

DEEPENING CONNECTIONS

3rd Australian Feldenkrais Conference

Marysville Victoria
March 21st - 23rd 2003



Conference Proceedings

3rd Australian Feldenkrais Conference Program

Friday 21 March

WELCOME AND OPENING: 9am-10.30am

- * Making the Right Connections
Mary P. Galea

DAY WORKSHOPS: 11am-6pm

- * Baby Development 0 to 6 months
Chris Lambert
- * Action in Sitting
Cliff Smyth, Margaret Kaye

MORNING WORKSHOPS: 11am-1pm

- * Neuroscience Colloquium — How does a Recovering Nervous System Learn?
Mary Galea, Karol Connors, Margaret Mayo, Susan Hillier
- * "LIFE" Learning, Integration, Feldenkrais, and Education
Margaret Griffin
- * The 2 Minute ATM
Ralph Hadden
- * Dance Colloquium — Feldenkrais Method on Stage
Zoran Kovich, Jacqui Simmonds
- * Freeing up your Freestyle
Rae Martin

AFTERNOON WORKSHOPS: 3-6 pm

- * Deepening the Connection between ATM and Everyday Life
Joanna de Burgh
- * The Nature and Use of Inhibition
David Hall
- * The Reflective Practitioner
Julie Peck
- * Sensing the Difference and Moving Differently
Julia Scoglio
- * Short Presentation Smorgasboard
 - Team Approach to Learning
Nina Allen, Lisa Campbell, Ruth Frommer, Sue McKibbin, Richard Spry
 - Pelvic Floor Workshops - what is learned and how is it learned?
Lea Kewish, Maria Colosi
 - FI in a Secondary College
Lynden Nicholls

Saturday 22 March

DAY WORKSHOPS: 9am-4pm

- * The Primacy of Action
Zoran Kovich
- * Alexander Yanai Lessons: Action and Function
Margaret Mayo
- * The Use of Rollers in Functional Integration
Stephanie Spink

MORNING WORKSHOPS: 9am-12pm

- * Pelvic Power™
Barbara Bell
- * Working with People in Chronic Pain – Colloquium
Deborah Bowes
- * Psychological Connections Inherent in the Feldenkrais Method
Mark Gleeson
- * Muscle Tone
Susan Hillier
- * Swimming to Suit Your Style
Rae Martin

AFTERNOON WORKSHOPS: 2-4pm

- * The Laugh Frontier
Janni Goss
- * Water Works
Holly Huon
- * Pain
David MacAdams
- * The Working Body
Catherine Murphy, Catherine Truman, Ollie Black
- * A Feldenkrais Approach to Pre- and Post-Natal Education
Kate Tremlett

AUSTRALIAN FELDENKRAIS GUILD SESSION 4.15-6.15pm

- * National AGM
- * Feldenkrais Methode around the World
- * Professional Issues

Sunday 23 March

MORNING WORKSHOPS: 9.30am-12.30pm

- * Travels with my Skeleton
Ollie Black
- * Building a Successful Feldenkrais Practice
Jenni Evans
- * Playing Attention
Ruth Frommer
- * "Say Ah" – Opening the Throat
Stephen Grant
- * Feldenkrais in Little Pieces
Linda Hardey
- * Soul Connections
Holly Huon
- * Gait Analysis – the Benefits for Students and Teachers
Lisa Scott-Murphy
- * The Use of Constraints in ATM and FI
Francesca White

CLOSURE: 2pm-3pm

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3rd Australian Feldenkrais Conference Program

Saturday 22 March		Workshop Location
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* Pelvic Power™ <i>Barbara Bell</i>		Kingfisher
* Working with People in Chronic Pain – Colloquium <i>Deborah Bowes</i>		Blue Wren
* Psychological Connections Inherent in the Feldenkrais Method <i>Mark Gleeson</i>		Black Cockatoo
* Muscle Tone <i>Susan Hillier</i>		Silver Eye
* Swimming to Suit Your Style <i>Rae Martin</i>		Golden Whistler
AFTERNOON WORKSHOPS: 2–4pm		
* The Laugh Frontier <i>Janni Goss</i>		Kingfisher
* Water Works <i>Holly Huon</i>		Golden Whistler
* Pain <i>David MacAdams</i>		Silver Eye
* The Working Body <i>Catherine Murphy, Catherine Truman, Ollie Black</i>		Blue Wren
* A Feldenkrais Approach to Pre- and Post-Natal Education <i>Kate Tremlett</i>		Black Cockatoo
Australian Feldenkrais Guild Session		Kingfisher
* National AGM		
* Feldenkrais Method around the World		
* Profesional Issues (including afternoon tea)		
Sunday 23 March		
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* Travels with my Skeleton <i>Ollie Black</i>		Golden Whistler
* Building a Successful Feldenkrais Practice <i>Jenni Evans</i>		Silver Eye
* Playing Attention <i>Ruth Frommer</i>		Crimson Rosella
* "Say Ah"– Opening the Throat <i>Stephen Grant</i>		Kingfisher
* Feldenkrais in Little Pieces <i>Linda Hardey</i>		Blue Wren
* Soul Connections <i>Holly Huon</i>		Black Cockatoo
* Gait Analysis – the Benefits for Students and Teachers <i>Lisa Scott-Murphy</i>		Green Finch
* The Use of Constraints in ATM and FI <i>Francesca White</i>		Rose Robin
CLOSURE: 2pm-3pm		Green Finch

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Stephanie Spink

Workshop Location

Kingfisher
Kingfisher

Black Cockatoo

Rose Robin

Kingfisher

Blue Wren

Crimson Rosella

Silver Eye

Golden Whistler

Crimson Rosella

Green Finch

Kingfisher

Golden Whistler

Silver Eye

Green Finch

Rose Robin

Crimson Rosella

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FRIDAY 9.30am - 10.30am

Making the Right Connections

Mary P. Galea

PhD, BappSc (Physio), BA, Grad Dip Physio, Grad Dip Neuroscience, FP (Melb. 91).

Prof of Clinical Physio, Melb Uni and Austin and Repatriation Medical Centre.

Mary's focus in recent years has been on research in neuroscience. She has a particular interest in neural development, sensorimotor control and the response of the nervous system to injury.

Advances in knowledge about the nervous system have led to a paradigm shift in how we view the development of the brain, adaptation to the environment, and recovery from injury. The brain is not a static machine; on the contrary, it is a self-organizing, dynamic system that is driven by experience. Developing sensory and motor systems are shaped by appropriate environmental experience and the emergent neural representations remain labile throughout adulthood. Remodelling of cortical maps following brain injury appears to be stimulated and shaped by activity-dependent processes.

FRIDAY 11am - 6pm

Baby Development 0 to 6 months

Chris Lambert

All of the early elements of reaching out into the world and calling the world in are acquired in the first six months of life. Reviewing these elements in the context of the Feldenkrais Method can give an insight into the construction and intention of ATM. In this workshop, participants will have the opportunity of exploring early childhood development through ATM, discussion and viewing videotape material. Parallels between these elements in childhood and in adult life will be drawn.

Chris attended Sydney I FFTP graduating in January 1990, became an assistant trainer in 1995 and is continuity assistant and administrator of the Sydney IV FFTP. Chris has been working with families of infants for 30 years, 12 of those as a Feldenkrais Practitioner.

FRIDAY 11am - 6pm

Action in Sitting

Cliff Smyth and Margaret Kaye

Many clients, and practitioners, spend much of the day in sitting using their hands and arms. Sometimes this leads to fatigue, strain and pain. How do we help our clients sit more comfortably? How can you achieve this for yourself? In this workshop we will explore the idea of dynamic support for action in sitting. How can we find a strong base of support for our trunk and arms from our feet, legs and pelvis? This workshop draws on new strategies and approaches developed by Margaret and Cliff in 10 years practice working with people who sit to work. FI and ATM sequences will explore specific connections between the pelvis, spine and ribs, between the hip joints and the shoulders, and the arms, which can give clients a sense of how they can support themselves in action. The workshop will include FI demonstration and practice and ATMs. These will include ATMs adapted from the Alexander Yanai materials and suitable for teaching to the public. With two teachers there will be more opportunity for individual attention and feedback. Handouts included.

Margaret and Cliff have been practising for over 10 years. They specialise in working with people with repetitive strain injuries. Margaret is an Assistant Trainer. She has developed and delivered programs for the prevention of work injuries in both the public and private sectors. Cliff is also an Assistant Trainer and has taught workshops at many Feldenkrais conferences in Australia and the USA. Both have a wide range of experience as teachers and industry trainers. This workshop is a unique opportunity to benefit from their combined skills and knowledge.

FRIDAY 11am - 1pm

Neuroscience Colloquium - How does a Recovering Nervous System Learn?

Convenor: Karol Connors

Panel: Mary Galea, Susan Hillier, Margaret Mayo

This forum will be an opportunity for semi-structured dialogue between Practitioners with an interest in neuroscience. We will start with discussion following from Professor Mary Galea's earlier talk. Mary is a world expert on her research areas of neuroplasticity, and recovery of the brain from injury. Then we will shift focus to dynamic systems theory, and the insights this gives us to the process of learning, with particular reference to the recovering nervous system. The forum will be a great opportunity to explore how recent advances in understanding in the neurosciences are now supporting some of Feldenkrais' brilliant insights. There will also be a report from the 'Learning, Brain and Movement: Science and Feldenkrais' Forum held in Paris in December 2002.

Further Reading

Books:

Alain Berthoz, *The Brain's Sense of Movement*, Harvard University Press, USA, 2000.

Joseph Ledoux, *The Emotional Brain*, Phoenix, London, 1998.

John McCrone, *Going Inside*, Faber and Faber, London, 2000.

Candace Pert, *Molecules of Emotion: Why you feel the way you feel*, Scribner, NY, 1997.

Jeffery Schwartz and Sharon Begley, *The Mind and the Brain, Neuroplasticity and the power of mental force*, Harper Collins, USA, 2002.

Esther Thelen and Linda Smith, *Dynamic Systems Theory and the Development of Cognition and Action*, MIT Press, USA, 1996

Articles:

Caarl Ginsburg, *Is there a science of the Feldenkrais Magic?*, Keynote Address, www.feldenkrais-wien.at/artikel.

Mark Reese, *A Dynamic Systems View of the Feldenkrais Method*, *Somatics*: Fall/Winter 1999/2000.

Karl Newell and Joanne Valvano, *"Therapeutic Intervention as a Constraint in Learning and Relearning Movement Skills"*, *Scandinavian Journal of Occupational Therapy* 1998;5:51-57.

FRIDAY 11am - 1pm

"L.I.F.E. " - Learning, Integration, Feldenkrais and Education

Margaret Griffin

Exploring the benefits of Occupational Therapy and Feldenkrais on Primary and Secondary School children. Working with children with cognitive and physical challenges and the benefit of Feldenkrais on improving their handwriting. Observation of seating and hand position can predict the quality of writing. Following an ATM (that addresses the use of self organisation), writing skills improve, become more legible, with better formed letters and easier pencil grip. The session will include a practical demonstration of the benefits of an ATM on pen and paper tasks. Case studies of children with developmental delay and fragile X syndrome will be presented. Time will be available for discussion.

Marg has been an O.T. since 1967 and a Feldenkrais Practitioner since 1997. She has worked in many settings including, psychiatry, paediatrics, physical rehabilitation, and geriatrics. She has worked as integration O.T. in schools for 10 years. Her particular interest is the effect of Feldenkrais lessons on student performance.

FRIDAY 11am - 1pm

The 2 Minute ATM

Ralph Hadden

A few years ago there was an interview on radio with a feldenkrais practitioner. I was rather disappointed in the explanations given but thought, well, at least we had some exposure. However one of my students summed it up very succinctly the next day. "What did you think of the interview?" I asked. His one word reply..... "GOBBLEDYGOOK"

Frankly I'm fed up, I've had it, I've HAD IT UP TO HERE!. I have had it with being a practitioner of this obscure, unknown, inaccessible, fringe, elitist art known as the "Felden...Felden...er...how do you say it again?"

"FEL...DEN...KRAIS"

"Feldenkry, oh yeah. So, what is it?"

"Well it's a sort of integrating of the blah, blah functional blah so that habitual patterns of blah blah in the neuromuscular blah blah blah...so accessing deeper levels of blah blah...paradigm...blah"

"Oh...hmm, how interesting...umm and what else do you do?"

Now I don't mind a bit of high flown scientific or philosophical conversation with a fellow sophisticate who wants some intellectual table tennis. That's fine for a while but unfortunately it doesn't do much to change our fringe status. And I can have a wonderful 'conversation' through my hands, with someone on my table and that's fine too but the tricky part is actually getting some more people to be on my table for that wonderful conversation.

Unfortunately there are millions of people out there who've never even heard of Felden...Fendel (whatever). Or else those who have heard of it most probably find it baffling, weird or irrelevant to them.

Now, it seems, everybody has heard of Pilates and wants to give it a try, buy the video, read the book, go to a class. They know of some celebrity who does it.

"What do you think of Pilates?" says a cricketer to whom I'm introducing fednelkay (...explore the sensory feedback of the integral...)

"I read Michael Atherton does it and he says it has prolonged his cricketing life by years"

(I visualize Atherton receiving a fiery Brett Lee bouncer in a vulnerable area of his anatomy.)

Recently I took my mother for an appointment at a busy medical clinic. Sitting in the waiting room I watched dozens of people hobbling in and out in various states of discomfort, distress and disability. I knew that probably all of them could be helped, some of them immensely- saving themselves pain, drugs, surgery, recovery time and expense- through sensible, simple application of the feldywhatsit method. Sadly most of them, I expect, will never find their way to a practitioner.

We need to reach the masses, not just those clever, well aware people who find us, or those who stumble across us by good luck (or by bad luck- those so

badly damaged they have tried everything and are trying our work next). We need to explain our method's riches and benefits to the woman working in the bread shop, the guy playing bass in a pub band, the student doing a masters in 17th century English literature... Once they come to a class or to an FI then they see what it can do, but to actually get them to come, that's where we have work to do. There are many things that can be done, the "2 minute ATM" is one strategy I'm proposing to explain our method to the baffled millions. So, where were we...

"FEL...DEN...KRAIS"

"Feldenkry, oh yeah. So, what is it?"

"Well, would you like to try something?" (by this time I have made some quick observations, have sized up what might work)

"Well, ok then"

"OK, turn to look over there to your right, yeah that's it, and come back again, do it a few times, that's it, notice how far you get (mark a spot on the wall) and notice what's moving (head, neck, shoulders, back?)

Alright, now put your left hand on your right shoulder, your elbow turns with your...no, wait, keep the elbow and nose level with each other...yes, that's it. Next time stay there, turned to the right, and just turn your head back to the front... and back again to the right...

OK, let go, change hands: right hand on left shoulder and turn everything to the right again...now keep doing that with your right arm and shoulders but keep your head facing the front...your shoulders turn but not your head- tricky, eh? Your head wants to move...OK, stop, let everything go

Close your eyes, turn to the right again, noticing any movement in your eyes...head...neck...shoulders...chest...back

Now open your eyes and turn again, check the mark you made- are you turning further?

And that's it, that's a little sample of what I do- did you notice anything?"

Now a useful conversation begins, maybe they felt a difference, maybe not but even so I'm not struggling to explain anymore, in fact they start giving explanations of their own. It's a simple lesson, familiar to us all and I have successfully used versions of it many times including on radio, beginning FIs and just yesterday in the opening minutes of a guest lecture to an osteoporosis support group.

I find doing these instant mini ATMs very good practice for developing my own skills- in a very short space of time I observe the inquirer, make a quick, rough evaluation and think up a simple set of movements (usually drawn from a repertoire of familiar ATMs) appropriate for this person. It's rather like the way many successful film directors started out doing commercials for television. Someone who can tell a little story in just 20 or 30 seconds, one that is coherent and captures the imagination of the viewer, is well on their way to creating a wonderful feature length movie.

Practising teaching 2 minute ATMs or 2 minute FIs means one becomes clearer, more effective and concrete for longer lessons, progressing through a set of steps of a few minutes to make a coherent, interesting ATM or FI. There's a honing of one's skills of evaluation- what will suit this person, how did they respond to that instruction, what will be the best move to do next?

“What do I do? Well it’s sort of movement training. Here, let me show you...
Notice how you’re sitting, my guess is that it is easier for you to lift your left leg
than your right. Why? Well, just try it. It is! Why would that be so? Here, lift
your left leg again and notice how you bend your trunk this way”
“Yeah, so, what does that prove?”
“Well, lift your right leg and your trunk goes...here”
“OK, why is that?”
(Insert some clever explaining here, just a bit...that’s enough)
“Now how about we have you bend over here...and here, easy...and
again...and now bend this way as you lift your right leg...”
“Hey, that *is* easier! I get it, so what you’re doing is...”

FRIDAY 11am - 1pm

Dance Colloquium – Feldenkrais Method on Stage

Convenor: Zoran Kovich

The Dance Colloquium is an opportunity for semi-structured discussion between Feldenkrais practitioners with an interest in dance (and the performing arts in general). The session commences with five presenters - Zoran Kovich (NSW), Reyes De Lara (WA), Lynden Nicholls (VIC), Julia Scoglio (VIC), and Jacqui Simmonds (NSW) - sharing with participants their professional and personal stories of how Feldenkrais Method processes inform their work with dancers and performing artists, and then progresses to an open discussion between all participants.

FRIDAY 3am - 6pm

Deepening the Connection between ATM and Everyday Life - Easing neck and shoulder tension

Joanna de Burgh

In 1999, I felt I could start to run ATM classes again. I started with mini-workshops, 3 hours in the afternoon. The title, "Easing neck and shoulder tension" attracted 29 participants. We were coming out the windows. So having teased 9 hours of material out of the content, I started to run a course with the same title. I would like to share my experience, outline the program, and talk about some of the ways in which I encourage students to apply the learning to their lives. Each session starts with feedback. Some questions are more useful than others in helping people to make conscious the changes that they have made. The lessons that the Feldenkrais Method has to teach are often subtle and counter to the perceived training of many of the participants. Self-care is often seen as "selfishness". I encourage people to make small changes towards effective self-care in the musculo-skeletal domain, without triggering self-criticism.

Joanna works in general medical practice and with individuals with chronic pain and all age groups. She particularly enjoys working with adolescents and would like to do more with groups in the workplace. She has just started walking with a pack, after many years of day-walks. She is still swimming. Her current ambition is to see a weedy sea-dragon in its own home.

FRIDAY 3am - 6pm

The Nature and Use of Inhibition

David Hall

Moshe repeatedly told his students that if they moved slowly, a smaller distance than was easy, they would learn more quickly. It is difficult for many people to understand this. Some people also seem to approach ATM, perhaps even their lives, as if they are wrong from the outset, layers of conscious and unconscious "correction" disguising their experience and complicating their ability to live and move freely. Inhibition is a powerful tool. Within the Feldenkrais Method it has many guises, some of which may not be so apparent. Really understanding this can have an enormous impact on the way you practice.

This workshop will explore inhibition as used in FI and ATM from a number of perspectives.

David is an Assistant Trainer who practices in Sydney. He originally trained as an Actor and Voice teacher. His work in these areas led him to the Alexander Technique and the Feldenkrais Method. He is one of only eleven practitioners in the world qualified in both fields. For the last three years he has been exploring Salsa and Samba. He runs a street Latin dancing school, "Bang Bang Salsa" in Sydney's Northern Beaches with the extraordinary Jose Prates. David has also written and produced a series of audio cassettes on Feldenkrais Awareness Through Movement and one on Direction and Inhibition, an aspect of the Alexander Technique.

FRIDAY 3am - 6pm

The Reflective Practitioner

Julie Peck

Learning is influenced by our resilience, our resourcefulness, and a reflective attitude. How do we go about the process of reflection as a Feldenkrais Practitioner, and how does this enable us to further our learning and that of our clients? This workshop will involve experiential learning through ATM, then feedback and reflection on our own practice, and discussions in small groups to clarify what a 'reflective attitude' means to us.

Julie has a private practice in Perth that is the main source of her continual learning. She is also an Assistant Trainer and Trainer Candidate, and has taught in various FPTP's, and conducted Continuing Education workshops throughout Australia.

FRIDAY 3am - 6pm

Sensing the Difference and Moving Differently

Julia Scoglio

My proposal in this workshop is to follow the “difference” that ATM introduces into our bodies and see how this informs our sense of space and range and connection to the world around us. I am curious to investigate the stages that occur after a Feldenkrais lesson. Where does this information take us in our understanding of ourselves and our experience of our “functioning”? How do we perform differently post-ATM and what does this involve? This is a very individual process. Each person will be following their own experience and sharing this with others in order to map the deeper kinaesthetic learning of ATM in more personal detail. The format of the workshop will involve a Feldenkrais ATM lesson, Authentic Movement practice, improvisation and partner work. There will be no demand to ‘perform’ beyond participants’ willingness to move quietly from his or her own impulse and to be observed in this within a small group of two or three others. There will be discussion and feedback in movement, word and touch.

Julia has been working as a Feldenkrais Practitioner since 1991 and has an extensive professional background in dance. She is also an advanced student of psychodrama with a keen interest in the way we organise different roles within our body. Her interest lies in tracking and understanding further the ways in which the Feldenkrais Method contributes creatively to this shifting play of roles.

FRIDAY 3am - 6pm

Short Presentation Smorgasbord 3 Short presentations from Practitioners

Team Approach to Learning

Nina Allen , Lisa Campbell, Ruth Frommer, Sue Mc Kibbon ,Richard Spry

Currently only a small percentage of new graduates are successful in establishing themselves in Feldenkrais practice. There are naturally many reasons for this, which range from the degree of confidence and competence at completion of the training to marketing and business skills.

Within the Feldenkrais community there has been discussion for the need of a mentoring process to assist new graduates establish themselves as fully fledged Feldenkrais Practitioners and as a form of ongoing learning for more experienced Practitioners. Though this project evolved as a means of assisting a man with quadriplegia it became obvious that it could be a used as a model for ongoing learning.

The project involved an experienced Practitioner working with four new graduates over approximately a four-month period. The team worked together in compiling how to assess the effectiveness of the project and in creating functional and movement goals. Members of the team then worked individually with the client once weekly for 12 weeks. During this time they communicated on a regular basis by e-mail and phone.

The project was successful in improving the physical qualities and functional ability of the client. It was also a success in providing a means for new graduates to explore and expand their thinking and hands on skills. The experienced practitioner gained from having to clarify their thinking, communicate ideas and organise the logistics involved in the project.

The project was awkward in terms of logistics as the client lived in a nursing home and practitioners lived all over Melbourne. It also required a high demand on Practitioner's time. Due to this structure Practitioners worked individually with the same client and though this provided a means for practicing skills it was limited in the amount of learning that was shared between Practitioners.

This presentation will discuss the learning and experience gained by all practitioners. It will focus on what worked well and what could be improved to make the model a more effective learning tool and how this model could be further developed for mentoring

FRIDAY 3am - 6pm

Short Presentation Smorgasbord 3 Short presentations from Practitioners

Pelvic Floor Workshops - what is learned and how is it learned?

Lea Kewish and Maria Colosi

Since the remarkable Pelvic Floor workshops first generated in the early '90's by Queensland Feldenkrais Practitioners Judy Pippen and Barbara Bell many Practitioners have conducted sessions and workshops based on their ideas. "Pelvic Potential" day workshops for women have been conducted at the Council for Adult Education in Melbourne since the mid '90's and led by Lea Kewish for the past six years. In 2001 - 2002 a small qualitative follow up study was conducted using survey questionnaires and semi structured interviews with a number of participants from 1998 - 2002 who had given their permission to be contacted on the original evaluation sheets from each session. The purpose of the study was to gather information about what participants learned, the way in which they learned and specifically the role of directed attention in the learning during and following the workshops. The paper will outline the study and discuss some of the outcomes from the survey and interviews and issues arising. What did they learn? What did we learn? What can you learn? How can such workshops be more effective?

FRIDAY 3am - 6pm

Short Presentation Smorgasbord 3 Short presentations from Practitioners

Functional Integration Program in a Secondary College

Lynden Nicholls

2003 is my fourth year of employment at Sebastopol College, Ballarat, where I work three days a week conducting Functional Integration sessions with individual students between the ages of 11 to 17. I love the work but also feel isolated from the Feldenkrais community and therefore lacking in feedback.

This conference has given me the welcome opportunity to describe the program and how it operates. Hopefully the discussion following will illuminate many interesting and challenging issues.

I will cover several areas:

The context of my work within the school community, from an historical, administrative, philosophical, educational, and social perspective.

The general nature of my students.

My aims for the program

Some case studies of particular students

The process of establishing realistic goals, record keeping and report writing for each student.

Wonderful things and difficult things!

Firstly, "How did I get the gig?"

I shared a practice with an Acupuncturist, Bowen Therapist, and Shiatsu person and was introduced to a regular client at the centre. She was a teacher at Sebastopol College and was also involved in an innovative program for the integration students at the school. The program did not only focus directly on literacy and numeracy. It had a broader focus of viewing each student more along the lines of Howard Gardner's theory of multiple intelligences.* As part of this philosophy, one of the integration aides at the school also conducted individual sessions with some of the students in Brain Gym.

From my background in theatre and dance I have taught people of many ages and ability. One example of this is a movement program, which I developed and taught over a fifteen year period at the Melbourne Zoo. It was geared towards so called disabled children at various levels of functioning. Through this program I came to realise that I have an easy rapport with children with special needs. When I was doing the Feldenkrais training I had wondered about how I could set myself up to work with children. Consequently, after graduating, I conducted a few sessions with large classes of prep. children at a local primary school. I found this unwieldy and did not develop a full program. The primary school environment was not conducive to my style of teaching. I set my sights therefore on the secondary school level, thinking that possibly there was a place for Feldenkrais through the integration area.

I knew from colleagues who work for the Education Department that positions vacant are advertised in The Education Gazette. So, out of curiosity I started to peruse the columns. To cut a long story short eventually a position came up at Sebastopol College where they were obviously looking for someone to be included in their program that offered a whole brain approach to learning. I applied for a position and got the gig. That was in 1999.

Administratively I am employed in a half time position as a School Services Officer level 3, not as a Feldenkrais Practitioner or trained specialist per se. I work three days a week, have my own small room with a table and stool purchased by the college, and have about twenty-four students on my books.

My students have all undergone comprehensive testing to establish their level of intellectual development, behavioural patterns, learning ability and physical and sensory functioning. Students who present below certain levels receive extra funding to assist in their education program at school. This funding increases proportionally to their perceived need. It is with this funding that schools employ staff as integration aides. I come under this category but am a few steps up the scale.

The department within the school that caters for the students funded in this way is loosely called the Integration Area or, as we like to call ourselves, The Whole Brain Learning Area. Over about five or six years some of the teaching staff attached to this area have developed a structure for the educational program of these students whereby a variety of approaches to their well being can be implemented. At Sebastopol we go beyond the more traditional approach of a single aide accompanying a particular student from class to class for an allocated number of hours per week depending on their level of funding. Sometimes students are withdrawn in small groups to work on particular skills or to catch up on classwork. At other times they might have a session with me or attend a special program like Riding for the Disabled for example.

Being a secondary school the age of these students is from eleven to seventeen. They are teenagers basically, youth. For them to have an aide following them around as a shadow to "help" them with their work is simply not on. It can be embarrassing; a social emotion to be avoided at all costs, especially for these students. So, the philosophy and practicalities of the approach taken by Sebastopol College have social as well as educational implications for the students.

Over the three and a bit years of my employment I have changed my general aims for the program quite a bit. I find myself playing the role of friend, listener and co-ordinator as much as I do Feldenkrais Practitioner in the practical, or shall I say, "traditional" sense. Many things have influenced this including the nature of the students, school timetabling, reporting to parents twice annually, and directives from the education department in terms of providing long and short term goals for each student.

Let me tackle these influences one at a time.

Firstly, the nature of the students. By and large the student body at Sebastopol College come from families fairly low on the socio-economic scale. They are students who would probably not be exposed to The Feldenkrais Method were it

not for my program. Some of my students have what is known as ADHD, Attention Deficit Hyperactive Disorder. Some of these are on medication and some are not. Some others have behavioural difficulties, sometimes presented in outbursts of occasional and unpredictable violent anger. Some show intellectual and developmental delay and many have social and emotional difficulties in communication. Often their home life is unstable. Some are wards of the state and seem to shift homes often.

For me to expect these young people to be interested in how they move and to pay attention to their own bodies was a "big call". Some of them are struggling to simply keep their lives together so to speak. For their own survival it is important for them to have access to protective and defensive behaviours. There are those who do not do well in their academic subjects, at times working from books many CSF levels below what is usual for their age group for example. Many approaches are used to assist these students and Feldenkrais is one of them. In the school environment each student naturally wants to be accepted by the others. In this context for them to be withdrawn from class to come and have a Functional Integration session with me is at times simply very uncool. (At other times they almost argue as to whose turn it is to come for a session!) It singles them out once again. There are four out of the twenty-four on my books who have chosen not to attend my sessions.

Let me briefly outline four case studies. Of course I have changed the names and personal details to protect privacy.

1. Andrew was in year nine when I first met him. He was noticeably bent over in the spine with rounded shoulders and a hanging head. He rarely looked directly at me, spoke very quietly and rarely offered his own opinions, feelings, thoughts or ideas. His clothes were dishevelled and his hair ungroomed. He lacked confidence big time. His academic work was of an extremely low level. He did not understand the difference between odd and even numbers for example. On our first meeting we got on reasonably well and Andrew was willing to work with me.

He usually lay on my table either in a semi foetal position on his side or supine with his arms and hands across his stomach. He was unable to feel his own body from the inside or even to touch himself. He would cringe at contact with his own skin. It took two years of slow incremental work but by the end of year ten at school Andrew had successfully got his driver's learning permit and also held down a part time job for a number of months. For me one of the most rewarding moments was when I discovered through the grapevine that he had reported someone for bullying him. He had stood up for himself and considered himself worthy of fighting for. Andrew now is studying at a TAFE college and strides down the street actually looking out at the world instead of down. He says he is much taller and stronger.

2. Stephen, a 14 year old, comes to me when he feels he is "about to lose it". He gets himself worked up and extremely angry very easily. He has no friends, no siblings and a disrupted and disturbed home life. He has unrealistic expectations of himself and beliefs in his own powers (as he would say). I believe his view of so called reality to be very different from mine. It is difficult

for Stephen to participate in the school community yet it also provides him with a stability that he craves.

My aim with Stephen is primarily to be there when he needs me. He finds lying quietly on the table while I move his body very gently and simply to be relaxing. It settles him down. I focus on breathing, and weight, grounding. For him to receive gentle, asexual, accepting touch is obviously moving. He leaves my room much more settled and able to cope with the hustle and bustle of school life.

3. Kim has a physical deformity in addition to a learning disability. She is happy to come with me occasionally, especially if it is with a friend, but is in denial about her obvious physical difference and the effect this has on her balance and locomotion. In addition to Functional Integration there is some action that could easily be taken to assist but neither she nor her parents entertain any ideas in this direction. There has been absolutely no communication from her parents despite my attempts and Kim now politely declines sessions with me.

4. Esther has pain in her hands and arms. Her father says it is arthritis and perhaps it is. She is resigned to her arthritic fate, as her father is to his by his disabling condition. Together we focus on integrating her hands and arms into her torso. She enjoys and is good at swimming and horse riding. There are many areas of interest we can use as a starting point and reference point for our sessions.

Each student, of course, has a different story. Some come to my room because they are excited or interested in what we do whilst others come in order to get out of a subject they don't like. All my sessions are conducted with students whom I withdraw for that particular forty-five minute module. I go to their class and ask the student if they want to come and then I check with the teacher if that is okay. One of my considerations is always just how appropriate it is for the student to miss work in a subject area particularly when they usually have trouble keeping up with academic tasks anyway. An attempt at forward planning and timetabling student sessions has never worked because of student absences or class tests and the like.

Last year I began a process of setting short and long-term goals for each student. (See handout sheets). This is now a directive from the Education Department for students in all learning areas. At first I balked at the idea, fearing that I would become trapped in a network of judgment and success or failure. The perspective and structure this process has provided for me however has been extremely helpful in assisting me to remain focussed and establish a continuity to my work with individual students. I choose to follow the goals I set fairly loosely. They simply form a framework around which to explore.

Twice a year I report to the parents/caregivers on each student as part of the reporting process within the school. This requirement provides me with a chance to review each student and appreciate the process of our work together. After every session I take copious notes that usually include the mood of the student, my emotional state in the session, my initial aim and how that persists or alters during the session, what we did physically, what we talked about and the school context of the session. I use these records as source material for the

reporting process. The most difficult aspect of reporting is the use of language. When writing reports some of the issues I consider are respecting the privileged situation between me and the student, the unusualness of Functional Integration to the parents/caregivers, remaining positive and also realistic and encouraging, and using language that will be understood. (See handout examples.)

Over my time at Sebastopol College the administration has encouraged me to attend inservice activities which have a focus on the integration area. These sessions have been valuable in my grasping the philosophy and practicalities behind some of the specialised programs designed for children with disabilities. The school has also partially funded my participation in this conference for which I am very grateful.

I have also been involved with regular meetings between parents and school staff in respect of particular students (PSG's). These meetings have given me an opportunity to explain what I do in my work with students. Often the parents do not understand my comments but on a few occasions they have asked to attend a Functional Integration session. Those who have attended have been extremely positive about the work and have engaged in positive discussion about how Feldenkrais should be available to every student at the school.

My supervising teacher said on reading this paper that I should say something about the important role I play in simply being an open and friendly person that kids can come to without fear of teacherly repercussions. This is a real plus and perhaps something I undermine in my own mind, especially when I am trying to be more what I see as a "traditional" Feldenkrais Practitioner. So, I am reminded yet again that what I make of the Feldenkrais work is up to me and it does indeed depend on the context of the working environment in all its complexity.

At this stage of my program at Sebastopol College I am still enthused, positive and curious. I am enthusiastic about changes I see in students. I am positive about my role in their development, and I am curious as to just what they think Feldenkrais is. How integrated is it for them and does that matter?

In conclusion I want to acknowledge the innovation and foresight shown by Sebastopol College in employing me to work with students in Functional Integration. I believe what I am doing is extremely worthwhile and is serving a much broader role in the school than I had anticipated at the outset.

I'm sure there are many other things I could say about the program but I want to open it up for questions and discussion. I've been so looking forward to some feedback and comment.

Reference:

* Gardner, Howard. *Frames of Mind: The Theory of Multiple Intelligences*. New York: Basic, 1983.

SATURDAY 9am - 12pm

Freeing up your Freestyle

Rae Martin

Responding successfully to a watery environment requires a very different sense of self to that which we use in the normal gravitational field. This course aims to provide a better understanding of requirements of being in water, and how the varying constraints that we have in being human, can best be incorporated so that we are comfortable and "fluent" when swimming.

We will be exploring why some strokes "fit" better than others, and also ways to vary strokes so that we can get more out of swimming.

Application of this method to swimming is a valuable tool for improving individual technique as well as making swimming more appropriate for those with a physical disability.

Background

Before training as a physiotherapist at Cumberland College (graduating in 1980) Rae had trained and worked as a swimming instructor, particularly with the disabled.

A major interest developed in hydrotherapy, and this eventually led to her studying a post graduate diploma in Hydrotherapy.

Paediatrics and neurological conditions comprised the main proportion of clientele. Rae graduated from the Melbourne Training in 1990, and has conducted her own hydrotherapy practice for fourteen years.

Rae presently lives in Margaret River (3 years) and continues to conduct swimming and hydrotherapy workshops, mostly in Perth and the South West Region.

SATURDAY 9am - 4pm

The Primacy Of Action

Zoran Kovich (MSc)

Moshe Feldenkrais developed a method in which action is primary, not discrete movements. It is the dynamic process of effectively acting in the world that his Method addresses, not the ability to replicate specific movement patterns.

Through dialogue, group activities, ATM and FI participants will explore the idea of action from different perspectives, including Moshe's, those of Feldenkrais Method trainers/teachers, and other experimental/theoretical scientists.

The general aim of the workshop is to use the notion of action as means of inquiring into the theory and practice of our craft. Such inter-colleagial inquiry serves to deepen and further our understanding of the Method, enabling us to better create more effective, meaningful lessons for ourselves and the people whom we teach.

The workshop draws on ideas from many different sources. A selection of collected ideas follow. The ideas are not presented in any particular order. You are invited to read them and start creating your own interpretative synthesis.

MOSHE FELDENKRAIS (1980)

QUOTES FROM THE AMHERST TRAINING PROGRAM

I'm not interested in theories. To me a theory is to lead me to action, which will show me that the theory is no good and I have to change it. ... Some scientists work like that. Very intelligent ones.

... my entire teaching has to do with doing. It means, with movement. ... Doing, that means acting...

Our nervous system is made so that we can complicate any action into fifteen different items provided it's the same action.

... to me correct movement means... that I know what I am doing. That's my only criterion for being correct. ... there is no other criterion of correctness ... [other than] that you really know that you want to do [what you are doing] at the moment that you're doing it. ... But if you don't know, I will do everything in my power to make you aware so you know what you are doing in order that you should be able ... to do what you want.

Now this to my mind is learning - the thing you know how to do find alternative ways of doing it. And this is real learning because it gives the human being the ability of making a choice. ... That is the kind of learning which is important to every person, so that he can make his life the way he wants it, not the way it goes. If he has no choices how will it change? How will it be the way he wants it?

... it's actually ourself that wants to do ... not "I" forcing my body to do something for me, where I am absent and my body is here. And actually it doesn't belong

to you, it belongs partially to me, because when I tell you lie on your stomach it lies on its stomach.

Every real act that we do, it must concern the entire self. It's not my body. ... A real act which concerns me, is not concerning my nose, or my body ... it concerns me. If I want to grow, I have to grow, it's not my body. ... In fact we, all of us, when we want to do something with all our being we don't talk about our body, or this part of myself, or that part of myself. [Rather, we say] "I" [do something]. I means my [entire self]. ... And what we do [here] is exactly that, try to learn how to say "I lie on my right side". Not that my hip lies, and then I put my head there, and then I put my this there. As soon as we shift our attention from the details, and we should be able to do that single out a detail, that means the foreground ... of an act, make the detail and as soon as we get it put it back there and take another one. ... And that is such a general thing [Moshe proceeds to make an analogy with the process of reading].

... it is important to correct the pattern, what I call function instead of pattern ... And what is a function? ... The function of speaking. The function of seeing. The function of walking. The function of thinking mathematics. They are functions. ... the important thing is that we learn how to organise ourself in such a way that the pattern of action is altered ...

... an action is no good unless the manipulation is good - that means the way you organise yourself. Next the orientation. Second the timing. And third of course the breathing. And the fifth, and above all, that YOU do it [as distinct from your body doing it, or your arm doing it, or leg etc.].

A real intentional movement is one where you ... can do it slowly and at each point in the trajectory [of the movement you are able to] stop, go back, continue, do something else. Each point in the trajectory of an 'real intentional movement' has that quality.

[In real intentional action]... the thought does it. Even when you are decrepit like I am.

MOSHE FELDENKRAIS (1986) THE POTENT SELF

The present technique is mainly concerned with learning a better mode of action... The main feature of the technique consists in making available the full range of functioning in all planes... We therefore do not teach The Correct Way to Breathe, but all possible modes of breathing.

The importance of any act is derived from its social value, but from the point of view of internal functioning the exclusion of physiological action to the point of inability to use it is of immense importance.

The dynamics of an act change very considerably with the body image of the person. Thus the person may act with his feet in the limelight of his attention. The feet at once... play the leading part in the action. The rest of the body adjusts itself so that the feet may follow exactly the trajectory that is mentally projected as a goal to be achieved.

I have distinguished two kinds of acts: (1) acts produced in direct response to external stimuli that need not necessarily interest the higher centres of the brain, and (2) acts that do [interest the higher centres of the brain], and of which we become aware. In between these two extremes lie all those acts and movements that are so habitual that we are no longer aware of doing something to produce them.

... we can distinguish between two sorts of actions: (1) those where we are left to ourselves to work out our own way... , and (2) those where the [person] in charge of us becomes emotionally excited and encourages us to continue our actions, or discourages us to the best of her ability or judgement.

The body itself may be considered as part of the environment of the nervous system.

Action means change; when the exterior world changes in some detail ... the body state and configuration also change. The nervous system must be influenced both by the external change and by the body in a way that makes the projected action realisable...

All action of a living being is accomplished through muscular contraction or release.

Learning to inhibit unwanted contractions of muscles that function without, or in spite of, our will, is the main task in coordinating action.

To improve action we must find at each stage what is the detail that will bring about the greatest improvement.

It is very important to realise that incompetence does not mean lack of the essential action for achieving the end, but consists largely in enacting unnecessary parasitic acts. ... To get rid of incompetence one must learn to distinguish the parasitic elements that one enacts unaware, by habit...

In any coordinated, well-learned action - such as thinking, speaking, eating, breathing, solving problems, drawing, or fighting - we can ... recognise the following sensations: the absence of effort; the absence of resistance; the presence of reversibility; [uninterrupted] breathing.

The ideal conscious action corresponds to a clearly recognised unique motivation. The conscious act is mono-motivated, and the skill of acting consists in acquiring the ability of inhibiting and excluding all the parasitic elements that tend to enact themselves by habit, conditioning and stereotyped motion. ... The essential in learning is to become able to recognise these unwanted faint motivations and to discard them.

The world needs correct action, which is simpler in fact, though not simpler to achieve.

... the simplest movement we do is of overwhelming complexity from the point of view of what is going on in our nervous system in order to produce it. ... [The simplest] act is made up of an immense number of elements fused together into one act. If one of the elements is considerably different from what we are used

to, even this simple act becomes difficult, even impossible.

Because of the dependence factor, there is practically no act that we are aware of performing that has no contradictory motivations.

MARK REESE (1992)

FUNCTION: REALISING INTENTIONS.

... how our action relates to our intention, is the functional domain, and the domain of functional integration.

WALTER J. FREEMAN (1999)

HOW BRAINS MAKE UP THEIR MINDS

... the power to choose is an essential and unalienable property of human life.

Intentionality ... does not require consciousness, but it does require acting to create meaning instead of just thinking. ... We sniff, move our eyes, cup an ear, and move our fingers to manipulate an object in order to optimise our relation to it for our immediate purpose.

Evolution has given us the capacity to detect intentionality in others without needing to define it. We recognise directed behaviour almost instantly when we see it.

Intentional action is directed by internally generated goals and takes place in the time and space of the world shared with other intentional beings.

... the limbic system is essential for all intentional actions, including perception and most forms of learning.

... the limbic system is the principal director of action in space-time.

... the basic property of intentionality is to generate behaviours from within the brain, not merely to respond passively to stimuli.

... we act in the world and then change ourselves in accordance with the impact the world has on our bodies following our actions.

Each brain forms a world unto itself by continually constructing actions through its body into the world.

Our actions emerge through a continuous loop that we can divide into three stages. The first stage is the emergence and elaboration within our brains of goals concerning future states, towards which we will direct our actions. The goals are in nested layers, ranging from what we do in the next few seconds to our ultimate survival and enjoyment of life. The second stage of the loop involves acting and receiving the sensory consequences of actions and constructing their meaning. In the third stage we modify our brains by learning, which guides each successive emergent pattern. These three stages are accompanied by dynamic processes in the brain and body that prepare the body for forthcoming actions and enable it to carry them out.

GERALD M. EDELMAN (2000)

CONSCIOUSNESS: HOW MATTER BECOMES IMAGINATION

... the conscious intention to act appears only after a delay of about 350msec from the onset of specific cerebral activity that precedes a voluntary act.

awareness of a motor intention ... requires that the underlying neural activity persist for a substantial amount of time, on the order of 100-500msec.

EDWARD S. REED & BLANDINE BRIL (1996)

THE PRIMACY OF ACTION IN DEVELOPMENT

... functional actions are primary, and the control of movements and postures are secondary. Movements are not the building blocks of action; instead, the control of movements is one of the results of the development of action.

Dexterity is not a property of movements as such ... but a property of movements in situations. In a sense, one cannot move dexterously; one can only solve a motor problem dexterously. (... dance and gymnastics were important special cases in which the motor problem was one of creating a specific pattern of movement and posture.) Thus the student of movement control cannot analyse a given movement, such as running, in the abstract and then apply this analysis unchanged to running in a situation - they are different actions.

People often begin to develop actions before they have acquired the relevant movements and postures; indeed, the learning of a dexterous action often transforms their capacity to control postures and movements.

... Bernstein's concept of dexterity is inherently ecological. He repeatedly emphasised that in developing action skills the central nervous system is learning, not to move the body, but to solve motor problems presented to it by external circumstances. These problems vary in their concrete details as the body moves through the environment. A central nervous system that excelled at producing copies of movements would actively harm any normal animal, because it would inevitably produce grossly inappropriate bodily forces in many situations. To act dexterously, as Bernstein emphasised, is to excel at a process of solving motor problems, not at producing particular movement patterns.

... the development of dexterity in humans takes place within a cultural environment, not just in an individual context. ... caretakers of infants select opportunities for actions (affordances) and aspects of actions for infants to experience and learn. Some opportunities are emphasised, and some are de-emphasized or even prohibited; some activities are supported, and others are not. There is now striking evidence that this culturally based process of promoting actions plays a major role in the development of dexterity...

EDWARD S. REED (1996)

ENCOUNTERING THE WORLD: TOWARD AN ECOLOGICAL PSYCHOLOGY

We should ... differentiate between two kinds of activity, performatory and exploratory...

Functional basic orientation is a prerequisite for any other functional activity. ... the exploratory activities of the perceptual systems and the performatory activities of action systems always occur against a backdrop of basic orientation. Without this basic ability to adjust one's body and its parts to the surroundings, literally nothing else could happen. ... The units of action of the basic orienting system thus form the most basic acts of which a particular animal is capable.

The evolution of action ... is based on the evolution of specific kinds of movements, and the nesting of movements and postures into functional actions required for environmental success.

... actions are an animal's modes of changing its relationship to its environment. ... The components of actions are not neural or muscular events, but are themselves processes of regulation ... postures and movements ... that maintain and transform the animal's relation to its environment respectively.

EDWARD S. REED (1988)

APPLYING THEORY OF ACTION SYSTEMS TO THE STUDY OF MOTOR SKILLS

Human Action Systems: basic orienting system; locomotion system; appetitive system; performatory system; expressive system; semantic system; play system.

SATURDAY 9am - 4pm

Alexander Yanai Lessons: Action and Function

Margaret Mayo

The Alexander Yanai Lessons are a rich resource for Practitioners. This workshop will examine how to make the lessons accessible to the public. We shall explore the challenge of 'action and function' with Awareness through Movement and how these lessons can instruct our Functional Integration. The tension between power and effort; force and lightness; structure & volume, will be background themes. Participants will experience the lesson, then through discussion we shall analyse the lesson and take that information into Functional Integration practice.

Margaret graduated from the first Sydney Training in 1990. Her previous experience was in Neurological Rehabilitation. In the past 12 years her aim has been to enable people to understand what they can do for themselves. Her students have come with a wide range of physical concerns. Her practice was in Sydney but is now in Adelaide.

SATURDAY 9am - 4pm

The Use of Rollers in Functional Integration

Stephanie Spink

In the Amherst videos, Feldenkrais can be observed using a variety of rollers in many ways and with different intentions. In Training Programs we learn the use of rollers for support in FI and may have seen or received lessons where rollers are used to facilitate the learning of specific movement patterns. In this workshop we will explore how rollers can be used to clarify and sometimes exaggerate our natural functional movements. Using ATM, FI and creative play you will discover how rollers can be used as a constraint, to exaggerate a tendency, highlight a kinaesthetic experience, emphasize movement patterns and enhance skeletal connections within yourself and for your clients.

Stephanie graduated as a Physiotherapist in 1977 and as a Feldenkrais Practitioner in 1991. Her passion for learning has seen her organise Continuing Education Programs for the Victorian Feldenkrais Guild, administer the MII FFTP, participate as an Assistant Trainer in Training Programs and most recently join AusTAB. She maintains a busy Feldenkrais Practice in Eltham, enjoys teaching, challenges and discoveries.

SATURDAY 9am - 12pm

Pelvic Power

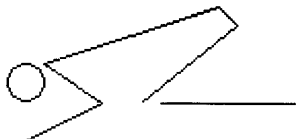
Barbara Bell

The Pelvic Floor (PF) is a broad sheet of muscles running at the base of the trunk between the legs, through which pass the tubes and opening of the rectum and anus at the back, the urethra at the front and the vagina in the middle for women. The anus is the rear hole for the tube of the gut that passes the bowel movements. The urethra passes the urine from the inside from where it is stored temporarily at the bladder, to the outside. The vagina or middle hole or tube is where sexual intercourse takes place, periods allow the passage of blood and old uterine contents, and babies pass to the outside world.

This is an area of primary functions of the body, and the pelvic floor needs to enable these functions to happen frequently in our lives, while supporting the trunk contents in the erect vertical position (much more demanding than for the quadrupeds). There are other structures that assist this support (e.g. internal ligaments,) but the pelvic floor is an important and dynamic support, allowing the occasional release as well.

These are postural muscles so that the action depends on body orientation in the field of gravity, and motion. The two tubes in males and three in females can be each considered sphincters or tubular muscles which function in coordination with the surrounding pelvic floor through which they pass.

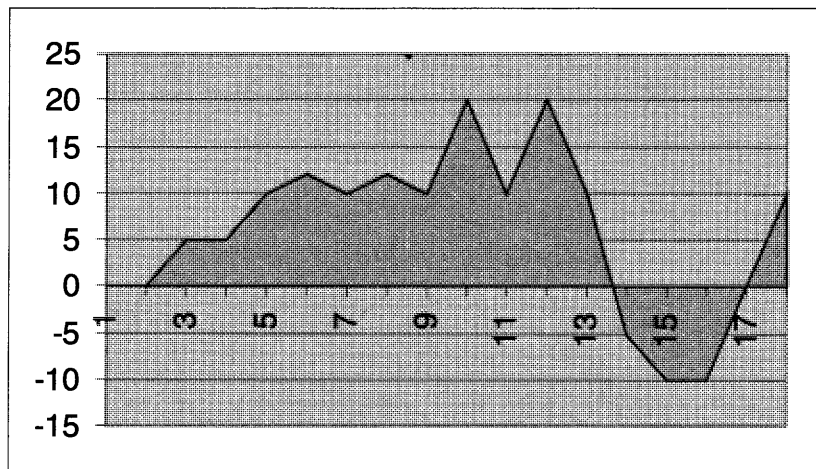
A healthy, proper-functioning pelvic floor has a certain tonus determined by the demands placed on it, to perform the functions required.



With gravity assisting, the tonus is low. There must be a certain tonus to control leakage in the lying position, but much more tonus is required as the body becomes more erect, to sit and even more to stand (there being no physical support supplied by the seat).

As one walks, there are demands that fluctuate on each step. On heel strike there is a sudden downwards pressure of pelvic organs and a counter-action of increased PF tonus

The PF needs to respond to all sorts of fluctuations by altering the tonus. The tonus must increase dramatically to counter the downwards, outwards abdominal pressure from above when a cough or sneeze is created, or laughing, yelling, spitting, vomiting, lifting, etc.



The graph illustrates this concept but is not a record of actual measurement- more an idea of logic by the author.

PF muscles are controlled by automatic responses which can be consciously controlled. While some people maintain optimal function through exercise and a healthy lifestyle others need to focus on recovering proper function after trauma or disuse.

Proper function (performing what the owner chooses) depends on great learned skill and requiring continued aware sensation. The PF needs to be part of the moving body image developed over a lifetime, especially in those early years of potty training and learning to be upright. Learned modesty, clothing, nappies (especially disposable ones which take away the sensation of wetness) and our Western misguided sense of shame interferes somewhat with this process of playful exploration which should progress unimpeded and uninhibited. As children, we are "protected" from seeing other children or playing with our genitals with our fingers. How many of us can describe our own PF?- how long is it? How broad? Where is the ½ way point? Where are the holes in relation to the front and the back of the whole structure? When we do stick drawings, we neglect a major bone of the body, the pelvis, and imagine the legs striking our directly from the line of the spine going to each other.

Most of us do not realise we have a muscular PF and imagine that skin is all that surrounds the holes. It is argued that this self-image can be made more complete by re-educating ourselves by paying attention to the sensations of touch and sensations of movement.

This process of re-education is of even more important after injury e.g. child-birth, (an injury?- a challenge perhaps?) operations, prostatectomy, etc.. Much attention is paid to the re-education of balance and gait after knee injuries or operations, because the structures that we developed movements around have been altered in length or texture, and certainly sensation. In the same way, the owner of an injured PF needs guidance as to how he/she may learn again how to operate in a functionally efficient way.

When a variety of movements, in a variety of contexts are learned, it then becomes a new possibility to move the PF well, many times through the day. What had been challenging movements become exercise opportunities.

These movements can be focused on and repeated and will then naturally strengthen. For example, one can learn to organize the PF to engage and participate, and indeed create the movement we call coughing. A little practice can make it become an automatic response. This is a gradual process and one will improve ability over time and strengthen previously flaccid musculature.

Movements that are excessively challenging and stressful at a particular stage of rehabilitation, can be noticed, modified or avoided, so that habitual repeated overstretching can be ceased.

A new aware dynamic process has developed and hopefully continues to evolve as the participant discovers more and more about themselves and their function.

They can learn not just the movements, the sensations and the awareness in specific ways, but can learn the process of self-discovery to apply thereafter in a self-empowered state.

Twelve years ago, two Feldenkrais practitioners graduated from a Sydney training and decided to overcome the issue of a vaginal prolapse in one of us. We explored positions where the sensation of movement at the PF was clear and from there, developed movement lessons to integrate the learned movement onto total body movements which were experienced as supportive. When we succeeded with the rehabilitation of this prolapse and with other womens' problems, we began to conduct classes.

It is my aim at this conference to consider some of the movements and images which we came up with, and how the Bell / Pippen program (Pelvic Power®) evolved. Further, I hope to stimulate discussion and come to new ideas for more lessons.

SATURDAY 9am - 12pm

Working with People in Chronic Pain - Colloquium

Convenor: Deborah Bowes

We will discuss a prepared set of questions that will have been distributed to the participants before the colloquium. These questions were compiled last year from a survey I did with 20 Feldenkrais Practitioners who are working with people in pain. It is preferred that all participants have significant experience and interest in this area.

Questions:

First approximation of topics to discuss:

Please consider these questions to be just a starting place. There are obviously too many individual questions to take on in one day. What interests you most?

Regarding patterns of your work

What do you find yourself doing and saying over and over?

What is the most common thing you do or say?

How do you avoid 'the fixing the person trap'?

How do you help to shift a person's consciousness and/or attitudes about themselves and their pain?

Regarding ATM

How do you adjust ATMs?

How do you accommodate people with different abilities, disabilities, and pain in the same class?

Which ATMs do you find useful with this group of people? Can we generalize like this?

Have you developed any series of particularly helpful ATMs?

Do you have any success with imagining movement? Is imagining possible with pain?

Regarding FI

How do you 'adjust' your FI to someone who can't even be in one position?

Is ATM or FI more effective with pain?

How do you deal with someone getting a muscle spasm or other severe pain as they get up from the table?

Where do you start with a person?

Regarding ourselves

How do you keep an attitude of curiosity?

How do you keep it fresh for yourself, to avoid feeling trapped, burned out?

Why are you interested in pain?

How does your personal experience of pain affect your teaching?

What comes up emotionally for you? For your client?

When you cannot help a person in pain, what feelings come up and how do you deal with them?

How do you develop an experience with such a person so that it becomes a fruitful learning even if the pain has not decreased?

How do you have confidence in what you are doing, if you don't really know if it will help?

Regarding general aspects of pain and the Feldenkrais Method

What about people who are in more pain after a lesson?

What about people with more pain after a lesson who then three days later feel much better?

What about insight? What kinds of insight does a person gain or need to gain?

Regarding what we know that can help a person in pain?

What are the learnings that are needed? For example, how quality relates, ideas of taking care of yourself, how attitude and emotion affects movement and pain..., ...

What are the fundamental relationships people need to learn? For example, the relationship between the pelvis and the head, the ability to feel force through the skeleton, the ability to weight shift and to notice it....

What do you emphasize or foreground, for example, comfort or novelty or curiosity, self care, learning, independence, dependence?

What are the self-management skills or self care skills/tools we teach which come from the FM?

What kinds of people haven't you been able to help?

Regarding models and theories of pain

What model of pain informs your work?

What about cancer pain, neuropathic pain, or post surgery pain?

Regarding Professional practices

How do you document what you are doing? For example, assessment, communicating with other professional, showing outcomes?

How do you deal with what people have been told before? How do we shift people from what medical experts have told them?

How do you deal with client's previous training, therapy or exercise programs?

Do you make contracts with students?

Deborah, PT, CFT has 29 years of experience teaching in private practice, schools, hospitals and clinics. Starting as a Physical Education teacher in 1973, she has always been intrigued by the relationship of learning, movement and self-image. She earned her Physical Therapy degree from Columbia University in 1975, and became a Feldenkrais Practitioner in 1987. Since 1994 she has taught in Feldenkrais training programs in the U.S. and Australia. In 2001 she became a Certified Trainer of the Feldenkrais Method, the only Physical Therapist to do so. She is co-founder of the Feldenkrais Center for Movement Education in San Francisco, maintaining active private practice teaching adults and children with pain and other conditions.

SATURDAY 9am - 12pm

Psychological Connections Inherent in the Feldenkrais Method

Mark Gleeson

An assumption in the Feldenkrais Method is that the bodymind is an inseparable unity. We have a somatic reality that is reflected in our posture and body armouring, our patterns of movement and emotional anatomy, and our 'bioenergetic' expression of movement. One explanation for the power of the Feldenkrais Method is that 'our method of communication' can profoundly effect and influence each of these 'psychosomatic systems' simultaneously and significantly at a deep level. This presentation explores some psychosomatic components of FI and ATM drawing on the writings of Feldenkrais, Keleman, Reich, and Lowen. To demonstrate this, participants will experience two ATMs and two approaches to doing FI that result in producing different psychosomatic states.

Mark trained in the Melbourne I FFTP (1991). Psychologist, Hypnotherapist, NLP Trainer with a background in Performance Enhancement, Sport Psychology and Physical Education. Presented at the first Feldenkrais Conference in Brisbane on 'Sport Psychology and the Feldenkrais Method.' Currently in Private Practice in Canberra, ACT.

SATURDAY 9am - 12pm

Muscle Tone

Susan Hillier

What does it mean (for us and our muscles) to be "well-toned" or "low-toned" or even "hypertonic"? Do we as Practitioners consciously or unconsciously consider tone when we work with some one and how do we think we influence it? Does our emotional tone have anything to do with it? How do our nervous (and other) systems fit in and what role do our senses play in "setting the right tone"? Some current theories will be explored from a physiological perspective and, more importantly for us, we will explore the behavioural elements through FI and ATM.

Susan is a Melbourne I graduate and lives and works in Adelaide SA. She has worked in private practice as a Feldenkrais Practitioner and is currently considering her options whilst researching and teaching biomechanics and neuroscience at a local university. One of her current explorations is marrying the art of Feldenkrais with the science of learning and vice versa.

SATURDAY 9am - 12pm

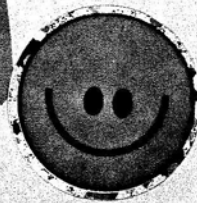
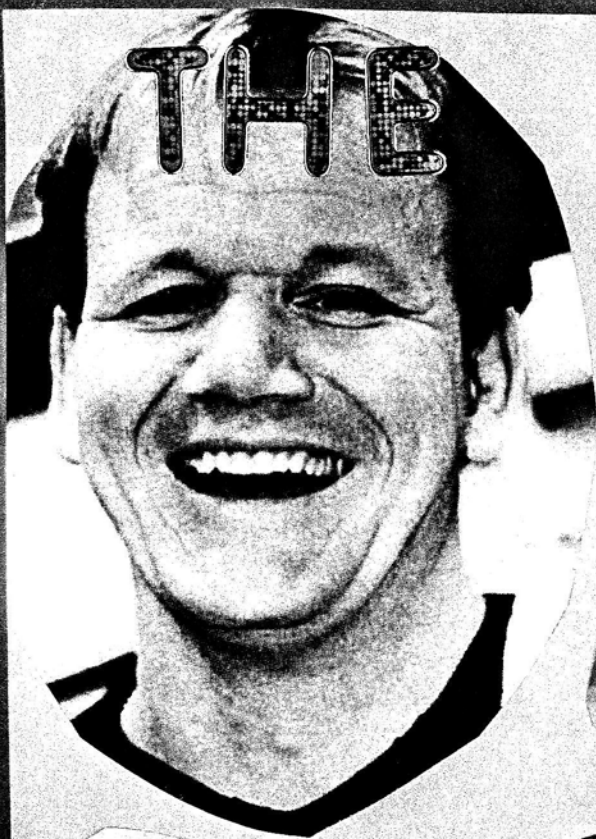
Swimming to Suit Your Style

Rae Martin

This is Part 2 of Friday's Workshop.

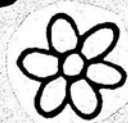
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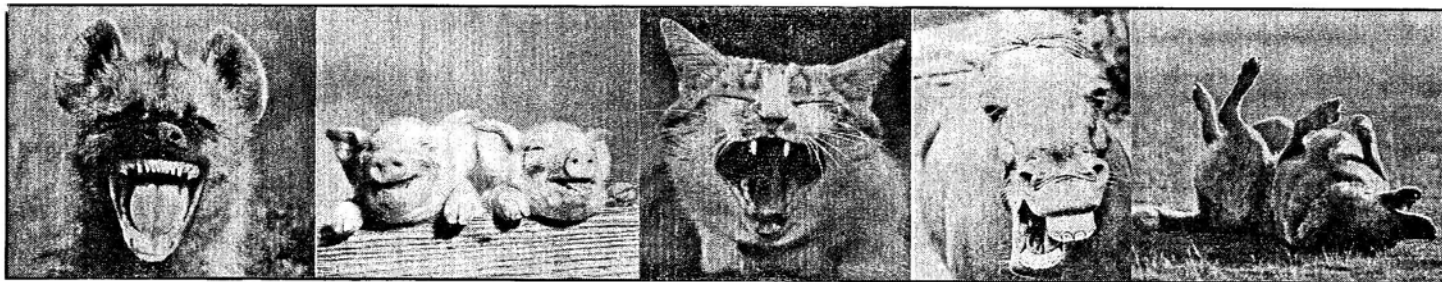
LAUGH



FRONTIER

JANNI GOSS





He who laughs - lasts!!

Is laughter the best medicine??

By Janni Goss

Did you know that research indicated that young children laugh 300-400 times a day, whereas adults on average laugh only 15 times?

There are exceptions of course, and perhaps you have developed a very robust sense of humour to deal with the everyday challenges that are part of your life. Perhaps your L.Q. (Laughter Quotient) is way above average! However, we also live in a very stressful world and we need to find many strategies to deal with negative emotions which can undermine our health and well-being.

One such strategy is *LAUGHTER!*

Research has now validated that Laughter has many health benefits:-

1. Laughter is a form of aerobic exercise so even if you're fairly sedentary you can benefit from this form of exercise!
2. Although hearty laughter initially raises your B.P., after laughing you experience a "relaxation effect" and your B.P. drops.
3. Laughter reduces stress and tension and helps to reverse the effects of stress on the immune system. i.e. reduces cortisol levels.

4. Endorphins (our natural opiates) are released by laughter which can contribute to a feeling of wellbeing and pain relief.

5. Laughter strengthens the immune system by increasing anti-bodies and infection-fighting cells.

6. Humour and laughter contribute to our resilience - that is the ability to "bounce back" from the stressors we encounter in our daily lives.

So is this why Dr Patch Adams recommends that we look for more fun, humour and laughter in our lives to balance out the stress? Patch also talks about the "Pain Paradigm". By this he means all the bad news which ends up on your TV screen every night, in newspapers and on the radio etc. Because of the speed of modern electronic communication and the fact that "bad news" sells, we are often overwhelmed by all the dramas and tragedies occurring around the world. Patch recommends that we reduce our access to "bad news", look for good news and share fun, humour and laughter.

As we each have a unique sense of humour, it's relevant to identify who or what makes us laugh so that we can access more opportunities to enjoy the benefits of laughter.

So who are the people in your life who contribute to your laughter? Could it be your partner, your children, grandchildren, pets, yourself (very valuable)!!! friends, colleagues, health professionals?

The most accessible form of laughter is that which emerges through interactions and conversations with other people where you exercise your sense of humour (essential so that it doesn't get flabby!).

What types of humour or comedy do you enjoy? Verbal, visual, British humour, US sitcoms, comedians, cartoonists, writers, movies, panels? You can often find humour on videos, in second hand book shops, tapes, and CD's, card shops, newspapers and periodicals, not to mention the Internet which has many references to humour, laughter and health. Keep a supply of "humour" for those low days and give yourself a lift!

So enjoy fun and laughter and humour with your family and friends. Use your sense of humour to help you through the challenging times and increase your laughter quotient (L.Q. = Laughter Score). Maybe add in a little love, hope, determination and purpose so that all these positive emotions override the effects of stress and help to maintain your sense of well-being. ♦

Laughter Yoga was devised by Dr Madan Kataria in Mumbai, India in 1995. It consists of breathing exercises, gentle movements to reduce muscular tension based on yoga, as well as numerous Laughter exercises. Apparently the brain can't tell the difference between false and real laughter - so the motto is "Fake it till you make it".

Janni Goss was trained to be an Accredited Laughter Leader in Nov 2000 by Dr Kataria and has run the **Shenton Park Laughter Club** for two years at Therapeutic Concepts, fortnightly on Friday evenings at 6.00pm.



CSA LAUGHTER CLUB!!

with Janni Goss Begins weekly at the Cancer Wellness Centre on Mondays 10am ~ 11am.

He who laughs .. lasts!

Cost CSA Members \$3; Others \$5

For enquiries phone Janni on 9361 4860 or CSA on 9384 3544.

Caution & medical advice is advised in regard to these conditions: hernia, advanced piles, heart disease history, recent surgery, pregnancy, glaucoma, weak pelvic floor with prolapse.

Patch Works

Just as the patchwork quilt is an outcome of small labours, or squares, united or stitched together, so is your life the outcome of what you decide to do each day and how well you do it.

"For myself, I define success as: Did I try? Did I give my time? Did I never give up? These are all very easy to do. Do not put success in things or outcomes."

(Patch Adams)

This is a great definition of success. It identifies the **journey**, not necessarily the **destination** as important. Sometimes people sacrifice the joy of the journey for their haste to achieve the goal!

At times, a worthwhile goal can seem overwhelming, but Patch's definition makes it achievable. We can all *try*, we can all give our *time*, and we can choose *never to give up*.

As Patch travels around the world, he says people are amazed, not at his work toward *Gesundheit!* and world peace, but for his **passion** and **persistence**. Patch would rather people be less "amazed" and more inspired to, in his words, "*work their butts off*" for needed social change.

Here are some ideas...

1. Hunt out good news

"Selective perception" means that you find only what you're looking for, and filter out everything else. Change your filter: be on the lookout for good news stories in the media, books, magazines and from the people around you. Then spread the word.

"The average day of life is greater than all the history of human tragedy put together."

(Patch Adams)

2. Put a lid on whinging, cynicism and sarcasm

There was a time when the greatest insult you could give someone was to call them a "whinger". Today, it is almost a national pastime! Counter this habit by refusing to join in, or thinking of something positive to say. Make your tea room a "negative free zone."



"Be an example of something else."

(Patch Adams)

Staying Positive video (45 mins)

Be entertained as we show you strategies for making your life easier and more fun.

Phone 1 800 816 632 for this special Cameron-Hill & Yates offer. (Only \$49.95 - Save \$25 - Ends 30/4/97)

3. Be healthy

A common definition of health, is "the absence of disease". Patch's definition of health is more useful: "*a happy, vibrant, exuberant life!*"

This means you can have health while you have a disease, and we see this often in people. Here is Patch's prescription for health:

- Nutrition
- Exercise
- Humour
- Friendship/Family/Community
- Faith

"By faith I mean freedom from doubt. I call it 'faith' not 'belief' because the latter has an intellectual component that prompts substantiating it. If you try, it casts doubt which weakens faith."

(Patch Adams)

- Relaxation
- Love
- Nature: get a pet, watch fish, grow a garden, walk on the beach, visit the bush.
- Serve others.
- Wonder and curiosity

"Boredom is a major disease, eroding the health of many adults who, over time, narrow their spheres of interest... But wonder and curiosity can be recaptured! Next time a friend or family member is excited about something, jump in and share that interest."

(Patch Adams)

- Creativity

"Don't catalogue hobbies and interests as indulgences; rather, respect them as major medicines."

(Patch Adams)

4. Read the book "Gesundheit!"

Patch Adams, M.D., Healing Arts Press, Rochester, 1993. (We have copies.) Set a goal to read several pages each day.

Laugh your way to World Peace

Group laughter may reduce inhibitions, improve productivity in the workplace, improve relationships, enhance communication and reduce stress. In fact more than 70% of illnesses have some relationship to stress. This can be manifested through such symptoms as high blood pressure, digestive and bowel disorders, anxiety, depression, fatigue, headaches, muscle tension, loss of sexual drive, mood swings and many other ways.

The idea of Laughter Clubs was pioneered in 1995 by Dr Madan Kataria of Mumbai in India. There are now more than 500 Laughter Clubs around the world. Dr Kataria believes that his laughter routine, based upon Yogic principles, not only reduces the negative effects of stress in our lives but may also promote world peace!

Laughter can have both a therapeutic and prevention role in illness. However it appears that we are laughing less as society moves forward. According to Dr Kataria's book, a study by Dr Michael Titze found that people in the 1950's once laughed an average of 18 minutes per day whereas now it is not more than 6 minutes per day! People also find their lives becoming more serious and their sense of humour becoming more discriminating and thus harder to evoke a laugh. Laughter and happiness also seems to have become conditional upon a sense of material success and personal achievement. Without these we have no right to be happy! Children can laugh up to 400 times per day. However as they age they gradually lose the ability to feel simple joy expressed by laughter. This is because they take on more information, responsibility, fears, insecurities, are bombarded by negative images in the media, and are told to "act their age".

The breakthrough in laughter clubs is that it is found that we do not need to have to have a good sense of humour or listen to joke telling to laugh. Stimulated laughter can actually lead to genuine humour and a feeling of happiness. Natural chemicals released by the body lead to a happier and healthier state of wellbeing. This doesn't replace spontaneous laughter but can actually increase our capacity to laugh.

Laughter sessions usually only last about 20 - 30 minutes and involve a deep breathing exercise followed by a series of stimulated laughter exercises. People can act a little silly and playful in the group without the feeling of embarrassment or ridicule. Clubs also learn other aspects of thinking and behaviour that can make a positive influence on their lives, such as anger management, and the power of giving compliments and forgiveness. These are a great way to socialise and create a support network. Laughter exercises can be added to other fitness programmes. There are several conditions whereby excess laughter may be detrimental and thus some people will require medical clearance.

Janni Goss is a physiotherapist and Feldenkrais practitioner who also has a keen interest in stress reducing strategies. Janni was able to attend Dr Kataria's recent workshops in Perth and became accredited to facilitate a Laughter Club. She plans to commence the first Clubs on Friday fortnights at Therapeutic Concepts in Shenton Park with an after work club at 5.30pm. Enquiries may be made through 9388 9171.

DISCOVER
WHAT MAKES
YOU LAUGH?

HUMOUR?

- VERBAL
- VISUAL
BOOKS, VIDEOS,
TV, FILMS, JOKES,
CARTOONS, COMICS,
CARDS, RADIO,
SIT-COMS,
FRIENDS & FAMILY,
PETS, TICKLING,
YOURSELF!
COMEDIANS

LAUGHTER IS
THE BEST MEDICINE

SMILING
LESSON

SMILE

LAUGHTER
WARM-UP

DR PATCH ADAMS

PAIN
PARADIGM

↓BAD NEWS
↑GOOD NEWS
↑FUN HUMOUR

LAUGH

GIGGLE

KIDS LAUGH 400/DAY
ADULTS 15/DAY

LAUGHTER

CONVERSATIONS
= MOST
LAUGHTER

X YOUR SOH
(UNIQUE)

WELL-BEING

WHAT LIMITS
LAUGHTER?

DR MADAN KATARIA

STRESS FEAR
DEPRESSION BOREDOM
ANXIETY PAIN
LONELINESS

FAKE IT TILL
TILL YOU MAKE IT!

LAUGHTER
YOGA

HO! HO! HA! HA! HA!

BENEFITS
OF
LAUGHTER

PRODUCES
ENDORPHINS

LAUGHTER
CLUBS

STRENGTHENS
IMMUNE
SYSTEM

WORLD PEACE

RELIEVES
STRESS

AEROBIC
EXERCISE

↑ RELAXATION
AND
WELL-BEING

↑ FRIENDSHIP
↑ PRODUCTIVITY

Janni Goss

SATURDAY 2pm - 4pm

The Laugh Frontier

Janni Goss

Laughter is a unique human behaviour! Are we aware of what makes us laugh, how we laugh and the many benefits of laughter? We will explore Dr Patch Adams' philosophy and the contribution of Dr Madan Kataria who devised laughter yoga and set up Laughter Clubs in India. We will differentiate between various types of humour and laughter. This opportunity to deepen your connection to the function of laughing may result in improving your laughter quotient (L.Q.)! You are invited to relinquish your inhibitions, exercise your sense of humour and participate fully to discover what laughter can do for you!

Janni is a physiotherapist, Feldenkrais Practitioner, educator and presenter with a long term interest in stress reduction strategies. Janni has added laughter to her holistic approach to health and well-being. Janni has been inspired by Dr Patch Adams and has trained as a Laughter Leader with Dr Madan Kataria (Laughter Clubs, India). Janni runs a Laughter Club in Shenton Park and trains others in Laughter Yoga.

SATURDAY 2pm - 4pm

Water Works—Tools of Transformation

Holly Huon

Buoyancy, density and weightlessness are qualities of water; gravity, space and ground are qualities of land. Exploring with the Feldenkrais Method in different orientations and the different mediums of land and water affords an experience, which can offer us up to, as Myriam Pfeffer, (Feldenkrais trainer) writes an – ‘eloquent silence’. We can move to a deeper place, allowing our embodied intelligence to a response, from the contrast of the different environments. This then can challenge in a most elegant and subtle way the most fortified patterns of organisation. New ways of being and moving can be heralded in, which can continue to echo and resonate as our systems sort the experience and reorientate.

I have designed this workshop to take place on land and in the water, using as a reference point an ATM, and a simple way of FI in the water. There are factors to consider when deciding to use water and we will touch on these. Essentially I will be offering you a way of approach that I have evolved from my relationship with the Method and my exploration with the relationship of these two mediums. In this way I hope to be encouraging you to continue with your own explorations.....

Holly graduated from Melbourne Training 1 in 1991. She has had a steady practice in ATM and FI, in presentations to conferences, and workshops in Melbourne. Her qualifications include physiotherapy in the field of community health, hydrotherapy, NLP, and Carolyn Myss. She has ongoing interests in Oki-Do yoga, Buddhist practice and the creative arts. She is now practising from Linden – St Kilda Centre for Contemporary Arts in St Kilda, Victoria where the interactiveness of the lively diverse culture has helped shape her work. Whilst her core commitment is to the practice and teaching of the Feldenkrais Method she has sought to integrate learning and skill from other models into her understanding of the arena of personal transformation.

SATURDAY 2pm - 4pm

Pain

David MacAdams

Pt 1 Injury & Pain:

Is the Human response different from other mammals - what can we learn from the Pain Sciences? This session will examine the use of human and animal models that have been developed to study the phenomenology of pain & injury. The presentation will include the historical evolution of the technologies that researchers have employed as the focus of pain research has shifted from the skin, to the spinal cord and finally the brain.

Pt 2 Chronic Pain Syndrome:

What is it? Why does it occur? How do we recognise when someone is suffering from Chronic Pain Syndrome? How is it best treated? This hour will present some of the research related to Chronic Pain Syndrome in an attempt to answer the questions above and in so doing shed more light on this enigmatic phenomenon.

David is a Feldenkrais Practitioner BSc., MSc. Physiotherapy. In 1998 I submitted a minor thesis as part of a Master's program at Melbourne University entitled Allodynia: A search for a clinical indicator. Much of the material I will present began with the literature review of the Pain Sciences for this thesis. I will also examine some of the research material published since 1998.

SATURDAY 2pm - 4pm

A Feldenkrais Approach to Pre- and Post-Natal Education

Kate Tremlett

This practical workshop will use both ATM and FI to explore the physiological and bio- mechanical effects of pregnancy on posture, movement and functional organisation. We will investigate how the Feldenkrais Method can assist women effectively throughout their pregnancies, improving their posture and mobility, preventing/minimising common complaints such as backache and sacro-iliac joint pain, improving pelvic floor function, preparing them for labour and assisting with recovery post-delivery, as well as deepening their connection with their babies in utero and after birth. We will discuss working with pregnant women in FI and ATM classes and the modifications that may be necessary.

Non-pregnant participants are asked to bring a pillow and a long cord/tie/ belt.

Kate graduated from the Melbourne 1 FFTP in 1991 and qualified as an Assistant Trainer in 1998. She runs a busy Feldenkrais private practice and has always had a special interest in Women's Health. She currently teaches Pre- and Post-natal Feldenkrais classes at the Bays Hospital in Mornington, runs 'Pelvic Floor' workshops and works individually with clients with pelvic floor dysfunctions.

SATURDAY 2pm - 4pm

The Working Body

Catherine Murphy, Catherine Truman, Ollie Black

A presentation to offer insights into designing, presenting, evaluating Feldenkrais workshops to a target group - arts workers - using visual support materials and ATM. A workshop from the perspectives of Practitioners who also work in arts industries.

Ollie Black (performance arts), Catherine Truman (sculptor/jeweller) and Catherine Murphy (writer/oral historian) recently graduated as Practitioners. In 2002 they presented three, free, half-day introductory Feldenkrais workshops to over 100 SA arts workers. Conceived and planned almost two years before, their goal was to raise awareness of healthy, sustainable work practices, with additional benefits of increasing creativity and reducing pain.

Quotes from Working Body workshop participants

"....learning to be intent when I write, and yet remain at ease, is why I'm here."

"...develop a kind & positive attitude to self & ability to create."

SATURDAY 4.15pm - 6.15pm

Australian Feldenkrais Guild Session

National AGM

Feldenkrais Method Around the World

Professional Issues

SUNDAY 9.30am - 12.30pm

Travels with my Skeleton - A journey of exploration into self image and the presence of the physical theatre performer

Ollie Black

In this workshop Ollie will share some of her experiences and the consistent questions she found coming up for her whilst working with highly skilled acrobats and physical performers. The workshop will include an example of how an ATM can be used to highlight the performers' awareness of habitual, non-habitual patterns and the elusive 'neutral'. Feedback and sharing of other Practitioner's experiences working with performance artists will be encouraged. Discussion about the potential of The Feldenkrais Method in the creative realm brings us new challenges and learning.

Ollie has recently explored the Feldenkrais Method with circus artists, physical theatre performers and actors as part of a two year Fellowship from the Australia Council. She comes to the Feldenkrais Method from a background in the performing arts and circus. As a physical theatre performer, she trained in Paris with Monika Pagneux who teaches 'Movement for Actors' using the Feldenkrais Method as the base theory of her practice. Monika studied with Moshe and introduced his work to Peter Brook's international theatre company.

SUNDAY 9.30am - 12.30pm

Building Your Successful Feldenkrais Practice

Jenni Evans

In order to succeed in small business it is important to be aware of your needs and values, as well as those of your clients.

Your service creates a bridge between the two.

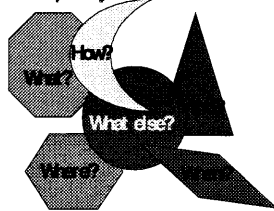
It is also essential to identify and develop the skills you require to move easily through the activities that support your successful business.

By becoming aware of your unique combination of needs, values, beliefs, skills and resources, you will be able to design your ideal business. This will form the intention that guides you in your action of moving towards it. It will assist you to notice and utilise opportunities that arise, and make appropriate decisions regarding them. You will define success in your terms, and explore the acture of a successful Feldenkrais practitioner. Then, you can identify the movements you need to learn or remember.

How will you organise yourself?



What shape is your business?



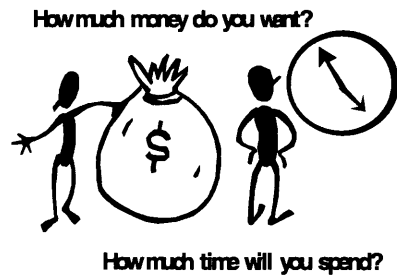
You will also need to consider things such as the amount and distribution of the time you will work, along with the mix of activities you will include. What is the purpose of your business? How will it fit with the rest of your life and what will you do about holidays? How will you begin to move towards the business you want? You will explore the anatomy of your business and check for places where the movement gets blocked.

Every business needs need to identify who these of people would you work with? What are their concerns, and how will you with them? How will you recognise and talk about Method, and discover what they are willing to exchange with you?

Who is your ideal client?



clients. You will might be. What sort particularly like to needs, values and make connections equip them to the benefits of the

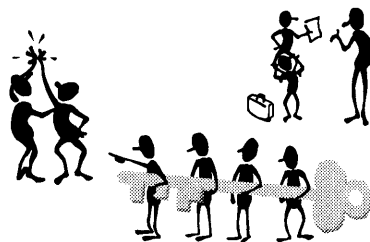


In order for your business to be viable you will need to spend and receive money. By taking a balanced approach to planning your business you can ensure that you allow for maintenance and growth, as well as your professional development. You will need to balance the value of incentives and discounts against the costs of acquiring and retaining clients. You will need to

plan your path towards financial viability, and discover the effort / income ratio that will comfortably support you.

Working alone can be easy to move freely different roles and develop and maintain providing the service important to find a describe the Method, working co-members of the wider Feldenkrais community.

Can we co-operate?



challenging. It is not between the many attitudes required to a business, whilst also you sell. It will be variety of ways to as well as ways of operatively with

You will want to find ways of reducing the effort so that together we can claim more of our space in the world.

SUNDAY 9.30am - 12.30pm

Playing Attention

Ruth Frommer

Feldenkrais, Aikido and NLP are all arts that incorporate the use of attention. Each of these arts expands the way we organise ourselves in the world. Through this expansion we have the potential to deepen the relationship we have with our selves and with others.

The Feldenkrais Method uses movement as the medium through which we learn how to learn. The Feldenkrais Method teaches us how to direct and shift our attention so as we can learn in the most effective way. It emphasises the importance of exploring in an easy way with an open curious mind our movements. However, these principles of learning can be utilised in all areas of learning. Through this process of attending to ourselves and shifting attention we develop greater body awareness, self awareness and learn how to move out of habitual patterns. In this way we are able to develop a richer understanding of ourselves and become more flexible in our bodies and minds. This flexibility and increased knowledge of how we learn can lead to greater efficiency in how we organise of ourselves in movement and life.

Aikido is a Japanese martial art, which has the over riding aim of harmonising body, mind and spirit. The founder of Aikido Morihei Ueshiba used traditional martial forms and weaponry to teach people how to expand their ki . Ki is an eastern concept, which traditionally is interpreted to mean life force. However, in a practical sense Ki is our ability to maintain our intention regardless of the situation we find ourselves in. Aikido develops our ability to move from our centre with ease and efficiency while engaging with another person who is there to provide resistance and feedback to how we focus our attention and use our bodies. Through Aikido we learn how to cycle our attention so we can maintain our intention. This form of mind management enables us to organize ourselves so we can do what we like. Aikido builds stability power and confidence in how we move, experience ourselves and relate to others.

Neuro Linguistic Programming (NLP) provides us with a tool box of techniques and strategies that give us insight into the process of language and patterns of attention that people use to perceive the world. We learn which lenses we prefer to look through and how these colour our perception of others and the world we live in. NLP increases our awareness of our how we organize ourselves through our senses and how we can replicate states of being and behaviours. NLP teaches us how to expand the ways we use our attention so we have greater flexibility in how we perceive and interact with the world. It also teaches us to have the skills to replicate and improve how we organize ourselves and how to achieve our outcomes.

These arts all have their own philosophies and ways of improving the use of attention and self-organization. This workshop will explore principle ideas in each art form and how they can be used in conjunction with each other. Participants will be introduced to concepts of how they can learn to learn more effectively using Feldenkrais and NLP principles. Participants will have the opportunity to explore some of their habitual lenses through which they perceive and shape their world. They will discover internal indicators of how they organize themselves most effectively to achieve their best Feldenkrais work and how to replicate these results on a consistent basis. Participants will be introduced to the Aikido concept of focusing the mind, extending their attention and moving from the centre. This concept can develop the skill of maintaining intention whilst moving from the centre creating the ability to move with ease and power through resistance. This skill can enhance the quality of your Feldenkrais work and provide you with strategies of dealing with difficult situations in daily life. It is envisaged that this workshop will expand your neurology and provide you with practical skills and ideas to take away and apply to your life.

SUNDAY 9.30am - 12.30pm

"Say Ah" - Opening the Throat - A Singer's Approach to Connecting Voice and Alignment

Stephen Grant

In this workshop, we will explore notions that connect to and come out of the language of singing pedagogy: principally the idea that good singing is something called 'singing with an open throat'. But what does that mean, how do people understand it and how can we as Practitioners find practical ways to improve people's use of voice both for singing and for daily use? Stephen will lead participants through ATM and FI practice, which focus on elements central to improving voice production. FI practice will see Practitioners exploring areas rarely talked about in FPTPs - the throat, and how simple explorations can shed light for Practitioners and clients alike and how they relate to bigger questions of postural organisation.

Stephen was born in Montreal, Canada and trained as part of Frank Wildmans' Miami Beach Training Program ('97). His passionate interest in singing and Feldenkrais both go back over a 20 year period. Having been inspired by the effect of Feldenkrais on his singing to do the training program, Stephen now combines singing performance, voice teaching at three of Melbourne's tertiary institutions, a Feldenkrais practice in Melbourne (following a fortuitous meeting with wife Francesca White in Miami 7 years ago), and on-going invitations to give workshops combining voice and Feldenkrais in Germany, Switzerland, Norway and Australia.

3. Von Rezeptoren, die sich in jedem Muskel des Kehlkopfs in Form von Muskelspindeln und spiralartigen Nervenenden befinden. Ihre Empfindlichkeitsschwelle für den Grad der jeweiligen Muskeldehnung ist besonders niedrig (*Dehnungsrezeptoren*)¹⁰².

Die genannten Rezeptoren dienen als *kinästhetisch-reflektorische Phonationskontrollfühler* auch der Willkürsteuerung und können zudem über den genannten Rahmen hinaus helfen, alle übrigen an der Phonation beteiligten Muskelgruppen zielgerecht und ökonomisch zusammenzuschalten.¹⁰³

Neben dieser Art der Phonationskontrolle ist noch die auditive Kontrolle wirksam: die Bewertung und Steuerung des Stimmklangs durch Hören. Leider ist das Verständnis für diesen Vorgang und seine Beurteilung nicht einhellig. So gerechtfertigt und unausweichlich es ist, den Stimmklang als tönendes Medium mit dem Ohr aufzunehmen, so erwiesen ist auch die Tatsache, daß der Singende sich während des Singens selbst nicht unfälscht hört. So breiten sich hohe Frequenzen eher in Richtung einer Längsachse aus, während tiefere Frequenzen Hindernisse umgehen können, also leichter das Ohr erreichen. Zum anderen beinträchtigen Knochen- und Gewebeleitung ein „objektives Hören“ des Klanges.¹⁰⁴

Daher ist die Eigenkontrolle des Singenden über das Ohr unzuverlässig; stroboskopische Untersuchungen lassen die Folgerung zu, daß der Sänger seine Stimme maßgeblich nach taktilen Empfindungen und erst sekundär mit dem Ohr steuert.¹⁰⁵

Nun hat die auditive Phonationskontrolle („Hören“) in letzter Zeit eine erweiterte Definition erfahren. Es geht nicht mehr nur um das allgemeine Hören nach ästhetischen Vorstellungen, sondern um das „Erhören“ ganz bestimmter hochfrequenter Anteile im Klang: der *Sängerformanten*.¹⁰⁶ Es wurde entdeckt, daß neben dem ersten (bekannten) Sängersformanten um 3000 Hz als neue Parameter ein zweiter bei ca. 5000 Hz und ein dritter bei ca. 8000 Hz existieren.

Sie alle haben, wie bereits erläutert, ihren Ursprung im Frequenzreichtum des Primärklangs und äußern sich durchgängig über den gesamten Stimmklang als Brillanz. Ihre klangliche Ausprägung erfordert aber auch, wie weiter oben ausgeführt, eine bestimmte Form des Vokaltraktes. Verantwortlich für den er-

¹⁰² vgl. G. Rohmert 1992, S. 93-104 („Das Gamma-Nervensystem“)

¹⁰³ vgl. Schultz-Coulton 1976

¹⁰⁴ vgl. Sundberg 1987, S. 157-163

¹⁰⁵ vgl. Habermann 1986, S. 66f.

¹⁰⁶ Die „Tonsinnmotorik“ von Brache (1950) mag eine intuitive Vorwegnahme gewesen sein. (vgl. S. 48 „Die Resonanzfunktion“)

sten Sängersformanten wurden bestimmte Proportionen im Bereich des Vestibüls (Kehlkopfengangs) erkannt.¹⁰⁷ Für die Sängersformanten zwei und drei ist vermutlich die Gestaltung des Nasenrachenraums von entscheidender Bedeutung. Im engeren Sinne ist es der weiche Gaumen, dessen Stellung und Spannung einerseits die Raumverhältnisse zwischen Zunge und Rachenhinterwand und andererseits den Zugang zu den Eustachischen Röhren bestimmt. Muskulär bewerkstelligt wird dies durch den M. palatoglossus (Zunge-Gaumen), den M. palatopharyngeus (Gaumen-Rachen) sowie den M. tensor veli palatini (Gaumen). Der zuletzt genannte Muskel wird als zentral angesehen, weil seine Spannung einerseits den Nasenraum öffnen kann, andererseits die seitliche Öffnung der Eustachischen Röhren bewirkt. (s. Abb. 44)

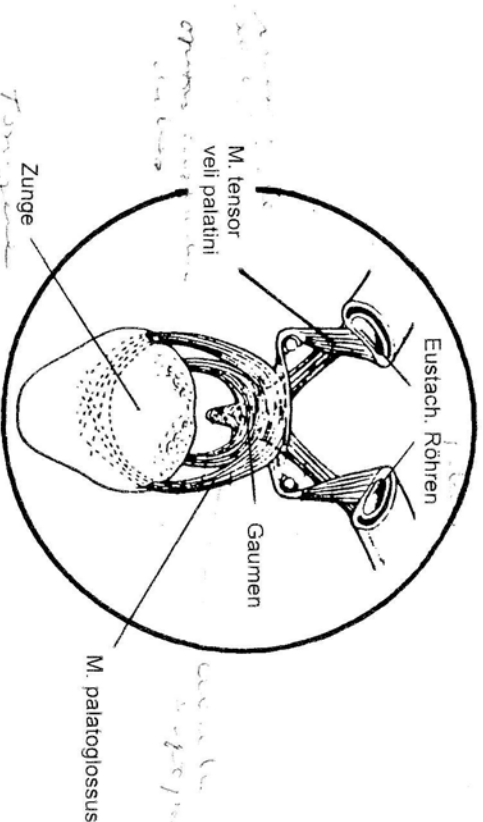


Abb. 44: (nach G. Rohmert)

Wenn dies gelingt, wird erreicht, daß der hochfrequente Formantklang nicht nur aus dem Raum an das Außenohr trifft, sondern gleichzeitig durch die geöffneten Eustachischen Röhren direkt das Mittelohr erreicht. Für den Sänger bedeutet das ein Eigenhören von ganz besonderer Qualität: ein hochenergetisches inneres Hören, ein „Ohrenklingen“, das sich für den externen Zuhörer nicht in einer Verschleierung des Tones und in einer gewissen Dummheit äußert, sondern dem Ton eine neue Dimension verleiht: er wird präsent, transparent, klar, voluminös, flexibel, höchst tragfähig. Darüber hinaus vermittelt er den Eindruck grober Mithelosigkeit und geringer körperlicher Anspannung.

¹⁰⁷ vgl. Sundberg 1987, S. 121

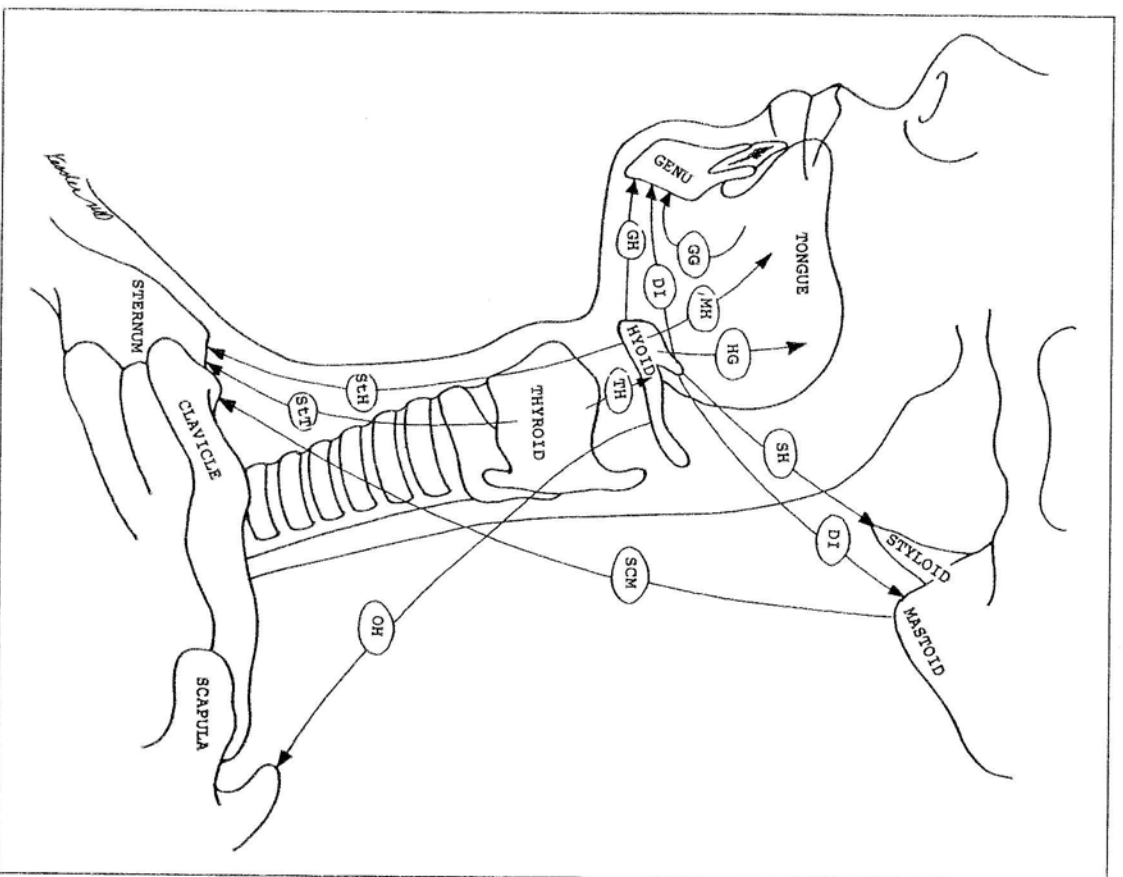


Figure XVI-3. Extrinsic laryngeal muscles and the direction of their action. GG, genioglossus; DI, digastric; GH, geniohyoid; MH, mylohyoid; HG, hyoglossus; SH, stylohyoid; TH, thyrohyoid; StH, sternohyoid; StT, sternothyroid; OH, omohyoid; SCM, sternocleidomastoid.

4. The **thyrohyoid** muscles extend from the oblique line of the thyroid cartilage to the lower border and greater horn of the hyoid bone. Their action decreases the distance between the thyroid cartilage and the hyoid bone. The negative effect this has on the free adjustments of the vocal folds can be countered, in part, by the sensation of letting your larynx hang loosely.
5. The **digastric** muscles have an anterior and a posterior belly. The anterior belly extends from the inside of the mandible down and back to an intermediate tendon on the greater cornu (horn) of the hyoid bone. From here, the posterior belly goes back to the mastoid notch of the temporal bone. Their action can raise the hyoid bone or help to lower the jaw. Jaw tension tends to pull your larynx up.
6. The **stylohyoid** muscles extend from the styloid processes of the temporal bone down and forward to the hyoid bone, just above the omohyoid insertion. They draw the hyoid bone up and back.
7. The **geniohyoid** muscles extend from the back of the mandible to the anterior surface of the hyoid bone. They can elevate the hyoid bone, drawing it forward. To help the larynx rest in a lower position, check under your chin for looseness.
8. The **genioglossus** muscles also originate from the back of the mandible. Their lower fibers insert into the hyoid bone and their upper fibers insert along the whole under surface of the tongue to its tip. Their action can draw the hyoid bone forward and protrude the tongue. It can also affect tongue tension.
9. The **hyoglossus** muscles rise from the upper border of the hyoid bone and insert into the back and sides of the tongue. Tension may inhibit the free positioning of the larynx.
10. The **mylohyoid** muscles extend from the mylohyoid line of the mandible to the hyoid bone. They can raise the hyoid bone, tongue, and floor of the mouth if the mandible is fixed. A stiff jaw will definitely inhibit the free positioning of the larynx.

SUNDAY 9.30am - 12.30pm

Feldenkrais is Little Pieces

Linda Hardey

"Feldenkrais in little pieces" was inspired by my involvement in a program to teach violin music students and music teachers how to use themselves more effectively. During this workshop we will develop mini-ATMs using Feldenkrais principles as the vehicle to clarify a specific intention. By building little pieces of lessons, which are lessons in themselves, you will gain greater clarity in developing a framework for your teaching. This will give you the opportunity to broaden your scope and sharpen your focus in your Feldenkrais practice. Some of the philosophy of Shinichi SUZUKI will be discussed allowing us to compare the ideas and methods of two inspirational and influential teachers of the era. Simplicity, freedom and fun will be our focus.

Linda Hardey graduated from the Feldenkrais Melbourne FPTP in 1991. Linda has a background in physiotherapy and has worked in private practice since 1986. She is currently running a busy Feldenkrais FI practice and is co-developer of a children's Feldenkrais program - "Feel-it-FUN".

SUNDAY 9.30am - 12.30pm

Soul Connections—Tools of Transformation

Holly Huon

As we deepen ourselves into the work, we are transformed and our lives change. This is a challenge to our order that can be deeply disturbing, and at times terrifying, fearful and difficult to embrace. It could be argued that this is the domain of *our essence* (soul). We need ways to establish clear references to where we are in the here and now. Using other models of consciousness can really assist us. Having a contrast of the other, that is, by making distinctions we can strengthen our understanding and belonging in the Feldenkrais process.

As Moshe himself was reported as saying in response to a practitioner making light of another teacher's writing from another modality – he thought that while the book was not exceptionally well written it was never the less interesting. 'You know', he said, 'Some people think that Feldenkrais work is the only thing in the world, and I'm Feldenkrais and I don't believe that'.

Obviously we are all finding our way and are drawing on our unique life experiences, using our own filters to bringing meaning and sense and direction. Perhaps we can all agree, for us as Feldenkrais Practitioners, that we have at our use an exquisite tool for personal transformation and this quest for sustained awareness. We have much to share with and join with others like minded in promoting a world model that assists us to learn to nurture and support each other and our environment.

I have designed this workshop to create a forum in which I will offer a range of different experiences, including as a core reference, an ATM and an opportunity for FI.

I will be bringing forward something of my own development in the work and my references to significant others and models. In this way I hope to facilitate an easy open forum where you can be encouraged in your process of defining your references and your developing identity in the work.

Holly graduated from Melbourne Training 1 in 1991. She has had a steady practice in ATM and FI, in presentations to conferences, and workshops in Melbourne. Her qualifications include physiotherapy in the field of community health, hydrotherapy, NLP, and Carolyn Myss. She has ongoing interests in Oki-Do yoga, Buddhist practice and the creative arts. She is now practising from Linden – St Kilda Centre for Contemporary Arts in St Kilda, Victoria where the interactiveness of the lively diverse culture has helped shape her work. Whilst her core commitment is to the practice and teaching of the Feldenkrais Method she has sought to integrate learning and skill from other models into her understanding of the arena of personal transformation.

SUNDAY 9.30am - 12.30pm

Gait Analysis - the Benefits for Students and Teachers

Lisa Scott- Murphy

Lisa uses gait analysis early in the physical training program of her student actors. It provides a strong foundation for the re-education of their movement. Attending to the physical characteristics and requirements of each individual student revealed through this process, challenges her as a teacher to constantly reinvent the structure, content and delivery of the exercises. Lisa's unique approach integrates ATM, touch and theatrical exercises. These are combined with classical ATM lessons for students to find a balanced, graceful and vital walk. The workshop will be fun and exercise an intuitive and playful invention in your FI and ATM practice. It will cover ATM, hands on intervention and observation of others with time to discuss the process.

Lisa is the Head of Movement at the Western Australian Academy of Performing Arts teaching actors and directing plays. She was trained in the first Sydney Feldenkrais Training having studied acting and movement in Paris. She has worked as an actor, movement designer, movement teacher and director. She holds a Master of Creative Arts from University of Wollongong in movement design and has a strong interest in developing original works.

SUNDAY 9.30am - 12.30pm

The Use of Constraints in ATM and FI

Francesca White

The use of constraints can be experienced and created in many ways. They can be introduced externally, or built in to our nervous system. They can be imposed by past trauma and activated by certain movements, both in ATM and FI. Their function could be seen as enabling new movements in places that are "left out" ordinarily - much as an understudy getting a chance to perform after years of waiting in the wings. In this workshop we'll do an ATM which has constraints built in, and invent our own added constraints. This will preface some FI practice which looks at ways to use constraints relating to the ATM. Be prepared to experience surprises and liberations!

Fran has a background in psychotherapy as well as movement, and has enjoyed teaching regular ATM to drama students at the John Bolton theatre school as well as the VCA during the last 10 years. Currently pursuing an artistic path, she also takes delight in her private practice, her classes and her teaching as an assistant trainer. She has recently returned from teaching voice & Feldenkrais in Oslo, and an advanced training in Paris. Her interest in forming supervision /mentoring groups is a project in conjunction with the International Feldenkrais Federation.

Not Presented

Reflections on ATMs with People with Severe Mental Illness.

Jane Shamrock

It has been my privilege to be able to offer ATM classes to a small but dedicated group of people with serious mental illness. (Serious mental illness in this instance means people who have had a diagnosis of one of the more disabling cluster of symptoms such as hearing voices, showing severe impairment of judgement and probably having a diagnosis of schizophrenia.)

I was unable to find any writings or references to Feldenkrais Method and severe mental illness and I was eager to see how the method would stand up to the limitations imposed by conditions such as schizophrenia etc. It seemed to me that the “mental” aspect of mental illness received all the attention and only a few innovative programs acknowledged the rest of the body.

Surprisingly, from the beginning, participants expressed a theoretical understanding of the need to attend to the body as well as the mind, as well as an understanding of the effect of the mind on the body and vice versa.

My ATM group was set up on a weekly basis for people with severe mental illness living in the community or in a “community care unit” nearby. Attendance varied from 1 to twelve! I could never be sure how many people were going to attend, however I decided that whoever came, even if it was only one person, would benefit from the Feldenkrais Method. In fact, the times only one person came we invariably had a very good session with me able to join in my own ATM class!

My first two lessons needed a lot of adjusting to find the level that participants could function, My first lesson was done sitting on chairs. We started discussing the connection between the body and the mind, about physical comfort, about backs, back pain, the spine and finally followed by a “short/tall” lesson

At times a group member would giggle or make comments that did not seem to relate to anything that was immediately apparent to me. I responded or not, as I felt was appropriate. I also found that other participants may or may not be annoyed by inappropriate responses of others in the group. I just carried on.

I decided to have a regular weekly session open to whoever arrived on the day, This was simpler both for participants with mental illness and for the staff who sometimes came with participants to encourage them (and of course joining in themselves) The on-going class proved important as participants came to know that Mondays was the day with the Feldenkrais option. The lessons were always very basic and frequently were done sitting on chairs, repetition did not seem to be a problem.

Most people who run group programs (here on the Sunshine Coast anyway) seem to bring food to the groups. As trust and enthusiasm built up participants volunteered to bring food themselves rather than expect the group leader to always bring something.

Big gains in ability to move were noted. I.F. was particularly interesting as his primary diagnosis was Autism. When asked about his odd mannerisms during the ATMs he stated that he found thinking about his skeleton “creepy”, however his interest overcame his repulsion and “creepiness” and he remained one of my firmest followers.

Another of my regular clients has been in and out of psychiatric hospitals many times over the years. A common side effect of anti-psychotic medication is an involuntary tightening of muscle groups around the neck and face, even the tongue. When talking to “Elsie” these disfiguring symptoms are still very obvious. However “Elsie” has made the following comments as a result of attending fairly regular ATM classes: “I have a condition called Tardive Dyskinesia and I used to take a lot of Panadol. I didn’t know which parts were hurting. I just knew that everything was hurting and I took Panadol. Now I know which parts are hurting. I have more control. I notice my face gets tense first. I know what to do. I am more aware of my limitations”. In fact “Elsie” was so enchanted by her new found body awareness that she volunteered to run relaxation groups using popular relaxation tapes when the ATM classes finished in mid-December 2002.

I believe that there is an important place for the Feldenkrais Method in management of severe mental illness. I would be very interested to hear from others who have worked with this population of clients.

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How I wind my neck up: Progress Sheet

The following score sheet is an aid to identification of individual habits which increase and maintain neck tension. Use it to record your progress. There are two sheets: one to record awareness, the other to record change.

Scoring: 0 → Not my problem

5 → Very much my problem

Activity	Week 1	Week 2	Week 3	Week 4	Week 5
Activities with head forward position:					
Sitting					
Reading					
Speaking forcefully					
Computer work					
Keyboard work					
Demonstrating					
Driving					
Activities with head lowered:					
Reading					
Cooking					
Handwork					
Writing					
Activities with head turned for a long time:					
In front of a screen					
In meetings					
Holding head up from the pillow at night					
Frequent sit-to-stand and back movements, using neck					
Jaw clenching					

General measures: Easing neck & shoulder tension

Attention to diet. Caffeine is a stimulant, & will wind you up. Caffeine in coffee is released quickly into the body, the level in the blood rises fast, & falls fast. The caffeine in tea is released much more slowly, & lasts in the body much longer. When checking caffeine intake, remember to count chocolate & guarana bars. Cocoa has little caffeine.

It is tempting to eat quick-release sugar foods for an energy boost. However these are often followed by a drop in blood sugar. If you have the type of metabolism where the blood sugar tends to drop, avoid refined sugars altogether, & snack on nuts, seeds, roast chick peas, fruit or high protein foods. Such foods do not lead to a rise in the blood sugar in the same way.

Your metabolism changes through your life, so be alert to the fact that your best diet in your twenties may not be the best in your forties.

Magnesium supplements. It has been established that there is a strong relationship between muscle magnesium levels and muscle tension. Low muscle magnesium = high muscle tension. Start to take magnesium twice daily, & wait 2-3 months before assessing the effects.

Exercise. We are designed to move. The modern lifestyle, with the emphasis on no effort, no physical demand, has benefits & disadvantages. Exercise where we move, such as walking, swimming, dancing, aerobics etc, leads to both activation & relaxation of muscles. Muscle tension builds up much more when we don't move. I recommend 4 hours of exercise weekly. That's half an hour daily + half an hour. Exercise has to be enjoyable to be sustainable, so find something that puts a smile on your face when you think about doing it.

Regular practice of what you know helps, or what you find helpful in the course. The stresses & strains of everyday life occur every day, and to stay sane, it is necessary to counter stress every day. The time you need to do your anti-stress practice the most is when you feel like doing it least.

Laugh.

Practise random acts of kindness.

Checklist for working at a keyboard / screen / mouse / workstation

- Feet flat on the floor or on a support
- Knees and hips and elbows roughly at right angles
- Chair height
- Desk height
- Document holder in correct position?
- Monitor height and distance
- Keyboard height
- Mouse position
- Font size big enough
- Lighting
- Keyboard squared with monitor
- Chair squared with keyboard
- Enough leg-room
- Elbows at sides
- Hands straight on wrists
- For men and broad shouldered women – Keyboard big enough?
- Special glasses?
- Fingernails too long for good keyboard style? (So you need to use straight fingers)
- Learn to touch-type
- Consider a standing workstation as an alternative to always sitting
- Take breaks, do stretch and extend exercises regularly

Sit to Stand Checklist

Can you identify a key to unlocking your neck and low back strain as you do the action of standing from a sitting position, and sitting from a standing position.

- Start from the front edge of the chair
- Weight over feet
- Feet asymmetrical with one underneath.
- Knees bend.
- Knees go down and forward.
- Bend at the groin
- Eyes look down and under the chair
- Soft jaw
- Soft neck
- Keep weight over feet.
- Feet push as weight comes over them.

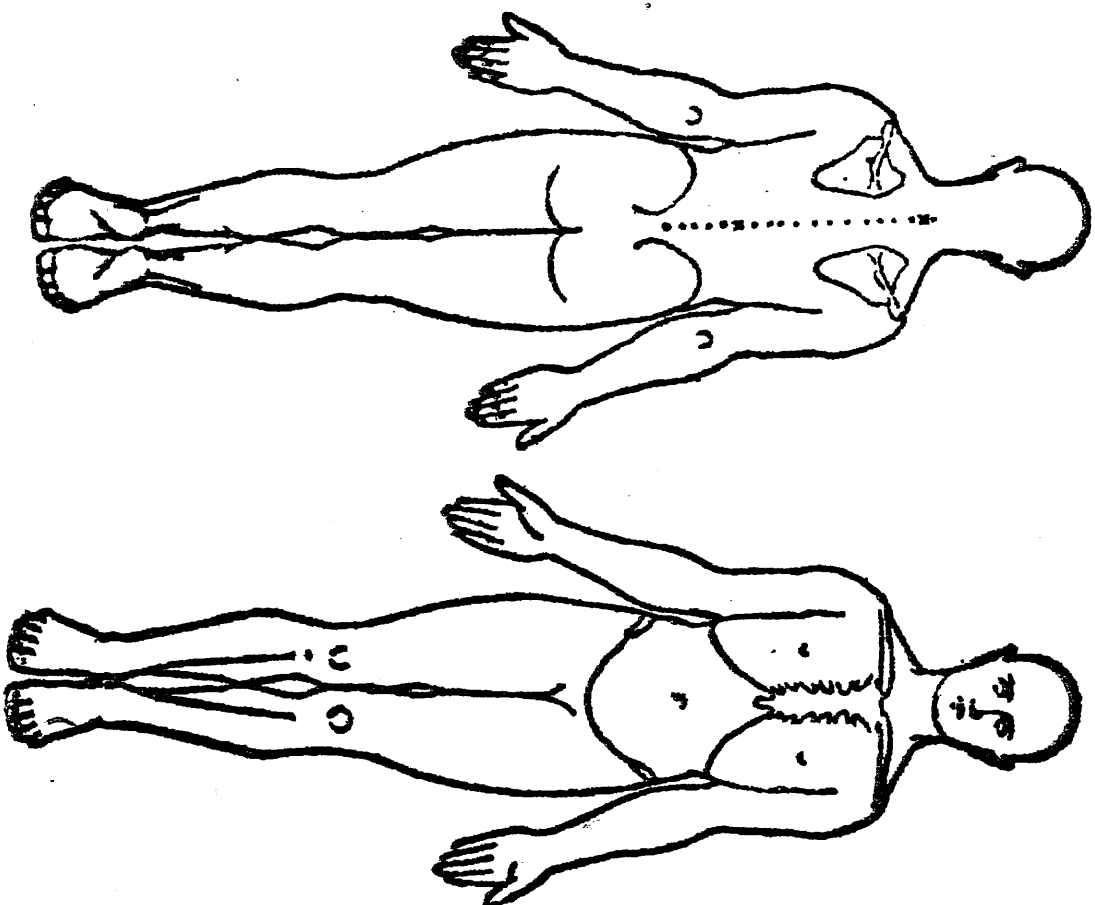
If one or more of these suggestions is effective for you, mark it. If there is some other phrase which works for you, note it in the space.

Checklist for working at a keyboard / screen / mouse / workstation

- Feet flat on the floor or on a support
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- Chair height
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- Special glasses?
- Fingernails too long for good keyboard style? (So you need to use straight fingers)
- Learn to touch-type
- Consider a standing workstation as an alternative to always sitting
- Take breaks, do stretch and extend exercises regularly

Personal Feedback Sheet Page 1

Before doing anything else, mark any area where you feel tension now. On a scale of 0 to 10 (where 0 indicates no tension and 10 indicates severe pain) place numbers on the appropriate areas below. If you cannot put a number to it, just shade in the area in question.



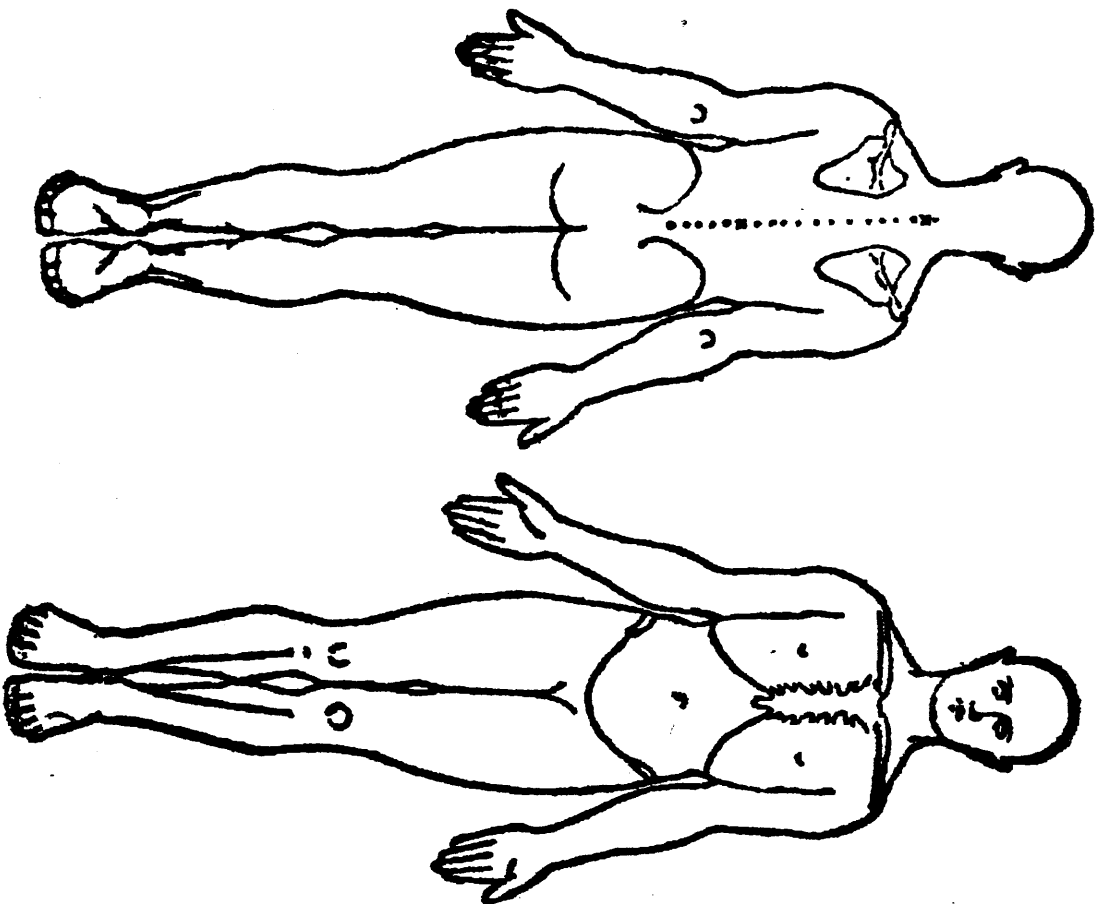
During the class make notes below about any of the movements you experienced, thoughts you had, or phrases you heard which helped you identify muscle tension.

Which areas did you have trouble being aware of at all?

In a different colour, mark any additional areas where you sometimes feel tension.

Personal Feedback Sheet Page 2

After you have finished the exercises, mark the places where you still notice muscle tension (if any). On a scale of 0 to 10 (where 0 indicates no tension and 10 indicates severe pain) place numbers on the appropriate areas below. If you cannot put a number to it, just shade in the area in question



Compare your feelings now (after the classes) and your assessment at the start. Make notes about the differences in muscle tension that you now notice.

What was the most helpful thing for you?

Any suggestions or comments?