

Client's Handbook



Hellerwork Structural Integration

Structural bodywork . . . lasting change.

Client's Handbook

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Hellerwork Foundational Principles

- § We recognize the existence of a greater field in which we live, interact and express.
- § Our purpose is to enhance the individual's awareness of and relationship to that field.
- § Within the context of a healing relationship, we work with structure, psyche and movement to improve function and well-being.
- § Our process follows an ordered sequence organizing the body along the line of gravity to induce change towards a more functional pattern.

Welcome to Hellerwork Structural Integration

Welcome to the Hellerwork series. You have chosen to become more in touch with your body, and to bring new alignment, flexibility and balance to it. The Hellerwork series is designed to be an experience that will make a great difference in many aspects of your life. Through becoming more in touch with your body, you will become more in touch with yourself. Congratulations on initiating a new relationship with your body.

Your Hellerwork Practitioner has received the best possible training in Hellerwork and is certified by Hellerwork International to provide the Hellerwork series.

The Client's Handbook

The Client's Handbook is designed to enrich and support your experience of the Hellerwork Series. As an adjunct to the Hellerwork sessions, it is most effectively used with the assistance of your Practitioner. Together, you will identify your body's needs, limitations and possibilities.

After introductory and background information, the Handbook is organized by each section of the Hellerwork series which can be done in one or more sessions depending on your individual body. Reviewing the Handbook before each session will give you the opportunity to reflect on your body's needs and to participate more fully in the session. Each section within the Handbook includes the following components:

Purpose:

The physical purpose of each section.

Theme:

The attitudes and emotions associated with the area of the body being worked on.

Anatomy & Structure:

The anatomical focus and the structural goals of each section.

Movement:

The movement goal for the section and movement lesson(s) often used by Practitioners. Please note that your Practitioner may use a different movement lesson to suit your individual needs.

Between Sessions:

Activities and experiences which you can engage in between sessions to enrich your personal development as related to the series.

What is Hellerwork Structural Integration?

Hellerwork is a series of sessions of deep tissue bodywork and movement education designed to realign the body and release chronic tension and stress. Dialogue is used to assist you in becoming aware of emotional stresses that may be related to physical tension.

The series is organized into eleven sections, with each section taking one or more sessions to accomplish the desired result. The actual number of sessions will vary from person to person due to individual needs.

Hellerwork is an integrated system designed to recondition the whole body. It is not a remedy for illness; rather, it is a process in which people are moved from their current “average” state to a more optimal state of health and well-being. This optimal state of health is the body’s “normal” and natural condition.

Although Hellerwork may be effective for temporary pain or tension relief, we recognize that pain and tension are usually the result of an overall pattern of imbalance occurring in the body. Rather than treating the pain or tension “symptom” of this imbalance, Hellerwork focuses on rebalancing the entire body, returning it to a more aligned, relaxed and youthful state.

To fully understand how Hellerwork works, you must learn about connective tissue, and how the force of gravity impacts the connective tissue system of the body in such a way that it moves from a “normal” into an “average” condition.

What Are Connective Tissue And Fascia?

Any tissue in the body that has a connecting function is considered to be connective tissue. Tendons, ligaments, and even blood are connective tissue. The form of connective tissue that Hellerwork primarily affects is called fascia. Fascia is a malleable tissue that wraps all of the muscles, and all of the individual fibers and bundles of individual fibers that become muscle. Fascia comes together at the end of the muscle and becomes the tendon, which attaches the muscle to the bone, as shown in Figure 1.

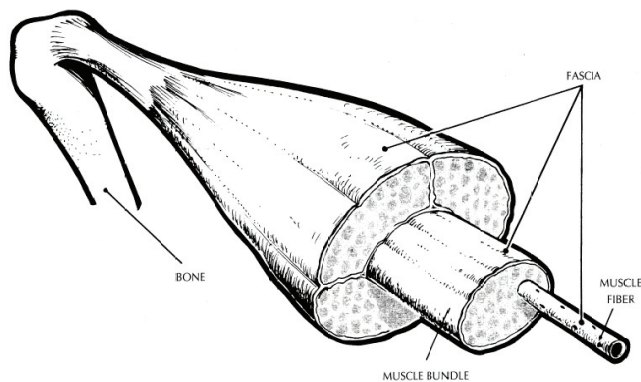
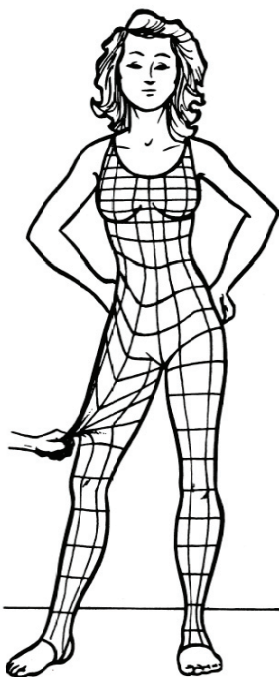


Figure 1 - Fascia covers all of the muscles, muscle bundles and muscle fibers. Fascia also covers the bones, organs and blood vessels.

The body’s fascial system can be seen as a multi-layer body stocking, with fascial sheaths wrapping the muscles and weaving in layers throughout the body. Because of this, stress in any area of the body has an effect on every other part of the body. For instance, tension in the connective tissue of the leg pulls the tissue throughout the torso, as shown in Figure 2.



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In its optimal condition, fascia is a loose, moist tissue. When there is continual loose movement and balance in the body, the fascial body stocking stays loose and mobile, facilitating movement between different parts of the body. However, under continual stress and lack of movement, fascia becomes rigid and loses its fluidity. Layers of fascia begin to stick to one another, causing the “knots” you may have experienced in your back or neck. The sheaths of fascia stick in a systematic way, based on your habitual patterns of movement, or more correctly, lack of movement. Although people most often associate tension and stiffness with their muscles, it is actually the connective tissue that accumulates much of this stress.

Figure 2 – When the tissue of the connective tissue body stocking is pulled, the stress is felt throughout the body.

What Do Gravity And Alignment Have to Do With Hellerwork Structural Integration?

Gravity is the force that pulls any two masses together, notably the earth and our human bodies. We learn about this force early in life, but then get used to it, although the earth's gravitational force continually pulls on us. Alignment simply means that things are in a straight line. If items are in a zig-zag pattern, we would say that they are out of alignment. In Hellerwork, the main direction of alignment that we consider is vertical alignment - are the body's segments stacked in a straight line from the ground up, or are they at a tilt, or perhaps a zig-zag? Figure 3B illustrates a misalignment in the lumbar spine resulting in bulging discs. Note that the appropriate alignment for the lumbar spine is a gentle curve, because that is the way the vertebrae are shaped.

If a body or structure of any kind is vertically aligned, gravity is a benign and positive force - it keeps us on the planet! It also supports us in being balanced. An imbalanced body, however, feels gravity as a stress. Consider the two buildings in Figure 4. The balanced and erect building has no problem with gravity. The leaning tower of Pisa, however, is stressed by gravity. Since it is already imbalanced, gravity works to pull it down.

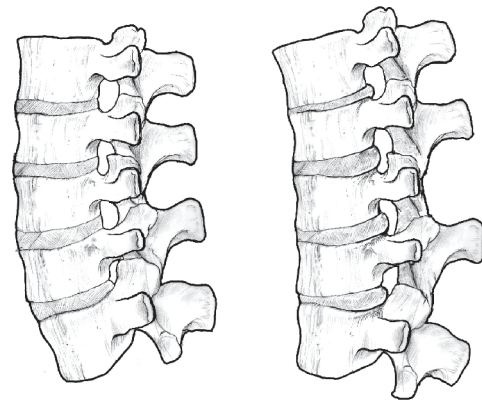


Figure 3 - A: Aligned lumbar vertebrae; B: Misaligned vertebrae resulting in bulging discs

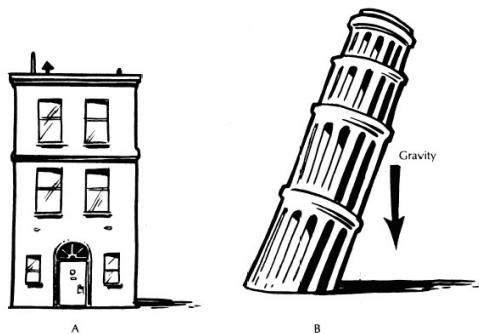


Figure 4 - The effect of gravity on different structures. A: Aligned structure; B: Unaligned structure.

It is the same with our bodies - if they are aligned, gravity is supportive. If they are out of alignment, gravity becomes a primary force that is felt by our bodies as a demand to tense up and hold on!

How Did My Body™ Get This Way?

If you have lived even an hour, your body has experienced the aging process. Most of us have experienced years and years

of this process. There is nothing inherently wrong with the progression of years - many things actually ripen with age. But what is it that causes people to physically shorten over time, that makes people get twisted and compressed into postures that cannot change by themselves, and that makes people move more and more slowly and with less and less comfort as they age?

Connective tissue - specifically fascia - holds our bodies in their contracted form, and movement patterns determine the particular form in which they get stuck. There are three main factors that cause our movement patterns to become unbalanced. They are:

- § repetitive, ongoing physical stresses,
- § ongoing attitudes and emotions and
- § incidents of physical trauma.

Continually carrying a briefcase on one side of the body is an example of on-going physical stress. To carry the heavy load, the shoulder is lifted. With repetition, the connective tissue layers begin to get stiff and to stick to one another, like ironing two thin sheets of plastic together. As a result, the body becomes stuck in that position and, even when the briefcase is not being carried, the shoulder still remains higher, as shown in Figure 5. The whole body will adjust to this imbalance, and soon the impact of the briefcase will be reflected throughout the entire body.

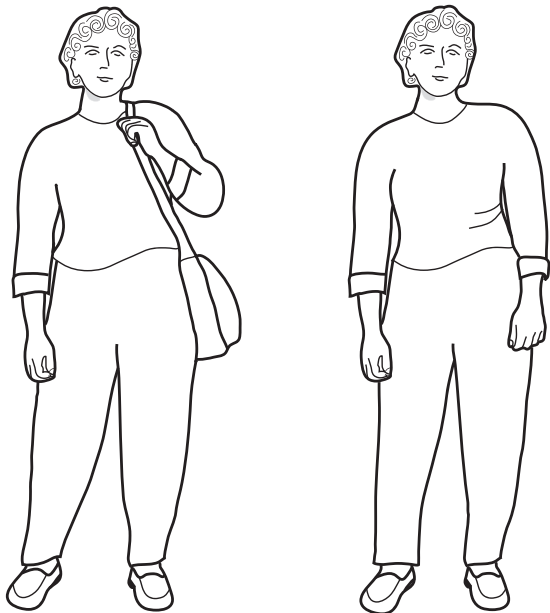


Figure 5 – The effect of the briefcase is felt even when it is not being carried.

An example of one's emotional attitude causing imbalance in the body can be seen when we are depressed, which is often characterized by a sunken chest, as shown on page 11. If this feeling and the bodily stance become a continual pattern, the body becomes glued in this posture.

Imbalance is also caused through physical trauma. For example, if you were to injure your leg, you would be likely to walk in an imbalanced and even awkward way to protect the injury. After a time, that movement pattern might become a part of your body's way of moving, even though the injury had been healed long ago. An injury also directly traumatizes the connective tissue at the site of the injury; scarring and inflexibility may result from this. As described in the discussion of connective tissue, this tension is then reflected through the body and further influences our movement patterns.

As life goes on and aging continues, more and more of these patterns become embedded in our connective tissue simply because we don't move freely. In our misalignment, gravity becomes the enemy, compounding and magnifying any stress that is there. As the body accumulates these patterns, it begins to shorten and shrink. People get shorter and stiffer. This is a characteristic that people identify as aging. This is what makes the body "average" but not "normal."

The Three Main Components of Hellerwork

Reconditioning the body after it has gone through this aging process requires not only releasing the rigidity from the connective tissue, but also bringing awareness to and changing the patterns that caused the tissue to rigidify in the first place. The three components of Hellerwork - deep connective tissue bodywork, movement education and verbal dialogue - aim to do just that.

Deep Connective Tissue Bodywork

Deep connective tissue body work is designed to release the tension that currently exists in the connective tissue, and to return the body systematically to an aligned position. This aspect of Hellerwork is a "hands on" process, in which Practitioners work with their hands to release tension in the fascia and to stretch it back into its normal position. Bodywork accounts for most of the session period.

To the client, this is felt as a great release of tension throughout the body. Releasing chronic tension allows the body to feel free and rested, producing what might be an uncommon (but truly normal) state of well-being.

Movement Education

If the bodywork aspect of Hellerwork is like taking the dents out of a car's bumper after the car has run into a tree, then movement education can be likened to reeducating the driver so that he won't continue to damage his vehicle. No amount of removing dents will keep a car beautiful if the driver is continually hitting trees!

Through the Hellerwork movement education program, you become profoundly aware of your body and your movement patterns, and as a result discover easier, fuller ways of moving. Simple and easy to remember suggestions and visualizations are used to rebalance your movement for optimal alignment and fluidity.

In movement education, we focus on the use of your body in daily activities. We work with sitting, standing, walking, and movement patterns that are common to everyone. Figure 6 shows a practitioner assisting a client with a movement lesson in sitting. Additionally, your particular movement needs, such as your favorite sports or your job activity, will become the focus of some movement lessons. Video feedback may be used to assist the movement education process, and to allow you to get a picture of how your body is moving from the outside.

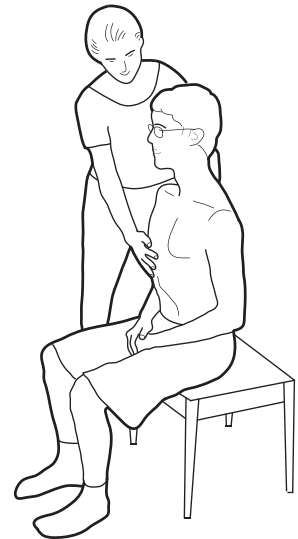


Figure 6 – A practitioner guides her client toward sitting in alignment.

Self Awareness Dialogue

The dialogue component of Hellerwork focuses on allowing you to become aware of the relationship between your emotions and attitudes and your body. As you become aware of these relationships, you are able to become responsible for your attitudes so that they are less likely to limit your body and your self expression.

The focus of the dialogue begins with, but is not limited to the theme of each section. The theme highlights the more common attitudes and emotions that are associated with the area of the body that is worked on in each session. In Section one, where we work on the chest, the theme is "Inspiration." Your Practitioner will inquire into your experience of inspiration: Do you feel inspired? What inspires you? What affects your ability to feel inspired? Through this process you can begin to understand some of the attitudinal and emotional forces that impact your body. Simply becoming aware of them begins the process of change. As the tension that is associated with these emotional patterns is released, some of the pattern itself may be released. Your awareness facilitates the process of change in your body and mind.

The Structure of the Hellerwork Series

Hellerwork is like peeling an onion - the first layer must be gone through before going to the next layer. The series is divided into three groups of sections to facilitate this layer-by-layer release:

- § three superficial sections
- § four core sections
- § three integrative sections.

In consultation with you, your practitioner will determine how many sessions are needed to release each of these layers in your particular body. Each section described in this handbook is a general plan of action which, in many cases, can be accomplished in one session but sometimes requires more. In this way, you and your Practitioner can customize the Hellerwork series to your own needs.

The Superficial Sections

Sections one through three focus on the surface, or “superficial” layers of the body’s connective tissue, which are associated with those muscles that are near the surface of the body, also called the sleeve muscles. Developmentally, the superficial sections deal with issues of infancy and childhood: breathing, standing up and reaching out.

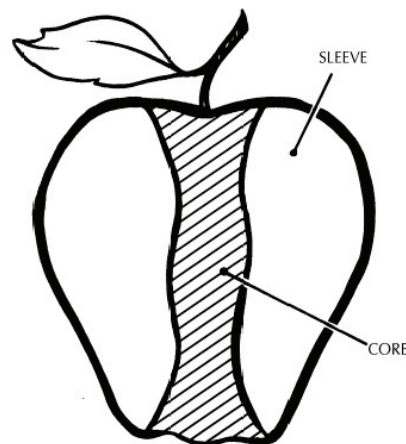
The Core Sections

Sections four through seven focus on the core. When we talk about the core, we mean the deeper musculature and connective tissue of the body. The concept of core tissue is demonstrated in the picture of the apple, which also has core and superficial tissue. The nature of the core muscles - also called intrinsic muscles - is that they assist us in fine motor movement.

These muscles must be used in order to produce graceful and fluid movement. For instance, Tai Chi Chuan relies on the refined movement of the intrinsic muscles. Prior to Hellerwork, these muscles are often under utilized, tight and immobile. The core sections focus on development issues of adolescence: control and surrender, gut feelings, holding back feelings and intellectual development.

The Integrative Sections

Sections eight through eleven are designed to integrate the core and sleeve. During these sessions, the Practitioner balances and aligns the unique patterns of each client’s body. In the earlier sections, a clear map guides the flow of each section. Because each body is so unique, the integrative sections have no general map. The specific focus of these sections is on rotational patterns in the body. The eleventh section is unique in that it does not necessarily include bodywork and it integrates the Hellerwork series with your entire life. Developmentally, the integrative sections focus on issues of maturity: masculine and feminine styles and values, integration and coming out into the world.



Follow Up for the Hellerwork Series

When you complete the Hellerwork series your body is in a new state of alignment. It is much more balanced and moves more freely. You are more aware of your body and able to determine its needs.

Your body will continue to change for some time as a result of the Hellerwork series, perhaps for as long as a year. If you continue using the movement education lessons the changes will continue indefinitely.

A conversation with your Practitioner at the end of your Hellerwork series will help you to determine your optimal follow-up program. We also recommend that you have a session after any kind of trauma, physical or emotional. In that session, your Practitioner can focus on rebalancing your entire body. (Remember that Hellerwork is not a treatment for your injury. Consult your physician for proper treatment.)

Of course, it is all up to you. You are in touch with your body and are in the best position to know its needs.

Your Hellerwork Practitioner

Hellerwork Practitioners are a unique group of health educators. They have all received extensive training in Hellerwork. They are individuals who are committed to actualizing the principles of Hellerwork, not only in their Hellerwork sessions, but in their personal lives.

These principles include the results easily visible in the Hellerwork series: body alignment, fluid movement and the free flow of energy in the body. Practitioners are equally committed to less visible principles - relationships that are filled with true rapport, self-expression and free-flowing communication. Hellerwork Practitioners practice the true meaning of responsibility - the ability to respond. It is these characteristics that make your Practitioner unique.

All Hellerwork Practitioners are certified by Hellerwork International, which is responsible for the continuing education required of all Practitioners, and for the maintenance of the highest professional standards. If you would like a directory of all the Practitioners throughout the world, or have any questions or comments you would like to address to Hellerwork International, please visit our website at www.hellerwork.com.

Joseph Heller, Founder

Joseph Heller was born in Poland in 1940 and received his early education in Europe. He immigrated to the United States at the age of 16, settling in Los Angeles. In 1962 he graduated from the California Institute of Technology and began working as an aerospace engineer.

In 1972, in the midst of an intense involvement with humanistic psychology, Joseph Heller gave up engineering and was trained to be a Rolfer by Dr. Ida Rolf, the originator of Structural Integration. In 1973 he became a Structural Patterner after studying with Judith Aston, the creator of the movement discipline known as Aston-Patterning. In the mid-70's, while maintaining a very successful Rolfing practice, Mr. Heller received advanced training from Dr. Rolf and from Dr. Brugh Joy, a noted physician, author and innovator in the field of preventive medicine and the use of energy as a means of healing. In 1976 he became the first president of the Rolf Institute.

Joseph Heller currently lives in Mt. Shasta, California and is a primary teacher of Hellerwork. Although he maintains a small private practice, his main focus is on teaching and communicating about Hellerwork.

Acknowledgments

The authors wish to acknowledge the tremendous input and support of the many Hellerwork Practitioners who have made this handbook possible.

The Client's Handbook is a distillation of *Bodywise*, a book about the Hellerwork approach. *Bodywise*, written by Joseph Heller and William A. Henkins, and published by North Atlantic Books, is available through many booksellers.

Disclaimer

Hellerwork is an integrated system of deep tissue bodywork and movement education designed to release tension and realign the body. It is not designed to treat any medical or health problem, and should not be used as such. Nothing stated in this book should be misinterpreted to indicate that Hellerwork in any way treats such medical or health problems. If any such problem exists as you begin your Hellerwork series or develops during the time you are receiving Hellerwork, you should consult a licensed physician.

Hellerwork is the licensed Service Mark of Hellerwork International and is legally protected as such. No person can use the name Hellerwork in any professional capacity unless he or she has been trained and licensed by Hellerwork International to do so.

The Sections - Summary

The Superficial Sections

Sections one through three focus on the surface, or “superficial” layers of the body’s connective tissue, which are associated with those muscles that are near the surface of the body, also called the sleeve muscles. Developmentally, the superficial sections deal with issues of infancy and childhood: breathing, standing up and reaching out.

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Sections four through seven are the core sections. When we talk about the core, we mean the deeper musculature and connective tissue of the body. The nature of the core muscles – also called intrinsic muscles – is that they assist us in fine motor movement. These muscles must be used in order to produce graceful and fluid movement. For instance, Tai Chi, yoga and Pilates rely on the refined movement of the intrinsic muscles. Prior to Hellerwork, these muscles are often underutilized, tight and immobile. The core sections focus on developmental issues of adolescence: control and surrender, gut feelings, holding back feelings, and intellectual development.

The Integrative Sections

Sections eight through eleven are designed to integrate the core and sleeve. During these sections, the Practitioner balances and aligns the unique patterns of each client’s body. In the earlier sections, a clear map existed to guide the flow of each section. Because each body is so unique, the integrative sections have no general map. The specific focus of these sections is on rotational patterns in the body. The eleventh section is unique in that it does not necessarily include bodywork, and it integrates the Hellerwork Series with your entire life. Developmentally, the integrative sections focus on issues of maturity: masculine and feminine styles and values, integration and coming out into the world.



Section One: Inspiration

Purpose

The purpose of the first section is to open up the breathing and align the rib cage over the pelvis.

Theme

The theme of this section is “Inspiration.” The meaning of the word “inspiration” is “draw in spirit”: inspiration is not only to inhale oxygen, but is also to be filled with or to be in touch with spirit. Our breathing directly affects our feeling of inspiration - breath is the primary source of energy for the body, and it is our prime connection with the Life Force. The way we breathe affects the amount of energy we have, the ways in which we use energy, and our general sense of aliveness. What inspires you? What is the highest and most fulfilling use of all that you are? Inspiration is the first thing that we do after being born, so it is appropriate that we start here.

Anatomy and Structure

Anatomically, the focus of this section is on those parts of your body that control your ability to expand your chest and breathe deeply your ribcage, arms, shoulders, and hips. We work on all of these areas. We also begin to release the diaphragm from any “stuck” or unnatural connection it may have to the rib cage. The rib cage and the muscles that attach to it are shown in Figure 1.

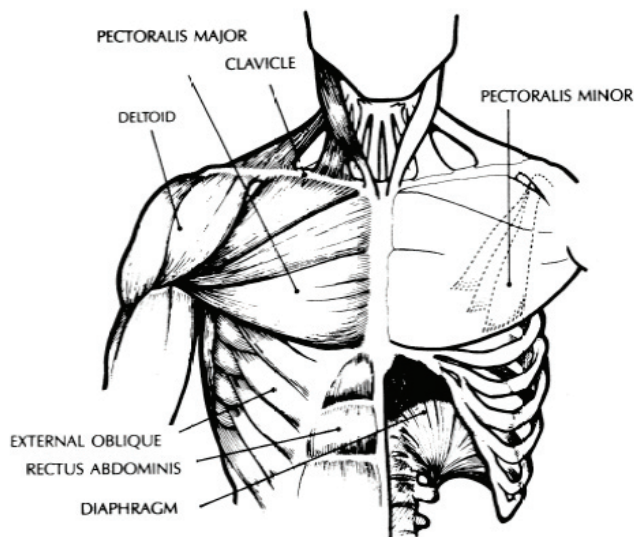


Figure 1 – The ribcage and muscles that attach to it.

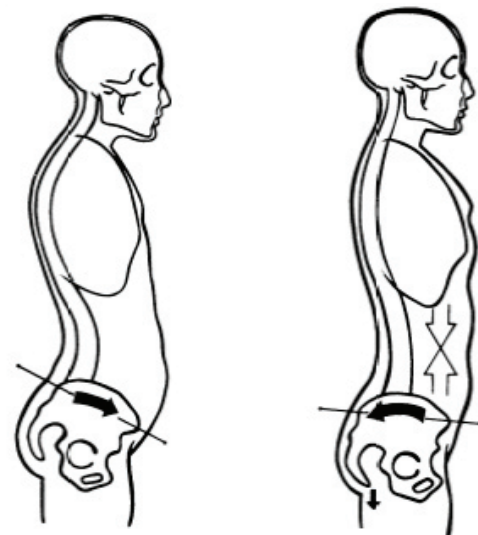
Structurally, the purpose of this section is to align the rib cage over the pelvis. In Figure 2, you can see the most common relationship of the chest to the pelvis prior to Hellerwork: the pelvis is rolled forward and the chest is sinking. In Section One, and throughout Hellerwork, we are moving the body toward the relationship shown in the drawing on

the right: the pelvis is rolled back and the chest is lifted. This supports you in having a more balanced and aligned stance and greater breath capacity.

Movement

In movement, our goal is for you to breathe more freely, particularly when you are sitting and standing. We want your rib cage to be well supported by your pelvis - this is an important aspect of having your breath be free.

Figure 2 – Relationships of the chest and pelvis. A: common position prior to Hellerwork; B: optimum alignment.



Movement Lesson: Standing

Stand in your usual posture, take a breath and notice its fullness. A common pre-Hellerwork posture is shown in Figure 3, in the drawing on the left. Here the legs are leaning forward, and the upper body then

bows backward at the midsection to balance the lower half. Now, shift your weight by leaning forward and backward. Come to the balance point where it takes the least amount of energy to stand up. A good balance can often be found by letting your body's weight drop through your feet at the intersection of the heel and the arch, rather than at the ball or the heel of the feet. Does this feel balanced? Breathe. Does your breathing feel fuller?

Now, from this position look down and check whether or not you can see your ankles. If you can, good! If your chest is balanced well over your pelvis, you should see your ankles. If not, adjust the position of your pelvis by moving it back at the waist. As your ankles come in to view, make sure your weight is still balanced over your feet as described above. However, if you can also see your shins, you are probably locking your knees. When you can see your ankles, and your weight is coming down over the intersection of your heel and arch, you are in better alignment. This is shown in the drawing on the right in Figure 3.

Movement Lesson – Sitting

Sit as you usually would after reading or watching T.V. for a while, as shown in Figure 4. Take a breath and notice how full it is. Then, adjust your pelvis so you are sitting on top of your “sit bones.” This is easier if your sit bones are higher than your knees, so you may want to raise your seat with a pillow as shown for the woman on the right in the illustration. Breathe again. Notice the fullness of your breath. Let your shoulders relax and notice that you can still sit in an upright fashion by pushing up from the ground rather than by pulling up and back with your shoulders.

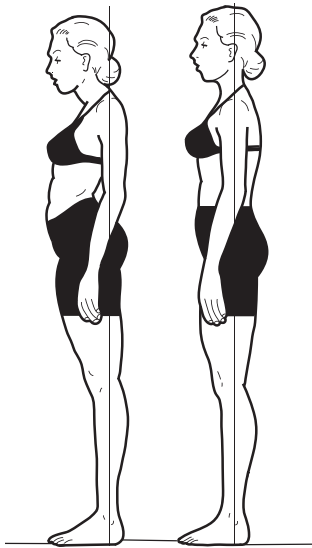


Figure 3 – Movement Lesson – Standing

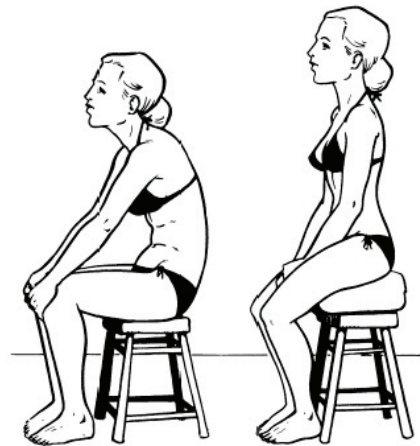


Figure 4 – Movement Lesson – Sitting

Between Sessions

Notice what inspires you and what depresses you. Notice your breathing as these feelings arise. See if shifting your breathing pattern alters your mood. Remember to inhale and exhale fully.

Your Notes On This Section:

Section Two: Standing on Your Own Two Feet

Purpose

The purpose of the second section is to align the legs, level the knee and ankle joints, and distribute the weight of the body over the arches of the feet.

Theme

The theme of this section is “Standing on Your Own Two Feet.” In this section we consider issues of security, self-support, and sufficiency. An outgrowth of self-sufficiency is self-worth, reflected in the phrases “an upstanding citizen,” and “taking a stand.” With a firm foundation underneath us, we are better able to understand, comprehend, and grasp whatever we are dealing with.

Independence requires support. Without the support of the ground, our legs would be useless. Independence does not mean that we cannot depend on anyone else. On the contrary, we need stability in order to receive support. In the physical world the ground is our ultimate support and it is through our feet and legs that we experience it. In what ways do you stand on your own two feet? In your desire to be independent, do you still allow support? In this section we consider the integration of independence and support.

Anatomy and Structure

Anatomically, the focus of this section is on the superficial musculature and connective tissues of the feet and legs.

Structurally, the purposes of this section are to level the knee and ankle joints, and to distribute the weight of the body appropriately over the arches of the feet.

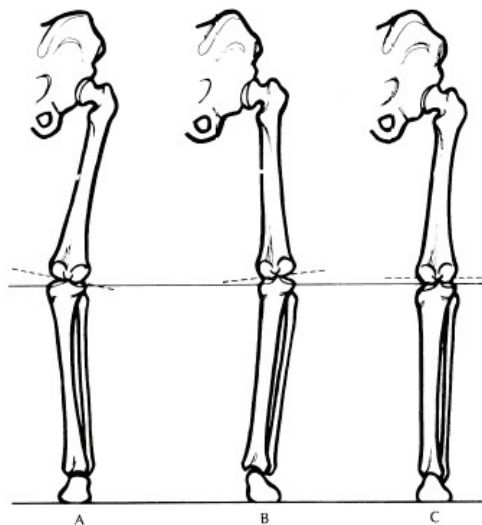
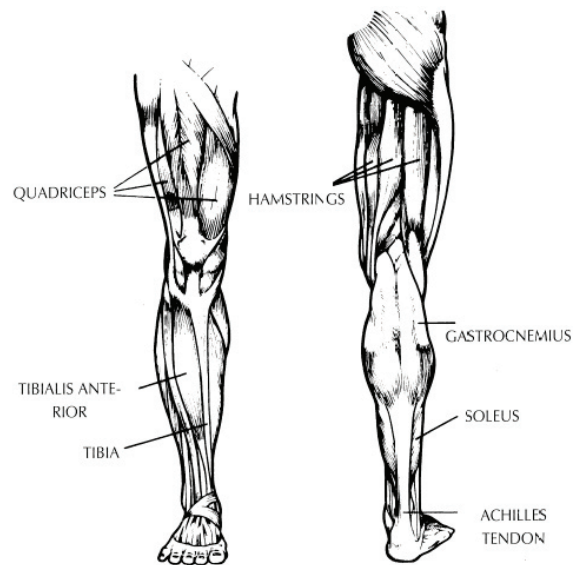


Figure 2 – Leg alignment.
A: Knock-knees; B: Bowed legs; and
C: Aligned Legs.

Figure 1 – The superficial musculature of the front and back of the leg.



In Figure 2, the bony structures of two misaligned legs are represented next to an aligned leg. Drawing A is a “knock-kneed” leg, Drawing B is a “bowed” leg, and Drawing C shows an aligned leg. Notice how the joints in the first two legs are forced to function on a slant. In an aligned leg, the joints are horizontal, which is the optimal and balanced way for this joint to function.

Movement

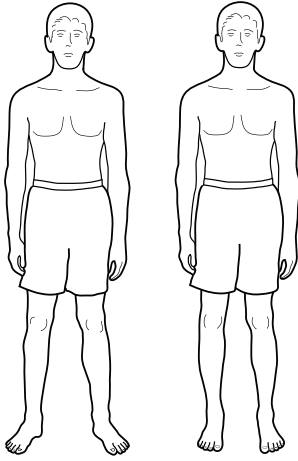
In movement, our goal is for you to walk in a balanced manner so that your body’s weight flows evenly over your entire foot. In a balanced walk, the knee moves softly and easily - it does not lock - and the walk is graceful and flowing. When the walk is balanced, there is no shock to the body.

Movement Lesson – Walking Straight Ahead

Take a walk and notice the direction of your feet. Do your toes point out somewhat like a ballet dancer, as shown in the drawing of the person in Figure 3?

If so, shift the direction of your feet so that your second toe is now the leader. This will bring your toes in and direct your legs so that they are moving straight ahead, as in the person on the right in Figure 3. Walk like this and see how it feels. This shift should be done gently and with the input of your Practitioner to account for your individual needs.

Figure 3 – Movement Lesson – Walking Straight Ahead



Movement Lesson – Balanced Weight Over Arches

The inner and outer arches of the foot, and exaggerated styles of walking on these arches, are shown on the left in Figure 4. Walk and notice how the weight of your body comes down through your foot. Do you carry most of your weight on the outside part of your foot, over the outer arch? Look at your shoes and see if they are worn on the outside.

The weight of the body should be balanced over both arches of the foot. Experiment with walking like this, letting your weight come down on the center of your heel and then going directly across the length of your foot and out your second toe. Remember to let the second toe lead. How does this feel? Can you sense the even flow of weight through your entire foot? Does it give your walk more balance and stability?

Movement Lesson – Relaxed Joints

As you practice a balanced walk, relax your ankle and knee joints. Allow them to be soft and fluid. Notice how walking feels now, compared with walking prior to this session.

Between Sessions

Notice how stable you are in the world - financially, emotionally, and in your personal relationships. Bring stability to some aspect of your life that has been unstable. Remember to allow yourself to receive support.

Your Notes On This Section:

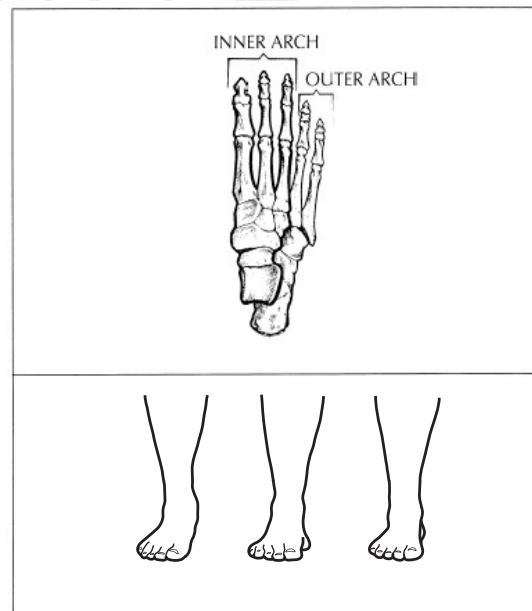


Figure 4 – Movement Lesson – Balanced Weight Over Arches

Section Three: Reaching Out

Purpose

The purpose of the third section is to release tension in the shoulders, arms, and sides, and to bring vertical alignment to the sides of the torso.

Theme

The theme of this section is “Reaching Out.” In the context of this section, reaching out has two meanings. The first meaning is that of making contact, giving and receiving, asserting yourself, and asking for what you need. The second meaning involves aggression and the expression of anger. It is no accident that “arms” is another word for weapons. The arms are, therefore, the embodiment of both meanings. The sides support the arms in reaching out, and are expressive of support in relationship to others, as in “stand by my side.” Do you reach out to others? Is it easier for you to ask for support or to lend it? After the second section - which is about self-sufficiency and being grounded on your own two feet - you now have a solid foundation from which to reach out and make contact with people.

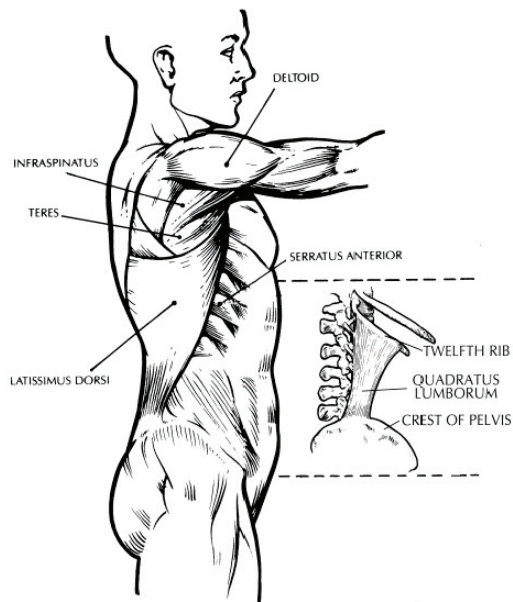


Figure 1 – The muscles of the side, with the twelfth rib and the quadratus lumborum enlarged.

Anatomy and Structure

Anatomically, the focus of this section is on the arms and sides. Note the musculature of the side in Figure 1. An important landmark, the twelfth rib, is enlarged in the illustration. This rib is called a floating rib because one end is attached to the spine while the other end floats freely. The quadratus lumborum muscle goes from this rib to the crest of the pelvis. When this muscle is tight, it may pull the rib down toward the pelvis, causing the appearance of shortness in the waistline. We work to release this muscle and return the twelfth rib to its proper place.

Structurally, our purpose is to bring vertical alignment to the sides of the torso. The side can

be visualized as a “seam” connecting the front with the back, as illustrated in Figure 2. Drawing A represents the seam before alignment and Drawing B shows the seam after it is aligned.

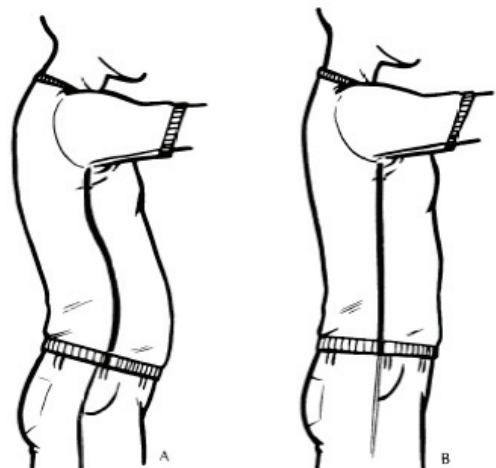
Figure 2 – The “seam” of the front and back is the side. A: Before alignment; B: After alignment.

Movement

In movement, our goal is for you to have more freedom in lateral breathing, or sideways expansion of the rib cage. We also want your arms to hang effortlessly and move freely with gravity, like a pendulum, rather than being held in one position.

Movement Lesson – Position of the Arm

Figure 3 shows three ways that arms can hang: Drawing A shows arms rotated outward with palms forward, often characteristic of a “helpless” attitude; Drawing B shows palms inward, typical of a military stance; and Drawing C shows elbows



out with palms backward. Experiment with letting your arms hang in these different positions. Drawing C shows the most functional way of the three, allowing the shoulder to be used most efficiently in its maximum range of motion. Do not force this change, but become aware of how your arms hang or are held during various activities, and begin to allow this more optimal position to occur.

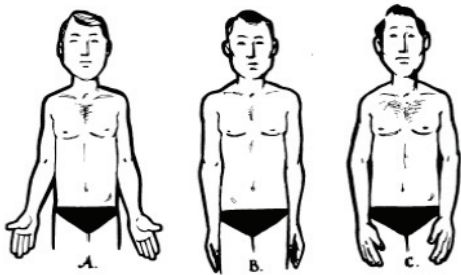


Figure 3 – Movement Lesson – Arm Position

Movement Lesson – Releasing the Arms and Shoulders

Shrug your shoulders and notice the feeling in your arms. When the shoulders are held in a shrugged position, the arms tend to feel weightless. Now, drop your shoulders and feel the weight of your arms. Allow this weight to relax and release your shoulders and elbows. As you do so, feel the connection of your arms to the trunk of your body. Notice that your torso supports your arms and shoulder blades - your shoulders and neck do not have to tighten to hold

them up. As you walk or do desk work, practice feeling the weight of your arms and allowing your shoulders and elbows to relax. This is illustrated in Figure 4.

“One of the hardest things to convince people of, is that their arms were meant to hang.”
— Joseph Heller

Between Sessions

Notice when you are not reaching out for what you want. Become aware of your arms and sides, and notice any tension. Release this tension and then reach out for what you want.

Notice when you are holding back anger or frustration. Feel into your arms and sides and notice any tension. Release this tension and see what happens.

Your Notes On This Section:



Figure 4 – Movement Lesson – Releasing the Shoulders and Arms

Section Four: Control and Surrender

Purpose

This section and the next three core sections will help you to develop a deeper understanding of and pay attention to your body's signals. The purpose of the fourth section is to release the bottom of the core and bring alignment to the midline of the inside of the legs.

Theme

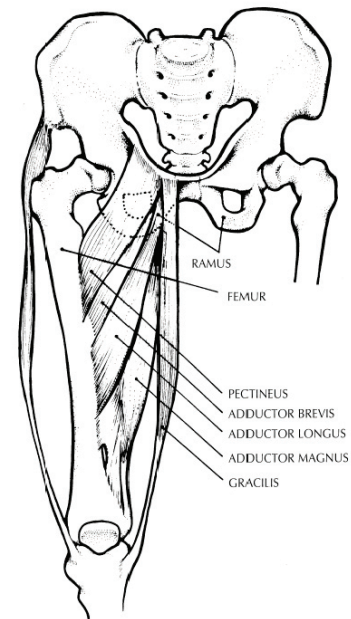
The theme of this section is "Control and Surrender." One of the first acts of self-control that we are asked to perform as a child is toilet training, requiring control of the muscles of the bottom of the core. After that, personal control can become equated with holding things inside the body - "keeping it together," not crying, and not letting anything out that "shouldn't" be out. Surrender is something the enemy did after the war - in other words, giving up, failing. Nonetheless, "control" is not necessarily rigid or suppressive, and "surrender" is not necessarily weak-willed submission.

Figure 1 – The Muscles of the Inner Thigh – the Adductors

Healthy control involves sensitivity to feedback and a willingness to be flexible, creative and decisive. Healthy surrender involves letting go, trusting your environment and your relationships, and relaxing about your destiny. Flexibility, creativity and trust are not just concepts in the mind. They are also states in the body. Scan your body. Can you feel the balance between control and surrender inside yourself? In this section we explore with you the dance and the delicate balance of control and surrender.

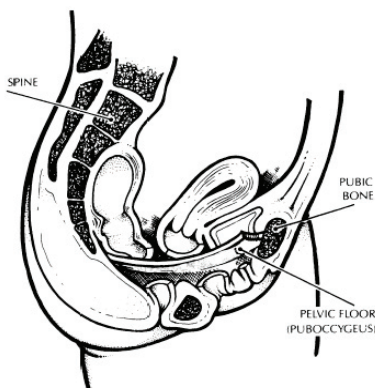
Anatomy and Structure

Anatomically, the focus of this section is the bottom of the core: the insides of the legs and muscles of the pelvic floor. The muscles of the inner thigh are shown in Figure 1. These muscles - the adductors - pull the legs together, and are functionally related to the muscles of the pelvic floor: if you tighten your adductors your pelvic floor will tighten, and vice-versa.



The pelvic floor, shown in Figure 2, is the group of muscles which constitute the bottom of the core. It is active in the functions of elimination and sexual pleasure, both of which are enhanced with surrender! The pelvic floor is always responding to demands for either self-control or for surrender. Often our bodies get stuck in patterns of control, which require tension in these muscles, resulting in what we call being "up tight." Releasing the pelvic floor supports the entire body in letting go.

Figure 2 – The Pelvic Floor



Structurally, the purpose of this section is to align the midline of the inner leg and to release the pelvic floor. This is achieved through the relaxation of tension in the muscles of the inner leg and the pelvic floor.

Movement

In movement, our goal is for you to relax your pelvic floor and for your core to lengthen, creating a balance between effort and relaxation. As you do this you'll notice that your walk is more fluid.

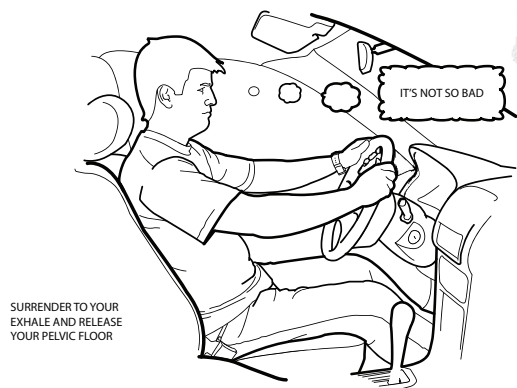
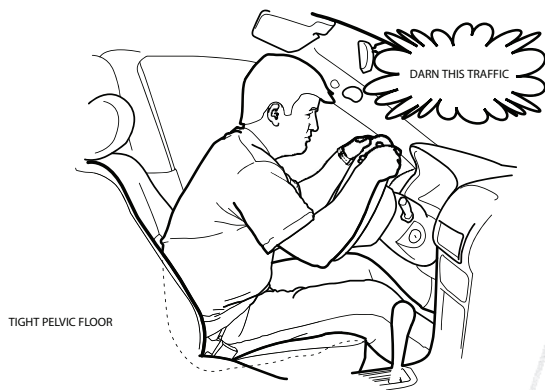


Figure 3 – Movement Lesson
Relaxing the Pelvic Floor

which you are more surrendered. Notice how your body and your breath are in these situations. See if you can relax your pelvic floor consciously during those times in which you usually like to control things. Notice if this changes your experience.

Your Notes On This Section:

Movement Lesson – Relaxing the Pelvic Floor

Walk and become aware of your pelvic floor and the insides of your legs. Tighten your pelvic floor by pretending that you are preventing or interrupting urination. Now maintain this tightness and walk, noticing the sensation. Alternate between relaxing and tightening your pelvic floor, and become aware of the difference. Notice the effect of this in your whole body.

Imagine a situation in which you are “up tight” - perhaps driving in hectic traffic. Exaggerate the way you feel in this situation, and when you sense your frustration and irritation completely, notice your pelvic floor. Is it tight? How do you feel emotionally? Then, breathe into your pelvic floor and let it relax. Notice how your body feels now, and how you feel emotionally. This is illustrated in Figure 3.

Become aware of the interaction of your emotional state, your breath and the tension in your body, particularly your pelvic floor. By relaxing your body you can release emotional tension.

Between Sessions

Consider the areas of your life in which you like to control and dominate things, and contrast this with the areas of your life in

Section Five: The Guts

Purpose

The purpose of the fifth section is to organize the front of the core and release the deep muscles of the pelvis.

Theme

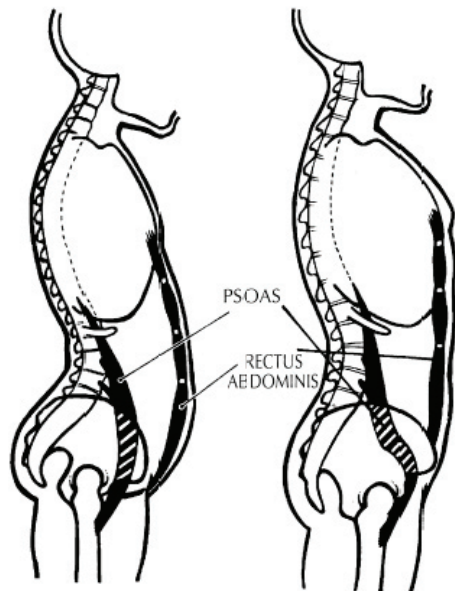
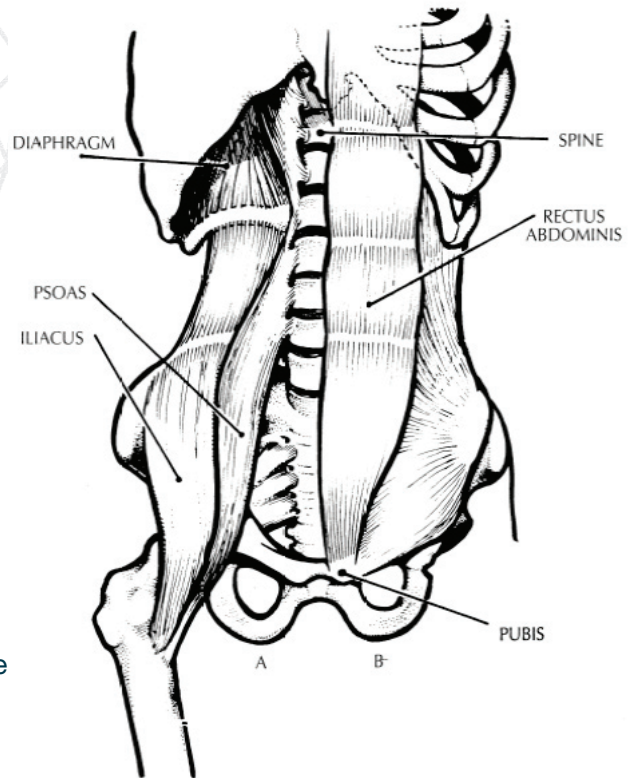
The theme of this section is “The Guts.” The function of the guts - stomach, intestines, and other abdominal organs - is to process energy, particularly in the form of food. Our relationship with food is a great metaphor for our relationship with love and nurturance. Do you tend to metabolize and eliminate very rapidly, so that you eliminate and push away any possible excess food - or love? Or do you tend to retain food - or hold on to the signs of forms of love - perhaps feeling there is a scarcity of sustenance whether in the form of food or love? The guts are also the place where we feel our strongest feeling or emotions, our “gut feelings.” What gut feelings do you most often feel? Are there any that you suppress or avoid? Finally, the guts are associated with courage and strength of character. Do you have guts? When do you - and when do you not?

Anatomy and Structure

Anatomically, the focus of this section is the front of the core. First, we work to release tension from the more surface musculature, including the rectus abdominis and obliques. Then we can move to the core muscles, including the psoas and the iliacus. In Figure 1, both the surface and deep musculature are shown.

Figure 1 – The muscles of the abdomen.

A: Deep Musculature;
B: Surface Musculature



Structurally, the purpose of this section is to lengthen the front of the core, allowing the pelvis to become more horizontal and thus support the guts as if it were a bowl. In Figure 2, the relationship between the psoas and the rectus abdominis is shown. Drawing A represents a common imbalance in which the psoas is tight and short, rotating the pelvis forward and causing a “potbelly.” Although sit-ups will firm up the rectus abdominis and improve the potbelly

Figure 2 – Relationship of the Psoas and Rectus Abdominis.

A: Imbalanced due to tight psoas; B: Balanced.

somewhat, the overall result is more shortness in the midsection and a pelvis that is still rolled forward. In Drawing B, the psoas muscle has been lengthened and relaxed so that a balanced

relationship between it and the rectus abdominis can emerge. A long and lean look comes from lengthening the psoas - not from shortening the rectus abdominis.

Movement

In movement, the goal is for you to be more relaxed in your core and more open in the abdominal area, particularly while walking and moving. Frequently, people tighten up while moving and lose touch with their feelings and intuition. Staying open in your guts will assist you in staying in touch with these feelings.

Movement Lesson – Moving From the Psoas

There are two ways to determine where our legs begin. Commonly, we use only the skeletal system and assume that the top of the leg is the hip. From this perspective, it is the rectus femoris, one of the quadriceps muscles, that lifts the leg. However, if we consider the musculature of the body, we could say that the top of the leg is just beneath the rib cage where the psoas – the prime flexor of the hip – begins, shown in Figure 3.

Take a walk and feel that your legs begin at the hip joint. How does that feel? What part of your body is doing the work?

Now walk, imagining that your legs begin just below your rib cage. Envision the psoas muscle contracting and lifting your leg. How does that feel? Now what part of your body is doing the work?

When you walk using the psoas, you engage the spine and core muscles. The movement is graceful and more fluid. It is a movement that is felt through the whole body. Can you feel this?

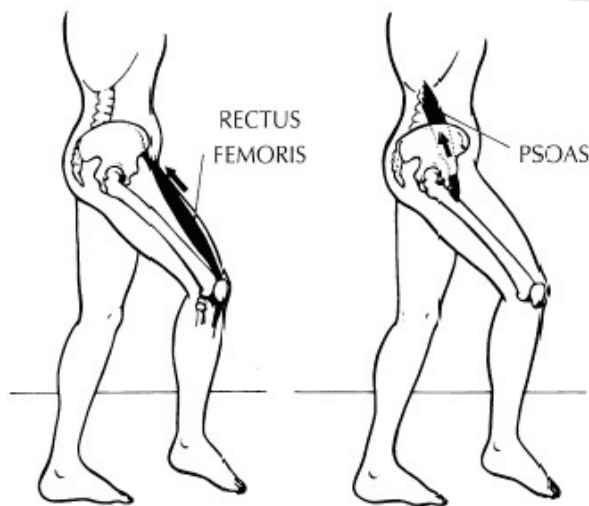


Figure 3 – Movement Lesson – Moving from the Psoas.

Between Sessions

Pay attention to the feelings in your guts. Be aware of your emotions and how they relate to tension in your body, particularly in your guts. As emotions come up, breathe into your guts and feel your emotions as fully as you can. How does this feel? What happens in your body?

Your Notes On This Section:

Section Six: Holding Back

Purpose

The purpose of the sixth section is to organize the back of the core and bring it into balance with the front of the core.

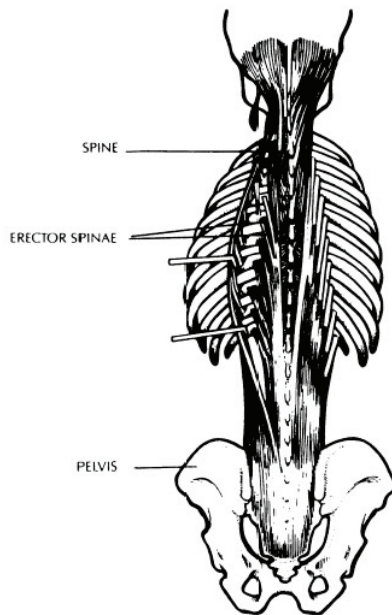


Figure 1 – The spine and the erector spinae muscles.

Theme

The theme of this section is “Holding Back,” which literally describes tension or holding in one’s back, and figuratively describes the ways we limit our self-expression, power, and creativity. These limits are physically embodied as tension in the extensor muscles along the spine shown in Figure 1. In the process of growing up, most of us develop patterns of holding back that may seem necessary, such as not speaking up or keeping still while in school or not fully expressing our excitement or sadness. Now these same patterns, chronically ingrained in our character, limit our expression of love, power, and creativity. What expression or emotion do you hold back? How do you hold back your power? As the tension

in your back releases, whatever has been held back - love, anger, joy, sadness - can begin to emerge, giving you a new opportunity to express and communicate more freely.

Anatomy and Structure

Anatomically, we focus on the back of the core, from the heels to the neck. The spine is the central feature of the back of the core. It is surrounded and supported by a netting of muscles called the erector spinae: powerful, intrinsic muscles which function to keep the spine erect. They are shown in Figure 1.

Structurally, the purpose of this section is to lengthen the back of the core. The spine can be likened to the mast of a ship, supporting the weight of the upper body in the way that a mast supports its sails. When the spine rests on a balanced pelvis, it stays vertical and the forces on each side are in equilibrium. This is shown in Figure 2, Drawing A. When the pelvis is uneven, the spine curves in response. If the imbalance persists, the connective tissue begins to glue the spine into an imbalanced and increasingly rigid position such as occurs in scoliosis (an “s” curve of the spine). This is shown in Drawing B. In this section, we work to release the tensions which produce these curves and thus bring more length to the spine.

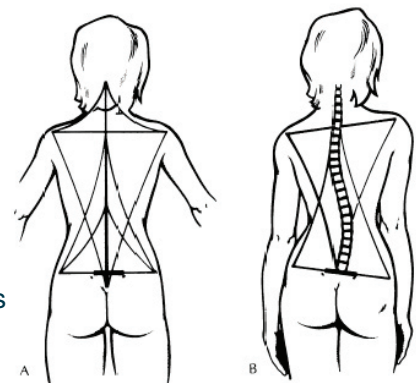


Figure 2 – The spine as the mast.
A: Balanced pelvic base;
B: Imbalanced pelvic base.

Movement

In movement, our goal is for your spine to be fluid and flexible, and to release and lengthen in bending, walking, and swaying movements. We are looking for movement to originate in the core and then move out through the whole body.

Movement Lesson – Undulation

The undulation movement resembles the wave motion that moves along the length of a cracking whip, shown in Figure 3. Undulation of the spine is a natural movement pattern that most of our bodies have forgotten. It requires the effective functioning of all of the core muscles along the spine. The undulation movement can be restored through practice. Begin by sitting on a chair on your sit bones (see Section one). Let your spine sway from side to side like a willow

Figure 3 – Undulation looks like the curve going through a whip.



in the wind, as shown in Figure 4. Imagine that you are being pulled from side to side by a string that attaches to the center of your chest. Let the rest of your body relax and simply respond to this movement. Remember to release your neck. How does this motion feel? Undulation brings great flexibility and fluidity to the spine.

Undulation can also be practiced moving from front to back and free form. Work with your Practitioner on the undulation movement, and practice it between sessions.

Between Sessions

Notice how you hold back, when you don't want to be "up-front," and how that causes you to "put up a good front." Notice where you are holding back your emotions or not expressing yourself. Experiment with being present with your breath and your body. Breathe into your back and sense whatever emotions are present.

Your Notes On This Section:

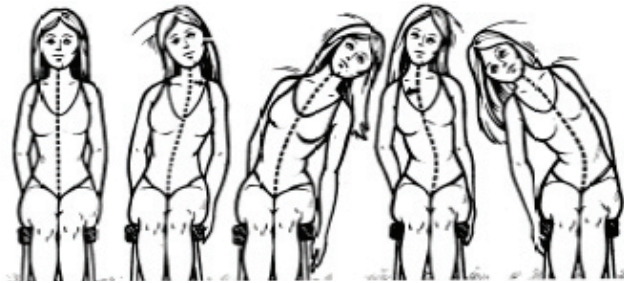


Figure 4 – Movement Lesson – Undulation.

Section Seven: Losing Your Head

Purpose

The purpose of the seventh section is to release and organize the top of the core, to align the head over the torso, and to release tension in the head, face, and neck.

Theme

The theme of this section is “Losing Your Head.” By that we mean releasing excessive attention to the analytic, mental, and inward processes that apparently occur in the head. Our culture tends to emphasize these processes at the expense of body awareness, with the result that many people experience their body as only a vehicle to transport the all-important head. The mind and the ability to think are certainly great assets. It is only when we use our rational processes to the exclusion of our other capacities that we become limited in our feeling and intuition. Do you like to have rational answers for everything? How do you balance using your feelings and thought processes to guide you in life? This session returns you to a more balanced relationship between head and body, and between reason and feeling.

Anatomy and Structure

Anatomically, the focus of this section is the top of the core: the head, neck, and face. In the illustration above, the muscles of the face are shown from the skeletal side. These muscles enable us to form different expressions. If expression becomes limited, the musculature of the face ceases to be fluid and the face begins to look like a mask. Have you seen people or yourself wearing these masks?



Figure 1 – The facial muscles, viewed from the skeletal side.



In this section we work to restore symmetry and freedom of expression to the face to allow authenticity with what we feel.

Structurally, the purpose of this section is to restore vertical alignment to the neck, and freedom of movement to the head and jaw. In the unaligned body, the neck commonly leans forward, the head tilts backward, the muscles of the neck become filled with tension, shown in Figure 2, Drawing A, and both the head and neck can no longer move freely. In a balanced body, the neck is a vertical pillar sitting on top of the horizontal surface of the shoulder girdle. The head rests on the top of the neck, without needing constant tension in the back of the neck to hold it on. This balanced position, shown in Drawing B, allows effortless motion of the head and the jaw.

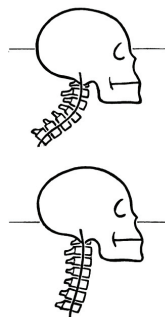


Figure 2 – Head and Neck Position. A: Unaligned; B: Aligned.

Movement

In movement, our goal is for you to be able to lengthen the top of your core as you move, particularly in bending. We also want your head to be relaxed and balanced on top of your neck and able to move freely and easily. Finally, we want to integrate your head with the rest of your body.

Movement Lesson – Release Head while Bending

While bending over to pick up something from the floor, notice how you hold your head. Do you hold your head up by putting tension in the back of your neck as in Figure 3, Drawing A?

Now, reach over again and let go of your head, releasing all tension in your neck as shown in Drawing B. You don't need to see the object you're picking up - your mind's eye will remember where it is. How does this feel? There is no need to add tension to your neck every time you pick something up.

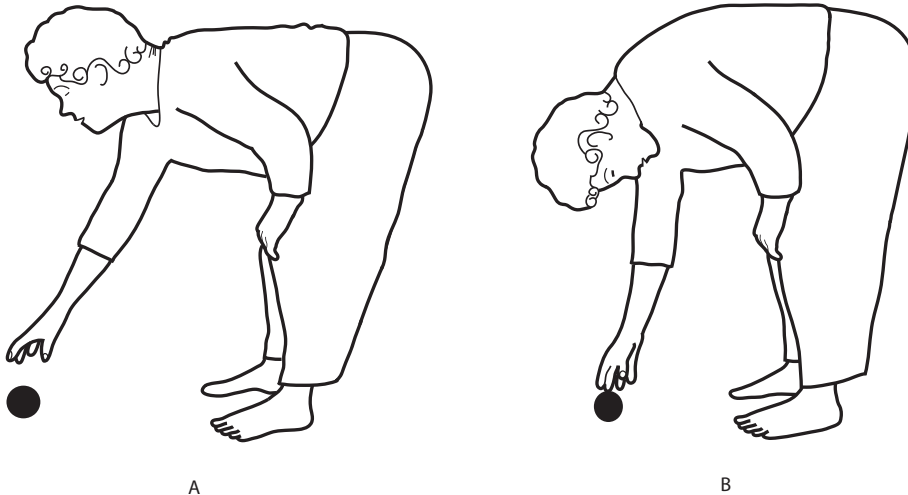


Figure 3 – Movement Lesson – Head Released while Bending

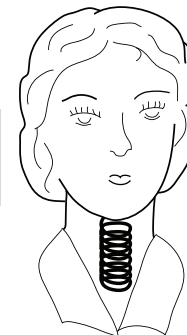
Movement Lesson – Release Head while Walking, Standing, and Sitting

Walk and feel the way you normally hold your head. Notice any tension or holding in the muscles of your neck, and any sense of rigidity. Does your head feel free? Now, imagine that your neck is a spring and your head is bobbing on this spring, like the bobble-head shown in Figure 4. Walk, allowing your head to move freely. How does this feel? Continue to allow freedom and looseness in your neck as you become still, both in standing and sitting. How does this feel?

Between Sessions

Notice when you lead movement with your neck or head. Also notice the times when you “go into your head” - when you become very involved with thinking and figuring things out. At those times, relax the muscles of the head, face, and neck, and feel into your whole body. Breathe. Notice what happens. There is more to life than thinking about it.

Figure 4 – Movement Lesson – Head Released while Walking, Standing and Sitting.



Your Notes On This Section:

Section Eight: The Feminine

Purpose

Section eight is the first of the integrative sections. The purpose of the eighth section is to release rotations in the lower half of the body - the legs, hips, pelvis - and balance the deep and superficial myofascia of this area.

Theme

The theme of this section is “The Feminine,” and the theme of Section Nine is “The Masculine.” Both principles are equally important in life and each exists within every person, male or female.

The pelvic girdle and the legs represent the feminine principle. The pelvis houses the womb - the ultimate symbol of nurturance - and the legs connect us to Mother Earth. The feminine principle represents the power of attraction. Where masculine energy works through action and directed effort, feminine energy radiates and draws in whatever is desired. The feminine way manifests through the medium of intention and receptivity, rather than form and activity. The feminine deals with beauty and well-being, complementing the masculine which deals with order and the law.

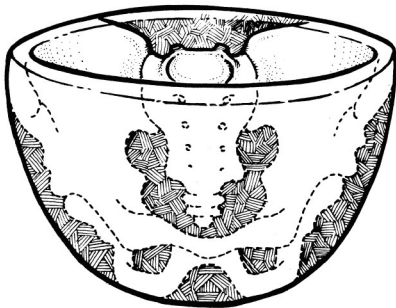


Figure 1 – The Pelvic “Bowl”

Anatomy and Structure

Anatomically, the focus of this section is the entire lower half of the body, including the feet, legs, and pelvis. The feet and legs are the support structures for the pelvis. In Figure 1, the pelvis is pictured as a bowl, a bowl which holds and supports the organs and structures of the abdominal cavity.

Structurally, the purpose of this section is to balance the rotations in the lower half of the body. A rotation and its impact on the body can be understood by looking at a towel hanging loosely and comparing it to a towel that has been twisted. In the act of twisting, the functional length of the towel becomes shorter, as shown in Figure 2.

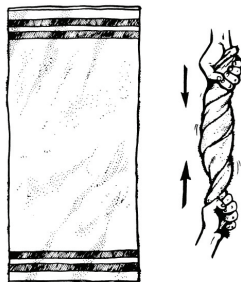


Figure 2 – A towel becomes shorter and tighter when it is twisted.

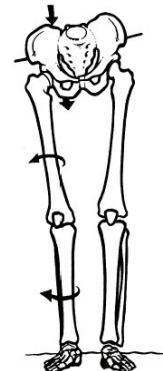
The result of a rotation in one leg of the body can be clearly seen in Figure 3. The right

leg, which is rotated, is effectively shortened. This creates an imbalance in the base of support of the pelvic bowl. The pelvis, in turn, becomes an uneven base for the upper body that it must support. In this way a rotation in the leg can have an impact on the entire body.

Movement

In movement, we work on applying what you have already learned to more complex activities. We also want to balance your core and sleeve movement, particularly in the lower half of your body.

Figure 3 – The right leg is rotated outward making it effectively shorter than the left. This creates an imbalance in the pelvis.



Movement Lesson – Moving from the Core

Pick a complex activity that you do with your legs and pelvis - running, swimming, climbing stairs, etc. Work with your Practitioner to integrate what you learned in earlier movement lessons - particularly Sections two, four and five - with this movement activity so that it is performed with your body being balanced and aligned.

Now, repeat this movement as if it were coming from the sleeve, or outer shell of your body. How does this feel?

Next, perform the movement imagining that it originated deep in your core. Imagine a flow of colored liquid circulating throughout the deepest channel of your body. Feel the movement emerging from this liquid. How does this feel? How does it feel different than moving from the sleeve? Does moving from the core feel more fluid and integrated? This way of moving is shown in Figure 4.

Between Sessions

Consider the role of the feminine principle in your life. Notice an area of your life where hard work is not getting results. This could be at work, in relationships, or in creative activities. Relax your effort, while maintaining your attention and intention on your desired results. Assume they will come to you. See what happens.

Your Notes On This Section:



Figure 4 – Movement Lesson
– Moving from the Core.

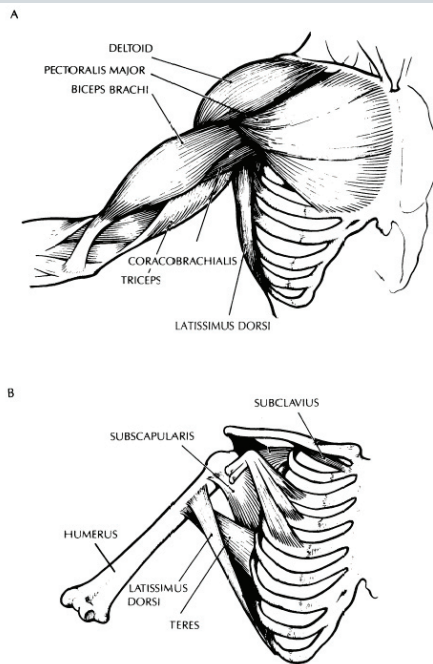
Section Nine: The Masculine

Purpose

The purpose of the ninth section is to release rotations in the upper half of the body - the arms, shoulders, chest, back, head and neck - and balance the deep and superficial myofascia of this area.

Figure 1 – Muscles that connect the arms, shoulder girdle and chest.

A: Superficial musculature;
B: Deep musculature.

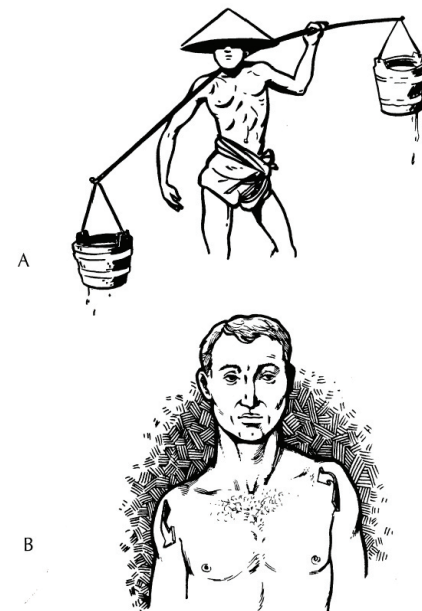


Theme

The theme of this section is “The Masculine.” The arms, shoulder girdle and chest embody the masculine principle: of doing, accomplishing, achieving. The masculine principle is the path of initiation, penetrating force, insight, and action. The masculine represents activity with purpose and movement with direction. Western culture emphasizes the masculine style, perhaps to the point of imbalance. Many people strain to work hard: “no pain - no gain.” Even people with jobs that are not physically strenuous have tension throughout their bodies as a result of this attitude of intense effort. In truth, achievement and action needn’t produce this stress.

How do you manifest masculine energy? Are you able to achieve and still remain relaxed? Getting the job done while staying free and loose in your body requires that your action come from your core.

Figure 2 – The water carrier demonstrates shoulder rotations. A: Rotated water carrier; B: Rotated shoulder girdle.



Anatomy and Structure

Anatomically, the focus of this section is the upper half of the body, including the arms, shoulders, rib cage, and neck. Our purpose is to free the shoulder girdle and balance it on top of the chest. Some of the muscles that connect the arms, shoulder girdle, and chest can be viewed in Figure 1. Bodywork in tandem with movement retrains the brain and shoulder girdle tissues to let go of uncoordinated habitual patterns.

Structurally, the purpose of the ninth section is to release the rotations of the upper half of the body. Rotations in the shoulder girdle can be understood by looking at the water carrier in Figure 2. The shoulder girdle sits on top of the chest much as the pole and buckets sit on a man’s shoulders. In this drawing, the pole is rotated forward and down on the right side and backward and up on the left. This represents one common pattern of rotation in the shoulders, and demonstrates the three-dimensional nature of a rotation. A shoulder girdle that is rotated in the same pattern is shown in Drawing B.

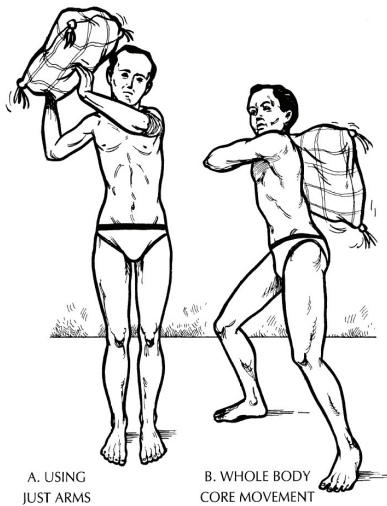
Movement

In movement, our goal is for you to integrate what you have already learned with more complex movements of the upper body. We want you to integrate the movement of the core and the sleeve, and to become aware of how your lower body supports the movement of your upper body.

Movement Lesson – Upper Body Core Movement

Using just your arms, throw a pillow. Notice how you must tense up the rest of your body just to keep it from moving. Can you feel that using only your arms primarily engages the sleeve muscles?

Now throw the pillow using your whole body. Feel the movement coming from your core. Notice the stability of your stance and the effect of this stability on the power of your arm movement. Alternate these two methods of throwing the pillow and notice the difference. This is illustrated in Figure 3.



With your Practitioner, take these principles of core movement, base stability, and whole body movement into activities that primarily use the upper body, such as tennis, housecleaning, carpentry, or office work. Practice this between sessions.

Between Sessions

Notice an area of your life that needs clear and penetrating action. Perform the necessary action with continued awareness and relaxation of your core. Notice how your body feels as you carry out this action. Remember to breathe and relax.

Your Notes On This Section:

Figure 3- Movement Lesson – Upper Body Core Movement.

Section Ten: Integration

Purpose

The purpose of the tenth section is to establish the overall integrity of the body through working with the joints.

Theme

The theme of this section is “Integration.” By this we mean revealing integrity that is already there - not adding anything new. We are simply uncovering the natural integrity and balance of the body. Integrity means wholeness, completeness and totality. It comes from the Latin word “integer,” which is derived from the verb “tegere” which means “to touch.” In that sense, integrity is the experience of being in touch with yourself, and with your wholeness and completeness. Are you beginning to feel your own natural integrity? The joints, which are the main bodily focus of this section, reflect maturity - children have unstable joints and older people have rigid joints. A stable, but freely moving joint is an expression of maturity. In that sense, this section is the embodiment of growing up.

Anatomy and Structure

Anatomically, the focus of this section is on the major joints of the body: ankles, knees, hips, shoulders, elbows, wrists, and spine. The joints connect the major structural components of the body. They allow us to move, to breathe. Imagine life without joints! Figure 1 shows the skeletal system, highlighting its many joints.

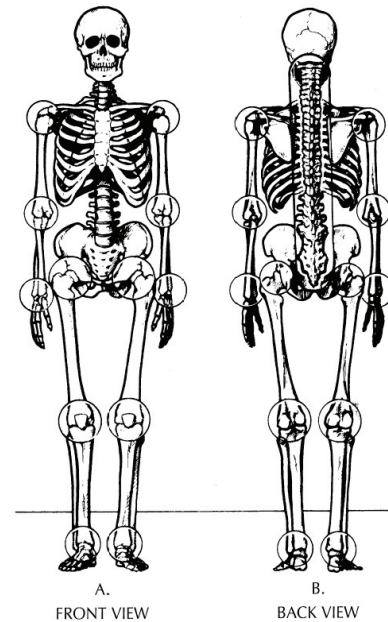


Figure 1 – The skeletal system with the joints highlighted.

Structurally, the purpose of this section is to release the rotational patterns of the whole body through balancing and aligning the joints. Each person has his or her own unique pattern.

In Figure 2, a young boy breaks his ankle. The ankle heals imperfectly, and the trauma is never released. This is the initial stress that begins his pattern.



Figure 2 – A boy falls and breaks his ankle.

Figure 3 then shows a model of the same person as an adult, and illustrates the potential impact of such an injury throughout the entire body. The entire Hellerwork series is designed to release such patterns - the tenth section is the final touch.

Movement

In movement, our goal is for you to have the experience of moving as a whole, as an entire, integrated body in every activity of life - walking, running, working, making love, and every other form of action and being. We want you to be able to experience the fluidity and enjoyment of core movement.

Movement Lesson – Suspended Between Earth and Sky

Take a walk focusing on moving from the core. Use the movement lesson from Section eight to guide you.

Now, imagine a sky hook on the top of your head, reaching into the top of your core and gently suspending your head from the sky. Imagine the slight release that occurs in the spine as your head is delicately lifted off your neck.

As you feel this upward lift, also feel the gentle pull of gravity. Notice how this pull allows your arms and shoulders to release. Feel the sense of being stably connected to the earth.

Now walk feeling these sensations: movement from the core, lifting from the sky hook, and grounding from the earth. You are suspended between the earth and sky. Feel into your joints, and allow this suspension to produce space in them. Notice that each joint feels cushioned. This is illustrated in Figure 4. How does this feel? Imagine that you are suspended between earth and sky in all of your movement activities between sessions.

Figure 3 – The rotational pattern that developed in adulthood in response to the broken ankle.

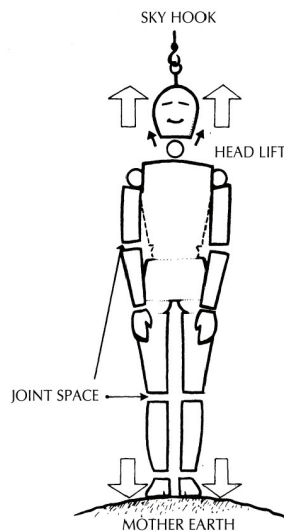
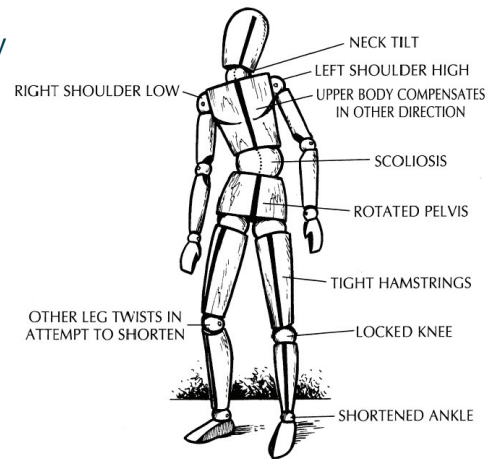


Figure 4 – Movement Lesson – Suspended Between Earth and Sky.

Between Sessions

Notice the relationship between all of the activities in your life. How is your life an integrated whole? How is it not?

Notice your tendency to separate out parts of your life - work, recreation, friendship, etc. - from each other. See if you can release this sense of separation and allow your life and activities to flow. How does this feel?

Your Notes On This Section:

Section Eleven: Coming Out

Purpose

The eleventh section is different from every other section in the Hellerwork series. The purpose of this section is completion, self-expression, and empowerment. Bodywork is not necessarily a part of this session. Rather, your Practitioner will use a variety of methods to accomplish these goals so that each eleventh section is truly unique.

Theme

The theme of the eleventh section is “Coming Out.” We mean this in two ways. First, coming out means taking what you have learned out of your Practitioner’s office and into the world. In this section we support you in owning your experience of Hellerwork in such a way that the results of Hellerwork manifest throughout your life. Second, coming out refers to allowing your full self-expression to radiate through the vehicle of your body. Emotional patterns held in the physical tissue of our bodies can restrict our expression. During the Hellerwork series, much of the physical tension holding these patterns in place has been released. In this section, we support you in becoming conscious of any habits or remaining movement patterns that restrict your expression. We support you in having your body become your ally in your full self-expression.



Completion

When something is complete, it is not necessarily over. Often it is only when something has been completed that it can begin to be used and enjoyed. Grain must complete its cycle of growth before it can be harvested, and a violin must be fully crafted before it can be played. We want the Hellerwork series to be absolutely complete for you.

In this section we begin the process of completion by receiving your feedback. Say everything that you want to say about the Hellerwork process; include what you liked and what you didn't like. Tie up any loose ends. Ask any questions that you want to ask about your experience of the Hellerwork series. Take this time to complete your relationship with your Practitioner. Fundamentally, we want to do whatever it takes to have you feel absolutely complete about your experience. As this completion occurs, you can fully use the benefit of the Hellerwork series in your body, and throughout your life.

Self-Expression

As people go through life and postural patterns become locked in their body, associated patterns of restricted self-expression also become locked in. The body and the personality then work together to limit self-expression. In this section, our goal is to reverse this pattern, and allow your body and your personality to become a different kind of team, each assisting one another to unwind and permit greater self-expression.

Examining your self-expression requires becoming aware of your automatic responses and other habitual patterns of bodily self-expression. Are you always smiling? frowning? twitching? tightening some particular muscle? First, you must come to observe these patterns. Then you may begin to discover how these patterns actually cover up what you are truly feeling. Often just observing these patterns - perhaps on video - and then simply not dramatizing them can begin this process of opening up self-expression. No pattern of expression is inherently bad or wrong. It is only when patterns become habitual and limiting that you may want to break loose. As you release such patterns, your expression becomes more natural and fluid and represents your core feeling.

Empowerment

Throughout the Hellerwork series, you and your Practitioner have worked in tandem and have each been responsible for the results that have been achieved. Your Practitioner has taken a specific responsibility for your structural integration and movement patterns that now, in this final session of the series, needs to be turned over to you. This growth in responsibility is what we mean by empowerment. You are empowered to continue the process.

You are the one who is most in touch with your body, and the expert on what your body needs and on how to support it. In this section, we reinforce your empowerment by reviewing the movement lessons, making sure that you are able to release tension and bring balance to your own body as you move through life. In the future, you may want to use your Practitioner as a resource, but primary responsibility for your physical well-being lies with you, as it always did.

Your Notes On This Section:

For More Information

To schedule a Hellerwork session or for questions about how Hellerwork may benefit you, contact your local Hellerwork Practitioner.

The Hellerwork Career Program

All Certified Hellerwork Practitioners have completed the Hellerwork Training program offered by Hellerwork International. In addition to being trained to deliver the Hellerwork Series, Practitioners received extensive training in anatomy, psychology, movement education, and business development. Essentially, Practitioners receive all of the education that they need to begin their practice.

The Hellerwork Training is not a traditional school. It is an intensive program, embodying the principles of whole body learning that are also reflected in the Hellerwork Series. Much of the training takes place in a residential retreat setting, where students live together and participate in classes from early in the morning until late at night. This type of setting enables the Practitioners to learn a tremendous amount in a relatively short period of time. It also allows people to truly learn how to relate directly and empathically with one another, and to develop the qualities of openness, compassion and service that are the trademark of a Hellerwork Practitioner. It is a setting where we learn to “touch” in every sense of the word.

As you know from being with your own Practitioner, providing Hellerwork is a very satisfying experience. A career in Hellerwork has many rewards: the satisfaction of serving and touching others deeply, an independent lifestyle and professional financial compensation. If you are interested in becoming a Hellerwork Practitioner or finding out more about the career training program, please visit our website:

www.hellerwork.com

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