Hello! Namaste,

I hope your splashdown into home life after our time together at the Himalayan Institute was as smooth as possible!

As promised, here are some things to keep you engaged and progressing through the content, and to help you review and integrate the work we began. I’m going to call this *“antara”*: Sanskrit for “in between.”

The three things in the first *antara* group are required. The second *antara* group are suggestions only; some are easy to include in your life to support your skill development. Lisa will be inviting us to gather with her at her place in central New Jersey throughout our year together, so if you are able, you can join her and work and play with the content there as well as at home.

Please take an easy, long breath as you read below; you have *three entire months* to *enjoy playing* with and exploring this most fascinating material! Naturally, it would be great if you can manage to engage in the assigned items, and perhaps some of the additional supportive items of interest to you prior to our continuing work together in November. But if your life does not allow that luxury of time just now, that’s fine. You have until the end of the course to complete required assignments, and the rest of your life to explore this material! ☺

***FIRST ANTARA GROUP: REQUIRED HOMEWORK***

**Check in and Sharing**

Please meet up with someone from the course at least one time between now and November 3. This could be in person, or by Skype, Google Hangout, Zoom or some other electronic media, or by phone. You can share the time, deciding ahead that you will each have 30 minutes to talk about what you’d like, or you can together decide how you’d like to use your meeting time. Please focus on some aspect of the course material. It may be useful to schedule an hour and a half together, if possible, so you have time to share a bit about other things as well! This counts as one practicum hour.

Please arrange to meet with me by phone or Skype or some other electronic media, or in person if you prefer. Most of the time this occurs closer to the next meeting time, but can be anytime as you work with the material and may have questions or topics of interest you’d like to discuss. I’m not available August 4-10, and August 20-25. But otherwise I’m very much looking forward to talking with you! ☺ The best way to set this up is to email (symt@spandayoga.com) and mention a couple of times and the means of contact, like by phone or whatever. This counts as one mentorship hour.

**Assignments Requiring Reporting and Sharing in November 2017**

(These are fun!)

**Even Joint Spacing:** please respond to this in writing after you review any notes you have taken and the work we did on even joint spacing.

* What use is even joint spacing for the health of the joints?
* How is even joint spacing important in the use of the body in movement?
* How is even joint spacing important in alignment? (One paragraph is fine, one page maximum please.)

***Samyama* on a Bone**: Choose one bone as your focus. Pick one that is interesting to you, perhaps based on its mythology, it poetics, or some history you have had with it. Address these topics:

* Please share why you chose this bone.
* What kind of bone is it?
* Describe its features: fossa? Protuberances? Rami? Etc.
* What is/are its function(s)?
* What muscles attach to it?
* Choose 1-3 muscles and describe their geography (where do they originate and insert?)
* Describe what actions they perform.
* What, in particular, do you find interesting about this bone?
* What are the poetics of this bone to you? For instance, what does it remind you of? What does it evoke? What memories or associations do you have? Etc.
* Create an expression of this bone: such as draw it, dance it, sing it, sound it, find toys, common items, or props to illustrate it, sculpt it, etc.

Please write out your responses to these prompts and be ready to share your expression.

**Continuum of Engagement:** Please refer to the Continuum of Engagement entry in your notebook from Day 5. Please invite someone you know to convey a story about a minor issue or irritation. Let them know you are doing an assignment for a course.

Observe yourself as they share with you. Notice your impulses. Do you want to help them? Do you want to offer advice? Are you saying anything in your mind as they speak? If so, what? As best you can, witness whatever it is you want to do or say, or even what and when you feel you are inhibiting yourself. Notice whatever you notice.

If you like, share this exercise with your friend. Perhaps they’d like a turn. Reflect on this experience. Please report, by writing down to share and turn in, your experience of this exercise. Where were you on the continuum? Did you move around or pretty much stay in one place? What else did you notice. Was this familiar? Comfortable? Not Comfortable? What would you like to share?

**Teach Meditation:** Using the Five Steps to Meditation, please teach someone how to meditation and then bring them out after a minute or two (using whatever means you like.)

If you like, ask your meditation student for any feedback you may be interested in, such as pacing, volume of voice, etc. You may or may not decide to repeat this with more than one person, but only one time is required. Please write a statement encapsulating your experience to turn in and to share. (One paragraph will do, more is fine.)

**Five Basic Actions:** Choose a pose (balance poses are fun for this experiment!) Explore what you think would be the best way to employ the five basic actions for performing this pose for a particular context. You can choose a context like, “for my daily practice”, or “for seniors with limited range of motion, “for combat vets”, or whatever you like, etc. Please write up your criteria for your choices and describe what you decided to do to activate in the pose. (One page max.)

**Organ Experiential Study:** This usually works best if you can do this assignment when you have some relaxed quiet time. You can do all the bullet points at once, or spread them out over a couple of practice sessions.

Beside the various physiological functions of the different organs, organs offer postural support and support in movement due to their volume and the internal structure of connective tissues. The vitality of each organ, its quality of cellular functioning, provides buoyancy in a healthy body that supports the body’s weight and ease in movement. Healthy organs offer support in two significant ways: through **compression** and through **suspension**. Organs in need of assistance can be worked with through visualization, movement, *asana, vinyasa,* sounding, hissing, breathing into or from them, and in other ways.

Locate an organ you’d like to work with in an anatomy book or online. Study the organ’s features and function. Transfer what you’ve learned to sensing in your body.

Notice the effect of these actions:

1. Breathe into the organ: what is the effect of inhaling into it, exhaling into it?
2. Breathe from the organ (initiate breath from the organ). What affect does this have on the organ and on your breathing?
3. Repeat several short hissing sounds initiating from the organ. Effect?
4. Sound into the organ. What is the effect of different tones and sounds? Consonants?
5. Jiggle or move the organ. Effect?
6. Initiate movement from the organ. Effect?
7. Move the organ in different planes. Effect?
8. Do some yoga practice with awareness of the organ. How is it participating in what you are doing?
9. Explore different initiations:
10. Just lift arm
11. Lift levering humerus proximally
12. Lift with distal middle finger initiation
13. Lift sensing upper lobe of the lung

What do you notice?

1. Try side bends:
2. Just bend
3. Bend levering humerus proximally as initiator
4. Bend with distal middle finger initiation
5. Bend with movement initiating at lung

What do you notice?

Please report in writing and or drawing on these actions to turn in in November. (One page or more is fine!)

**Pre-assignments for November 2017 (It looks like a lot but it isn’t! ☺ )**

**Science of Breath**

Please read this text in full; it is only a tad over 100 pages total and an enjoyable read. The first three chapters are more nuts and bolts, the final chapter is a solid overview of key features of the *pranamayakosha*.

**Radical Healing**

Please feel free to read anywhere your interest takes you in this important text. For November, I’d like you to read:

* Chapter 5: pp 171-177. Begin at the beginning and read up to 171, for context if you like, it’s fine to read the beginning, however, please know that the beginning is just orientation to the notion of body maps: systems of interpreting observations. So, read to get the gist and not to memorize; you’ll broaden and continue to develop your own personal ways to observe and gain insight into what is happening in your students and clients.
* Chapter 6: is optional; its Dr. B’s take on Ayurvedic constitutions; we’ll also read Lad on this topic.
* Chapter 9: This will back up some of what were explored thus far, and deepen our philosophical perspective on working with at the physical level. It’s my favorite chapter!
* Chapter 10: from beginning to p. 427, “When to See a Professional”.

**The Anatomy of Exercise & Movement for the Study of Danced, Pilates, Sports and Yoga**

Chapter 4: The Core

Chapter 5: The Shoulder Region

Chapter 6: The Elbow and Radio-ulnar Joint is optional; you might just skim it.

**The Complete Book of Ayurvedic Home Remedies**

Chapter 2: Discover your Mental and Physiological Type

Chapter 3: why We Get Sick

**The Anatomy Coloring Book**

*Get the gist of the main topics on each plate*. The plate numbers are from the 2002 edition. Color the non-asterisk plates first. The plates with asterisks are related to the main content but are optional.

Group one was assigned for the July Module, listed here for your reference. Please complete the next three groups if you are able to do so in a stress-free way! Otherwise, please **focus on Group Three,** and do the rest at your leisure later on. This will be the bulk of the coloring, there is a little more for the April Module, but not much!

Group One

Plate 1: Anatomic Planes and Sections

Plate 2: Terms of Position and Direction

\*Plate 11: Tissues: Fibrous Connective Tissue

\*Plate 12: Tissues: Supporting Connective Tissue

\*Plate 20: Long Bone Structure

Plate 21: Axial/Appendicular Skeleton

Plate 22: Classifications of Joints

Plate 23: Terms of Movement

Plate 27: Vertebral Column

\*Plate 28: Cervical and Thoracic Vertebrae

\*Plate 29: Lumbar, Sacral, Coccygeal Vertebrae

Plate 30: Bony Thorax

Group Two

Plate 61. Muscles of the Gluteal Region

Plate 62. Muscles of the Posterior Thigh

Plate 63. Muscles of the Medial Thigh

Plate 64. Muscles of the Anterior Thigh

**Group Three**

**Plate 31 Pectoral Girdle & Arm Bone**

**Plate 32 Glenohumeral Joint**

**Plate 33 Forearm bones**

**Plate 36 Upper Limb Joints in Review**

**Plate 45 Integration of Muscle Action**

**Plate 49 Deep Muscles of Back**

**Plate 50 Muscles of Thorax & Posterior Wall**

**Plate 51 Muscles of Anterior Abdominal Wall and Inguinal Region**

**Plate 54 Muscles of Scapular Stabilization**

**Plate 55 Muscles of Musculotendinous Cuff**

**Plate 56 Movers of Shoulder Joint**

**\*Plate 57 Movers of Elbow & Radioulnar Joint**

Group Four

Plate: 70: Nervous System: Organization

Plate 71: Functional Classification of Neurons

Plate 84: Spinal Nerves and Nerve Roots

\*Plate 85: Spinal Reflexes

Plate 92: ANS: Sympathetic Division (1)

Plate 93: ANS: Sympathetic Division (2)

Plate 94: ANS Parasympathetic Division

Plate 129: Respiratory System: Overview

Plate 130: External Nose, Nasal Septum, and Nasal Cavity

\*Plate 131: Paranasal Air Sinuses

Plate 132: Pharynx and Larynx

\*Plate 133: Lobes and Pleurae of the Lungs

Plate 134: Lower Respiratory Tract

Plate 135: Mechanism of Respiration

***SECOND ANTARA GROUP: SUGGESTIONS FOR FURTHER STUDY & EXPLORATION***

Below are things to do to further integrate what we’ve done and review and keep your learning alive and fresh in your body-mind. None of this is required, but you may find you’d like to play around with some of these ideas in these or other ways in the immediate future, or later on when you have time and interest. They are here to help you fill in what you may not feel is complete in your experience, or to deepen into the infinite exploration possible, or to whet your curiosity, or to keep you in the game as life flows in and out between our precious time together. ☺

**Suggested Activities for Integration in Practice, Teaching and in Daily Life**

During practice, and/or teaching yoga, and/or in daily life see if you’d like to play with these topics from our time together. They can easily be layered into things you are already doing! There may be some topics you feel are well integrated into your awareness, use and vocabulary. Others you may wish to spend some time further investigating…now or sometime in the future!

1. **Gravity and Space:** explore the sculptural forms your skeleton makes in the space as you hold asana, move, and interact in any way with gravity and space. See how your body uses supports and bridges with compressive and tensile support for positions and actions in space as you hold positions and move…in yoga practice, in exercise, and throughout the day living on this earth.
2. **Terms of Movement/Joint Movements:** explore terms of movement in areas of your body in which they are less clear somatically. Go very slowly and do some movement with one limb and see if you can name the actions. Take your body parts through their ranges of motion individually or in combination and see what yoga poses arise from this exploration. Or explore anything else that relates to this topic that would be beneficial to your learning and interest!
3. **Initiation and Sequencing:** Notice and play around with where movement begins. This could be in getting into a pose, doing an ordinary movement like climbing stairs, re-patterning something you’d like to work with, or just observing what you tend to do. Maybe just dance and see how you initiate and sequence movement. Are your movements sequential? Are they simultaneous? A combination? Something else? What do you like? What do you find satisfying?
4. **Shoulder Girdle Actions:** take some time to more fully investigate the terms of movement at the shoulder girdle by using the images from the notebook or find good ones for you online. Look at the action and do the action. If you can use a friend’s arms and shoulder girdle see if you can invite them to move these actions with you so you can see them on someone else. Play Simon Says with them. “SIMON SAYS RETRACTION!” Make up a shoulder girdle dance. Or draw the actions, close your eyes and imagine them while you say them out loud. Explore in some other way that would be fun for you!
5. **TMJ, OAJ & AAJ:** In *asana, vinyasa* or just movement, play with the action of extension and flexion of the neck focusing on the interplay between the tempero-mandibular joint and the atlanto-occipital joints. Also, if you like, explore initiation and rotation of the atlanto-axial joint.

**Suggested Activities for Review and Further Integration:**

These are possible topics for further investigation depending on your interest, time, or sense of needing to clarify these topics introduced in the July Module.

1. **Practice Terms of Movement** (ACB Plate 23): Using the chart listing each basic term of movement choose various yoga poses, and describe them in the language of these terms. Look at full body photographs and describe them in these terms. Take a common gesture, like reaching for a pen, and describe it in these terms.
2. **Stick Figure & Space Symbol Practice:** Practice drawing the space symbol chart with all symbols. Practice doing *asanas* and *vinyasas* and then writing them down with stick figures and space symbols. The space symbols can be a very useful short cut in writing down a pathway of movement in space (like an arm circling at the shoulder for example.)
3. **Practice Finding the Boney Landmarks in Standing Alignment:** Find the boney landmarks of the: greater malleolus, mid-side-knee, greater trochanter, side of the ribcage, center of the shoulder joint, ear or back of the ear on different people.From this analyze their standing posture in terms of the position of the three body weights of head, chest and pelvis. Practice describing what you’ve observed.
4. **Skeletal Bones Review:** Take an image of a skeleton, or use your own or a friend’s ☺, and see if you can label or name all (or as many as you are interested in) bones. Here’s some good ones: nasal, zygomatic, temporal, parietal, occipital, frontal, mandible, sphenoid, ethmoid (these are not all the skull bones), 12 ribs (false and floating), hyoid, sternum, vertebrae: c-1-7, T-1-12, L 1-5, sacrum, coccyx, scapula, clavicle, humerus, radius, ulna, carpals, metacarpals, phalanges, ilia, ishia, pubis, femur, tibia, fibula, talus, navicular, cuboid, cuneiform (3), metatarsals, phalanges.
5. **Joint Review:** Draw and label all the parts of a joint (see ACB p. 22): two bones, cartilage, synovial membrane, synovial cavity with fluid, joint capsule, bursae, ligaments, tendon with muscle.
6. **Review Abdominal Wall:** Use images of the abdominal wall muscles of: transversus, internal obliques, external obliques, rectus abdominus. On “all fours” see if you can activate each pair of muscles separately. Try other positions and see which positions make it easier to propriocept (feel) these muscle actions.
7. **Experience the Agni Sara Progression:** Even if you do Agni Sara regularly, try doing about 1-2 weeks (depending on your interest and capacity) of the Agni Sara progression from your notebook. Start with the first practice for 1-2 weeks, then go onto the second one, etc. Do so *within your capacity*, noting your experience. You may for instance, decide not to do the 5th or 6th practice.
8. **Lobes of Lungs Exploration:** Sometime on your own, look at one or more images of the lobes of the lungs, and see if you can locate each one in your experience. You may want to draw them or put a prop or some object in contact with parts of your chest to give more sensation and information to each area . . . or not. See if you can focus the breath in each lobe.
9. **Easy *Pranayama* Practice**: Review the *pranayama* practices that are generally safe for everyone. Practice each one for a couple of days or longer to gain a more intimate relationship with it. If inclined, make notes about your experience; this could be a list of curiosities, drawings, or other ways of recording your experience.
10. **Teach Meditation:** Using the five steps of meditation outlined in your notebook, lead someone into a meditative state for a few moments. Bring them out in a way that seems right to you. If you like, ask for feedback about volume of your voice, pacing, word use or whatever you may be curious about. (Doing this one time was also an assignment above.)

I sincerely hope you have *fun* in the sandbox of these assignments and suggestions!

I so look forward to our time together upcoming! Please just let me know if you have any questions. I’d *love* to hear from you!

With great respect and admiration,

Jaime