? What stayed with you, you know. And that's always a good way to tune. And then sometimes when you don't talk and you start to work and then you speak about what you see. Most of the time with what happens with my clients is that they say? Ah, this is incredible. This makes me think exactly of my reaction to this at work or to my husband, to my wife, etcetera. So they make that connection usually when they make that connection, it's much more valuable for them, because then you've really feel that some kind of a trigger happened, but yes, do talk but keep it limited.

Commentator: Yeah, thank you.

Buse: Yes, I do work with Turkish human. They talk really much really nice. They feel limited. Otherwise they talk like until the death but now I'm going to study master about dance therapy and it's a therapy. And actually, I really don't know what I'm going to study, but maybe it will be better if I can make the difference really clear between somatic dialogue or dance therapy, or try to find a solution to combine them. It's a question for this year I will see. And my second question is. I do like giving classes private, but I do like group classes more and generally I think if should I give more private classes but my intention is more leading a group but I prefer to say not somatic dialogue but dance class based on somatic dialogue, how do you think on that?

Berrak: You can of course, you can do that, but you can call it also somatic dialogue group classes. That's what I do. That's what I've done all my life on my workshops, still in the workshops Yeah I then break it up. I give subtitles right like somatic dialogue but example on sensuality you know the other one can be on grounding the other one can be on dance improvisation, you know. And even I went so far as the oriental dance, you know. But what I teach in my oriental classes is nothing different than what I teach in somatic dialogue. So I don't mind that at all. But you can also call it Somatic Dialogue, group classes. And yes, if you feel good with group classes, go with group classes. This is very good to make experience because the group classes is less tiring for you. Yes, and it's actually quite good to have group sessions and to have that experience you know of adjusting of seeing different bodies and not getting so much charged on your on yourself and then because yes, individual sessions is the most difficult. Yeah, if you have started with individual sessions  then that's fine too, but she started like that.

Katerina: And I still don't believe you. I still don't believe you that it's more difficult.

Berrak: I think it's more difficult.

Katerina: Yeah, I know I mean but I I don't feel like this way because for me I'm used to it and and for me work with the group is more difficult. But I know what you are saying.

Berrak: Yeah, but you know that's the experience you see. So I have started with group classes. You know, for me to do ndividual classes was... You know, I started teaching children at the age of 18. I was eighteen when I first started teaching professionally, so when you work with children for many years you can work with anyone on any circumstances, anywhere. So then I chose not to work with children anymore because I had it. It was enough, but I yeah, I am used to group classes. Yeah, conservatory work, workshops always group. Then I jumped into individual classes so, and yes, over the time working individually you get a lot, you know, you put on a lot of charge individually. To do both is very good because you can refresh yourself. And working with the group is very rewarding. It's extremely rewarding. Yeah, so because it circulates more. But again, you know it depends where your preferences are and where you feel more confident. And about the art, dance therapy, you know Buse, I would be very interested in it also. So I hope that I'm sure, we will continue our private consultations also during your studies, because to be quite honest, I don't know much about dance therapy but maybe it's just my ignorance. I mean, of course I know about dance therapy, but let's say that I have not experienced it. Let's say I have never worked with a dance therapist. So I would be very interested to see if there are really differences or not, and I think it depends from school to school, yes. I have had dance therapists coming to some of my workshops from the Czech school. Seeing them work I had a lot of questions in my head like how their therapy work is. So, I don't think I am qualified to judge that, so I'm ready to accompany you Buse and I'm sure, you will find very interesting things during your studies, yes. It will open many doors, but it will open also possibilities for you to choose and define how you work and what you are. I think even when you become a dance therapist it will maybe be your challenge then to find your way of therapy. Yes, because it's a title. The therapist's title gives you a title. And it opens certain places where you can work or exercise.

Com: Yeah I‘m really curious too, because actually I started to study dance therapy and and and I decided not to continue at one point because here in Czech Republic I found it really let's say in head and in theoretical way it was very psychological very talking wise and and the people didn't really move. That was how I felt and I decided to stop it. So I'm really curious about how it's somewhere else because I believe there is many interesting points in it really. But yeah, it was so theoretical here that it didn't make sense to me.

Buse: It will be also so theoretical, I think not really practice and I'm excited to combine them and I'm sure the ethics or the methods will be really different from us and it will be challenging and really nice for me to really get it and Berrak, I have one more question, do you suggest having this supervisions regularly or if just we need it?

Berrak: I think I would make a couple of workshops where we can all meet on a weekend, yes, and work together as a supervision as a group. But then when you need it, you should write to me and get and you can have individual supervision with me with Katerina or with Beliz. Yes, so you can really book then a session with either one of. Us as a supervision consultation yes, and it can be online, it can be in person depending on the possibilities.

Buse: Okay, thank you.

Berrak: You're welcome. Any other questions?

Com: Can I ask? Has it ever happened to you that you didn't know what to do with the client on the lesson? How do you handle with it or?

Berrak: So there are a couple of levels about this, not knowing. When you don't know what to do with the client, it means that your connection has not been established openly. That means that for some reason, your perception of that person or that person's needs or your ability to feel that person did not work. Which is absolutely possible because as I said, we are not machines. You can always go back to the previous lesson and then build up from there and also ask the client how they feel today and what would they like to work on? And then you have your bank of exercises. Yes, and you start with something really concrete and basic with which you can never fail. One of the really basic things and then you tune, and if you don't feel that you build up that exercise until you really feel it. It can happen that you don't know. But like, I don't know what to do? No, it never happened to me. There is always something we can do, always. Yes, and if you're completely lost, well, first of all don't show you're lost. Okay, second don't panic. Third just say we will start like this and then we will see

Com: But if you are lost during the lesson?

Berrak: It means you are tired that you have not paid attention. Yeah, that you lost the connection, in fact and this is also possible. So what you do, you take a deep breath and you repeat the previous improvisation again. Yes, because the repetition is also good for the client, I mean, the more you repeat the better it is anyway. Yes, and you try to connect. Yes, it can happen. I mean we are not machines. Yes, it can be that something comes to you, I mean we are all human. Yes, it can be also that sometimes the energy or the intention of the client is very destructive. And they make their way into you and you feel this very strong resistance or negativity or this very strong judgement, you know. Because sometimes people come with emotional charges and because you are available they take it out on you. Yes, it happened to me many times. Just don't take it personal. I had even aclient who said you don't know what to do with me right? And I said, Why should I do something with you? You're the one who's supposed to do something with yourself? Oh no, no, I mean no that's not what I meant. I said no, but that's what I mean. I'm not doing anything to you. You know, sometimes they hit you like this, yeah? It's true that I didn't see it coming. She tricked me. But then again, I'm not a magician, neither am I a witch so yeah that's it. So take a deep breath and repeat the exercise yes, that was very good. Let's do this again, even better, and you make sure that now you really focus. Good question. If you get lost in the beginning it means you didn't prepare your work. Be always prepared. To go into the room and to say, let's see what will happen for this you need experience. Yes, be prepared. You can always deviate from your plan, but be prepared in the beginning. It's just an advice. Any other questions?

Com: Yes, me. Regarding the consultation hours. This consultation hours should be opportunities in which we gave you a lesson or it is a consultation or about what is acute for us at the moment and where.

Berrak: Oh, what a brilliant idea, so if you want to...

Com: Because I always have this have this in my head that you said it once that you want that, but I never get clear when, where and so and...

Berrak: Yes I want that, but so far no one dared. Yeah, yeah, yeah. So absolutely I would be delighted to have a 45 minute session with you even one hour then. Yeah, so if you want, with pleasure.

Com: But it is... Okay I don't know if I want. It's part of the program or it's not part of the program?

Berrak: What do you mean? What is your direct question? What do you mean?

Com: Okay, I will think if I have something acute as to I need to talk with you about and if I don't have I can an offer you a lesson.

Com: Yeah, maybe that's my question also, it's the thing that the participants should find some people to work with and then.

Berrak: Yes, I have...

Com: Remember you said I will be one of your clients in this context, you know.

Berrak: Yes, I said that I want to be one of your clients. That means I would like you to give me a lesson, yes. So far it didn't happen very little, let's put it this way. So it would be nice if you can do that, yes. Now until the end of the workshop, I don't have much time left. Yes, it can be also afterwards that you can choose in september, yes. You can approach me and you can say I would like to give you a couple of lessons, to get more experience. I will be very happy to give you my time and take lessons from you and give you feedback. Okay you can also choose during the workshop if you have no questions you can always ask me your questions later on once you start working and and there will be also time during the workshop, so maybe some questions we can have altogether, you know, it doesn't have to be on one to one basis so if you want to give me a session during the workshop I would be more than delighted also. Make up your mind and tell me and we will find a way.

Com: Okay, thank you.

Berrak: You're welcome. Okay, no questions.

Buse: You said you should be ready for the private classes. How you make a plan for them or just do you have a task?

Berrak: No, you should be prepared means that you can during the lesson, construct a class that makes sense. Yes, that you have  have exercises in your mind that youfeel ready to work. So that you don't think, ah, what shall I do now? So if we go back on the structure term, yes. So the importance are the levels. The importance are like the spine work, the three centers, the relationship with the ground, the activation, the release. Remember we all talked about that. Already to give these principles of movement you will need six months, one year with a normal person. The best is 2 years. Yes, so and this is quite a long time, so in this you need to build up, change, make variations of the same theme of these principles. Make them discover these principles, strengthen these principles, etc. And you need to prepare. Yeah, you will know that client X has a problem with floor work. So you have to be prepared to help that person to access the floor. Client Y will have problems with coordination. So you have to prepare that client B will not move. So you have to find a way to seduce that person, seduce, trick, lure, stimulate, motivate so the movement can start for example. This is the preparation work. And of course, by now you should know all your exercises. Plus you should already make variations of them. Great, that's the preparation. Okay. Shall we start moving? Great, I have a little class prepared for you so please take your places. And we will work on the vertical plane today. So I need you to arrange your screens so that I can see you standing.

You had a question, it's okay. Yes, so take your note. During the workshop you can ask, yeah, and prepare your questions for the workshop really. Okay so today's lesson is an example lesson that is very good for beginners. So it will not be too challenging for you. But nevertheless, it can even sometimes doing very simple things can help us to discover deeper relations in our body and can sometimes lead to the sources that are in ourselves. Usually this lesson that we will work on the vertical plane is very good, not only for beginners when you make them stand for example. But also very good for people who have mobility problems. That means people let's say, overweight people. People over a certain age that have back problems, for example, people who have problems with their spines with their articulations that it's too heavy for them to be on the floor. Yes and it is possible to work on the vertical from the beginning, yes. Or for inexperienced people. That's why I think these principles, these are basic principles and you will for sure find ways of elaborating them or of developing them in your own way. Now the reason why I'm not letting you go on the ground and do a first prayer is because I would like you to experience what kind of a physical effect it has to start working on the vertical immediately. Yes, so it can be uncomfortable, yes. But you need to know this right? But for some people it is impossible to start working on the floor, so you cannot force them either, like impossible. For example, I have one client who has serious hernia problems and back problems and she cannot roll on the floor. Yes, so please just find a position where you stand with your feet in parallel position and your feet are under your hips. Yes, feet not together. They are under your hips, yes. And please try to find the real parallel position. Yes, that means when you are in the real parallel, the outer line of your feet needs to be parallel. Which means that your sensation will be that they are slightly turned inwards. Yes, if you have the sensation that they are turned inwards, it means you are in the parallel, yes. So just take a moment to get used to this position. Yes, don’t block any adjustment that your body needs to do. If you just stay there, you will feel that somehow your body needs to adjust itself, align itself, so let it align itself. Before you close your eyes, make sure you have a clear idea of where you are in space and for a while just close your eyes. And just focus on the sensation of your feet touching the floor. Of your weight, somehow pressing into the sole of your feet. And the top of your head caressing the space. And just focus on your breathing. Don't change anything in your breathing, just focus on it. So our first improvisation or your first prayer will be just inviting your weight to shift. On the sole of your feet. And your weight travelling through your body so that you just feel the shift of the weight and what it does to your body and let this swaying, shifting travel from sole of your feet, from the soles of your feet into the volume of your body and then back again. Let that weight travel very easy and not disconnect from your breathing. Try not to move too much really stay in the shift. And in the sensitivity of the shift how it travels through the volume. Make sure your knees are breathing. And your palms are breathing. Your tongue is relaxed and it's alive. Very slowly open your eyes. Let your eyes be light and you will take a nice walk around in your space as you like, just walk and just focus on how you are feeling the floor. Do what you need to do during your walk to feel. Just feel how you are sensing the floor with your feet. And how are your feet relating to the floor. Very nice and come back to your place, into the same position as before. Now I will give you some notes which you can then write later on when you listen to the recording. And most of the time, what happens usually is we tend to go to the extremes yes. And then the body gets tight. Yes, maybe you didn't do that, but usually normal clients do. So you need to look out for that and make sure that they don't go to the very very limit or that they go there only once and that the second time they...Yes exactly that. That's exactly that. You get the tension exactly.

Yes, exactly so they will do that. Yeah, so this is one thing. The second thing is most of the time the knees block, so you need to remind that the knees breathe. Yes, and also usually people lose the sensation in the hands which you may have also sensed that the hands die, so it's good to remind that the palms breathe. Good, very good. So now we will do the next improvisation and you will imagine the three volumes the head volume, the chest volume, and the pelvis volume. Can you change your places because you are blocking? Yes, great, and maybe you can come a little bit more here and you can come a little bit more because you are too far away. And yes, great okay? So you will focus on the three volumes of your three centers, but really let these volumes float attached to the spine like a triple balloon. Yes, without losing your sense of ground under the sole of your feet. Do not lift your feet off the ground. Yes, make sure you nicely install yourself into the ground so that you can feel your weight, like floating down, like a delicious honey through your feet and into the ground. Yes, and you will let now the three centers these three volumes somehow speak to you in this position without your arms but your hands are alive. As a consequence of the movement of your three centers. I let you concentrate. Thank you, that was lovely. So take a nice walk and please relate to the floor with your feet and with your body to the space. Let it flow nicely. And give your body the dynamics that it needs right now. How is your relationship with the floor? Is it heavy? Is it light? How do you push away from the floor now? How do you feel your legs, your knees? Very nice? Now you have already come back to your place. And you can also if you need to shake your legs and your arms a little bit just to lighten up. So we will continue exactly from the place where we stopped and from the same position. Now you will focus more on your spine right which is in curves. And exactly in front of your spine runs the line of your axis and some parts of the spine touch this axis. The axis is an imaginary line that you can imagine you know it all. And it goes through your body. But this access somehow can work with the spine. It relates with the spine and with these three centers and with the shift of weight so I would like you to, a little bit in this position to let your body move around, over, under, through the axis, yes, and also letting your spine speak more and allowing the the weight to lose you more, yes. Without losing the relationship to the ground through your feet, yes. So that your weight falls into your feet and is propelled up again. Okay, so again on the spot and this time it will of course maybe have an impact on your shoulder girdle on your hands and you let it, let's say, echo through your arms and your shoulders. Yes, you stay on the spot. Let the volumes dialog with the shifts of the weight, yes. And the spine with the axis. Have a good exploration. If you need to open your eyes at any moment, you are free to do so. Please start. Keep your feet on the ground. Continue, don't lift your feet off the ground. Make sure your parallel position is correct. Thank you. Thank you and take a nice walk please. When you can and relate to the ground with your feet and to the space with your spine. Let's give ourselves 2 minutes to just give to the body what it needs. Starting from now. Okay slowly finish what you were doing. We will continue, but just a little information is that of course everyone will work with these improvisations in standing position according to the level that he or she is in. So you have somehow gone really deep into it, so it has very deep impact on you physically and emotionally right now. But remember that your beginner clients will not access so deeply. Into the depth of this exercise, so it will be much lighter for them. So maybe in the next one you can try to stay on a lighter level just to experience the possibility of lightness of this exercise.  . Thank you. That was lovely. Thank you very much. So if you are very frustrated, take time to do 10 minutes of floor work. But I think the journeys were quite breathtaking. Please take your notes of what has happened in you. And I'm really, really looking forward to finally seeing you next week.

Zvukový soubor

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Přepis

Reproduktor 1

As the last lesson. I have only two things that I want to talk about. Unless you have questions, yes, so one thing to talk about and then a class to do yes. So because it's a very actual situation and after so many years of leading people individually. I grow also, so I want to share a topic about something that I am facing right now, which can be maybe very useful for you. And that is. The importance of talking in this work, yes, so how we talk? How much we talk, how much we let? The client talk how much space we give to the talking. Of course, I am aware we are all aware that it depends from client to client, right and and most of you and most of you will somehow. Find your way on the way. But in the long run, this activity of talking. Has some very strong intense and heavy effects on the facilitator. Yes, I have now clients with whom I have worked individually for more than four years. Yes, this is like a serious relationship. And the deeper you go into the work itself, the more the people blossom and the more they reveal themselves, and the more they deliver. Their truths and their stories. And we. Even wanting without intending. They deliver actually everything about their lives to you. Now, if you do this for one year, you can handle that, but when you do this for let's say 4567 years, and you accompany these people. On a regular basis, it has some serious effects on you. Yes, without knowing you start to go into a real relationship with these people. And there I think there the limits. Are of utmost importance. Yes, the limits of to set the border of being there for them being sincere and not being personal. Yes, it's just like it's just like in in the touch work that we do right? So we are very near. We are very intimate. We are very close but it's not between us. It's not. A relationship. It is an. It is a dialogue so you keep your ground. Now in the talking it's a little bit more delicate. Because the people as they work this work regularly. Also, during the years they're. Talking is changing.

Reproduktor 4

So when they.

Reproduktor 1

Start to talk about what they've done and how they are, and you stop that.

Reproduktor 2

Do that.

Reproduktor 1

Yes, in the beginning you just don't allow them to talk you because you make it clear that this is not about talking. It's not about. Etc etc. But after a while when you have, let's say worked on their basis. When you manage that, they already know. The principles of movement. Yes, let's say you have. Worked with them for two years. And after two years, they become quite capable. Then they go really into the in the emotional and intellectual impact this work has to them on their bodies, but also on their lives because what they do in the work translates into their life. Later on, if they continue more than two years, it really do. As it changes how people think, it changes how people see the world around them. It even changes. Their relationships. I have seen that. I have witnessed that. So as these changes happen, they will start. Pulling out Which are beyond the bodywork. Because you can't separate that. Yeah, we work on the body, yes, but the more you work on the body you transform the body their thinking transforms. Also, yes, even the the selection of what they feel changes that things they didn't feel they start to feel and things they felt before has no importance. Anymore for them. So the way they will speak changes also, and because there is this trust. Without sinking. They will deliver things to you. They will say things too. And there you have to really. Differentiate, you have to really respect that and remind yourself that this is theirs. And you only listen. And if they ask for. Advice advice because they will. What helps me is. I say, you know it is not. My specialty to do that, I can only react from my own experience and I can deliver only an opinion. And this opinion. Is not a task. Is not a suggestion. And they are free to do with it what they want. If you want so, then you can react to it. If you feel confident enough. But it usually has consequences. I've been through already with clients where I have reacted and they really took it as as something that they. Should do. And we worked it out somehow, but it it was quite difficult for them. So this is really something that will happen to you. So my advice is from the beginning, try to keep the talking only related to the work. Yes, don't allow them to invade that time. With the things, unless it's very important. Now what can be very important? For example, people who have a high degree of anxiety. Yes, who have a very low self-confidence? Yes, they sometimes is away. To let's say. Ventilate exactly to ventilate before they start working, yes, so when you recognize this, make sure that you see that. So make sure you name it. And say OK so. Shall we have a little talk, but it will be 15 minutes, 20 minutes. Because it's important for them. Yes, to set the mind at ease. And then you. You go, you go to the work. But always frame that that time. I think the less the people talk, the more they have a chance to experience. For example. That's why I do my workshops in silence. I just don't allow people to talk. And it works like magic. Yes, because in time the thoughts find their places. Yeah, and experienced ones can really access that silent space in themselves, where the real work starts. I have to say that sometimes I feel very very empty. Like in on. Days where I have 4/5. Consultations or sessions a day. Sometimes when they deliver me these things, although I feel that I'm already, I have some kind of experience of putting my borders. When I then go home, I feel I'm completely out of. Let, let's say that my tolerance threshold is very low. And that's where I. Feel that I have taken on. More than I should. It's something that we have to count with, you know, we are not machines and and this is something into which we have to grow and also find like you cannot protect yourself against this, yeah. Why I don't tell you? Put your borders, protect yourself, etc. If you if. You go with this mentality, you cannot. Do this work. You will be invaded. You have to be very generous. Remember, we talked about generosity. You have to put yourself on the second level. Yes, that's that's the way. And like with movement, you get used to. It yes, but. Nevertheless, nevertheless, there is this danger. That with time it accumulates. And that's why we're going to have the supervision workshops where we can all ventilate and talk about these things. Also, in a nasty way. And not to be so. Nice about the people that we work with.

Reproduktor

OK.

Reproduktor 1

Is just normal. And and that's why for me it is my responsibility to feel if you are really strong enough emotionally. To do this? Because it is, it is difficult. It's nothing easy. And don't think you can get away with it because you won't. So, so it's better to go slowly. And to really find your ground, you know. And I'm sure you all will do it in your time. Only you can know if you are ready or not. I can only tell you what potential I see, but in the end of the day. You will decide. OK, so before we start the class, does anybody have questions? Shall we make a? Shall we make a pee pee paws or drink paws and you can think about the questions and then we start with the questions and then we do the. Class, huh?

Reproduktor

OK.

Reproduktor 1

See you in a. While so Who has a question? Yes, if you want to hear so go for it.

Reproduktor 2

I have a question. Hi guys. You were talking about this thing. Some things. From the work, let's say, emanates to the lives. Of the people. And I think from the beginning some things from the lives of the clients is emitted. In the work. Of course, so sometimes when we talk. It helps me to. Recognize the themes and then it's easier to see it in the movement somehow, so that's why sometimes I do talk.

Reproduktor 1

Yes, and I think you should. Talk, it's just the question of how much and and until where it goes.

Reproduktor

OK.

Reproduktor 2

OK, yes.

Reproduktor 1

Sometimes clients are able to talk half an hour, 45 minutes. Easy peasy. You know it's it's. It's too long and but I completely agree. I always, you know, like the. The good measure as. I said to make the sessions 75 minutes. Yes, it's energetically very correct time. Yes, of these 75 minutes, the 15 minutes I try to. Use for speaking.

Reproduktor 2

And in the end.

Reproduktor 1

And in the and in the end, of course, when the one hour. Of course you work and in between you speak, you know you relate, because sometimes yeah, of course, reminds them of something. So you need to speak. They need to say what they feel. If they need, sometimes they don't. Yes, but. Sometimes I. Sometimes you. Feel that person. And you don't need to talk to. Them and you can maybe just remind them what did we do do last lesson right? What what stayed with? You you know. And and that's always a good way to tune. And then sometimes when you don't talk and you. Start to work and then you speak about what you see. Most of the time with what happens with my clients. Is that they say?

Reproduktor

Ah, this.

Reproduktor 1

Is incredible. This makes me think exactly of my reaction to this at work or to my husband, to my wife, etcetera etcetera. So they make that connection usually when they make that connection, it's much more valuable for them, because then you've. Really feel that some kind of a trigger happened, but yes, do talk but keep it limited.

Reproduktor

Yeah, thank you.

Reproduktor 4

Yes, I do work with Turkish human. They talk really much really nice. They feel limited. Otherwise they talk like until the death but.

Reproduktor

Right?

Reproduktor 4

Now I'm going to study master about dance therapy and it's a therapy. And actually, I really don't know what what I'm going to study, but maybe it will be better if I can make the difference really clear between somatic dialogue or dance therapy, or try to find a solution to combine them. It's a question for this year I will see. And my second question is. I do like giving classes private, but I do like more group classes and generally I think if should I give more private classes. But my intention is more leading a. Group but I. Prefer to say not somatic dialogue but dance class. Based on somatic dialogue, how do you think? On that I would like that.

Reproduktor 1

You can of course you can do that, but you can call it also somatic dialogue group classes. That's what I do. That's what I've done. All all all my life on on the. On my workshops still in the workshops.

Reproduktor

Yeah, I I.

Reproduktor 1

Then break it up. I give subtitles right like somatic dialogue but. Example on sensuality you know the other one can be on grounding the other one can be on dance improvisation, you know. And and even I went so far as the as the Oriental dance, you know. But what I teach in my Oriental classes is nothing different than what I teach in somatic dial. So so I don't mind that at all. But you can also call it somatic Dialogue, group group classes. And yes, if you feel good with group classes, go with group classes. This is very good to make experience because the group classes. Is less tiring for you. Yes, and it's it's actually quite good to have group sessions and to have that experience you. Know of adjusting of seeing different bodies and and and and not getting so much charged on your on yourself and then because yes, individual sessions. Is the most difficult. Yeah yeah, if you have started with individual sessions then. That's fine too, but she started like that.

Reproduktor 2

And I still don't believe you, I I. I still don't believe you that. It's more difficult.

Reproduktor 1

I think it's more difficult.

Reproduktor 2

Yeah, I I, I know I. Mean but but I I don't feel. Like this way because for me because I'm used to.

Reproduktor 4

It and and for.

Reproduktor 2

Me work with the group is more difficult.

Reproduktor 1

But I know what you are saying, yeah, but you know that's that's the experience you see. So I have started with group classes. You know, for me to do. Individual classes was. You know, I started teaching children at the age of 18. I was eighteen when I first started teaching. Professionally, so so when you work with children for many years. You can work with anyone on any circumstances, anywhere. So then I chose not to work with children anymore because I had it. I it was enough, but I yeah, I am used to group classes. Yeah, concert. Work workshops always go. Then I jumped into individual classes so uh, and and yes, over the time working individually you you get a lot, you know. You you put on a lot of charge individually? To do both is very good because you can refresh yourself. And working with the group is very rewarding. It's extremely rewarding. Yeah, so because it circulates more. But again, you know it depends where your your preferences are and where you feel more confident. And about the art dance therapy, you know busset, I would be very interested in it also. So I I hope that I'm sure we will continue our private consultations. Also during your studies, because to be quite. Honest, I don't know much about dance therapy. But maybe it's just my ignorance. I mean, I, of course I know about dance therapy, but let's say that I have not experienced it. Let's say I have never worked with a dance therapist. So I would be very. So I would be very excuse me. So I would be very interested to see if there are really differences or not, and I think it depends from school to school, yes. I have had. Dance therapists coming to some of my workshops. From check from the check score. Seeing them work I had. A lot of questions in my head. Like how their therapy work is. So, so I don't think I I am qualified to. To judge that, so I'm ready to accompany you bousser and and I'm. Sure, you will find. Very interesting things during your studies, yes. It will open many doors, but it will open also possibilities for you to choose and define how you work and what you are. I think even when you become a dance therapist it will maybe be your challenge then to find your way of therapy. Yes, because it's a title. The therapist's title gives you a title. And it opens certain places where you can work or exercise.

Reproduktor 2

Yeah I, I'm really curious too, because actually I started to study dance therapy and and and I decided not to continue at one point because here in Czech Republic I found it really. Let's say in heat and in theoretical way it was very psychological. Very talking wise and and the people didn't really move. That was how I felt and I decided to stop it. So I'm really curious about how it's somewhere else because I I believe there is many interesting points in it really. But yeah, it was so theoretical here that. Didn't make sense to me.

Reproduktor 4

It will be also sold theoretical, I think. Not really practice and I'm excited to combine them and I'm sure the ethics or the methods will be really different from us and I I it will be challenging and really nice for me to really. Get it and direct. Also I have one more question, do you suggest having this supervisions regularly or if just we need it?

Reproduktor 1

I think I think I would. A I would make. A couple of workshops where we can all meet on a weekend, yes, and work together as a supervision as a group. But then when you when you need it, you should write to me and and and get A and you can have individual supervision with me with katejina or with Belize. Yes, so you can really book then a session with. Either one of. Us as a supervision consultation yes, and it can be online. It can be in person depending on the possibilities.

Reproduktor 4

OK, thank you.

Reproduktor

You're welcome.

Reproduktor 1

Any other questions?

Reproduktor 2

Can I ask yes?

Reproduktor 3

Has it ever happened to you that you didn't know what what to do with the client? On on the lesson, do you? Understand yes, of course of. How how do you how, how handle with it or?

Reproduktor 1

So there are a couple of. Levels about this, not knowing. When you don't know what to. Do with the. Client, it means that your connection has not been established openly. That means that for some reason. You, you, your perception of that person or that person's needs or your ability to feel that person did not work. Which is absolutely possible because. As I said, we are not machines. You can always. Go back to the previous lesson. And then build up from there. And also ask the client. How they feel today and what would they like to work on? And then you have you have your Bank of exercises. Yes, and you start with something really concrete and basic with which you can never fail. One of the. Really basic things and then you tune. Yes, and if and if you don't feel that you build up that exercise until you really feel it. It can happen that you don't know, but like. I don't know what. To do no, it never happened to me. There is always something we can. Do always. Yes, and if you're completely lost, well, first of all. Don't show you're lost. OK, second don't panic. 3rd just say we will start like this and then we.

Reproduktor 2

Will see but if you if you are lost during the.

Reproduktor 1

If you are lost during the lesson, it means you are tired that you have not paid attention. Yeah, that you lost the connection, in fact. And this is also possible. So what you do you take a deep. Breath and you repeat the previous improvisation again. Yes, because the repetition is. Also good for. The client, I mean, the more you repeat the. Better it is anyway. Yes, and you try to connect. Yes, it can happen. I mean we are not machines. Yes, it can. Be that something comes to you, I mean. We are all human. Yes, it can be also that sometimes the energy or the intention of the client is. Very destructive. And they make their way into you and you feel this very strong resistance or negativity or this. Very strong judgement, you know. Because sometimes people come with. Emotional charges and because you are available they. Take it out on you. Yes, it happened to me many times. Just don't take it personal. I had even. A client who. Said you don't know what to do with. Me right? And I said. Why should I do something with you? You're the one. Who's supposed to do something with yourself? Oh no, no, I mean, no, that's. Not what I meant. I said no, but that's what I mean. I'm not doing anything to you. You know, sometimes. They they hit you like this, yeah? It's true that I didn't see it coming. She tricked me. But then again, I'm not a magician, neither am I. A witch so. Yeah, that's it. So take a deep breath. And repeat the exercise said yes, that was very good. Let's do this again, even better, and you make sure that now you really focus. Good question. If you get lost in the. Beginning it means you didn't prepare your work. Be always prepared. To go into the room and to say, let's see what will happen. For this you need experience. Yes, be prepared. You can always deviate from your plan, but be prepared. In the beginning. It's just an advice. Any other questions?

Reproduktor 5

Yes, me regarding the consultation hours. This consultation hours should be opportunities in which we gave you a lesson or it is a consultation or about what is acute for us at the moment and where.

Reproduktor 1

Oh, what a what.

Reproduktor

We are.

Reproduktor 1

A brilliant idea. So if you want to.

Reproduktor 5

Because I always have this have this in my back head that you said it once that you want that, but I never get clear when, when and so and.

Reproduktor 1

Yes I want. That, but so far no one dared.

Reproduktor 5

And all.

Reproduktor 1

Yeah, yeah, yeah. So absolutely I. I would be delighted to have a 45 minute session with. You even one hour then. Yeah, so if you want with pleasure.

Reproduktor 5

But it is OK. I don't know if I want if it's part of the program. Or it's not part of the program?

Reproduktor 1

What what do you mean? What is your? Direct question. What do you mean?

Reproduktor 5

OK, I will think if I have something acute as to I need to talk with you about and if I don't have I. Can offer you a lesson.

Reproduktor 2

Yeah, maybe maybe yeah, that's my question. Also, it's the thing that. The participants should find some people to work with and then.

Reproduktor 1

Yes, I I I have. Remember you said I?

Reproduktor 5

Will be one of your clients in this context, you know.

Reproduktor 1

Yes, I said that I want to be one of your clients. That means you you I would like to you to give me a lesson, yes. So far it didn't happen very little, let's.

Reproduktor 4

Put it this way.

Reproduktor 1

So it would be nice if you can. Do that, yes. Now until the end of the workshop, I don't have much time left. Yes, it can be also afterwards that you can choose in September, yes, to give to.

Reproduktor

OK.

Reproduktor 1

You can approach me and you can say I would like to give you a couple of lessons. Yes, to get more experience I will be very happy to give you my time and take lessons from you and give you feedback. OK OK yeah you can also choose during the workshop if you have no questions you can always ask me your questions later on once you start working and and there will be also time during the workshop, so maybe some questions. We can have altogether, you know, it doesn't have to be on. One to one. Basis so if you want to give me a SEC. During the workshop. I would be more than delighted also. Make up your mind and tell me and we will find a way.

Reproduktor 5

OK, thank you.

Reproduktor 1

You're welcome. OK, no questions.

Reproduktor 4

You said you should be ready for the also the private classes. How you make a plan for them or just do you have a task?

Reproduktor 1

No, you should. You should be prepared means that that you can during the lesson construct. A A class that makes sense. Yes, that you have the less that you have exercises in your mind that you that you feel ready to work. So that you don't think, ah, what shall I do now? So if you if we go back on the structure term, yes. So the importance are the levels. The importance are like the spine work, the three centers, the relationship with the ground, the activation, the release. Remember we all talked about that. Already to give these principles of movement. You will need. Six months, one year with a normal person. The best is 2 years. Yes, so and this is quite a long time, so in this you need to build up change make variations of the same theme of these principles. Make them discover these principles, strengthen these principles, etc. And this you. Need to prepare. Yeah, you will know that client X has a problem with floor work. So you have to be prepared to help that person to. Access the floor. Client Y. Will have problems with coordination. So you have to prepare that client B will not move. So you have to find a way to seduce that person, seduce strict lure, stimulate motivate so the movement can start. For example. This is the preparation work. And of course, by now you should. Know all your exercises. Plus you should already make variations of them. Great, that's the preparation. OK. Shall we start moving? Great, I have a. Little class prepared for you so please. Take your places. And we will work on the vertical plane today. So I need you to arrange your screens so that I can see you standing.

Reproduktor 3

You had a question, it's OK.

Reproduktor 1

Yes, so take your note. You can during the workshop you can ask, yeah. Yeah, and prepare your questions for the workshop really OK. OK. So today's lesson is an example lesson that is very good for beginners. So it will not be too challenging for you. But nevertheless, it can even sometimes doing very simple things. Can help us? To discover deeper relations in our body and can sometimes lead to the source of of of the sources that are in ourselves. Usually this lesson that we will work on the vertical plane. Is very good, not only for beginners. When you make them stand for example. But also very good for people who have mobility problems. That means people, let's say, overweight, overweight people. People after. Over a certain age that have back problems, for example, people who have problems with their spines with their articulations that it's too heavy for them to be on the floor. Yes and and and it is possible to work on the vertical. From the beginning, yes. Or for inexperienced people. That's why I think these principles. These are basic principles and. You will for sure find ways of elaborating them or of. Developing them in your own way now the. Reason why I'm. Not letting you go on the ground and do a first prayer is because I would like you to experience what kind of a physical effect it has to start working on the vertical immediately. Yes, yes, so it can be uncomfortable, yes. But you need to. Know this right? But for some people it is impossible to start working on the. Floor, so you cannot force them either, like impossible. For example, I have one client who has serious hernia problems and back problems and she cannot roll on the floor. Clutch clutching yeah plotting. Yes, so OK so please just. Find a position where you stand. With your feet in parallel position and your feet are under your hips. Yes, feet not together. They are at the oh that they are under your hips, yes. And please try to find the real parallel position. Yes, that means that when you are in the real parallel, the outer line of your feet needs to be parallel. Which means that your sensation will be that they are slightly turned inwards. Yes, if you have the sensation that they are turned inwards, it means you are in the parallel, yes. So just take a moment. To get used to this position. Yes, don't let. Don't block any adjustment that your body needs to do. If you just stay, stay there, you will feel that somehow your body needs to adjust itself, align itself, so let it align itself. Before you close your eyes, make sure you have a clear. Idea of where you are in space and for a while just close your eyes. And just focus. On the sensation of your feet. Touching the floor. Of your weight. Somehow pressing into the sole of your feet. And the top of your head. Caressing the space. And justice focus on your breathing. Don't change anything in your breathing, just. Focus on it. So our first improvisation or your first prayer? Will be just inviting your weight. To shift. On the soul of your feet. And your weight travelling through your body so that you just feel the shift of the weight and what it does. To your body and let. This swaying, shifting travel from your. Soul of your feet from the soles of your feet. Into the volume of your body and then back again. Let that weight travel very easy. And not disconnect from your breathing. Try not to move too much. Really stay in the shift. And in the sensitivity of the shift. How it travels through.

Reproduktor

The volume.

Reproduktor 1

Make sure your knees are breathing. And your palms are breathing. Your tongue is relaxed and it's alive. Very slowly open your eyes. Let your eyes be light and you will take a nice walk around in your space. As you like, just walk and justice. Focus on how you are feeling the floor. Do what you need to do during your. Walk to feel. Just feel how you are sensing the floor. With your feet. And how are your feet? Relating to the floor. Very nice and come back. To your place. Into the same position as before. Now I will give you some notes which you can then write later on when you listen to the recording. And most of the time, what happens usually is, uh. We tend to go to the extremes yes. And and then the body gets tight. Yes, maybe you didn't do that, but usually normal clients do. So you you you need to look out for that and make sure that they don't go to the very very limit or that they go there only once and that the second time they. Yes exactly that. That's exactly that. You get the tension exactly.

Reproduktor

You will be fine.

Reproduktor 1

Yes, exactly so they will be exactly. They do that. Yeah, so this is one thing. The second thing is most of the time the knees block, so you need to remind that the knees breathe. Yes, and also usually people get lose the sensation in the hands which you may have also sensed that the hands die, so it's good to remind that the palms breathe. Good, very good. So now we will do the next improvisation and you will imagine the three volumes the. The head volume, the chest volume, and. The pelvis volume. Can you change your places because you are blocking? Yes, great, and maybe you can come a little bit more here and you can come a little bit more because you are too far away. And yes, great OK? So you will focus on the three volumes of your three centers, but really let these volumes float. Attached to the spine like a triple balloon. Yes, without losing your sense of ground under the soul of your feet. Do not lift your feet off the ground. Yes, make sure you. Nicely install yourself into the ground so that you can feel your weight, like floating down like a delicious honey. Through your feet and into the ground. Yes, and you will let. Now the three centers these three volumes somehow speak to you in this position without your arms. But your hands are alive. As a consequence of the movement of your three centers. I let you concentrate. Thank you, that was lovely. So take a nice walk and please relate to the floor with your feet and with your body to the space. Let it flow nicely. And give your body the dynamics that it needs right now. How is your relationship with the floor? Is it heavy? Is it light? How do you push away from the floor now? How do you feel your legs, your knees very nice? Now you have already come back to to your. Place and you can also if you need to shake your. Legs and your arms a little bit just to lighten up. So we will continue exactly from the place where we stopped and from the same position. Now you will focus more on your spine right which is in curves. And exactly in front of your spine runs the line of your axis and some parts of the spine touch this axis. The Axis is an imaginary line that you can imagine. You know it all. And it goes through your body. But this access somehow? Can work with the spine. It relates with the spine and with these three centers. And with the shift. Of weight so I would like you to a little bit in this position to let your body move around. Over under through the Axis, yes, and also letting your spine.

Reproduktor

Speak more.

Reproduktor 1

And allowing the the weight. To lose you more, yes. Without losing the relationship to the ground through your feet, yes. So that your weight falls into your feet and is propelled up again. OK, so again on the spot and this time it will of course maybe have an impact on your shoulder girdle on your hands and you let it, let's say echo through your arms and your shoulders and the yes. Yes, you stay on the spot. Let the volumes dialog with the shifts. Of the weight, yes. And the spine with the axis. Have a good exploration. If you need to open your eyes at any moment, you. Are free to do so. Please start. Keep your feet on the ground. Continue, don't lift your feet off the ground. Make sure your parallel position is correct.

Reproduktor

Thank you.

Reproduktor 1

Thank you and take a nice walk please. When you can. And relate to the ground with your feet. And to the space with your spine. Let's give ourselves. 2 minutes to just give to the body what it needs. Starting from now. OK, slowly finish what you were doing. We will continue, but just a little. Just a little information is that of course everyone will work with these improvisations in standing position according to the level that he or she is in. So you have you have all somehow gone really deep into it, so it has very deep impact on you physically and emotionally right now. But remember that your beginner clients will not access so deeply. Into the depth of this exercise, so it will be much lighter for them. So maybe in the next one you can try to stay on a lighter level just to experience the possibility of lightness of this exercise. Of course, with your yeah goodbye too much Tomas needs to leave. Good luck. And lighter lighter. Yeah, it's quite difficult right now to do it lighter. Just just keep it in mind. And if not then you do it as as intense as you wish to do it. So we will do one. More and exactly again on the spot. In the same position with the same principle, but now the focus is slightly different and the focus is a little bit to connect to this sliding movement inside. Yes the sliding. Your spine of your three centers of your axis of the movement that is sliding the weight that is sliding. Inside of your body, vertically as well as horizontally. Yes in the shift and in the same time you let the arms and the hands tune to that sliding and the arms and the hands are sliding through the space. Yes, as they can given their possibilities. They are sliding through the space as if they are transparent, as if the space is also sliding through them like a sieve. You know, like a or colander, something that the water. Goes through for example yes. OK. And still on the spot and please do not lift your feet. Off the ground. But you are welcome to do. Whatever you want, change the levels as you will want keeping the sole of the feet on the ground. Have a good exploration. Reach through your feet into. The volume of your body. Thank you very much, just. Take a nice walk in your own time. And come back please. To your spots. That was very nice. Thank you very good. We will do one last improvisation. And it will be exactly the same, except that when you feel. You can let. These impulses, or these emotions and these movements lead you through the space so you can let your feet. Develop into walks or steps. But only when it really is necessary. You may also remain on your spot knowing that you have the freedom to move. But you choose not to move. And if it's necessary, you just move. You just tremor. Have a good journey. Thank you. That was lovely. Thank you very much. So if you are very frustrated, take time to do 10 minutes of floor work. But I think the journeys were quite breathtaking. Please take your notes of what has happened in you. And I'm really, really looking forward to finally seeing you next week.