

Worldwide Aquatic Bodywork Association

Watsu Training

with Toru Ogasawara



A part of this class material has been quoted from "Clinical Watsu Techniques" by Peggy Schoedinger, physiotherapist and Watsu instructor.

Guideline for Watsu Intensive Classes

■ Long hours in water

- Working in water for long hours exhausts a lot more liquid out of your body than you think. Your circulation system is enhanced. Always have a bottle of water on poolside and drink frequently to avoid dehydration.
- The environment of high temperature and high humidity promotes bacteria growth. Keep your body dry when you get out of pool. Dry your toes and ears.
- Our days will be long. Try to go for a short walk at lunchtime and/or at the end of the day. This helps provide necessary grounding after long hours in the water. It's also good for your bones!

■ Skin Care

- Chlorine works as an effective sanitizer in pools by combining with organic matter in the water. The largest source of these organic materials comes from the oils, creams, lotions and other cosmetics, as well as the natural layer of oil / sweat mixture on our skin. Chlorine combines with these organic matter to sanitize it, and becomes chloramines which cause far more irritation of our skin and respiratory systems. We 'smell like chlorine' after we've been in a pool. In fact, we are smelling chloramines, not chlorine, which is odorless.
- Wash your body before you enter pool. This is to protect you and everyone in the pool from chloramines.
- Being in the warm water draws your skin to alkaline. And we lose our natural sebum layer which protects our skin. Cold shower helps you balance pH and tighten your skin to prevent infection.
- EVERY time you get out of the pool, shower to fully wash with a gentle NON-SOAP cleanser to remove pool chemicals. Finish with a cool, not hot, shower. Pat, don't rub, the skin dry. A moisturizing lotion, cream or oil should then be applied while the skin is still damp. A final, thorough wash should be done again at the end of the day. This is followed again with a moisturizer. Avoid moisturizers with added perfumes, including most natural scents. Don't go to bed with skin that still 'smells like chlorine'.

■ Communication

- Communication is a key factor for this work. Verbal communication is important of course since Watsu is a new or unique thing to do for most people, something they can't anticipate much. Not only that, Watsu is non-verbal communication. We ask questions to the body, we listen, help the body open up, clarify, and talk more and more. Always practice good communication.
- Let's all strive to be fully present with each other during each land and water session. Let's let go of thoughts about other matters and focus on appreciating each moment.
- We all have different backgrounds, experiences, skills and knowledge. Let's all share our questions and our knowledge with each other. If someone uses a term you are not familiar with, ask for clarification.
- Let's all contribute. If you tend to be more quiet, try to share a bit more than usual. If you are someone who generally likes to talk, sit back from time to time and enjoy listening to others more. Group knowledge always helps everyone in the group. Let's make a good one!
- It is your responsibility to make sure your body is comfortable at all times during class, not "almost OK." If you and your partner are unable to problem solve the situation, please let the instructor know right away.
- The most important thing is that everyone in this class, students, instructor, assistant, facilitator, feel safe at all times. Let's all corporate to achieve that goal.
- Let the instructor know if you have any medical condition that could be affected by this class.

WATSU Certificate

WATSU® is internationally registered service mark, which belongs to Harold Dull. Only those who have finished training regulated by Worldwide Aquatic Bodywork Association (WABA) have privilege to give professional Watsu sessions.

WABA WATSU® Provider Requirements

Watsu Provider is a 2-year license which enables you to give professional sessions.

| Subject | Hours | Remarks |
|-----------------------|-------|---|
| WATSU 1 | 50 | |
| WATSU 2 | 50 | |
| Provider Training | 50 | You may complete this class after Provider certification, but before the first renewal. |
| Practice Sessions | 10 | |
| Professional Sessions | 5 | You may complete 3 sessions after certification, but before the first renewal. |
| CPR | | Outside credits can be transferred. |
| Anatomy & Physiology | 100 | |

You are required to renew your Watsu Provider status every 2 years by completing continuing education of 50 hours in 2 years toward becoming Watsu Practitioner as a member of a training institute.

WABA WATSU® Practitioner Requirements

| Subject | Hours | Remarks |
|-----------------------|----------|--|
| WATSU 1 | (50) | |
| WATSU 2 | (50) | |
| WABA Electives | (50) 100 | Any WABA aquatic bodywork classes count. Auditing Watsu 1 or 2 counts too. |
| Practice Sessions | (10) 10 | Give your practice sessions outside class |
| Professional Sessions | (5) 5 | Receive professional sessions from Practitioners |
| Shiatsu | 100 | Can be substituted by Tantsu. Or Chinese massage, Thai massage, or any other Meridian oriented massage which your training institute approves. |
| Anatomy & Physiology | (100) | |
| CPR | | |
| WATSU 3 | 50 | |

What is Watsu?

Watsu was developed in 1980 by an American, Harold Dull, who studied Zen Shiatsu in Japan. He transformed the meridian message and stretches into the aquatic bodywork in the warm water. In the years since, with the help of students, other instructors, professionals in the related fields, in the countless classes, spas and clinics around the world, Watsu has evolved into what many believe “the most significant advance in bodywork in our times.”

Watsu is the registered international service mark which belongs to Harold Dull, and the trainings for certifications are controlled by Worldwide Aquatic Bodywork Association.

Benefits of Watsu

Watsu has been practiced in medical fields in many countries such as USA, Europe, Brazil, and Israel. The clinical experience and studies have shown these benefits of Watsu.

1. Releases mental stress
2. Aligns skeletons
3. Improves range of motion
4. Decreases muscle tone
5. Enhances detoxication
6. Neutralizes autonomic nervous system
7. Improves sleeping pattern

Examples of clinical applications of Watsu

- Functional recovery for the disabled.
- Pain relief and muscle toning for chronic pain
- Stress relief and sensory integration training for ASD
- Stress relief for PTSD and other mental disorder
- Muscle toning and stress relief for pregnancy

Precautions for Watsu

1. Fever, especially if over 37.7°C.
2. Cardiac failure, unstable angina, severely compromised cardiovascular system. Excessively high or low blood pressure.
3. Significantly limited vital capacity (below 1000 ml) as a result of a spinal cord injury, pulmonary disease, etc. Inability to tolerate a 10% decrease in vital capacity.
4. Absence of cough reflex as a result of a stroke, brain injury, ALS (Amyotrophic Lateral Sclerosis), etc.
5. Unpredictable bowel incontinence
6. Significant open wounds and small open wounds on a person very susceptible to infection (diabetes, etc.). It may be possible to cover a small, clean wound with a bio-occlusive dressing such as Tegederm that is gas permeable but not water permeable.
7. Epilepsy, especially if uncontrolled. Light reflecting off water may increase probability of seizures.
8. Contagious water or air-borne infection/disease
9. Sensitivity to chemicals used in pool (chlorine, bromine etc.)

10. Recent cerebral hemorrhage (wait until patient is medically stable)
11. Uncontrolled diabetes (keep glucose tablets or juice available at pool for emergencies)
12. Perforated eardrums. Keep all water out of ears.
13. Kidney disease where patient cannot adjust to fluid loss
14. Patient with severely impaired ability to regulate body temperature
15. If patient is on long-term steroids or has had recent deep x-ray therapy, water tends to make already delicate skin even more fragile. Dry skin gently and thoroughly.
16. Uncapped tracheostomy. Extremely high risk for getting pool water into lungs. A capped tracheostomy is still high risk.
17. Deep vein thrombosis. Do not proceed until problem is resolved.
18. Impaired sensation, especially in legs (stroke, brain injury, spinal cord injury, diabetes, etc.). Care must be taken to avoid client sustaining an abrasion injury on bottom or side of pool (a thin pair of socks can provide extra protection). Underwater lights generate considerable heat. Clients must not lean against them.
19. Multiple sclerosis. Client may be very sensitive to heat. Check first to see if your client tolerates warm weather, hot showers, etc. If heat is a problem, may need to work in a cooler water temperature.
20. Intravenous lines, heplocks, hickman lines etc. Check with physician.
21. Gastrostomies, colostomies, ileostomies, etc. can come into pool if the skin around the stoma is well healed. Drain bag first. Be sure to check seal around the stoma before entering pool.
22. Catheters can usually come into the pool. Drain bag first. Attach bag to client's leg. Don't raise the leg to a position that would cause urine to flow from the bag into the bladder. Check with physician first if client has a suprapubic catheter.
23. Autonomic dysreflexia

Pool requirements for Watsu

- ✓ Water temperature between 33°C and 35°C
- ✓ Water depth between 90cm and 120cm
- ✓ Approximate space of 3m x 4m min
- ✓ Tranquil space is preferred.

Body Mechanics for Watsu

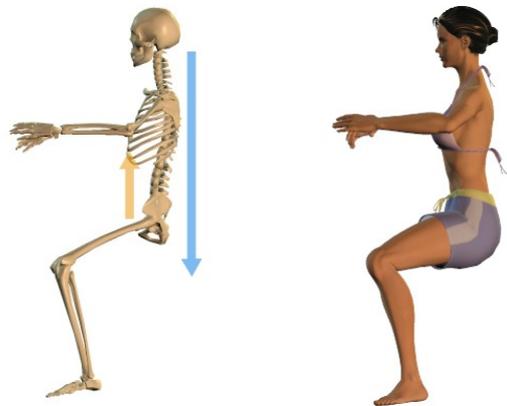
STILL BASE

AWARENESS

- ✓ This is your conscious presence throughout the session.
- ✓ Maintain awareness of your receiver's body alignment and your own.
- ✓ Be attentive to changes in your receiver's expression, skin color (pale, flushed), tension, relaxation.
- ✓ Maintain awareness of anything that might disturb your partner (bumping side of pool or others, splashing).
- ✓ Maintain awareness of any special needs that the client might have, including any movements that should be avoided.
- ✓ Maintain awareness of all portions of your receiver's body. Is each portion aligned well? Is each movement safe for every body part?
- ✓ Scan your body frequently throughout the session to ensure that every part of your body is aligned, relaxed and comfortable.

SPINE

- ✓ Flexible. Fluid.
- ✓ Maintain a 'neutral spine' position, avoid excessive lower back flexion or extension
- ✓ Lengthened. Imagine you have helium balloons between your vertebrae. Imagine roots reaching down from your tailbone down into the ground and a kite string reaching upward from the crown of your head
- ✓ Avoid twisting movements of the spine by keeping your toes, knees, pelvis and shoulders all facing the same direction in stillness and during movement
- ✓ Neck is lengthened. Chin down.
- ✓ Chest open. Imagine your arms are reaching from spine, shaping "in arch". Soft but firm in maintaining the shape.



PELVIS

- ✓ Maintain neutral alignment so that lower back doesn't round or arch. If you have a tendency to arch your lower back, imagine you have a root growing from your coccyx down into the ground.
- ✓ Hang your pelvis heavy into the water. Abdominals can be lifted up slightly.



LEGS

- ✓ Soft, flexible, relaxed.
- ✓ Bend knees so they move out over the toes. Keep your toes and knees pointing the same direction.
- ✓ If the pool is shallow, you can lift up your heels under the sit bones, or drop one knee (not pinning on the floor). Important thing is that your legs are not engaged in any way in still base.

Body Mechanics for Watsu

MOTION BASE - For the Quality of Touch and Movement -

Let the water do the work. Focus on 'being' rather than 'doing'.

■ Initiate your movements from your legs

All your movements should be initiated from your legs, not your arms or shoulders. When the movement is initiated from your arms, your application feels hard, fast, and shallow. Also receivers would feel 'manipulated'. When initiated from legs, your application feels soft, slow and deep. Receiver feel less manipulated and more acceptive. You will be able to move in unity.

■ Engage your hara

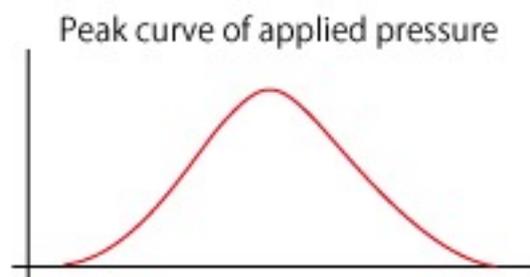
Feel you force traveling through your body, from your legs, through hara, spine, shoulders and to your contact points (hands and arms). Your arms are structured in 'the arch shape' to deliver the force the most effectively and effortlessly. Any 'corners' would accumulate the force, and that's where you exhaust your body. Hara is what connects your upper body and lower body in movements. Hara should always be in the center of your movement. Hara is your stirring wheel while legs are your motor and your hands are tires.

■ Maintain RING structure

'Arch' is the structure is the most effective and effortless way to deliver the force. Your hands and arms can stay soft to the touch and also firm to maintain the structure to do your bodywork. When you have a receiver filling the gap between your hands, it forms RING structure. RING is a force path. Your force circling around your RING is the security for the head support and also the bodywork effects. Make no corners. When we work, we tend to get closer to what we are doing with your hands and this will collapse RING. Keep your spine adequately away from the contact points. You want to position the receiver in a way to maintain firm contact with your hands. As soon as your head hand is loose, you may be involving the head in the force path and damaging the neck. Maintaining RING structure also helps you work effectively with both hands. Don't just work with one hand. Allow both hands to work together, and you can double your bodywork or you can do the same bodywork more effortlessly.

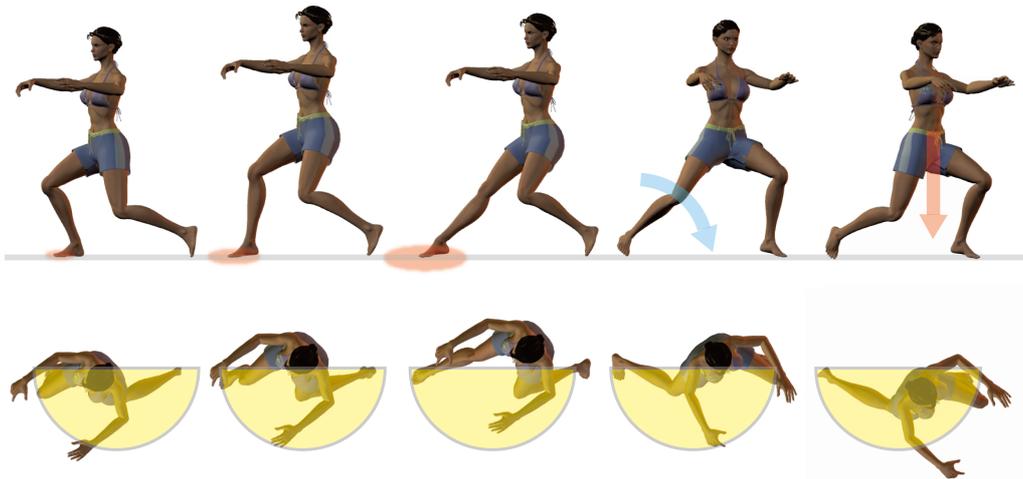
■ Listen with your touch

Your touch is the work point but also the sensor at the same time. It has to be a sensor for how comfortable the receiver is and how the receiver moves or resists to your application. Apply pressure gradually, maintain the pressure at the appropriate amount for a moment, and release gradually. Make a gradual peak nice curve of the pressure that you apply. Your touch should be listening all the time during this process to receiver's reactions, so that you know how to apply pressure, when to hold it, and how to release it, appropriately to one of a kind receiver.



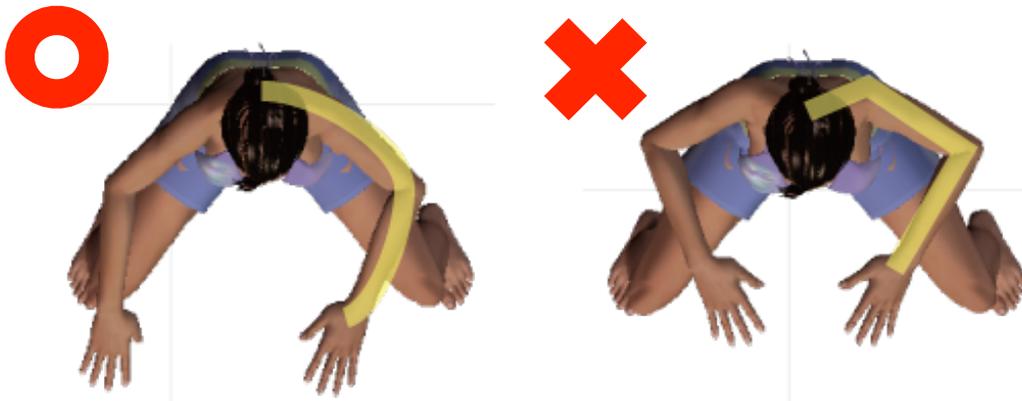
■ Be definite with ONs and OFFs

All the movements and pressures are repetitive series of ONs and OFFs of your applications. ONs are easy to notice. OFFs are not. You think you have switched off, the release of pressure or the suspension of movements, but it's an easy trap to keep your legs or shoulders engaged. If any of your body parts are engaged, the receivers will feel it and they don't feel completely released. When you switch off your touch, switch off your whole body too. Hang your pelvis heavy in the water. It will help receiver to open more when you switch on the next time. Allow your breath to be the metronome which your body play ONs and OFFs to.

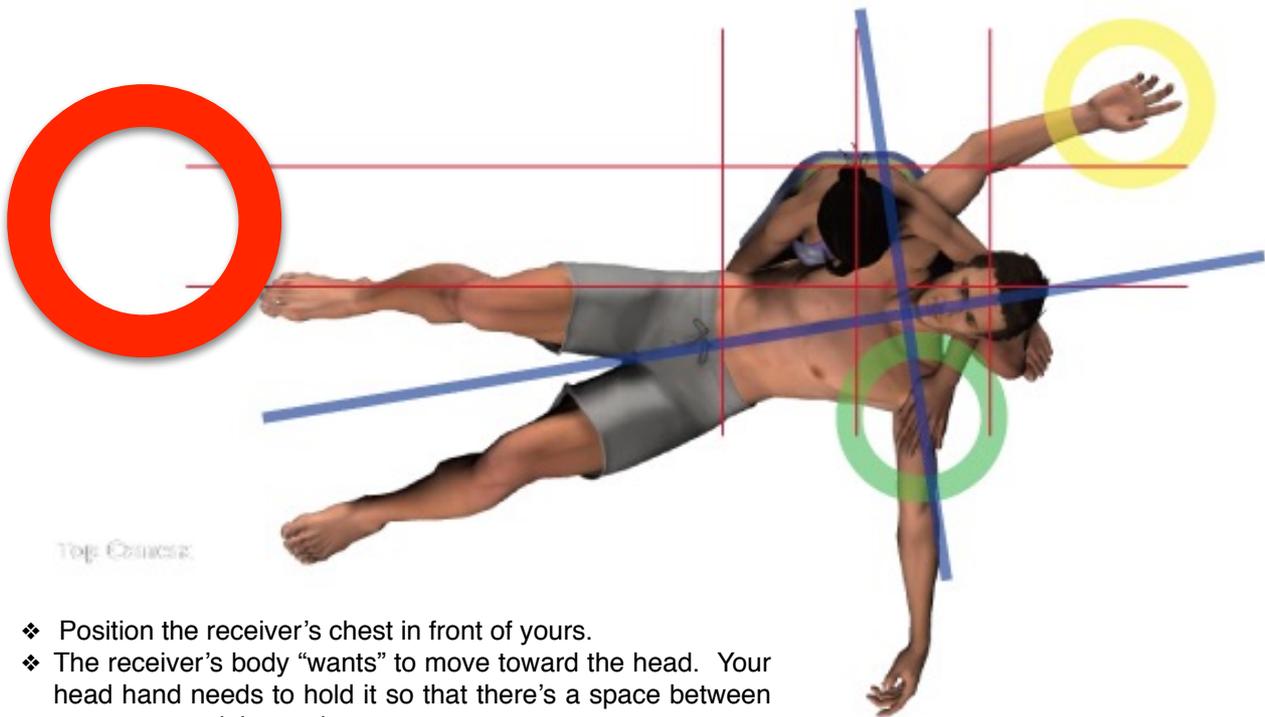


Maintain RING structure.

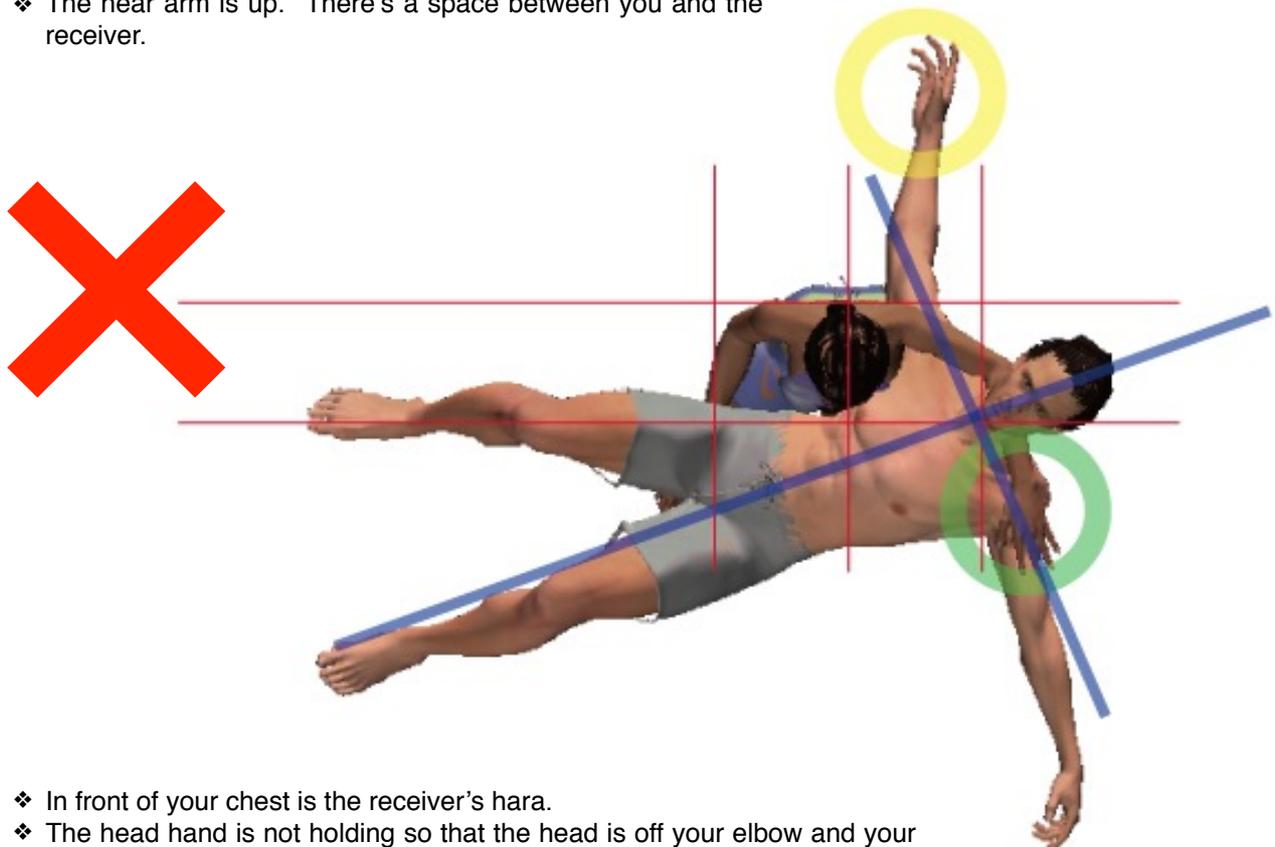
Your arms are extending from your spine in arch structure. The arch structure allows you to maintain the soft (comfortable) and firm (secure) touch effortlessly. If your arms have 'corners', you will need to use your muscles of your arms. When that happens, your arms will have tensions, your hands will be less sensitive to receiver's reactions, your head hand will tend to be too loose to maintain proper head support, and also receiver will have less space.



Keep positioning the receiver.



- ❖ Position the receiver's chest in front of yours.
- ❖ The receiver's body "wants" to move toward the head. Your head hand needs to hold it so that there's a space between your arms and the neck.
- ❖ The near arm is up. There's a space between you and the receiver.



- ❖ In front of your chest is the receiver's hara.
- ❖ The head hand is not holding so that the head is off your elbow and your arm is wrapped around the neck.
- ❖ The near arm is down and the receiver is close to your body.
- ❖ The alignment cross is tilted.

Body Mechanics for Watsu

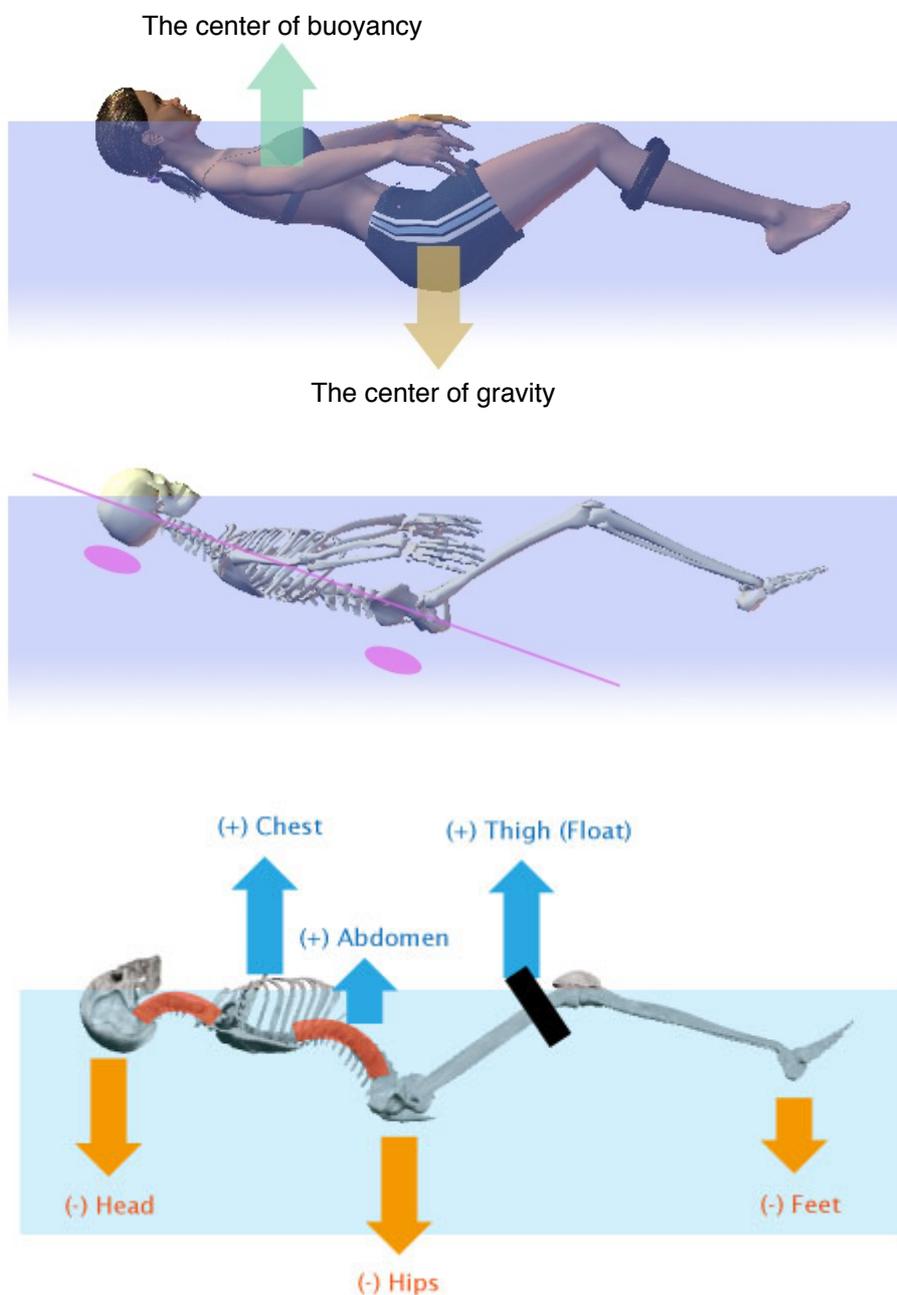
RECEIVERS ALIGNMENT

■ Never lift the head or pelvis.

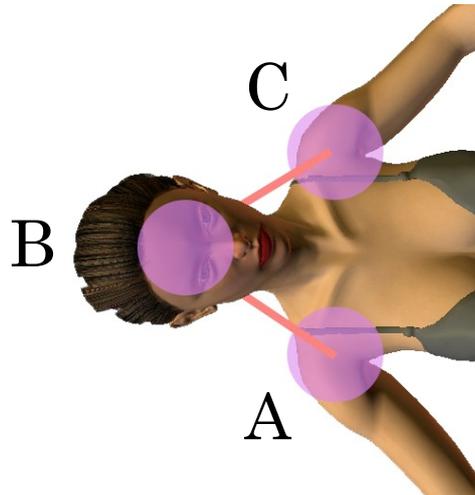
We want the pelvis to sink. It's one indication that receiver has relaxed. When the pelvis is down, it's easier for us to maintain the proper alignment and avoid hyper extension. Remember, when the pelvis is down, the head is up. Also, no one would feel good when being pushed in the head. And being pushed by the head often causes the neck tensioned because the head catches the gravity. You effort to lift the head only causes discomfort.

■ Sink the lungs.

Chest is the center of buoyancy. If you let the chest pop up, the head sinks and it causes hyper extension. When the chest is down, the buoyancy of the lungs will try to raise the head instead. That is your head support. Sink the chest and the head will float. The head will be resting on your elbow at the weight of a feather, rather than the weight of an orange or even a watermelon. Sinking the chest also aligns the spine, avoiding hyperextension of the lumbar and the cervical.



What are each of your contact points doing?



In the first position, you have 3 contact points around the head.

A Your armpit is holding down the near shoulder, sinking the chest. This is why we have to stay low in the water in this position.

B Your elbow is touching the head at the weight of a feather. The head is resting right in the corner of your elbow.

C Your head hand plays the most important role of the head support. Your head hand is holding down the far shoulder as much as your armpit is holding down the near shoulder. Your head hand is also a stirring wheel to position the receiver. It may be holding the far shoulder toward the foot when the receiver is wanting to move toward the head. You can also give the far shoulder a little traction away from the near shoulder if you want to open the chest.

C point should have more weight than B point. If C is light, it means B is heavy, which is not good for the head.

You want to put that much weight on your far hand. If you do that with the muscles in your arms, your touch feels very “manipulating” and “unstable”. If you do that with the structure of your upper body, your touch feels very “present” and “comfortable”. Use your muscles on the ribs (Latissimus dorsi or “lats”), not the arm muscles.

WATSU 1 Sequence

Surrendering to the Water



| | |
|---------|-----------------------------------|
| Purpose | Synchronize with breath and water |
| Stance | Center |
| Body | Neutral. Aligned. |
| Mind | Open. Welcoming. |
| Note | |

❖ Section 1

Water Breath Dance



| | |
|---------|------------------------------------|
| Purpose | Synchronize with breath |
| Stance | Center H.H on CHEST |
| Body | Neutral. Aligned. No manipulation. |
| Mind | Open. Accepting. |
| Note | |

Slow Offering



| | |
|---------|---|
| Purpose | Traction to spine |
| Stance | Head 80 to Foot 80 H.H on CHEST |
| Body | Weight shift to pull, knee down to release. |
| Mind | Be definite with ONs and OFFs |
| Note | |

One Leg Offering



| | |
|---------|---------------------------------|
| Purpose | Traction of spine |
| Stance | Head 80 to Foot 80 H.H on CHEST |
| Body | Sink far shoulder. |
| Mind | |
| Note | |

Two Leg Offering



| | |
|---------|---|
| Purpose | Free hips |
| Stance | Head 80 to Foot 80 H.H on SCAPULA |
| Body | Bend hips 90 degrees. Head hand on scapula. Tilt her 45 degrees |
| Mind | Not to go too fast. |
| Note | |

Accordion



| | |
|---------|--|
| Purpose | Align spine |
| Stance | Center H.H on SCAPULA |
| Body | Gradually sink hips straight down. Head hand pressing shoulder down, elbow lifting the head up at the same time. |
| Mind | Feel the lightness when spine is vertical |
| Note | |

Spiraling Accordion



| | |
|---------|---|
| Purpose | Rotate hips |
| Stance | Head 80 H.H on CHEST |
| Body | Weight shift, get over and under her. |
| Mind | Let the water carry hips to turn over. |
| Note | |

Free Spine



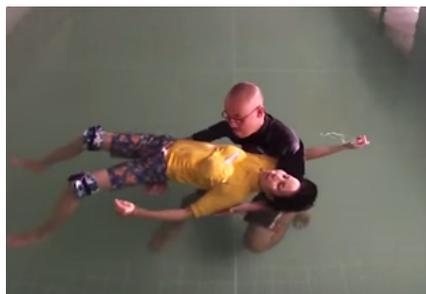
| | |
|---------|--|
| Purpose | Wave spine |
| Stance | Center H.H free |
| Body | Wave hips. Find rhythm. Support head lightly |
| Mind | Watch for wave to move head. |
| Note | |

Gate Hold



| | |
|---------|---|
| Purpose | Press hips |
| Stance | Head 80 H.H free |
| Body | Sandwich hips |
| Mind | Stillness |
| Note | |

Explore Flow



| | |
|---------|--|
| Purpose | Explore free movements |
| Stance | Head 80 to Foot 80 H.H on CHEST or anywhere |
| Body | Consistent RING, weight shift, ups and downs. |
| Mind | Play. Stay attentive. ONs and OFFs. |
| Note | |

Near Gate Flow



| | |
|---------|---|
| Purpose | Explore free movements |
| Stance | Head 80 to Foot 80 H.H on SHOULDER or anywhere |
| Body | Consistent RING, weight shift, ups and downs. |
| Mind | Play. Stay attentive. ONs and OFFs. |
| Note | |

Far Gate Flow



| | |
|---------|---|
| Purpose | Explore free movements |
| Stance | Head 80 to Foot 80 H.H on HEAD or free |
| Body | Consistent RING, weight shift, ups and downs. |
| Mind | Play. Stay attentive. ONs and OFFs. |
| Note | |

Near Leg Flow



| | |
|---------|--|
| Purpose | Explore free movements |
| Stance | Head 80 to Foot 80 H.H on SPINE or anywhere |
| Body | Consistent RING, weight shift, ups and downs. |
| Mind | Play. Stay attentive. ONs and OFFs. |
| Note | |

Distant Stillness



| | |
|---------|---|
| Purpose | Integrate movements |
| Stance | Center H.H on HEAD |
| Body | Open your chest, extending the spine. |
| Mind | Centered and grounded |
| Note | |

Seaweed



| | |
|---------|---|
| Purpose | Free hips |
| Stance | Center |
| Body | Solid hold, use water. No hyper extension in your back. |
| Mind | Time with breath |
| Note | |

❖ Section 2

Water Breath Dance

Near Leg Rotation



| | |
|---------|--|
| Purpose | Rotate near leg |
| Stance | Head 80 to Center H.H on SCAPULA |
| Body | Consistent RING, weight shift, ups and downs. Keep pushing toward the hip. |
| Mind | Keep the body in the water. Use water to turn the body over. |
| Note | |

Far Leg Rotation



| | |
|---------|--|
| Purpose | Rotate far leg |
| Stance | Head 80 to Center H.H on SCAPULA |
| Body | Consistent RING, weight shift, ups and downs. Keep pushing toward the hip. |
| Mind | Keep the body in the water. Use water to turn the body over. |
| Note | |

Arm Breath Squeeze



| | |
|---------|--|
| Purpose | Massage far arm |
| Stance | Head 80 H.H on SHOULDER |
| Body | Consistent RING. Melt into the arm |
| Mind | Give her space. Grounded. |
| Note | |

Thigh Press



| | |
|---------|---|
| Purpose | Stretch lower back |
| Stance | Center |
| Body | Set the stretch and add gravity. Keep the knee down toward hip. |
| Mind | Get the spine vertical. Get yours too. |
| Note | |

Turn & Pull



| | |
|---------|--|
| Purpose | Traction to spine |
| Stance | Stepwork H.H on HEAD |
| Body | Stand tall to pull. Stand tall when pivot to turn. |
| Mind | Feel the neck traction constantly. Keep the head aligned with the spine. |
| Note | |

Sweep Under Shoulder



| | |
|---------|---|
| Purpose | Traction to neck |
| Stance | Step in circle |
| Body | Support the back with your elbow |
| Mind | Keep the momentum going. Smooth transaction |
| Note | |

Lengthening Spine



| | |
|---------|--|
| Purpose | Lengthen spine |
| Stance | Foot 80 H.H on CHEST |
| Body | Stay low in the water. Don't look at the head. Be definite with your stance. |
| Mind | Head support is the key |
| Note | |

Spine Pull



| | |
|---------|---|
| Purpose | Traction to neck |
| Stance | Step in circle H.H on HEAD |
| Body | Stay close to hip. Apply gradual pressure. |
| Mind | Stay relaxed. Don't try to overpower. |
| Note | |

Undulating Spine

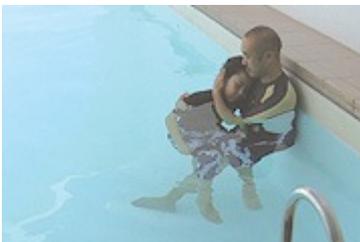


| | |
|---------|--|
| Purpose | Traction to neck |
| Stance | Head 80 H.H on HEAD |
| Body | Soft on head. Initiate movements with your foot. |
| Mind | Find the rhythm. |
| Note | |

⇒ Turn and Pull to the other side.

❖ Section 3

Side Saddle



| | |
|---------|------------------|
| Purpose | Align spine |
| Stance | Back on the wall |
| Body | Be a chair. |
| Mind | Stay open. |
| Note | |

Open Saddle ⇒ Sandwich



| | |
|---------|---|
| Purpose | Open chest |
| Stance | Center |
| Body | Firm touch on chest, soft on face |
| Mind | Let the pressure penetrate to the back. |
| Note | |

Head Move & Lift



| | |
|---------|---|
| Purpose | Mobilize neck |
| Stance | Center |
| Body | Move fluid. Manipulation would only give tension. |
| Mind | No fingers. No touch on the neck. |
| Note | |

Sandwich on the other side

Explore Movement



| | |
|---------|---|
| Purpose | Explore new movements |
| Stance | Head 80 to Foot 80 H.H on anywhere |
| Body | Consistent RING, weight shift, ups and downs. |
| Mind | Play. Stay attentive. ONs and OFFs. Be more suggestive for movements than Explore Flow. |
| Note | |

Heart Rock



| | |
|---------|---|
| Purpose | Integrate in preparation for wall return |
| Stance | Head 80 H.H on SCAPULA |
| Body | Firm RING with head hand on shoulder and foot arm on knee. |
| Mind | Stay grounded. Stay with breath. |
| Note | |

Wall Return



| | |
|---------|--|
| Purpose | Finish |
| Stance | Center |
| Body | Be precise with your movements to avoid any disturbance. |
| Mind | Stay attentive, neutral. |
| Note | |

WATSU 2 Sequence

❖ Section 1

Water Breath Dance
 Slow Offering
 One Leg Offering
 Two Leg Offering
 Accordion
 Spiral Accordion
 Free Spine
 Gate Hold
 Explore Flow
 Near Gate Flow
 Far Gate Flow
 Near Leg Flow
 Distance Stillness
 Seaweed

Hara Rise



| | |
|---------|--------------------------------|
| Purpose | Align spine. Stay with breach. |
| Stance | Center or Foot 80 |
| Body | Stay low and drop the hips. |
| Mind | Stay open. |
| Note | |

Buttock Rock



| | |
|---------|-----------------------|
| Purpose | Loosen buttock muscle |
| Stance | Center or Foot 80 |
| Body | Massage buttock |
| Mind | Listen to reactions |
| Note | |

❖ Section 2

Water Breath Dance Near Leg Rotation Far Leg Rotation

Back Opening



| | |
|---------|---|
| Purpose | Extend spine |
| Stance | Hoot 80 H.H on SPINE |
| Body | Set the stretch and add gravity |
| Mind | Listen to reactions |
| Note | |

Arm Breath Squeeze Hand Hold Pull Around Swing Push Around Arm Leg Rock

Arm Leg Rock 2



| | |
|---------|---------------------------------|
| Purpose | Torso Rotation |
| Stance | Between Foot 80 and Head 80 |
| Body | Pull both arm and leg and shake |
| Mind | Listen for any resistance |
| Note | |

Shoulder Rotation



| | |
|---------|--|
| Purpose | Shoulder Rotation |
| Stance | Foot 80 |
| Body | Join the shoulder and move up and open |
| Mind | Listen for any resistance |
| Note | Do not angle the shoulder more than 90 degrees upward. |

Arm Play and Lift



| | |
|---------|--|
| Purpose | Frees arm |
| Stance | Foot 80 |
| Body | Extend arm and add gravity to open chest. Play and free arm. |
| Mind | No forcing. Join the arm for mobilization. |
| Note | Do not angle the shoulder more than 90 degrees upward. |

Chest Opening



| | |
|---------|----------------------------------|
| Purpose | Open chest |
| Stance | Foot 80 |
| Body | Set the stretch and add gravity. |
| Mind | Open heart gate |
| Note | |

Back Lift Roll Hook



| | |
|---------|----------------------------------|
| Purpose | Pressure Bladder meridian points |
| Stance | Foot 80 |
| Body | Use whole body to give pressure |
| Mind | Listen for any reactions |
| Note | |

Thigh Press

Hand Opening



| | |
|---------|--|
| Purpose | Massage Hand |
| Stance | Center |
| Body | Press shoulder down with your arm to give good head support while massaging. |
| Mind | Open the hand. |
| Note | |

Spine Pull
Undulating Spine

Hip Tug



| | |
|---------|--|
| Purpose | Separate hip. |
| Stance | Back steps H.H on HEAD |
| Body | Fix your body to thigh. Step back to pull. |
| Mind | Time to release and turn. |
| Note | |

❖ Section 4

Side Saddle
Open Saddle
Sandwich

Face Neck Shoulder Arm



| | |
|---------|---|
| Purpose | Massage face, neck, shoulder and arm |
| Stance | Open Saddle |
| Body | Use different ways with thumb and fingers to give pressure. |
| Mind | Melt into points. |
| Note | |

Pulling Back



| | |
|---------|---|
| Purpose | Massage along spine |
| Stance | Open Saddle |
| Body | Fix your fingers along spine and weight shift to give pressure. |
| Mind | Melt into points. |
| Note | |

Leg Roll & Lunge



| | |
|---------|---|
| Purpose | Massage thigh and stretch leg |
| Stance | Open Saddle |
| Body | Firm placement of head hand provides safe head support and enhances massages and stretches. |
| Mind | Always pay attention to any resistance |
| Note | |

Foot & Knee



| | |
|---------|---|
| Purpose | Massage and stretch foot and knee area |
| Stance | Open Saddle |
| Body | Firm placement of head hand provides safe head support and enhances massages and stretches. |
| Mind | Always pay attention to any resistance |
| Note | |

Heel to Buttock



| | |
|---------|---|
| Purpose | Bend knee and stretch leg |
| Stance | Open Saddle |
| Body | Firm placement of head hand provides safe head support and enhances massages and stretches. |
| Mind | Always pay attention to any resistance |
| Note | |

Head Move & Lift

Twists



| | |
|---------|--|
| Purpose | Torso rotation |
| Stance | Open Saddle |
| Body | Position your hand placement firmly, and apply gradual pressure. |
| Mind | Always pay attention to any resistance |
| Note | |

❖ Section 5

Strong Offering



| | |
|---------|---|
| Purpose | Spine extension and flexion |
| Stance | Head 80 to Foot 80 H.H on SCAPULA |
| Body | Make sure body flexes as you pull. Far hip down to pull to Foot 80, and near hip down to Head 80. |
| Mind | Move with the body. Keep the same distance while you rise and sink. |
| Note | |

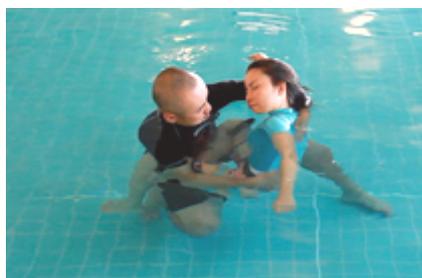
Spiral Offering



| | |
|---------|---|
| Purpose | Spine extension and rotation |
| Stance | Head 80 to Foot 80 H.H on SHOULDER |
| Body | Make sure body twists as you pull. Far hip up to pull to Foot 80, and near hip up toward Head 80. |
| Mind | Move with the body. Keep the same distance while you rise and sink. |
| Note | |

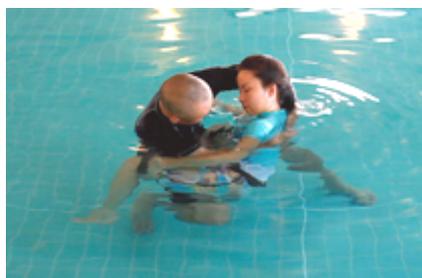
Explore Movement

Figure 4



| | |
|---------|---|
| Purpose | Massage and free spine |
| Stance | Head 80 H.H on SCAPULA |
| Body | Massage shoulder and back. Try undulate spine |
| Mind | Pay close attention to reactions |
| Note | |

Dolphin Wave



| | |
|---------|---|
| Purpose | Unite and undulate spine |
| Stance | Head 80 H.H on SPINE |
| Body | Keep body vertical. Move hips to undulyte spine |
| Mind | Picture a rising dragon |
| Note | |

Overgrip Hol



| | |
|---------|---|
| Purpose | Integrate inner movements |
| Stance | Center H.H on SPINE |
| Body | The least pressure on body. Hara on hara. |
| Mind | Stay centered, focus and grounded. |
| Note | |

Water Breach Dance Heart Rock

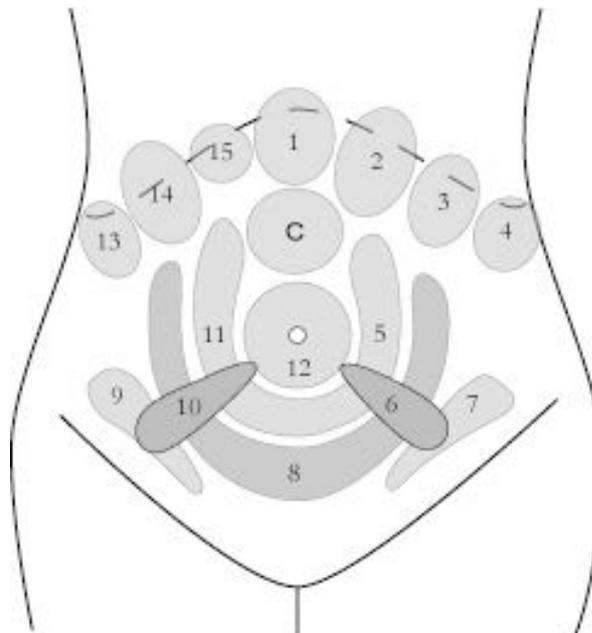
Hara Rock



| | |
|---------|---|
| Purpose | Integrattion |
| Stance | Head 80 H.H on SCAPULA |
| Body | Firm grip on shoulder to sink hips. Align body. |
| Mind | Stay centered, focus and grounded. |
| Note | |

Hara Rock

1. Heart
2. Stomach
3. Triple Heater
4. Lung
- C. Pericardium
5. Kidney
6. Small Intestine
7. Large Intestine
8. Bladder
9. (Large Intestine)
- 10.(Small Intestine)
- 11.(Kidney)
12. Spleen
- 13.(Lung)
- 14.Liver
- 15.Gall Bladder



Feedback

Let's all face it. You will never receive your own Watsu. Unfortunately. If you could, your learning would be so much easier! Wouldn't it be?

When we receive our classmate's practice, we receive it on behalf of the classmate. We receive and tell the giver what her Watsu feels like through our body. This is the feedback.

Feedback helps us sort out what is working and what isn't. It tells us what we need to continue, and what we need to change. With it, our mistakes become valuable learning tools that lead to success and joy. Without it, they become blocks that lead to confusion, frustration and discouragement.

Feedback is given for the learning of givers.

Receivers, in order to enhance and accelerate giver's learning, make feedback clear, loving, honest, specific, and non-judgmental. It should never be instructional. It is not about being right or wrong, nor whether or not it was done in the way the instructor is teaching. It's simply about what it was like for you to receive.

Givers, just stay open and attentive to what has been said. Seek clarification if you don't completely understand. When you are receiving feedback, consider it as a gift. Gift is for you to receive. You don't have to give it back. You don't have to tell your story to the receiver. If you want "instructions", ask your instructor, not your receiver.

Tune Up Your Comfortability Sensor

The other major learning from feedbacks is that it is a way to build up your 'comfortability sensor'. While you are giving all the movements, massage and stretches, you are always listening to the receiver through your touch. This awareness is comfortability sensor, and it is what shapes your Watsu. If you tune up this comfortability sensor, you will know if receiver likes the move, how much pressure she likes to get, what move to do next and how, and just how comfortably receiver is accepting your applications. This is especially important when your Watsu becomes a free flow. Through all the practices we do in Watsu classes and the feedbacks we get, we are building up and refining our comfortability sensor.

Let's say you are practicing some moves. While you are practicing, your sensor picks up that something's not working and the head support is not quite right. But you can't fix it.

After the practice, receiver gives you a feedback.

- * Receiver may tell you that her head wasn't quite comfortable.
So, you may still need to improve your application but your sensor was just proven to be working properly. Your sensor successfully picked up the sign and sent an alarm, which is good to know.
- * Receiver may tell you that her head was OK but that she would like the move better if it was done more slowly
So, you are glad to know that your receiver was OK, but you should run back your memory and check your comfortability sensor. The head support alarm may have been false. And maybe your sensor should have paid more attention to "doing too much" alarm.
- * Receiver may tell you that her head was very comfortable and that she loved the move.
So, you are puzzled. You are glad that the receiver liked your application. But you definitely have to check your comfortability sensor now. The signs you picked up were actually receiver's delights. You should rewrite your program. Maybe you didn't do the move as your instructor taught it, but it's irrelevant to your sensor since it's supposed to pay attention only to receiver's comfortability, not to instructor's comfortability.

Things you should give feedback during practice.

Usually feedbacks should be given after practice. It is not advisable to exchange conversations as you practice. Because when the receiver is engaged in conversation, it's very likely that her body can't receive Watsu naturally. It is a difficult task even for instructors to give instructions and let the body receive naturally at the same time.

But some things are better to be given feedbacks on right at the site and the moment.

PAIN

- ❖ Receivers, whatever the reason is, you should alarm when there's a pain in your body.
- ❖ Givers, it's a good opportunity for you to feel how the body reacts to a pain and how that feels to your touch, so that if it ever happens to your future client, you will know it is a pain.

HEAD SUPPORT

- ❖ Receivers, if your head isn't comfortable, always reach out and adjust it for yourself like you do with your pillow. If your head is too high out of water, gesture it to giver. If you feel that giver can't afford to pay attention to your head support, kindly reach one of your hands under the head support and keep it there, providing your own head support. This will help giver's learning a lot and also help your body too.
- ❖ Givers, don't feel bad about being corrected. Feeling ashamed only debases your performance. But if your head support is corrected during stillness, you should seriously check your comfortability sensor. It's simply the lack of awareness if you can't correct your head support during stillness. On the other hand, when you are in movements, we all understand you have lots of things to pay attention to. Sometimes too many. If your receiver gives her own head support, that's one less thing for you. Don't feel bad. Just let receiver protect herself and pay attention to other things to really learn the move. You can thank your receiver after practice.

"I" Message

I-message is a form of non-violent communication. I-message starts the sentence with "I" as the subject. When you are angry at someone, you may say, "What could you?" or "How rude!". These sentences don't have "I" as the subject.

If you transform these sentences to I-message, it becomes more non-violent.

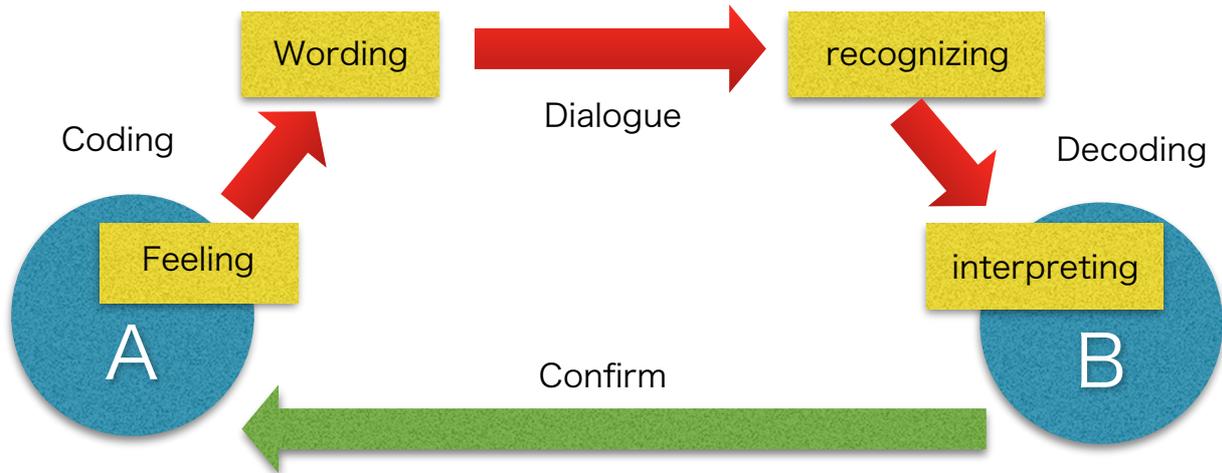
"I am very sad to see that broken because I loved it."

"I feel confused because I didn't expect that."

I-message is especially effective when you express your feelings, not your judgement. Use "I feel", rather than "I think". Because your feeling is true. Everyone has different perceptions, values, and judgements. But your feeling is always true, and no one can argue with that.

Active Listening

Active Listening is a communication skill to facilitate problem solving. It is applied in various fields like business management, customer relationship, sales, counseling and education



In the actual communication path that the feeling is expressed and delivered, there are several barriers.

- ❖ A can't code her feeling into words properly.
- ❖ B isn't really listening and doesn't recognize A's wording.
- ❖ B interprets the same word differently from A.
- ❖ In B position, many people jump onto conclusions and suggest solutions, "Why don't you do this?" before listening carefully to the speakers. These suggestions often make A feel denied, and the suggested solutions can be out of focus because A hasn't been listened. Even the solution is 'right', it is A that needs to have faith in it and take actions to solve the problem. And it is often difficult to have faith in forced suggestions.

Active Listening is about confirming what B has heard. It is especially effective when you confirm A's feelings.

Effects of Active Listening

- ✓ A feels that A has been heard and recognized.
- ✓ B actually listens well because B tries to confirm what B hears.
- ✓ Many people take off with emotions sometimes and say things that they don't necessarily mean. A feels more responsible with what A says and organizes the wording because A knows B listens and confirms.
- ✓ If B just nods when listens, A may make aimless speech. If B gets involves with confirmation and summarizing, A's speech can be guided and organized.
- ✓ With confirmation and agreement, words become responsible and recorded.
- ✓ Many times, being heard solves the problem.
- ✓ The problem becomes clearer with 2 minds agreement, and the ideas for solution can be more in focus.

How to Give Feedback

STEP 1

Begin on a positive note.

RECEIVER: Tell giver what felt good to you so that you would like giver to continue purposefully. Just a couple of things.

PHRASE IN "I" MESSAGE

- ❖ Your head support felt very comfortable, plenty of space and very secure. I felt I was really cared.

- ❖ I really liked the rhythm of the movement. It felt very calming to me.

NON "I" MESSAGE

- ❖ Your head support is very good.
 - ❖ You did the offering correctly.
- (Judgemental. Not specific. "YOU" message.)

GIVER: Use Active Listening. Summarize what you've heard. Phrase what you understand and confirm with receiver. Seek clarification if you don't completely understand what has been said.

STEP 2

Place constructive suggestions

RECEIVER: Tell giver what didn't feel good to you and how you would like to have it differently. Just a couple of things. Please be careful not to be instructional. You should give suggestions in receiver's point of view.

PHRASE IN "I" MESSAGE

- ❖ In Swing, I see that our bodies bumped into each other, and I would like to be floated more freely.
- ❖ I didn't feel movement or stretch in that move, and I would like it better if I feel more moving through the water.

NON "I" MESSAGE

- ❖ You were not giving enough space in swing. Our bodies should not be bumping into each other.
 - ❖ Your movement wasn't strong enough in that move. Your hand was misplaced too.
- (Judgemental. Instructional. "YOU" message.)

GIVER: Use Active Listening. Summarize what you've heard. Phrase what you understand and confirm with receiver. Seek clarification if you don't completely understand what has been said.

STEP 3

Review your practice

If Givers has specific concerns about how certain moves felt like to Receivers, Givers can ask Receiver.

Givers should review your practice and cross check your comfortability sensor with the feedback.

If you like instructions, ask the instructor.

Please note that the feedback is not the time to solve problems.

Check list before session

How deep is the water?

2/3 of giver's height is the ideal depth. 10cm difference is easy to adjust. When it's too deep, wearing an ankle weight will help you move. It's 1kg weight that divers use.

What's the temp?

If your pool is cold (under 32C degrees), neoprene vest and shorts or 1mm dive skin will give you and your client thermal protection.

Even when the water temp is good (33C to 35C) and room temp is good (33C+), if there's wind, the client may feel cold in areas that are wet and out of water. Try to avoid wind or offer dive skin.

How much float does she need?

The body weight on land has nothing to do with how she floats.

If you are not sure, you should test your floats on the receiver before the session. This process will prepare your client mentally to float too.

But remember, when receiver relaxes, hips and legs sink more. It is your choice. If the receiver is more floated, she feels safe and you feel safe. If the receiver is less floated, she moves more with the breath, and she tends to be more mobilized and have deeper experience.

Receiver doesn't wear any accessories or have her hair tied?

Make sure the receiver doesn't have any accessories like earrings on her.

Explain she doesn't want the hair tie where she would have a pillow on.

Is she comfortable in her swimwear?

Of course she should be comfortable. She liked the swimwear and bought it. But sometimes she is not recognizing that this is a bodywork. It would be a pity if she doesn't enjoy Watsu as much just because her bikini makes her nervous to open her legs or throw up her arms.

Always have rash guard and shorts ready to offer for her comfortability.

How comfortable is she in the water?

Some people are afraid of water. They really are, even when they have come all the way to receive a Watsu session. It would be nice if you find it before the session. Even after you start the session, when you find she's so nervous and rigid, it's well worth to sit her up and do a few 'practice'.

- ✓ I see that you're afraid of water. (Or, I feel that you are very tense in the water. Are you nervous?) I think it's beneficial for you to practice to float a few times before we go on.
- ✓ I will sit you up after you float for 10 breaths. I would like you to try to breathe slowly, and soften your body every time you breathe out. You can hold onto my shoulder or the poolside wall if you like.
- ✓ (After the 1st practice) Great job. How are you feeling?
- ✓ OK next, can we try without holding onto something?
- ✓ (After the 2nd practice) Great. I can feel that you are more relaxed than the last one. How are you feeling?
- ✓ OK. Do you want to practice one more time? Or do you feel ready for a session?

Offer ear plugs.

Some people are disturbed by the water coming in and out of the ears. Offer ear plugs. When receiver decides she doesn't need ear plugs during the session, she can always take them out and return to you. Note some people do not like ear plugs.

Get your Watsu Box ready.

Do you have everything for a session? Are you prepared for emergency? It's nice to have a box with everything you need when you go to a session. Listed below are just ideas. Everything is optional. It greatly depends on what kind of facility you work in.

- ◆ Waterproof clock
- ◆ Floats and pillows
- ◆ Rush guards and shorts.
- ◆ First-aid kit (waterproof bandages, emergency blanket, extra towel)
- ◆ Your mobile phone (sound off) to call in case of an emergency
- ◆ Thermal dive skin.
- ◆ Ear plugs
- ◆ Water bottle for your client and for yourself. (Offer to drink after session.)
- ◆ A bag or a box to store clients accessories, glasses or locker key.

Alignment Assessment

1. Ask client to stand against a wall, with sacrum, scapulas and occiput touching the wall, and with heels a few centimeters away from the wall.
2. You will lightly push hips to the wall, and push shoulders to the wall with a little opening the chest action, and lift the head to extend the neck (see the chin down) and touch down on the wall.
3. Ask client "Please pay attention to your body for me, and tell me what you notice. You feel any discomfort or tension anywhere?" "We will do this again after the session and see if you feel any different. Please just feel what it feels like to be in your body right now." Use active listening and invite more description. "So you feel tension in the base of your neck... as your head is being pulled by the shoulders?" "So you find it hard to open your chest... as your chest muscle is tight or you feel discomfort in your upper back?"

The purpose of this dialogue is to help client to pay attention to her own body. You should look really interested in what she says, but the information is not necessarily required for your session plan.

Notice if hips or shoulders are unlevelled. You can share what you see too.

Opening Dialogue

Have your client sit into the water at shoulder deep, back against the wall, legs spread comfortably, and put on the floats.

A. AFTER the session

Explain how the end of the session will come.

- ✓ At the end of the session, you will come back to this wall exactly like this.
- ✓ When I leave you on the wall, you will know the session has come to an end.
- ✓ You may be half asleep. You can take your time to come back.

B. BEFORE the session

Ask your client if she has any concerns or anything she wants you to know about the body. You may have asked her this before the pool, but ask her anyway if there's anything else. This

question opens it for her to speak up any concerns.

C. COMFORTABILITY

Explain that her comfortability is the most important issue during the session.

- ✓ The purpose of Watsu is to free your body in the water. In everyday life, your body is constantly controlled by your mind. Your body is always royal to you. And it's very tired. Now is a good time to switch off your mind so that the body can be free. Free your body and let it be as it wants to be.
- ✓ Your head will be constantly supported and your nose will be dry all the time. Think the support is like your pillow. When you don't feel comfortable with it, you can always reach and adjust it just like you do with your pillow. You can adjust your body anytime too if you are not comfortable.

Surrender to the water

Now guide your client to sit deep in the water and stay with the breath. It is very important your client is comfortable in letting go of all the tension in her body and stay with her breath at this time. Explore your own ways to guide your client into the meditation state.

- ✓ Now focus on your breathing. Feel your spine straight against the wall. Let go of all the tensions in your body. They don't have to support your body anymore. When your legs are relaxed, you feel the weight of your pelvis, heavy, hanging in the water.
- ✓ When you breathe in, the water lifts you up. When you breathe out, you hang your pelvis heavy in the water.
- ✓ You are pulled up at the top of your head from the sky, and pulled down at your tail bone from the earth.
- ✓ When you breathe out, you feel all the tensions leave your body. When you breathe in, you feel new energy comes into your body and lift up your spine.

Guide your client to leave the wall with your support.

- ✓ Now take a few steps forward and leave the wall. I will support you. Feel your spine straight again and stay with your breath.
- ✓ When we are ready, I will come around and give you the head support with my elbow. You can lean back and I will float you. Off we go...

Breath in Watsu

Breath is connected with body. Breath is connected with emotions. Breath is what connects body and emotions, which we are unconsciously trained to separate in modern life. Breath is the key factor in Watsu for the receiver to integrate all the body movements with the inner experience. We, too, need to be fully aware of our own breath to stay centered and grounded during the session.

In Watsu, there are breath-timed moves and chaotic moves. Most moves are breath timed. And there are stillness. Stillness are good times for you to scan your whole body, scan receiver, and get connected with her through the breath. Then you let the movement rise from stillness, and from then on, you can flow with your own breath. You don't have to try to match receiver's breath while you are on moves.

Movement is like a language for the giver and the receiver to stay connected. You should match your breath and your movements. Mostly, you breathe in while you switch ON the move or the pressure, and you breathe out while you switch OFF your whole body. Receiver cannot connect with your breath but can connect with the movements.

Sometimes you float someone bigger than you. Just to do a simple Offering, for example, it will take you so much more energy and time to move a big person than when you give it to smaller person... But wait a minute. The heaviness you feel is equal to the pressure receiver is receiving. Does she need twice as much pressure as a smaller person? No. She is fine with the same amount of pressure as everyone else is getting. Moreover, when you try to move with a greater effort, your body tends to be tense. Your tension always brings tension in receiver's body as she tries to protect herself. You cannot out-power receiver to give her a bodywork in water. You want to use your gentle, accepting, soothing touch to let receiver surrender to your bodywork.

So, no matter how big receiver is, you just need to use the same amount of energy to move as you would give to anyone else. Of course bigger body and tensed body catch a lot of water resistance and the movement will be smaller and slower. That is fine. Let it be small and slow. Time your moves with the same breath rhythm. Forget the range of movement. The quality of your pressure application is much more important for receiver to open the body than the range of movement.

Start with soft touch while you breathe out and switch OFF. Gradually apply movement and build up pressure as you breathe in and switch ON. Build up to a peek of the pressure. Maybe you want to hold it for a moment. Then gradually let go as you breathe out and switch OFF.

It may be more difficult and take more practice to apply like this in a small range of movement with a bigger body. But it's never about powering the movement. Never about size or speed of the movement. It is about the quality of touch and movement. Time with breath.

Contra-actions of Watsu

Neck Pain

Neck pain happens when the receiver can't relax the neck for some reasons. The head support can be too high out of the water. Or it can be too soft and too absent.

Neck can feel secure when:

- there is cervical traction

Neck doesn't need much head support when:

- there is traction between 2 points in upper body.
- the body is moving through the water (just for a few seconds)
- the body has inner movements or rigidity.

Make sure the head is as low in the water as possible all the time so that the head feels like a weight of feather, not an apple or a water melon. When you add any more weight on the head, add it in the direction to extend the neck, not lift the head.

Motion Sickness

Our perception is not formed only by 5 traditionally recognizes senses but also by other senses like proprioception (kinesthetic sense) and equilibrioception (balance sense).

When we get on a ride, our balance sense picks up acceleration or centrifugal force, our brain sends commands to adjust our sight and balance. Our brain wants to predict and adjust beforehand so that we can process right away all the data our senses will be sending. But when we read books in a car, our sight constantly keeps trying to adjust to what seems to be never predictable. Sooner or later our brain panics, disoriented, fails, and we throw up.

When you receive Watsu, you shut down your sight, your dominant sense, your hearing is picking up bizarre sounds in the water, your touch is experiencing something very unfamiliar too, and more than anything, your body is in the extraordinary state of non-gravity, with nothing to hold on to, with no control, with no orientation. And your brain may be searching through your huge archive of memories wondering, "I think my life has been threatened before in this environment." Remember, the toughest thing when you teach kids how to swim is back stroke. It seems against our DNA commands to fall backwards into the water somehow. Your whole senses are on high alerts.

Your brain wants to predict. But you can't. You are nervous that you are not in control. Nothing is stable. You don't know which way you are going next, or when you will stop. You are not sure where your feet are. You will be throwing up pretty soon.

But this doesn't happen to a lot of people. The sensory experience is the same. But something tells them, "It's OK to relax. Just cancel all alerts. I can't predict, but I don't have to. Just lay back and surrender."

So what tells them so?

Your professional demeanor is important. You should look trustworthy.

The opening dialogue is important. Especially freeing-the-body part.

How you pick up receiver is important. Be gentle and considerate when you let them lay back into the water.

But how you make your moves speaks more loudly than anything.

- ✓ Comfortable head support
- ✓ Soft touch and gradual pressure.
- ✓ A moment of suspension (release) (switch off / non-doing) in every move.
- ✓ Clear intension and application. (Not just floating indefinitely in the water)
- ✓ No free hands. (Maintain touch on receiver's arm. It makes them feel more safe if they know there's something to hold on to when something happens.)
- ✓ Repeat patterns of movements.

People who are getting motion sick are wanting something to follow. The consistency of repeated moves is a pattern for them to follow. Or they can rely on your clear intension of messages and stretches. They feel secured with your touch, the same rhythm of gradual pressure and gradual release. Give them something to follow.

Be careful with how you move especially when you are in a position where you are the center of circular motion and the head is on the outer circumference. Far Gate Flow. Pull Around. Turn and Pull. The head moves more than you think.

There are 2 kinds of movements in Watsu. One is breath-timed moves and one is chaotic moves.

Breath-timed moves are predictable, comfortable with feeling of security. But you can only free the body in that extent.

Chaotic moves can break the person's patterns, exploring more freedom, developing from one to the other. But it's unpredictable and you are taking risks of losing their trust and feeling of security if you force it.

Either moves should start gradually from stillness. Use your full awareness on how strong, how fast and how

far she allows to go, and when she refuses. You should purposefully try to combine these 2 kinds of moves in your session.

Freedom and Security

Watsu is about freeing the body in the water. That is what makes this bodywork so unique. But just like we have discussed, we need to overcome some obstacles that may make our clients nervous because, let's face it, floating blinded in the water can be very scary for some people. Are they not suitable for Watsu? Yes, they are. I'm 100% sure that people who fear water can have most profound experience in Watsu. So how does that work? How can we make it work?

I believe that the sense of freedom and the sense of security can co-exist in Watsu and that is what makes Watsu the most unique and profound of all therapies. Freedom and security. They don't co-exist usually. When you are free, you are insecure. You are independent, and that's why you are free. When you are secure, you usually depend on something and the dependency creates obligations and restrictions. And you are not free.

When we are having a wonderful session of Watsu, this co-existence takes place. Water makes our body free. No gravity. No boundaries. No limitations. The practitioner disappears from your mind. There is just you and water. But you are not alone. All this time of this wonderful freedom, you feel you are a part of Harold calls "oneness". This oneness gives you such comfortable feeling of security without dependency, so that you can let yourself free. The practitioner becomes transpersonal and the host of this oneness.

So how can we host this oneness?

That is what 5 elements of Watsu body mechanics are for.
Allow your breath to orchestrate your moves.

- Initiate your movements from your legs
- Engage your hara
- Maintain RING structure
- Listen with your touch
- Be definite with ONs and OFFs

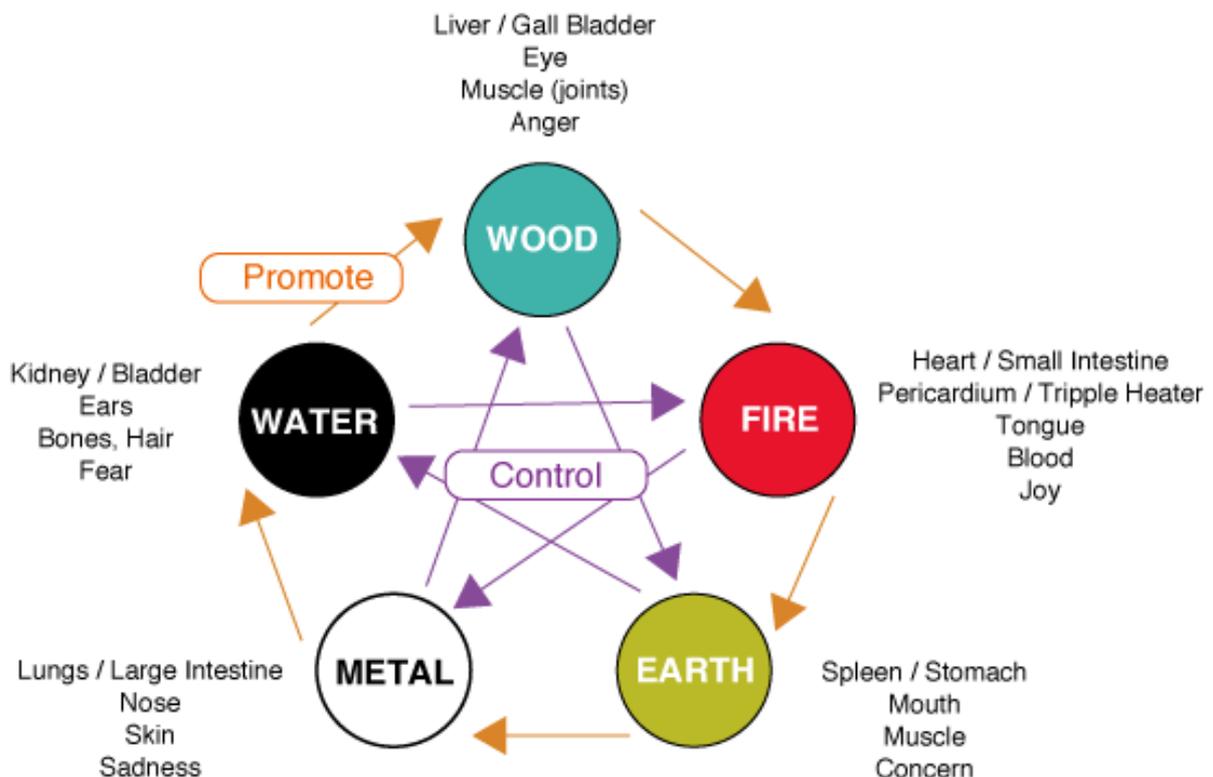
Meridians

Meridian system is a concept in traditional Chinese medicine (TCM) about paths in our body where the life energy “qi” flows through and around. There are several kinds of meridians but we mainly talk about 12 principal meridians. They are divided into Yin and Yang groups. 6 are located in arms and 6 in legs.

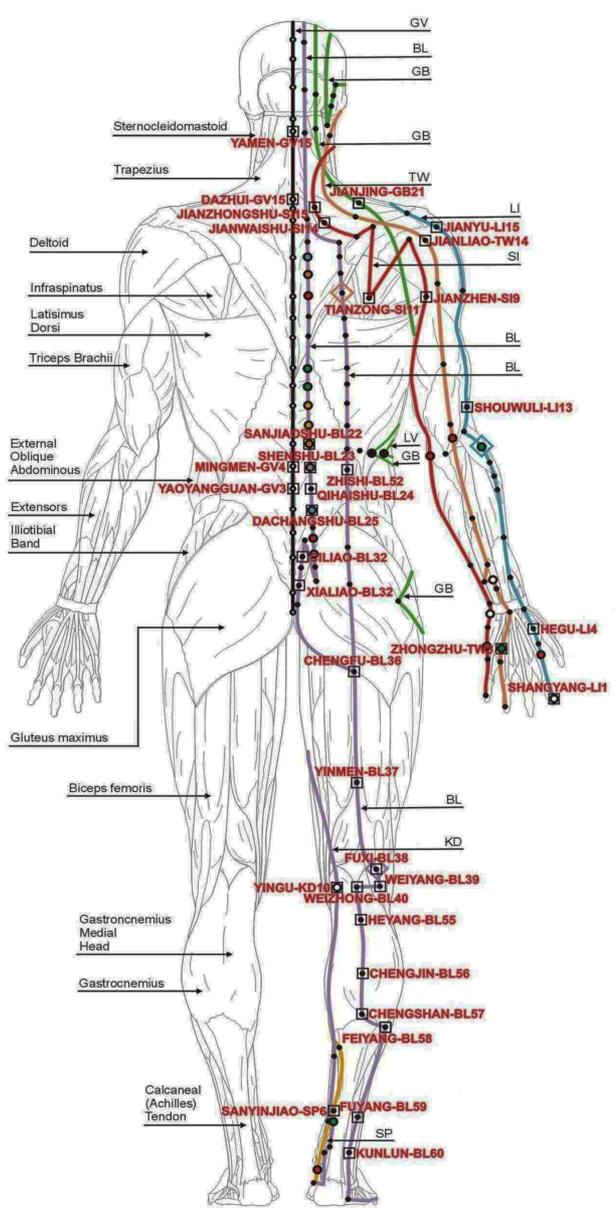
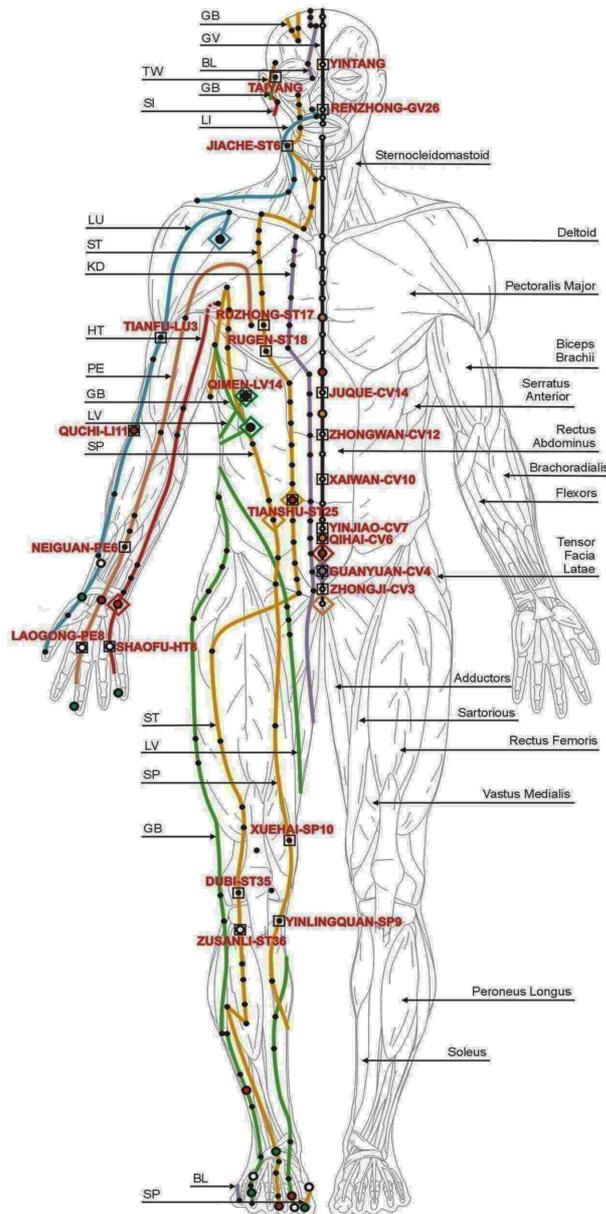
| Yin | | Yang | |
|--------------------------|---|------|--------------------------------|
| 1. Lung (in arms) | → | ↓ | 2. Large Intestine (in arms) |
| 4. Spleen (in legs) | ↓ | ← | 3. Stomach (in legs) |
| 5. Heart (in arms) | → | ↓ | 6. Small Intestine (in arms) |
| 8. Kidney (in legs) | ↓ | ← | 7. Bladder (in legs) |
| 9. Pericardium (in arms) | → | ↓ | 10. Triple Energizer (in arms) |
| 12. Liver (in legs) | ↻ | ← | 11. Gall Bladder (in legs) |

Five Elements

In 4000 years of history of TCM, yin and yang concept and five elements concept have been mixed in the effort to understand, and possibly predict, human health and nature. They believed everything is standing on the balance and the interaction with others. The concept has been the foundation for all the culture, like weather, taoism and other philosophy, politics, time and calendar, prophesy, medicine, ethics and education.



Human body meridians



ANTERIOR VIEW

LEFT - YIN SUPERFICIAL MERIDIANS
RIGHT - SUPERFICIAL MUSCULATURE

ARM YIN MERIDIANS & SHICHEN

LU - LUNG MERIDIAN 3 - 5 AM
HT - HEART MERIDIAN 11 AM - 1 PM
LV - LIVER MERIDIAN 1 - 3 AM

LEG YIN MERIDIANS & SHICHEN

SP - SPLEEN MERIDIAN 9 - 11 AM
KD - KIDNEY MERIDIAN 5 - 7 PM
PE - PERICARDIUM MERIDIAN 7 - 9 PM

CV - CONCEPTION VESSEL (CENTERLINE)

POSTERIOR VIEW

LEFT - SUPERFICIAL MUSCULATURE
RIGHT - YANG SUPERFICIAL MERIDIANS

ARM YANG MERIDIANS & SHICHEN

LI - LARGE INTESTINE MERIDIAN 5 - 7 AM
SI - SMALL INTESTINE 1 - 3 PM
TW - TRIPLE WARMER 9 - 11 PM

LEG YANG MERIDIANS & SHICHEN

ST - STOMACH MERIDIAN 7 - 9 AM
BL - BLADDER MERIDIAN 3 - 5 PM
GB - GALL BLADDER MERIDIAN 11 PM - 1 AM

GV - GOVERNING VESSEL (CENTERLINE)



LEGEND

- WOOD PHASE MERIDIAN
- 1ST FIRE PHASE MERIDIAN
- 2ND FIRE PHASE MERIDIAN
- EARTH PHASE MERIDIAN
- METAL PHASE MERIDIAN
- WATER PHASE MERIDIAN
- PRIME VESSEL

- STIMULATION ACUPRESSURE POINT
- SEDATION ACUPRESSURE POINT
- ELEMENTAL ACUPRESSURE POINT*
- ALARM ACUPRESSURE POINT
- YU (ASSOCIATED) ACUPRESSURE POINT
- SUPERFICIAL ACUPRESSURE POINT
- *SHICHEN MERIDIAN STRIKING POINT
- ◇ SHICHEN ZANFU 12 HOUR VITAL STRIKING POINT

WRIST PULSE

- LEFT
- DEEP / SUPERFICIAL
- HT / LI
- LV / GB
- KD / BL

- RIGHT
- DEEP / SUPERFICIAL
- LU / LI
- SP / ST
- KD / PE - TW

- GENERAL USE STRIKING POINTS

from Wikipedia / Meridian (Chinese Medicine)

Functions of Bodywork

| | |
|------------------|---|
| Assess | Get in tune with the body and stay tuned. Always listen with your touch. |
| Separate | Separate joints. Separate body parts from body center. Keep pressure to the designated direction and wait. “Weighing and waiting”. Always pay attention to vertical extension on the spine and horizontal extension on the chest. |
| Mobilize | Mobilize joints. Always look for different angles of mobilization. Try both breath-timed moves and chaotic moves. |
| Sequence | Multiple joint mobilization. Take full advantage of water. Feel what is going on between your hands. |
| Stabilize | Find the most neutral position and “weighing & waiting”. |
| Integrate | Find the alignment. Always be reminded to give the neck extension whenever you have a chance, maybe every 5 minutes. Address the Cross on chest and the neutral angle on hips. |

Develop free flow with strategy

Watsu textbook teaches you not to have a plan for your sessions. It tells you we should stay in the moment. to be creative and spontaneous.

But I have to confess that, in my free flow sessions, I always have a plan. A very rough script, like there’s a story, but speeches are still blank for the players to fill in as they play.

Some people are expressive bodies. Some are passive bodies. Some stay rigid because they fear water or they are not used to letting someone take charge of their bodies.

As a professional, I think it’s nice to have a fully thought-out plan of bodywork that can be acceptable for most clients. So the passive bodies and rigid bodies will still have a nice bodywork. And if the receiver takes off and becomes expressive, drop the plan and flow free with it.

The purpose of having a plan is to free the body in the water and it’s never meant to restrict your freedom of application.

This is just to show you my own plan. This is NOT the only way. You should take it as just one example for your reference.

Episode I. Work on upper body.

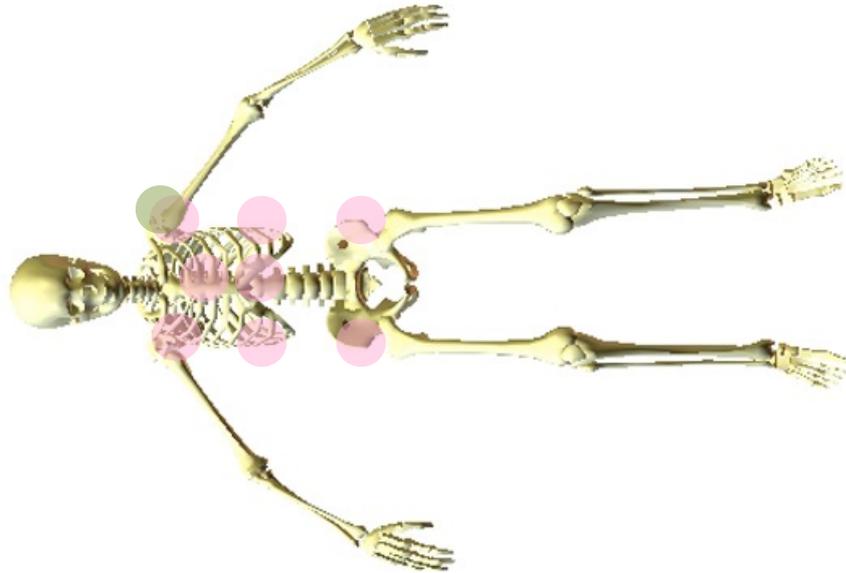
I place both hands on upper body and give tensions from all directions. Chest, scapulas, ribs, and spine. I emphasize on separation, mobilization, and the most importantly, extension of the CROSS. Extension of spine and extension of chest. I do it with weight shifts so that it creates the water flow that works gently on the lower body too.

Upper body is a great place to work on at the beginning of the session for good reasons.

- ✓ Receiver can be more aware about what’s happening in her upper body. Also your contact points are close enough to each other to do a good bodywork. You can send her a clear message that this is a bodywork. This clear intension helps her to follow. If you start with offerings, for example, the message can be blur and she may be wondering

suspiciously what you are doing. Trying to grasp the situation. This will lead to motion sickness.

- ✓ Upper body has a lot to do with breath. When upper body is relaxed and aligned, the breath becomes easy, calm and deep, and the breath can ease the mind with suspicions and worries.
- ✓ Upper body is getting tensions of bodywork. Fixed. Secured. And legs and hips are free in the water flow. This is, I believe, the most effective way to promote letting go.



I can stay in Episode I as long as the body is tense. I am in no hurry. But if the body starts loosening, I will worry that the hips may have been left unattended and hanging loose in the water for too long. If the body is tense, this is no problem, because the rigidity keeps the hips with torso. But if the body is loose, the lower back can start hurting. So it's time to move on to Episode II.

Some bodies are relaxed from the beginning, but I will stay in Episode I for at least 10 minutes. Sometimes I feel the body already wants to take off and play before that, but I cool it down in order to stay in Episode I for a good amount of time. The body can play as much as it wants later. Because I want to program the alignment first before it gets loose and mobilized so that I can return to the alignment at the end. Without Episode I, these bodies may play and go wild for 60 minutes, and when they return to the wall, they may just collapse.

Episode II. Work on hips. Rotate the body.

Hips are the center of body movements. They are Body Gates as Harold calls them. It's time to mobilize them in order to get the whole body involved in movements. If you get the hips to move, you will have the whole body.

Near Gate Flow and Far Gate Flow are ideal positions for this. I do these moves with lots of variations. I start with massage around the hips, then apply movements on the hips. Then I get a knee to flex the hip if I can. This is an indirect application to the hip. 2 hands really have to work together. You have one hand on the knee and one hand on scapula or spine typically. They are working together toward the hips. It's really important to have that intension when you create moves.

My primal objective for the first half of the session is to give good rotations of torso. All the

things I've done thus far are dedicated for good rotations. Rotation is the first move you lose when your body get old. It's the first to lose when you get nervous too. On the other hand, if you can rotate the body, you can open up the whole body. After I work on the hips, I give torso rotation by overgrip on far hip and on far ribs. I want to see the body is wanting to rotate at this point. If you see it, you can be pretty sure that she is off the hook.

I've found in my clients with rigid body that it's easier to rotate them than flexing them. After rotation, they are easier to follow flexions. When I don't see much opening in rotation, after a couple of gentle rotations, I try a little flexion. Then back to a little more rotation, followed by a little more flexion. I work gradually like that. If it doesn't work, I will do something else, like "the catch" to massage and mobilize the hip and thigh, and come back later to rotations.

With some people who may have trouble opening up, time runs out just with Episode I and II. That is totally OK. You can take time and they need time. But if you keep your oneness throughout the session, it still can be a fascinating session. If you feel that the receiver is opening to what you are doing, even if the opening can be so little, keep doing what you are doing. One by one. Little by little. No jumping. Stay with her. Stay in oneness. The process may feel really slow to you, but follow your intuition and take time when you feel that she needs it.

Episode III. Sequencing

Episode I and II are the most important part of the session, I believe. If the mind feels safe and lets go of the body to be free, you can do anything after that. You can go into a creative, spontaneous, chaotic, instinctive free flow.

If the body still stays passive at this point, I start with rotations. There can be many kinds of near leg rotations and far leg rotations. You can make different shapes, different rhythms and speeds, different contact points and pressures. You can emphasize on extension, or on flexion, or diagonal stretches. And it's all whole body movements.

Even when the body seems to follow any movements I invite, usually each person has certain places in the body that hesitates to open or certain movements that the body doesn't allow itself to. Some blockage. For example, some bodies only want to extend. When I invite to flex, the body wants to break free to extend.

When I find these blockages or tendencies, sometimes I keep inviting to overcome that blockage (e.g. invite to flex every time after extension) with different touch, angles, movements, and rhythms. Sometimes I do something completely different and come back to it later again. Just explore. Not seriously. Only playfully.

I feel sometimes there is a lot of emotions behind that blockage. I don't try to heal it. I stay grounded, open, and attentive. I just try to accommodate the time and space for the person to experience whatever process she is having. I try to help the body to speak and listen with all the movements I make.

During all those explorations and plays, I do not forget to give moments of stillness, maybe every 5 minutes, to give a good traction on the cervicals. And releasing the traction can lead to another movements. This is so important for integration of the body. A good moment to regain oneness too.

Episode IV. Integration

Mostly integration is about aligning the body. Having the body as a whole. Bringing back to her own body.

First we have tried to make the mind let go of the body. Now we try to make the body be aware of its own. Because there's no gravity in the water, we need to provide some kind of tension through the body so the body can be aware of its own alignment.

Followings are the Vectors on the contact points to help aligning the body.

Vectors are directions of force to hold at our contact points. The force does not have to be strong as to move the body. It can be a subtle amount of force just enough to feel the equilibrium between 2 ends. This intentional directions of force can really help the body to follow.

- ◆ Neck, tractioned.
- ◆ Chests, extended. Shoulders, pressed down.
- ◆ Thoracic spine, pressed toward sternum and toward sacrum for collapsing body. (Need to work with the pelvis for the swayback)
- ◆ Hips, flexed 90 degrees without pelvic tilt

Toward the end, the session becomes really slow, smooth continuous movements, well immersed in the water (keep the ears in the water), extra careful not to disturb the integration, keeping the alignment, and back to the wall.

When you return to the wall, and before your client opens her eyes, you will see the result of your work. Is the body relaxed but collapsing? Or, is the body grounded, aligned with straight spine with a good position of the head, shoulders spreading wide and dropped?

Structured Freeflow

| Ice Breaker | | | |
|-------------|------------------|--|-----------------------|
| Upper Body | Explore Flow | Introduction | Access |
| | Cross Arm Flow | Separate and mobilize scapulas, ribs, spine. | Mobilize / Separate |
| Hips | Far Gate Flow | Massage, stabilize, rotate hips. | Mobilize / Stabilize |
| Torso | Torso Roll | Rotate spine. | Mobilize |
| Free Style | | | |
| Arm | Arm Play | Mobilize, stretch arm-related muscles. | Mobilize / Separate |
| Leg | Rotation Flow | Mobilize hips flexion & extension / ab & ad | Sequence / Stabilize |
| Head | Head Flow | Massage head. Massage, stretch neck, shoulders, chest. | Stabilize / Integrate |
| Spine | Explore Movement | Invite movements to release. | Stabilize / Integrate |
| Whole Body | Parachute | Integration | Stabilize / Integrate |

Variation Tips

| Functions |
|-----------|
| Access |
| Separate |
| Mobilize |
| Sequence |
| Stabilize |
| Integrate |

| Head Hand |
|-----------|
| Chest |
| Shoulder |
| Scapula |
| Spine |

| Rhythm |
|--------------------|
| Patterned |
| Random |
| Weighing & Waiting |

| Movements |
|-----------|
| Worm |
| Fish |
| Mammal |
| Human |

| Energy |
|--------|
| Yang |
| Yin |

| Comfort |
|----------|
| Freedom |
| Security |

Body Types to watch for

The nervous rigid

Because of the nervousness, they always try to be conscious. They are easy to get motion sickness too.

- ◆ Clear non-verbal message that this is a bodywork.
- ◆ Gradual pressure and release.
- ◆ Give them patterns to follow.
- ◆ Start with secured positions like over arm, cross arm, and under head.

The hardshell armor

Hard-working, taking-responsibilities, no-surrender bodies. It's their habit, so the armored back is almost permanent.

- ◆ Don't try to out-power. Melt the tension with your touch.
- ◆ Spend much time in Cross Arm Exploration. Solid stretch in upper body and freedom in hips really helps to loosen the back.
- ◆ Under head position to work on the back.
- ◆ Legs are impossible to reach sometimes. Don't force it. Just work on upper body.
- ◆ Putting them to sleep may be the only way for them to surrender the body. After a good stretch and massage, try a little to invite to sleep by spending sometime of calmness. Apply gentle massage and rubbing around the head, shoulders and chest. Give a light rocking movement through the water. You will be able to reach the legs when the mind sleeps. Then resume your bodywork.

The long neck

Some people have long necks.

- ◆ Keeping the neck tractioned is the first priority. They love to be stretched in the neck. Come back to stillness frequently to give traction to the neck.
- ◆ Try to explore different ways to stretch the neck.

The collapsing jelly

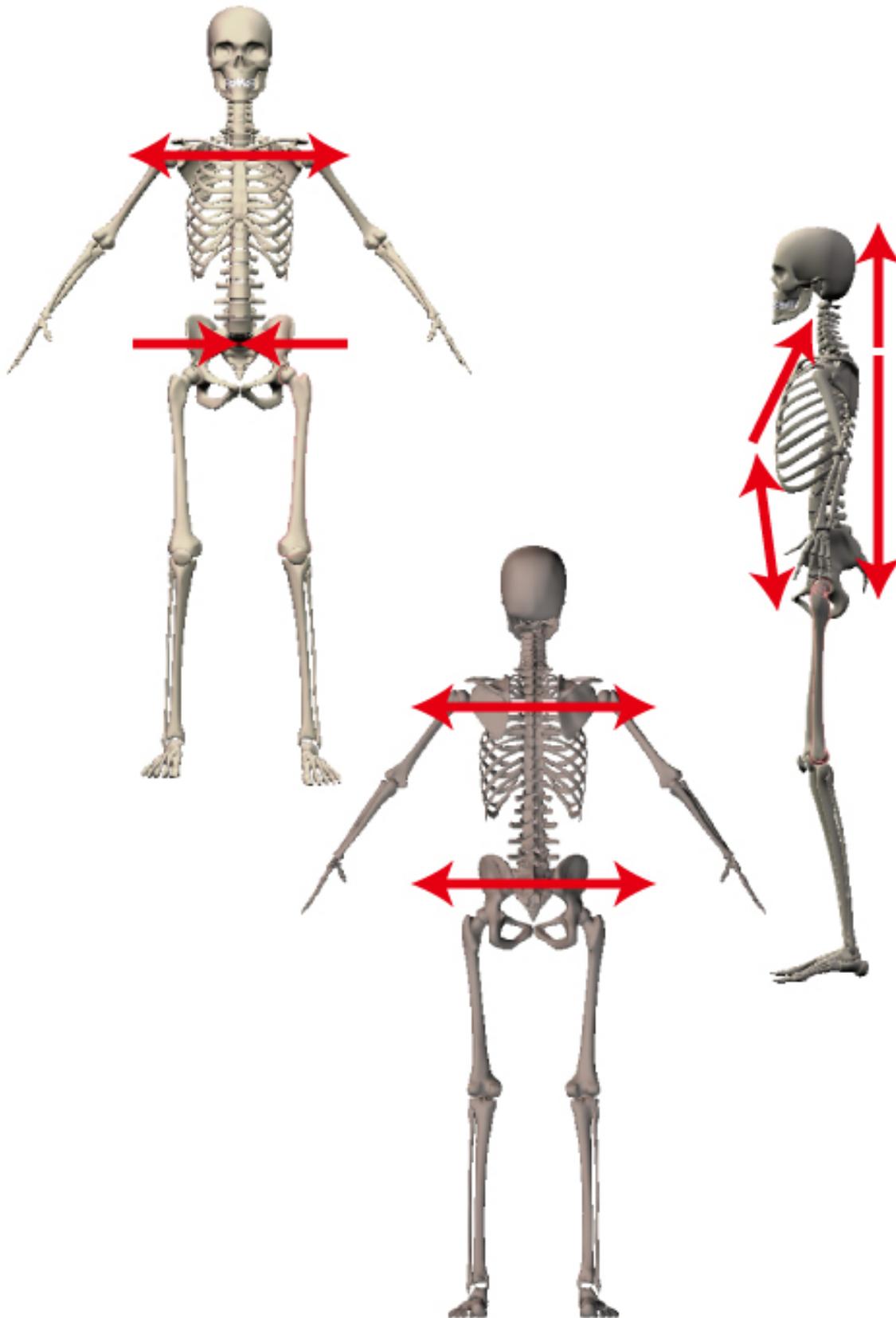
Some people are so flexible like there's no bones in them. It seems every body parts can fall apart. They easily curl up and collapse.

- ◆ Keeping the alignment is the first priority for them. Have your head hand on the spine. They love to be supported firmly in the back so that they can stay in their spines.
- ◆ Apply a lot of extension moves on the spine and on the chest.
- ◆ When the body moves through the water, pick up a good speed. The speed keeps them in one piece.
- ◆ The RING structure needs to be finely tuned. The place you place your hands, the amount to the force you put in, the angle you put in the force, they need to be balanced, or the body can easily collapse. But when it balances, just being in the solid structure is a sensation for them. They learn to be in the alignment.

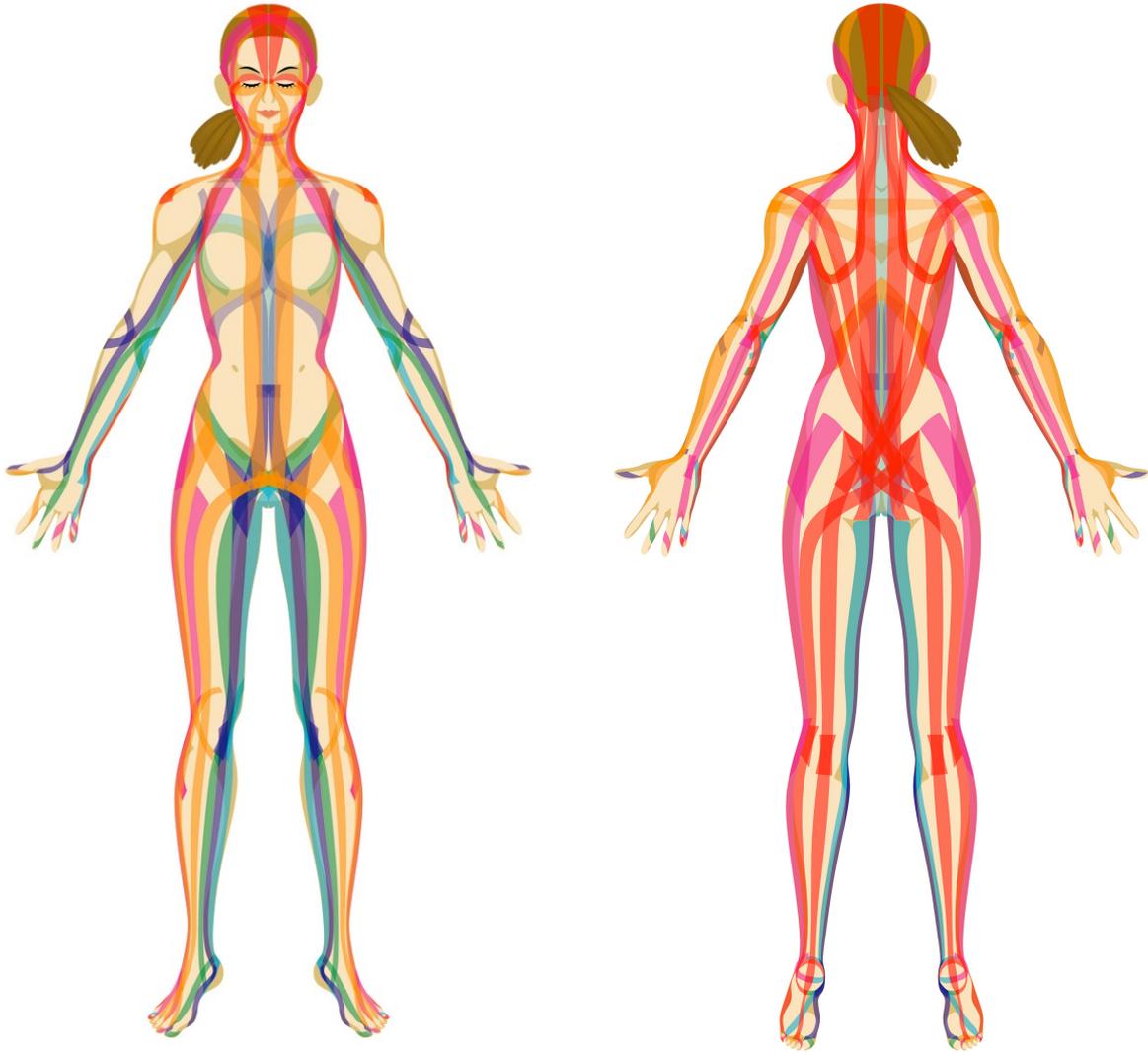
Reading the energy by 5 Elements

| Elements | Personalities | Key movements | Remarks |
|--------------|---|---|---|
| Wood | <ul style="list-style-type: none"> Loves to work, expand, and achieve goals. No fear Tends to take risks, stay busy. Seeks the perfect cause. Desires to be aroused. Fears to lose and be helpless. | Clear massage and stretches. Can be soft but needs to be clear what you are doing. | Reacts big for favorite moves. The orientation is important to understand the work and the purpose. Not to get motion-sick. |
| Fire | <ul style="list-style-type: none"> Passionate, optimistic, intuitive Can be overly sensitive or erratic. Tends to seek excitement, make contacts. Seeks the perfect lover; fulfillment Desires to be in love. Fears to be cut off from what it loves. | Random movements and changes. Seek joy. Let it lead. Make intonations. Slowing down may bring up the energy even more and keep it interested. | Often active. Sometimes loves to dance wild. Easy to get bored. |
| Earth | <ul style="list-style-type: none"> Moderate, gentle, embracing. Loves to take care of people, tends to interfere. Cautious, not good at changes. Seeks the perfect family, comfortable group, connectedness, harmony. Desires to be needed. Fears to be lost, isolated. | Patterned movements. Seek connectedness. | Doesn't like sudden impacts and changes. |
| Metal | <ul style="list-style-type: none"> Loves to organize, to be right and pure. Tends to control, make judgements. Seeks the perfect system, higher order; spiritual path. Desires to be right. Fears to be corrupt. | Careful and detailed in every moves in the beginning. Aligning movements with weighing and waiting. | Often peculiar and resisting to certain moves. |
| Water | <ul style="list-style-type: none"> Philosophical, mysterious, durable, slow in motion. Seeks the perfect teacher; friends to share deep subjects. Tends to criticize, seek solitude, avoid exposure. Desires to be protected, be served. Fears to be extinct. | Switch off and drift to disappear. Slow, graceful movements. | Often extremely passive. Loves to be slow and be served. Sometimes very sensual. |

Alignment 8 Lines



12 Kinetic Chains



After Care Advise

Encourage to drink water.

“Your circulation has been enhanced. Drink a lot of water bit by bit. Use toilet as often as you need to. It’s a good cleansing process.”

Encourage to keep relaxed.

Invite the client to walk a little in the pool with you as you explain:

“Now when you step out of the pool on those stairs, your body will feel really heavy. That is because your muscles have been switched off. Don’t switch it back on right away. You can keep all your muscles just hanging on the bones. Feel your weight on your feet. Move slow and be mindful of your posture as you are in a beautiful alignment right now. 30 minutes later, you will be fixed in a new alignment and your body will feel very very light.”

Alignment Check

Do the same alignment check on the wall like before the session:

- ✓ Ask her how it feels to be in her body. Follow it up with active listening.
- ✓ Share what you see about her posture.
- ✓ If you see her expression brighter, tell her that you see the twinkle in her eyes. Ask her if her sight is brighter.

Ethics

Situations

1. Your friend wants to receive a session. She is asking for discount that you wouldn’t give to your clients. Would you give that discount?
2. You have a computer problem. One of your regular clients is the professional. She came to a session. You asked for help. She fixed it an hour later. She said it was a personal favor and didn’t need money. Would you accept that?
3. Your client was fascinated by your session. She wants to pay more than your price. Would you accept it?
4. Your regular client brought a present for you. Would you accept it?
5. Your regular client asked you out for dinner. Would you accept it?
6. You are realizing you like one of your clients. What would you do?

Maintain your boundaries

- A. Maintain professionalism.
- B. Be aware of power difference.

- C. Avoid dual relationship.
- D. Stay with your scope of practice.

How to defend your boundary during session

Situation 1: A client is acting funny during the session. You think he is trying to hold you close.

1. Change positions.

Situation 2: You are clear that it is not his nervousness because he holds you only in a position where he can. But you don't know if it's personal or non-personal.

2. If it comes to a state where you don't feel safe, you should give a warning.

Would you only receive a session?

Situation 3: Your client act doesn't stop.

3. You can stop the session, sit him up and confront the problem. Don't make assumptions. No judgement. Don't take it personally. Be objective and observation-oriented, not emotional in any way. Be impeccable with your words and use I-message.

I feel that you are trying to hold me so that I can't move my body to do the bodywork. Are you aware of that?

— No.

OK. But that is what I see is happening. And I see that your act is making all the muscles really tight in your arms, shoulder and chest. If you can stop your act and let me do my work, that will be much appreciated. But if you can't help it for any reasons, I will have to suspend the session. Would you let me complete my session?

4. When you finish the session, you can go to a private space and shake off the yucky emotions. Personal feelings have to be dealt with in a personal time and space.

Completion Assessment

Name: _____
 Class: _____
 Date: _____
 Instructor: _____

The assessment is arrived at through observations throughout the course. The purpose is to pinpoint areas that your focusing on would improve your work in water, and help you get the most out of what you are learning. The numbers on the far right are the sum of the numbers following the three parameters in each section. Those parameters are marked from 0-3. The number 2 indicates you are at the expected level of proficiency. 3 is exceptional. Under 2 indicates a need to focus on that area. The five sums to the far right and any text below appear to instructors looking at your transcript to help them help you.

Recommended before going to the next level:

- U. Audit this course
 - S. Attend a Supervision
 - L. Log additional ____ practice sessions
 - O. Other (see * additional comments)
 - R. none of the above.
- Student is ready to go to next level.

| | | |
|--------------------------------------|--|--|
| SUPPORT | | |
| Head and Spine | | |
| Lets water support | | |
| Adapts moves as needed | | |
| BODY MECHANICS | | |
| Good stances, alignment and balance | | |
| Low in water, moving from center | | |
| Relaxation of effort | | |
| PRESENCE | | |
| Maintains focus throughout | | |
| Coordinates moves with breath | | |
| Sensitive to boundaries | | |
| APPLICATION | | |
| Flows with seamless transitions | | |
| Applies pressure gradually | | |
| Appropriate range of yin and yang | | |
| FORM | | |
| Correct hand placement and movements | | |
| Knows sequence | | |
| Realizes each move's intent | | |