

Observational skills through movement to  
encourage our kinesthetic awareness

---

Micro Teaching PG CERT. Cat Busk

**"The quest for the understanding of movement begins with everyday observations and experiences" (Loman S & Sossin K, pg 1)**

---

We are going to explore some of our observational skills through movement, to encourage our kinesthetic awareness in thinking about how we move?

This is part 1 of a series of workshops around:

- How do we observe movement?
- & Why we observe movement.



# You will need:

---

- Something to write, doodle or draw with.
- Some paper or a note pad.
- You: your somatic self.

The seed I would like to plant for today's activity is a curiosity seed.  
So I invite you to be curious and reflect upon how you move.

---

What thoughts, feelings, images, and sensations came up?

Which way of moving (responding to the verbal queues, felt more or less comfortable or habitual for you?)



**Note down:** what comes up as we go along: doodle, words, sketches. Whatever comes easiest to you, which makes sense to you.

---

- Check in and arrive/warm up: notice how your body is, and what it is telling you (breath, tension, temperature, etc).
- Observe your object.
  - Smell it
  - Feel it
  - Sound.
  - Taste?
  - Doodle with it.



## **WEIGHT:** Strong and Light

The intention of Movement.

The sensation of how something or someone is tangible

---

- Hold the pen against your skin, and press down hard, with a strong weight or with strong force. With an intention to leave an imprint. Move the pen along your arm, and notice how this feels.
- Now do the opposite, hold the pen to you skin, arm with barely any weight, with a light intention to touch the skin.
- Make a mark on page doing the same.
- Reflect. How did it feel to move with...

## Moving with the effort SPACE: Direct and Indirect/Flexible

Space: The use of attention through movement.

The relationship to thinking

---

- Move with pen, direct, then flexible pathways.
- Write your name, or any name, using only direct pathways, then only curved pathways (no straight lines).
- What do you notice?

Reflect.

**TIME: Sudden and Sustained**

**Time: The use of decision through movement**

**The relationship to intuition, and how one may react upon it (think impulse and intuition**

---

- With the pen, draw and imaginay circle/triangle/square, keep drawing the outline in a sustained way.. never changing your speed, never slowing down or speeding up.
- Do the same with sudden and irregular time, i.e. not even. Slowing down, speeding up, accelerating in general.
- Draw a small square
- Do the same colouring in a small square.
- Reflect



FLOW: Bound and Free

Flow: The use of precision through movement

The relationship to the control and letting go of emotions.

---

Big box, little box, 1, 2, 3: Bound then free.

Draw name. Bound then free.

Reflect

# Reflecting and closing

---

- Take a moment to look at your reflections.
- As homework: Try to link your reflections to the following:
- How did the intention (effort) of the movement change how you interacted with the object?
- How was your movement affected (or not) by the object, when this interaction changed?

# Closing exercise.

---

- Body scan. What words or images are present?



# References

---

- Loman S & Sossin K (2018), The Meaning of Movement. Embodied Developmental, Clinical, and Cultural Perspectives of the Kestenberg Movement Profile. New York: Routledge.
- Moore CI (2009) **The Harmonic Structure of Movement, Music and Dance According to Rudolf Laban: An Examination of His Unpublished Writings and Drawings.** New York: Edwin Mellen Press Ltd