

FELDENKRAIS AUSTRALIA

Journal of the Australian Feldenkrais Guild Inc.

November 2014

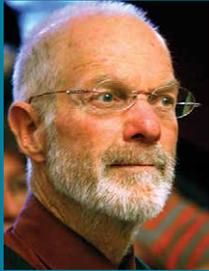


HABITS:

ALAN QUESTEL

LISA CAMPBELL

ZORAN KOVICH



EDITORIAL

By Ralph A Hadden

Habits unconsciously determine behaviour. Every month or two I visit family in Beechworth, a lovely country town in north-east Victoria. And while there I always have a coffee at *Blynzz Café*, a coffee connoisseur's heaven. They also have a wide range of coffee bean blends you can buy for home use, and I usually pick up one. Last time I was there I scanned the exotic range, wondering which to buy this time. Such a selection, about 20 different roasts to choose from, each with tantalizing names and descriptions on the pack: *PNG Sigri, Single Estate - initial spice smooth deep rich full body low acid. Peru Grace, Organic Rainforest Alliance - aromas of spice and maple syrup, silky mouth feel of butter and cocoa.* The list goes on, hmmm, which will I choose? *Panama, Harrar East, Zen Blend, Australia, Peru Martha...* I decide I will choose something completely *different* this time; I go for the *Yirgacheffe, Fair Trade Organic Ethiopia*. When I arrive home I notice in the pantry the left-over packet of the coffee I bought on my previous Beechworth visit: *Yirgacheffe, Fair Trade Ethiopia...* Well, so much for something completely different.

Welcome to this issue of Feldenkrais Australia. The theme is *Habits* and I'm grateful for writings on this topic from Alan Questel, Lisa Campbell and Zoran Kovich. Thanks also to Peter Cohen, Ellen Soloway

and the entire NSW division committee for their contributions. And farewell Rimas Vitkunas, we are so sad to lose you. Included in *Reports* is a transcript of Beverley Anne Jansen's eulogy for Rimas.

What I'm reading: *Sleights of Mind (What the Neuroscience of Magic Reveals About Our Brains)* by Stephen Macknik and Susana Martinez-Conde (2010 Profile Books 2011). I was led to this book when I read a fascinating profile of the "Gentleman Thief", Apollo Robbins in *The New Yorker*. Robbins is a master pickpocket, lifting wristwatches, wallets, pens, anything from his baffled victims. His description of taking a wallet from a jacket pocket directly parallels Feldenkrais proximal/distal work: "I don't pull the wallet out of the jacket, I take hold of the wallet and move the jacket away." The book details the tricks of Robbins and many other magicians and how they use brain behaviour to succeed in their trickery. And neuroscientists are now studying these magicians to learn more about the brain. A fascinating and entertaining read. To see Robbins do his amazing thing, search on YouTube; there are lots of videos of him there.

THE EDITOR

Ralph Hadden (Sydney 1990), Assistant Trainer (2012), practises in Melbourne. He is an AFG(Vic) delegate to the National Council.

ABOUT FELDENKRAIS AUSTRALIA

Feldenkrais Australia is the journal of the Australian Feldenkrais Guild, Inc and is intended for Feldenkrais Method® practitioners and trainee practitioners. Content is copyright © 2014 by AFG Inc. The Feldenkrais Australia journal is mostly made available to members via the internet, with some members receiving a hard copy, at their request. The journal appears approximately twice a year.

Next issue is planned for April 2015; deadline for material is 28th February.

The theme for the next issue is *The Hand*. Contributions are invited, on this or any other topic.

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Cover: Cover photo by RAH. "One of my students, Martha, kindly demonstrates the interlacing toes which comes at the end of the Habitual/Non-habitual ATM."

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GOINGS ON

CHANGE YOUR AGE

Workshop for the general public, presented by Frank Wildman (San Francisco 1977) an international practitioner and trainer well known to the Australian Feldenkrais community.

Cost: \$375 for Two-Day Attendance
\$190 for One-Day Attendance (Saturday only)

When: Saturday, Sunday 22, 23 November, 10am-5pm

Where: Hawthorn Arts Centre, 360 Burwood Road,
Hawthorn, Vic

Contact: Maria Colosi, mariacolosi@bigpond.com

Website: <http://changeyourageaustralia.com.au>

THE NEW ROYAL ROAD TO THE UNCONSCIOUS - BOOKED OUT!

Advanced training with Frank Wildman.

Cost: AFG member \$540, non-AFG \$650

When: Monday-Wednesday 24-26 November,
10am-4.30pm

Where: Chandelier Room, Hawthorn Arts Centre

Contact: Lisa Campbell 0409 598 000,
campbellisa@optusnet.com.au

Details: <http://advanced-training.eventbrite.com.au>

MOVEMENT AND CREATIVE PRACTICE

Workshop presented by Lisa Scott-Murphy (Sydney 1990). Restore your feeling of moving with a joyful embodiment. (Includes a one hour AGM of the NSW Division.)

When: Saturday 29th November, 10am-4.45pm

Where: St Mary's Parish Hall, 6 Raglan St. Manly NSW

Contact: Rochelle Franks 0411 984 428,
rochelle@mastermoves.com.au

ARLYN ZONES, FINDING A BASIS FOR SUPPORT

A three day advanced training with Arlyn Zones. Feel more supported in our upright life. Presented by AFG Inc. (SA division). More details available soon.

Cost: Early bird, before 7th December,
\$380 AFG members, \$550 non-members.
After 7th December,
\$430 members, \$610 non-members.

When: 30 January-1 February

Where: Adelaide

Contact: Jane Searle, janesearle@gmail.com

ARLYN ZONES, ELEGANT CHOICES FOR PURPOSEFUL OUTCOMES

An advanced training with Arlyn Zones. This training is limited to graduates of a Feldenkrais Professional Training Program.

Some lessons quiet us down and some exhilarate us.

Some create the sense of an inner spaciousness and others make us feel more clearly delineated in our external environment.

Some lessons make us feel quite sturdy and others make us feel soft and receptive.

By looking at the mechanisms by which these different states are induced and also by seeing what the lessons have in common we can add mastery to our teaching of ATM and also generate new ideas for our work in Functional Integration®.

In this two and a half day Advanced Training we will look first at various ATM® lessons which highlight different aspects of our self-perception and our perception of self in the world.

There will be an ATM lesson each morning and afternoon. In between we will have discussion, and FI demonstration and practice.

To pay go to: <http://www.trybooking.com/GGNV>

Cost: AFG members \$360, non-members \$500.
Early bird, by 1 December - members \$300,
non-members \$450

When: Thursday to Saturday, 5-7 February 2015

Where: BrisWest Centre, 132 LaTrobe Tce,
Paddington, Brisbane

Contact: Mary Kelsey 0438 449 529,
marykelsey@iprimus.com.au



FEATURES : HABITS



HABITS...AND ONE REALLY WORTH INVESTIGATING!

By Alan Questel

Alan (Amherst 1983) is well known in the Australian

Feldenkrais community, having played a role in many of our trainings as an Assistant Trainer, Trainer and eventually Educational Director. He has also taught in and directed many trainings around the world and writes regularly about our work. RAH.

Years ago, when I would ask a class, “What are your habits?” they would say things like smoking, drinking, being late...almost all negative things. But the world has changed; now it’s brushing my teeth, cleaning my house, walking my dog...much more on the positive side. Either way, everyone still has habits and still needs them.

Over time I began to ask another question, “What do you do that is not a habit?” This seems to come as a surprise to most people. At first they struggle to come up with an answer. They do find things, like coming to a Feldenkrais class (assuming it’s the first time they are coming). But when they begin to examine this more



closely they realize that “how” they come to something for the first time is abundant with all kinds of habits. A rich hierarchy that has developed over a lifetime of practising doing things over and over again.

As Feldenkrais practitioners we know all about habits, but there is one aspect of our habits that underlies almost everything we do. The habits of how we have learned how to learn. The idea is a bit tricky. Often

when attempting to describe what *learning how to learn* is we come up with descriptions about *learning*. But they are not the same thing.

Learning how to learn is about “how” we bring ourselves to learning anything and it is fertile with all kinds of habits that we aren’t aware of. Much of it shows up as internal conversations, telling us what we are good at or not good at. It includes things like “I will be the best one at this” or “I will never learn this” or “everyone else is getting this and I’m not.” It also involves things like where we sit in a room; how near or how far we are to the teacher, taking or not taking notes, even fooling around or behaving during a class.

Understanding how we have learned how to learn is not so easy to investigate. Mostly because the usual contexts we are learning in are too important to us, too dependent on an outcome, on some level of success. There isn’t enough space or time for us to listen to what is underlying what we are doing and how we are doing it when we are in the process of learning something.

As Feldenkrais practitioners we are fortunate that we are able to create contexts where we, and others can learn about *learning how to learn*.

In *Awareness Through Movement*® we guide people through a process that is outside of the normal contexts of learning. Most of the time the person doing the lesson doesn’t know where it is going or what it is about. The sensory guidance we provide puts people deeply into their own process. Of course people pay money and want to get something out of the class, but they aren’t expected to demonstrate some particular level of ability or skill at the end of the class. Everyone is encouraged to go at their own pace, to get to wherever they can easily and comfortably.

We could say that *Awareness Through Movement*® is a context without context. Even though we might be exploring a functional theme, it’s not evident, which can allow someone to place their attention on aspects of themselves they normally aren’t able to attend to.

For example, ‘working hard to achieve the movements’ is one habit of learning how to learn we can see in many people. But just this discovery, ‘that I am working hard to achieve something’ is showing someone something about how one has *learned how to learn*. The same insights can apply to how we rest, how we begin to engage in an action, how we stay with something or give up and many, many other characteristics of ourselves.

Just as our habits have developed over a long period of time, it takes time to uncover different aspects of how we have learned how to learn. We need to be in this *non-context context* many times before we can begin to observe this aspect of ourselves.

Of course playing with habits like how we interlace our fingers and toes is fun and interesting, but we offer much more.

Becoming aware of the habits of how we have *learned how to learn* is a gift people rarely have access to. It is one of the fundamental things we offer. As teachers, if we understand how we create an environment where others can learn something about how they *learn how to learn* we do them a great service; one that can transfer over and be applied to other arenas of learning in their lives. Understanding the habits we bring to learning can make learning easier and bring people more pleasure and appreciation for whatever they engage in. ■



IS CHRONIC PAIN A HABIT?

By Lisa Campbell

Lisa (Melbourne 2001) practises in the Bayside area of Melbourne.

She has a special interest in the Feldenkrais treatment of pain and is part of the AFG Pain Team. RAH

We are all addicts—the creatures of our habits.

Dr Bernard Lake in the introduction to Ruthy Alon's *Mindful Spontaneity* (Interface 1990)

“So are you trying to tell me my pain is just a habit?!”

‘Fred’ was amazed—and offended.

Somewhere in my attempt to explain the process of chronic pain and link it to concepts of the Feldenkrais Method, Fred had made the connection that I had not quite verbalised. And he thought I was trivialising his debilitating chronic pain condition.

In his book, *The Brain that Changes Itself* (Scribe),

Norman Doidge quotes V.S. Ramachandran: *Pain, like the body image, is created by the brain and projected onto the body and pain is an opinion on the organism's state of health rather than a mere reflexive response to injury.* These are difficult concepts to understand for people experiencing chronic pain, challenging more commonly held beliefs that if we have pain, something is wrong with an anatomical structure, and needs to be fixed.

Recent studies suggest that educating people about the mechanisms of chronic pain decreases pain and improves outcomes for chronic pain sufferers. These explanations can be very detailed, incorporating the complex changes in brain, spinal cord, periphery, and all the pathways between. All our systems become involved and affected. (For a detailed explanation, read *Explain Pain* by David Butler and Lorimer Mosely (Noigroup 2003))

More simply, our brain perceives an ongoing threat, and pain is part of the response to that threat. In other words, we develop a habitual pain response even in the absence of actual injury or damage. To change chronic pain, therefore, we can try to change the habitual threat message/alarm, or the habitual pain response, or preferably both.

Habitual posture

‘Mary’ understood these concepts immediately. Three-times-a-week visits to her manipulative therapist had done little to alleviate the flare-up of her long-term back pain and she could barely make it to my room. She was holding herself rigidly in her idea of ‘good posture’, with shoulders pulled back, extended trunk, head forward, belly pulled in.

At the end of the first session she looked and felt very different. “I feel relaxed for the first time in ages and the pain is much less intense—I actually felt safe with everything you did. Maybe that’s what I need to focus on—feeling safe and relaxed instead of being ready for battle all the time. I’ve been doing that for years.”

Over the next few sessions, she recognised that the current stresses in her life were closely linked to the way she was moving, feeling and thinking. Her response to the stress was to push on, tighten up, do ‘the right thing’ in terms of posture and behaviour, and ignore the pain until that became impossible. This was a habitual pattern for her, and when she became aware of this she realised there were other options: to soften, to rest, to talk to her friends and family, to look for comfort and ease of movement, to change her expectations of herself and others.

Conceptual framework

Fred, however, was more into thinking than sensing; he tried really hard to understand intellectually why his pain fluctuated so much in intensity and location. His response to years of chronic pain was to limit himself and his activities. He was no longer working, barely walking, and could only tolerate brief social interactions.

We had many Functional Integration sessions, and he was always surprised and a bit suspicious when apparently simple movements eased his pain. He would leave feeling great and return feeling terrible again. Even when I thought he had learnt clear and useful lessons about his movement and sensation, it was difficult for him to take these lessons into his daily life.

It was clear that he needed a useful conceptual framework and I tried many variations. Whenever he concentrated to understand, he would pull his head down, round his shoulders, furrow his brow, hold his breath, tighten his jaw, and arch his lower back. This movement pattern also referenced years of playing the accordion in his youth, and it was also his response to emotionally stressful situations in his family. Helping him to be aware of this habitual movement pattern

was a key in helping him to understand the concepts of habits—and the possibility of changing them. He could then start to recognise his emotional, sensory and cognitive habits.

For Fred, we developed a new habit, a ‘mantra’ that helped him to understand this complexity in simple terms: “I am experiencing a sensation that my brain is interpreting as pain. It does not mean I am in danger. Breathe, find support, stay soft and tall. It will pass.”

Using his cognition to connect to his sensory experience was a way for Fred to develop some control over his pain and was a turning point in his progress towards a more active life.

Changing beliefs

Educating our clients about chronic pain is one way to change their beliefs and habits of thinking about their pain. The challenge is to find the best way to present that information to make it meaningful and relevant to each person’s experience and learning style.

*All names have been changed to respect client confidentiality. ■

SOME OTHER RESOURCES FOR PAIN

By Ralph A Hadden

ATM recordings:

Mark Reese *Moving Out of Pain*, 16 half hour audio lessons.

Deborah Bowes *Discover Easy Movement and Pain Relief*, 6 audio lessons.

Both of these Audio sets are available from Feldenkrais Resources:

<http://www.feldenkraisresources.com>

Deborah’s set is also available from Feldebiz: www.feldebiz.com.au

For another view on chronic pain, follow this link to Todd Hargrove’s article A Systems Perspective: <http://www.bettermovement.org/2014/a-systems-perspective-on-chronic-pain/>



LIBERATION: BECOMING AWARE OF HABITS OF THOUGHT AND ACTION THAT ENSNARE US

By Rhiannon Newton & Zoran Kovich

Zoran Kovich, (Melbourne 1991) completed a masters degree in cognitive science in 1995 at the University of New South Wales, investigating cognition and human movement. Formerly a professional dancer, Zoran lectured in undergraduate dance programs for 19 years, and has over 30 years experience in the field of somatic education. He currently works in Australian Feldenkrais training programs, becoming an assistant trainer in 2004 and a trainer this year. He maintains a practice in Sydney. RAH.

Rhiannon Newton, BA studied Dance at the West Australian Academy of Performing Arts, Edith Cowan University. She is an established independent contemporary dancer with a history of working in Europe, Israel and Australia. Her emerging choreographic practice is grounded in investigations of improvisation and the role of repetition in dance. ZK.

From November 2013 through to August 2014 I had the privilege of working with Rhiannon Newton, an Australian independent dance artist. The relationship was unique. In exchange for private sessions Rhiannon agreed to write about her experiences. The following is a description of one session in February 2014, told first from her and then my perspective.

RN: We agree to progress themes investigated in the previous session. Zoran asks about the daily exercises and stretches I do. One stretch in particular - lying with a foam block under my sacrum to lengthen my lower back - appears to spark in Zoran an idea of how we might proceed.

‘Our internal processes, provoked by present external influences or by ... previous experiences of the outside world, change our intentions to act as well as the way we act. You are as good as you wish; you are certainly more creative in imagining alternatives than you know.’

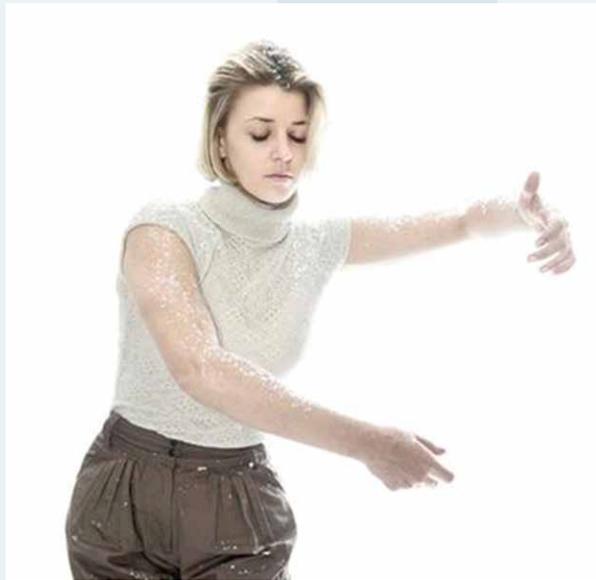
Moshe Feldenkrais, *The Elusive Obvious*.

Lying on my back, with both legs bent, I fold the left leg toward my chest, then unfold it, returning the foot to the floor. We spend some time just exploring this apparently simple action. I notice that I automatically stabilise my pelvis to lift the leg, and realise that I am trying to create a stable, still base from which to isolate the movement of my left leg. Zoran speaks about alternative possibilities. After a bit of experimenting I let the pelvis move in response to the change in weight distribution. This way feels surprisingly gentle and efficient. I allow the lower back to curve away from the floor as I start to lift - something I have definitely trained away from doing - then let the back curve towards the floor as I bring my leg to my chest. We also experiment with folding my leg through different trajectories. I notice that directing the knee closer to the centreline helps the lifting action.

The activity develops to include unfolding my leg towards the ceiling, and then directing the knee towards the floor as I refold the leg. I automatically assume the pathway should occur in parallel, and this hinders bringing my knee to the floor. Zoran encourages me to experiment. I fold the leg at different angles seeking

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By Rhiannon Newton & Zoran Kovich



pathways where the joint glides most easily. I discover that the most appropriate angle is quite wider than I anticipated. The ease with which the hip folds makes it easy to support the weight of my leg, and I am now actually able to easily touch the floor with the knee.

Zoran places a weighty, hardcover book on the sole of my left foot, and I continue to fold and unfold the left leg, all the while balancing the book on my foot. We then switch the book to my left hand. I rest my left leg and do an analogous movement with my left arm. Zoran draws my attention to the spiral-like movement of my arm. I try to bring this idea of spiraling to the folding of the leg. It helps, but the action feels far less elegant.



With the book again on the sole of my foot, I use the unfolding action of the leg as an impetus for rolling onto my side. As I experiment, it becomes clear that, to mobilise my pelvis, I need to direct the limb differently than I anticipated. I experience terrible moments of 'stuck-ness' and 'need for force'. These are very recognizable sensations from dancing. It is very interesting to realize that a slight, perhaps 15-degree, change of angle allows me to accomplish my intent effortlessly. Once coordinated, this action becomes a quite thrilling and satisfying ride.

We elaborate the action by including the arms. Co-ordinating the leg and arm to roll and return invites a more global kind of body listening. This is very much about timing. I realize I need to time the sequence of action so that the weight of each limb progressively



assists the rolling motion. The delicateness and specificity of the mechanics excites me, in an almost choreographic way. It is a search for mobile equilibrium.

I enjoy our final conversation in which we talk about the physical 'work' that had been done. My hamstrings feel long from the repeated extensions, but at no point through the session had I thought about 'stretching my hamstrings'. My buttocks and abdomen feel strong and supportive. All this without having had to concentrate on, or visualize, my muscles laboring as I would in a more gym-based, exercise context.

LIBERATION: BECOMING AWARE OF HABITS OF THOUGHT AND ACTION THAT ENSNARE US

By Rhiannon Newton & Zoran Kovich

ZK: Rhiannon's positive experiences invite further exploration, and we do so in a different, yet related, context so that what she learns encompasses a wider range of body orientations and situations. One of Rhiannon's daily exercises stimulates my imagination. I wonder about the bodily implications of her preference for lying over a foam block, especially in regard to the particular leg-pelvic-torso relations it sets-up. My somatically-founded mental musings give rise to a way of continuing to promote Rhiannon's trust of her left leg.

As I watch Rhiannon repeatedly fold her legs in the same way, I acknowledge that her range of kinetic expression is constrained by her learned, automatic, ways of moving. To liberate herself Rhiannon must first become aware of habits of thought and action that ensnare her. So, the conditions we create in the session favour her attending to how she composes her actions. Rhiannon is encouraged to take her time, perceive and reflect on what she is doing, and to playfully explore alternative enactments. We find ways of moving that promote proprioceptive acuity so that she may make finer and finer perceptual distinctions. She is supported to increasingly cultivate her discernment when choosing ways of moving that suit both herself and the intention.

Placing a weighty book on her left foot affords Rhiannon the opportunity to once again engage with an 'artificial floor', but in a novel way. The book's weight pressing onto the sole enables her to more definitely sense the foot's position and movements. As she dynamically balances the book on her foot, every change in tilt of the book produces a different pattern of pressure on her sensate flesh, a different direction of pull against her skin caused by friction between the two surfaces. The task of balancing a book on her foot constrains the number of ways Rhiannon can fold and unfold her leg. This constraint narrows the range of exploration, increasing the probability that she will move in certain ways and not others. All together the situation is designed to precipitate the kinds of experiences that may enable Rhiannon to know alternative ways of being and moving that expressly better serve her conscious intentions.

Postscript

RN: Reflecting on all our sessions it occurs to me that each were, in themselves, very creative acts, akin to improvisational or choreographic processes in which the cultivation of personal presence and responsiveness is essential to the discovery of a logic for the material at hand. Each session was an open, responsive, mobile

exchange. We were perpetually re-calibrating to incorporate, and respond to, the most recent shift of the other. Most importantly, every session involved trusting in intuition and the intelligence of an idea conceived of in the moment. Intuition and aliveness are key to my engagement with dance. Our sessions nurtured my ability to calmly and openly remain in the moment of sensation - moments of not exactly cognitively knowing what I am doing, where the process is going, or what it will come to be.

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HABITS, MOSHE & DUNLAP

By Ralph Hadden

Review: *Habits, Their Making and Unmaking*

By Knight Dunlap (1972 Liveright 1932)

Moshe Feldenkrais recommended this book. Well, it is in the bibliography at the back of *The Elusive Obvious* (Meta 1981). So I set myself to read it, hoping for some further insights into the elusive obvious that is the Feldenkrais Method®. I began to read *Habits* soon after acquiring it more than 10 years ago. But, I have to admit, I gave up after 3 chapters, thoroughly bored with it!

A few years ago, however, I presented an ATM workshop, *Habits, Their Making and Unmaking* and so, beforehand, I decided to have another go at the text simply as background reading (I already had my workshop all planned). Again I found it very dull but, with grim determination, I plodded through till the end.

I am puzzled as to why Moshe endorsed such a dull, flawed book—long windedly saying not very much,

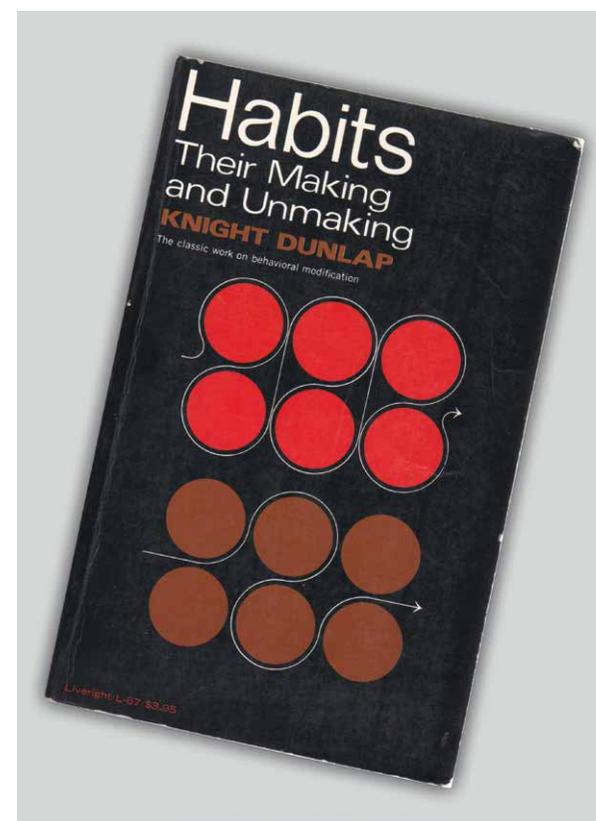
with one little nugget of useful information (I'll get to that, maybe save you the trouble of reading the book yourself) and some very out-of-date and harmful stances on human behaviour (I'll get to them too). Surely by the time Moshe was writing his last book (the 1970s?) he could see the errors.

Two things stood out for me. Firstly:

1. Negative Practice

This is the one little nugget of useful, practical information. It's referred to in chapter VIII, "Remembering and Forgetting" (along with some other useful hints on remembering) and again in chapter X. It's what Dunlap calls *negative practice*. In our Feldenkrais work it's what we do when we ask the client to *do the pattern*. That is, rather than trying to correct a "bad" posture or habit of movement, we have the client deliberately practise what they are already doing. Milton Erickson also employed this technique—for example for a person trying to lose weight and troubled by overeating he first of all required them to eat more and put on weight. When he finally gave permission to eat less it came as a welcome relief.

"Negative practice" is a very powerful tool for undoing a habit. I explain to my clients that it shifts the habit



Habits, Their Making and Unmaking, by Knight Dunlap

from being unconscious and unintentional to being more conscious and intentional. So the client acquires more choice in doing or not doing the habit. It's quite a useful "trick".

Dunlap applies negative practice to memory and to stammering. Firstly memory:

Memory

If the name of a place, or of a person, needs to be retained, success is promoted by giving full attention to the name for a moment, and then ignoring it as quickly as possible (my emphasis). In the case of a name which one has been persistently unable to remember, in spite of positive practice, a single negative effort will sometimes do the work which long positive practice has not accomplished. (page 163)

I remember Moshe in one of his trainings (San Francisco?) playfully using this technique with the trainees—asking them to *forget* a particular number (what was it again?)

As Dunlap goes on to say:

...the effort to learn interferes with learning. The effort to forget, on the other hand, is equally detrimental to forgetting, that is, it assists learning...In case of failure to remember, never make an effort to remember. (page 165)

We Feldenkraisers recognize that the key word here is *effort*; effort is counter-productive. The harder we try, the less we improve.

(The other memory strategies Dunlap proposes are, briefly:

1. Going beyond the mere thinking of the item and thinking about it.
2. Desire to learn
3. Persistence—keep everlastingly at it
4. Constant evaluation of progress is to be avoided—can be worrying and discouraging. Better to check and review at infrequent intervals.)

Secondly, Dunlap applies negative practice to stammering:

Stammering

He proposes that the person afflicted by stammering regularly spends time intentionally stammering.

What we are to do, therefore, is to teach the patient to stammer voluntarily, as nearly as possible in the way in which he now stammers involuntarily. (page 202)

The repetition of the equivalent vocal performance voluntarily has to be acquired. The first thing the patient must do is to learn to stammer...The learning to stammer is the initial part of the practice which breaks up the stammering habit. (page 203)

It is important in his daily life not to avoid stammering...he must let his speech proceed as it happens...

The next procedure is to explain to the patient that an important part of his cure is daily practice in stammering. (page 204)

After three or four weeks, a part of the time may be occupied in trying to speak correctly. (page 205)

Once again, as we do in our work, the client is asked to deliberately do the undesired habit. Dunlap says the effort to avoid or overcome a habit often further fixes the habit in place. For example, trying to give up smoking may involve you spending much time focusing your attention on smoking, making it even more a part of your thinking and behaviour.

An example of “negative practice” from my own work: “Shirley”, a client with cerebral palsy, had an involuntary trembling or shaking of her left leg. I asked her to do it intentionally and the result, to the delight of both of us, was that the trembling decreased markedly afterwards. And Shirley learned that she was not so irrevocably ruled by her difficulties, she could *play with them* and get relief, not just during the FI, but in her life whenever she wanted to. An empowering moment.

Ok, so that was the good bit in the book, a gem shining out amidst the dross. But the other thing that stood out for me was, secondly:

2. Psychopathologies, 1930s style

There are some unfortunate, no, odious errors of diagnosis. He identifies as habits that must be overcome, sicknesses that need treatment, these ‘conditions’: left-handedness, masturbation and homosexuality.

Left-handedness he mentions only in passing and bills himself as humane and progressive by saying that brutal and incompetent methods of combating left-handedness are harmful. But then he still says parents can try to train their left-handed offspring to be ‘righties’, they just need to do it nicely. Sorry, there is no reason for, and plenty of harm done by such training.

As for the ‘vices’, as he calls them, of masturbation and homosexuality, I wonder how many innocent lives were blighted by psychologists following Dunlap’s teachings and attempting to train people out of these harmless, in fact beneficial, practices. Dunlap himself gets himself into a bit of a tangle as he attempts to explain how to use his clever strategy of negative practice in the case of these ‘vices’.

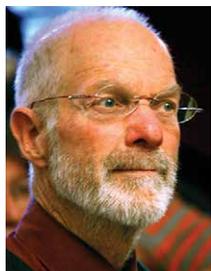
There’s also an example of what I believe is termed “false correlation”. Society generally disapproved of the homosexual and (no coincidence) the homosexual is diagnosed to be “socially maladjusted”.

Oh and Dunlap makes a favourable reference, in passing, to the cruel practice of sterilizing the “feeble minded”. An abused, misused strategy in which innocents were deprived of the right to parenthood. Deciding who was “feeble minded” was completely arbitrary, as detailed by Stephen Jay Gould in his essay “Carrie Buck’s Daughter” in *The Flamingo’s Smile* (1985 Penguin 1991). By 1935, Gould says, *some 20,000 forced “eugenic” sterilizations had been performed in the United States* (page 309).

All in all a book that was rather boring, very annoying in parts and with one little bit of useful information.

Comment invited. Have you read Dunlap’s book? What did you think? Post your comments in Facebook, on the Feldenkrais Australia page: <https://www.facebook.com/FeldenkraisAustralia> or on the guild website’s Forums page: <http://www.feldenkrais.org.au/forum>

RAH. ■



ATM: HABITUAL/NON-HABITUAL

By Ralph A Hadden

Alan Questel taught this ATM in a weekend workshop I attended in Melbourne in 1988. I was delighted by the ATM and have taught it over and over again in the intervening years. It's a quirky, playful ATM and I often teach it as the last class for the year in my ongoing weekly classes. It's my way of saying happy holidays to my class. Since I have taught it many times, over many years, it has probably evolved quite a bit from Alan's original. The original, clever idea was Alan's. This is my version. RAH.

The usual ATM instructions apply: do all movements gently, slowly. Rest in between movements. Pay attention to your sensations.

P1 (first Position): Sitting, chair or floor

M1 (first Movement): Clasp hands together, **interlacing fingers**, observe which thumb is on top—this is your habitual interlacing. Attend to sensations in fingers, hands wrists, arms, whole self.

Change the interlacing so other thumb is on top. This is your non-habitual interlacing. Attend to sensations—you probably feel rather odd in places.

Change back to the familiar interlacing... change back and forth several times. How are you making the change? What is your habitual way of changing the interlacing?

V1 (first Variation): Change your method of changing the interlacing. Start by sliding the top thumb, rubbing it on the underneath thumb, then slowly slide the top thumb under the other thumb. Now you have swapped thumb positions. Repeat the procedure with the index fingers, taking the finger that is on top and putting it under the other index finger. And so on, one finger at a time, swapping over the middle, ring and little fingers. Once all fingers are done you have changed over the interlacing. Repeat several times, try it faster.

V2: Do the changing over, one finger at a time, but this time start at the bottom. Whichever little finger is on the bottom, slide and place it above the other

little finger. And so on through all the other fingers. Repeat...faster.

P2: Supine, rest and observe fingers, hands, arms.

M1: Interlace fingers and swap back and forth a few times. Is it getting easier to make the changes? Is the non-habitual interlacing becoming a bit more familiar?

M2: **Cross legs**. Legs lying long, cross them at the ankles. Which leg is on top? This is probably your habitual leg-crossing. Change, so other leg is on top, does this feel less familiar? (Habitual/non-habitual ankle crossings are probably less noticeably different, compared to the fingers interlacing, because most people will swap between leg crossings more often than they change hand interlacing.)

Swap back and forth between one leg crossing and the other. How are you making the change?

V1: Try different ways of changing the legs...for example, instead of lifting the top leg off, pull the underneath leg out from under.

M3: Interlace fingers non-habitually and cross legs habitually. Change the finger interlacing and the leg crossing simultaneously. Now the fingers are interlaced



The author demonstrates another way to fold arms

the familiar way, the legs the unfamiliar way. Change both again, repeat... each time one (of the interlacing or ankle crossing) is in the habitual position while the other is non-habitual.

P1: Sit again. (Best to sit on floor, but movements can be adapted for chair sitting.)

M4: **Fold arms** across chest. That is arms are crossed, with one arm in front. Some people will be thus: right hand outwardly visible, on left upper arm, left arm crossed in front of right, left hand not visible, tucked in right armpit. Others will do the opposite. What is your habitual way of folding arms? (I find I need to specify the position of hands and arms, particularly when

students attempt the non-habitual folding—often they will move their arms around and come back to exactly the same, habitual, folding).

Change to the non-habitual folding. Change back and forth...how are you making the change?

V1: Another way to change the folding—put your left hand in your right armpit, then pass the right arm under the left arm, bring the right hand forward to place on outside of left upper arm. Repeat on opposite side...

M5: Sit **cross-legged**. Which leg is in front? Change to have the other leg in front. Change back and forth.

V1: Change the way you change the legs over (there are

quite a few ways of changing the legs, I'll let you work them out).

M6: Fold your arms and cross your legs, one in the habitual, the other non-habitual. Simultaneously change them both over...

P1: Continue sitting.

M1: Re-visit interlacing fingers, changing back and forth, getting easier?

M7: **Interlace fingers and toes**. Palm of right hand to sole of left foot, interlace fingers with toes. Lift hand and foot in air and move around.



V several: Left hand to top of left foot, interlace fingers with toes. Similarly right/left hand to right foot.

M8. Feet sole to sole, **interlace toes!** Help with the hands. Students have varying success with this, I encourage them to do as much as they can, and that with practice it gets easier to do more. Which big toe is on top? That is, what is your "habitual" way of interlacing toes? Change the interlacing so other toe is on top. You can also change the way you interlace - starting from the top with the big toes, or from the bottom with the little toes. Roll onto back, throwing interlaced feet in air, roll forward to return to sitting.

P1, M1: Return to original movement of interlacing fingers and changing back and forth from habitual to non-habitual. Easier, smoother, less differences between each interlacing?

M9: Move from sitting to standing and return, while changing interlacing...

P3: Stand

M10: Change interlacing of fingers back and forth, begin walking while continuing to change interlacing... then just walk normally, observing how you feel.

*That's one ATM addressing Habits, do you know any others? Well really all ATMs explore Habits and offer alternative patterns to habitual ones. But do you have any ATMs that are your favourites for exploring and transcending habitual patterns? We'd love to hear about them. Post them on Feldenkrais Australia on Facebook, <https://www.facebook.com/FeldenkraisAustralia> or on the AFG Inc website, <http://www.feldenkrais.org.au> (log in as practitioner and go to the Forums page).
RAH. ■*

FEATURE



FELDENKRAIS AND YOGA

By Peter Cohen

Peter Cohen is something of a rare creature—he is one of only a small number of yoga teachers in the world who have also trained as a Feldenkrais practitioner (Melbourne 2008). He has very kindly written a few words for this journal on how Feldenkrais and Yoga can complement each other. Peter is a senior yoga teacher in 3 separate yoga traditions, having imbibed the yoga lifestyle for most of his adult life. He regularly offers a variety of yoga classes, workshops, trainings and retreats in Melbourne, Bali and Fiji. You can find him online at ATYOGA.ORG or by searching for yogipete on Facebook. RAH.

My beginnings

My first “wow” Feldenkrais experience was in 2004 with Peter Binns. I remember walking after the ATM lesson and thinking I was feeling odd. Then I established more accurately that I felt fine actually but was ‘sensing’ odd. I was profoundly alert to my body and yet this didn’t feel like my body anymore.

Interestingly, I felt intimately comfortable with this new body and that was perplexing. I walked around the room and simply enjoyed walking for the sake of walking. Swinging my arms for the sake of it. Like a child playing with a new mobility discovery. I was grinning. My friend in the class knew what she was seeing and was nodding and smiling and raising her eyes in a “I told you so” kind of way. I didn’t know that creating self-sensing like this was possible. Intensely aware. Deeply relaxed. I was hooked.

I went on to explore more Feldenkrais and then did the practitioner training program, graduating in 2008. From there I have continued mainly as a yoga teacher, but the Feldenkrais Method® has remained a substantial underlying influence and resource.

Similarities

Feldenkrais is a great complement to yoga. I believe Moshe discovered something very similar to what ancient yogis discovered in accessing and unravelling our unconscious patterns through movement and breathing; and more particularly, the nature of how we attend to ourselves while doing so. Where modern fitness-based yoga teachers have tried to systematise this unravelling process, the traditional yoga view was actually to sincerely and genuinely embark on one’s

own personal journey, without a system. Just using some basic principles and the occasional guidance of a teacher. Traditional yogis would say it is a “non-seeking” journey and cannot be predefined.

How Feldenkrais can enhance the yoga student's practice

Because the yogic philosophy of non-seeking has been devalued in the modern commercialised yoga context I believe it is nowadays easier to be initiated into the profoundness of movement and sensing via an ATM than via your average fitness-based yoga class. ATMs help a yoga student by providing them with a direct irrefutable experience of how deeply interconnected our perception and movement are. Once a yoga student grasps this crucial interconnection their yoga practice can blossom—becoming more like a dance of life, and less like exercise.

I'm reminded of another interesting early Feldenkrais experience. I was at home doing an ATM from one of Frank Wildman's early tapes. Perhaps it was one of the baby alligator variations. The lesson spent a lot of time moving smaller and smaller and smaller. It was already an unusual movement for me at the time and I remember becoming fascinated in how I was moving and becoming surprisingly familiar with the movement

during the lesson. The movement getting very tiny was quite surreal in sensation, and yet somehow it didn't feel like I was doing less. My fascination stayed exactly the same no matter how small the movement. I guess this was the first time I was “wowed” during a ATM rather than at the end. Fascination is a quality I allow for and even cultivate in my yoga practice and teaching.

May even be useful to yoga teachers

Feldenkrais experiences are also useful for yoga teachers. Particularly those who may have unwittingly removed chanting, visualisation and sincere heart-based practices from their yoga classes. A key thing for prospective yoga teachers to learn on the teacher retreats I offer is that yoga practice is actually a manipulation of awareness and perception, not merely a manipulation of body and breath. Feldenkrais lessons provide a yoga teacher with an emotionally safe experience of what is possible when we attend to ourselves in new ways and put more value into playing with the nature of our self-attending. In this way Feldenkrais lessons liberate a yoga teacher to reassess and explore what happens to their yoga when they do things like chant while moving, or add visualisation, or offer a new depth of sensory and emotional sincerity to their classes.

Feldenkrais, Yoga and spirituality

I also believe that yoga is a great complement to ATMs and FIs for those interested in spirituality. What yoga offers a Feldenkrais student is the possibility to turn the Feldenkrais experience into a deeper personal spiritual exploration. I understand Moshe really resisted this notion, yet it has come up time again with my fellow Feldenkrais practitioners and many have asked me as a senior yoga teacher whether I believe they fit together. I believe they do. I believe the Feldenkrais Method® and spirituality are much closer than Moshe liked to believe and that although Moshe borrowed some ideas from yoga, he seems to have resisted borrowing more. Outside of our personal preference I don't see any other reason why not. I would love to know more about how other Feldenkrais practitioners feel about offering Feldenkrais and spirituality together. I know there have already been past examples of this and I imagine it's a sensitive issue given Moshe's opinion on the matter. Some of my Feldenkrais friends seem to be almost waiting for permission to put them together. I don't think there's anything against it from the perspective of the yoga world. Instead of enlightenment, you could call it *Feldenment*. ■

REPORTS



EULOGY FOR RIMAS VITKUNAS

By Beverley Anne Jansen

All those who knew him in the Feldenkrais community were saddened by the news of the recent death of Rimas Vitkunas (Melbourne 2008). I remember Rimas as a lively and enthusiastic student of the Feldenkrais Method®, both during his training and afterwards, always enquiring, exploring, questioning and experimenting. I saw him use this attitude of perpetual learning to develop into a fine practitioner and valued colleague. He was a perpetual teacher too, always eager to share a latest insight or piece of guidance, even in his last days, as Beverley Anne relates below. (I recall him telling me, during a practical exercise, “Try it a little more gently”). And I appreciated his always friendly, good humoured, inclusive personality. Rimas died of throat cancer after a year long illness.

At his funeral on 16th October in Brisbane, Feldenkrais colleague Beverley Anne Jansen (Brisbane 2000) delivered the eulogy. Here is the transcript of her speech, along with some comments added after the event. Beverley Anne practises in Coorparoo,



Rimas Vitkunas

Westbrook and Brisbane and teaches, from time to time, trainee actors at the University of Southern Queensland. RAH.

Hi! I'm Beverley Anne and I'd like to tell you a bit about the Rimas I knew, Rimas the Feldenkrais teacher, because I was, quite possibly, his lucky last student.

I first met Rimas in Melbourne in 2008 when I went as a visiting practitioner to the final week of his four-year training. I could've been an outsider; these people had all been studying together for four years when I turned up, after all, and yet Rimas, Eric Kiernan and Karen Topp just gathered me up and whisked me away with them on my first day. They looked after me, took me to fabulous cheap restaurants on the lunch breaks and kept me thoroughly entertained.

As some of you already know, Rimas plus Eric equalled sparkling comedy duo. The constant wordplay and their wonderfully silly antics would just have me in stitches; I would ache with laughter at the way those two would carry on.

EULOGY FOR RIMAS VITKUNAS *By Beverley Anne Jansen*

After Rimas graduated, he contacted a number of us in the local community and asked if we would be willing to be his mentors, trading lessons, giving feedback, answering questions. That was when I learned that Rimas was an enthusiastic foodie, that he loved good coffee (mmmm, latte...), and that he had a great music collection. We got on well. I always looked forward to swaps with Rimas.

I got really close to him and his lovely Gloria over the past year, by sharing my skills as a Feldy with them several times a week, because Feldenkrais ended up being the only thing that could take away Rimas's pain.

I wasn't the only one treating him; Rimas and Gloria would visit Edwina Lawrence a few days each month for intensive sessions with her, and she gave of herself most generously.

Acupuncture helped too. John Thompson, he was grateful for your skills and wise counsel, I know.* And Gloria, he was grateful to you most of all.

Rimas confided to me a month ago that he hadn't much internal strength left; that what strength he had came from those who loved and cared for him, and, Gloria, you loved him the most.

All the way through, Rimas was my teacher, teaching me how to help him best. We were forever experimenting with ideas and techniques as his needs changed with the progression of his illness. We did that even the last time, the day before he died.

That day I treated him in his bed; it was the only time he couldn't make it downstairs to his practice room. He was already dying, I knew. His breathing was laboured and he was drifting in and out of consciousness, and yet he was still directing the process with what energy he had, as he could.

'Too fast,' he whispered. 'Go slower.'
'Less, less.'

At one point he opened his eyes and stared straight into mine; his hands fluttered up to grasp my arms and he said, 'Your touch feels like this,' and he squeezed me gently, 'It's too much.'

'I'll be softer, then,' I said, and he sighed and his eyes fell shut once more. I got softer and he didn't say much more after that.

Rimas bore his suffering with great grace and fortitude; he was unfailingly thoughtful and considerate of others throughout.**

I was fortunate enough to witness Rimas being living proof that the Method he'd taught so wholeheartedly could optimise quality of life right the way through.

The Feldenkrais was a source of satisfaction, when he was well, and solace, at the end, when he wasn't.

I will certainly miss him and I'm not likely to forget him. He was a good friend to me and I would like to think his teaching has made me a better practitioner.

Thankyou.

POSTSCRIPTS

*Rod Martin, for yours too. He told me so.

**And, fellow practitioners, what I didn't say, but I would like you all to know, was that Rimas always told me when my work was good, always. He was so considerate. He gave great feedback and excellent suggestions. I loved working with him. Ours was an 'even-stevens' collaborative effort until relatively recently when I took over most of the driving for the last bit.

Julie Peck, I now get how precisely and subtly effective you can be just getting connected and using your *intention*/*intencion* to do the rest. I had to learn how for Rimas (not all at once, thank goodness!).

EULOGY FOR RIMAS VITKUNAS *By Beverley Anne Jansen*

It really is hard to get still enough, and quiet enough, to be able to gather all the threads and then think the trajectories through your hands, just with thoughts, or with tiny movements, mere hints at direction, or with bigger movements, played glacially slow sometimes. You've got to get utterly skeletal and well-present to be able to pull that off.

Among my most precious times with Rimas were those kinds of FI, the ones when the stakes were highest, when his pain was becoming overwhelming, because if I intuited the dance right, after a while the pain went away.

Completely.

Truly.

It was a miracle every time.

I'm so glad that I was able to do that for him; he so richly deserved respite from it all because... well, just because...

Enough already. :-)

*** And this happened at the wake:

I was chatting with Lionel Fifield, founder and CEO of the Relaxation Centre, and Lionel related a delightful story that Rimas had told him once about Moshe

experiencing and reporting on his death as it was occurring, *conscious death*. 'Like, "How interesting. Now the energy is going from my kidneys. And now from my liver too. I must be on my way soon."' was the way Lionel told the story to me. And I thought, Rimas, I bet you had a conscious death too.

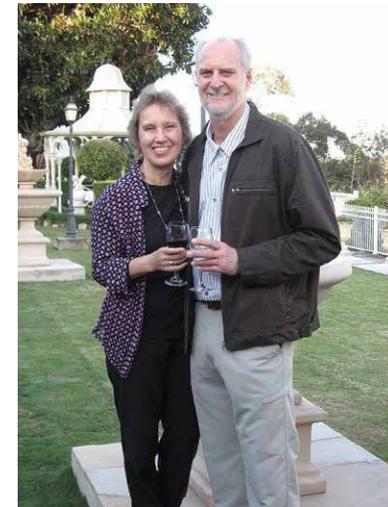
A note from Gloria Vitkunas:

Feldenkrais training and work was a major part of Rimas' life and passion.

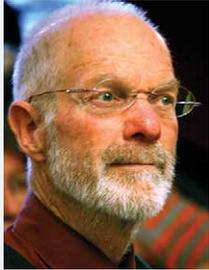
Thank you to those of you who disseminated my updates over the time so keeping everyone informed. Rimas and I were often swept away by the love and positive energy that came our way. Knowing how well he was loved and regarded was a major learning for him during this year and I thank all of you who sent messages, emails, cards or visited and helped out. I will never forget his amazement and joy when receiving these.

What a fabulous supportive group you all are.

Thank you all,
Love Gloria ■



Rimas and Gloria Vitkunas



AFG(VIC) COMMUNITY DAYS: HOLD YOUR TONGUE

By Ralph Hadden

Stephen Grant had us literally holding our tongues in a workshop on the jaw, tongue, mouth and throat. About 25 AFG members from around Melbourne gathered in the Balwyn Community Centre on Sunday morning, 15th June, for the Victorian Division's first community day for 2014. Stephen (Montreal 1997) has a background in classical singing and teaches Voice at the Melbourne University Conservatorium.

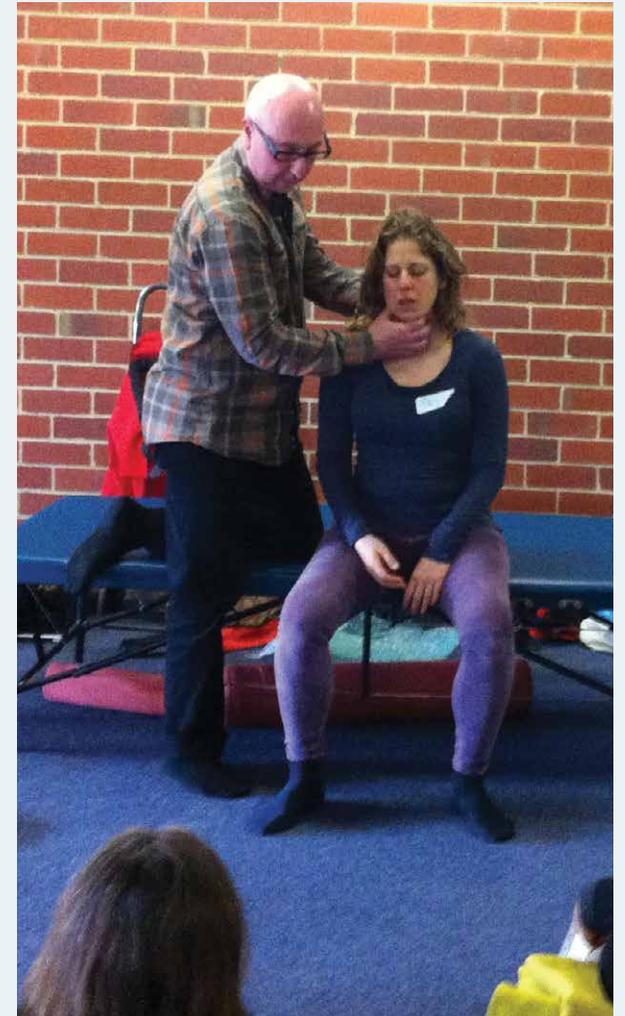
He began by saying that the tongue had, up until recently, hardly been mentioned in the textbooks on voice. Stephen, however, believes it's very important for the voice and singing and that we can use Feldenkrais to clarify and improve tongue function and hence the voice, jaw and neck. He led us through some ATM exploration of the tongue, mouth and jaw and then some palpation of these areas—on ourselves, then on partners. It was particularly interesting to

locate and move the hyoid bone, the free floating bone above the larynx which provides an origin for the muscles that move the tongue.

And finally, with pieces of gauze material, we took hold of our tongues and gently pulled and manipulated. A novel experience!

We finished with shared lunch and conversation—a great community building session. Many thanks to Fran White and Ann Scanlan who organized this event.

A second AFG(Vic) community day led by Jenni Evans was held on 17th August (no report received as yet). Jenni's theme was *Evoking a Congruent Pattern*. The final community day for 2014 is scheduled for 30th November, to be presented by Holly Huon. ■



Stephen demonstrates palpating the hyoid on Tali Plotnik



ROBYN NEVIN PATRON OF AFG INC.

By Eric Kiernan, PhD, AFG Inc. President

It is with great delight we announce that Robyn Nevin AM has agreed to take on a role as Patron of the Australian Feldenkrais Guild Inc.

Ms Nevin is an Australian actress, director, former head of the Sydney Theatre Company and a regular at *Awareness Through Movement* lessons in Sydney. She was awarded Member of the Order of Australia in the 1981 Queen's Birthday Honours List for services to the performing arts.

Robyn says she frequently 'spruiks' the Method and is pleased to continue to do so, in cooperation with the Guild. We welcome Ms Nevin's support of the Feldenkrais Method® and will inform members of further details in the coming weeks. In the meantime, you might visit this Wikipedia entry: http://en.wikipedia.org/wiki/Robyn_Nevin ■



Robyn Nevin, as she appeared in a recent TV series "Upper Middle Bogan"



ANOTHER TRAINER FOR AUSTRALIA

Congratulations go to Zoran Kovich who was approved as a Certified Feldenkrais Trainer on 31 October 2013.

Zoran completed the Melbourne I FTP in 1991 and became an Assistant Trainer in 2004. Living in Sydney, Zoran is an active member of the Feldenkrais community in both local and national roles, maintains a regular study group for the NSW Feldenkrais community, manages the NSW Guild library, and is responsible for the many recorded resources available for purchase from events held by NSW Division. Zoran has presented the Method at public events such as the *Happiness and Its Causes Conference* and *The Mind & Its Potential* conference. His contribution to realising the potential of the Feldenkrais Method is ongoing as he moves into his next role. ■

COMMENTS

“FELDIES”? A NOTE ON TERMINOLOGY: A LETTER TO OUR COMMUNITY, FROM THE NSW DIVISION

Dear Feldenkrais Practitioners, Trainers, Assistant Trainers and Administrators of Feldenkrais Professional Training Programmes (FPTP) and students,

Our attention has been captured with the words *Feldie/Felde/Feldy* (and other variations of spelling) creeping into the language as a way of referring to the *Feldenkrais Method*[®] or a *Feldenkrais* practitioner, in both the written and spoken word.

In this age of the shortening of words this could almost be acceptable. However the words that are used to describe the *Feldenkrais Method*[®] have values on many levels that include our professional and practitioner status, trademarks, brand, organisation and public image.

We take this opportunity to provide some background as to why we consider use of the appropriate terms to be far more preferable.

So why should you be interested?

Feldenkrais Practitioners have to be vigilant that the name *Feldenkrais* does not become caricatured and that the mark is there for our own protection and for the profession.

Here are a few reasons:

- *We are each a part of the continuum of the Feldenkrais Method*
- *If we can't/don't use the word 'Feldenkrais' ourselves, how do we expect others to?*
- *The more often the full title is used the more people become familiar with it.*
- *It is important for our own professionalism to use the full name or term.*
- *The trademarks are strong when used correctly and by persons authorised to do so.*
- *The trademarks are there to identify bona fide practitioners*
- *Using the trademarks of the Method builds brand recognition*

“FELDIES”? A NOTE ON TERMINOLOGY: A LETTER TO OUR COMMUNITY, FROM THE NSW DIVISION

In conclusion

When the Guild was formed and trademarks applied for, the intention of the marks was to secure trademarks for trained Australian graduates to work under as a profession in its own right; for the graduates to hold ownership of the marks; to protect the education standards and integrity of the Method; and to provide a way for the public to identify a trained practitioner.

A Feldenkrais Professional Training Programme is training in the Feldenkrais Method®. It is a Method developed by Moshe Feldenkrais. It is the practitioners who gradually influence the public with the benefits and possibilities that can be achieved by the practice of the Feldenkrais Method®. Consistent use of the full name cements the name with the public, as well as showing deserved respect to the originator. As strange as the name may be, it does bring forth the question ‘what is that?, which is an effective opening to speak about the Method.

If we are really proud that we had the privilege to learn from the teaching of Moshe Feldenkrais, then we should be proud to use the full name of the Feldenkrais Method, and aspire to grow and strengthen this profession.

From committee members of the Australian Feldenkrais Guild (NSW Division) Inc:

David Hall, Diane Lunnis, Christine Heberlein, Maxine Bachmayer, Lyn Kennedy, Marlene Hvass, Sue-Ane Paterson, Rochelle Franks.

July 2014

Further information

(provided by AFG Secretariat, Elizabeth Carey):

A little background on the Trademarks



The Australian **Feldenkrais** Guild Incorporated (AFG Inc.) was registered as the proprietor of the trade mark ‘Feldenkrais Method’ with the Spring Coil device in 1992. This followed many years, much time and a substantial amount of money of the pioneering **Feldenkrais** practitioners of that period. It was used under licence from the Swiss Guild (SFV), which established an international brand for the Method.

The international logo ‘Feldenkrais Method’ with the device ‘Spring Coil’ was registered in **Part A** of the Register of Trademarks in respect of **Educational services** being services included in **Class No. 41** for a period of seven years from 17 November 1992 and continued to be renewed.



In 2006 the Swiss Guild handed ownership of the spring coil logo to the International Feldenkrais Federation (IFF). Then in 2011, as part of the international registration by the IFF, the AFG Inc provided authority for the IFF to register the spring coil device (no words) in Australia under Classes 9, 16 and 41 enabling broader use of the mark as follows:

Class: 9 Magnetic data media, recording discs, compact discs (audio-video), magnetic discs, optical discs, compact optical discs

Class: 16 Teaching and educational material (excluding equipment), printed matter, manuals in particular for teaching purposes

“FELDIES”? A NOTE ON TERMINOLOGY: A LETTER TO OUR COMMUNITY, FROM THE NSW DIVISION

Class: 41 Education, teaching, practical training, instruction, arranging and conducting of seminars, of classes and training workshops, publishing of books and periodicals

Again, the spring coil logo is used under licence between the AFG and the IFF and is made available for AFG members and Student Associates. Both logos continue to be available for use with the proviso that the spring coil logo must appear with the word ‘Feldenkrais’ as a minimum

In addition to the international logo are the AFG registered marks:

Awareness Through Movement[®]; and
Functional Integration[®]

as well as Certification marks, FELDENKRAIS METHOD[®] and CFP[®] (signifying Certified Feldenkrais Practitioner). A practitioner who has applied for Certification following graduation may use certification marks. All Members of the AFG Inc are encouraged to become a Certified Feldenkrais Practitioner in order to use all marks freely and confidently; to provide quality assurance to the public; and to strengthen the logos and the Method’s brand.

A trade mark protects the use of the mark so that only **Feldenkrais** Practitioners (FP) who have graduated from a **Feldenkrais** Professional Training Programme (FPTP) are qualified to use it. This protects the use of the name from abuse by unqualified persons.

The constant use of the Trademark strengthens its influence. These are very important trademarks for the **Feldenkrais** Method in Australia.

The trademarks are available for use by qualified FPs, or by trainees authorities to teach Awareness Through Movement[®] for the purpose of their ongoing training. Therefore, when you identify yourself with the Feldenkrais Method the marks deserve to be used correctly and to show the ® symbol or have a footnote describing ownership.

Business Names

The terms ‘Awareness Through Movement’, ‘Functional Integration’ and ‘Feldenkrais Method’ were registered as Business Names in NSW by the AFG NSW Division Inc. These names are due for re-registration in May 2015.

This protects these business names from use by other persons.

Logo samples and links to download files is found in the Business Centre – use your practitioner logon <http://www.feldenkrais.org.au/logos>

A background of Guild Structure and Function can be read as Section C of the AFG Policy & Procedures at <http://www.feldenkrais.org.au/category/member-documents/afg-documents> ■

TRAININGS

For information on all these trainings go to www.feldenkraisinstitute.com.au or contact Jenni Evans at jenni@feldebiz.com.au. Practitioners are welcome to enroll for one or more segments as reviewing students or to visit as observers on a daily basis.



MELBOURNE / SOUTH-EAST AUSTRALIA

The new South Eastern Australian Training, SEAUS FPTP began in Melbourne on November 3rd, 2014. The segment ran for 2 weeks and was open to anyone

wanting a deeper experience of the Feldenkrais Method. Trainer Julie Peck.

Another introductory segment has been scheduled for January 2015:

How do you Learn?

Melbourne, January 12th -16th

Re-discover the natural process of learning. Follow the human development sequence by participating in

Awareness Through Movement® lessons. Discover how this relates to performance enhancement, rehabilitation and everyday living - for your own benefit or those you work with.

A one week introduction to the Feldenkrais approach to continuous learning for anyone who interested in the work - just for fun or as a taste of the Practitioner Training Program. This will count as the first week of the Professional Training program for those who wish to continue.



PERTH

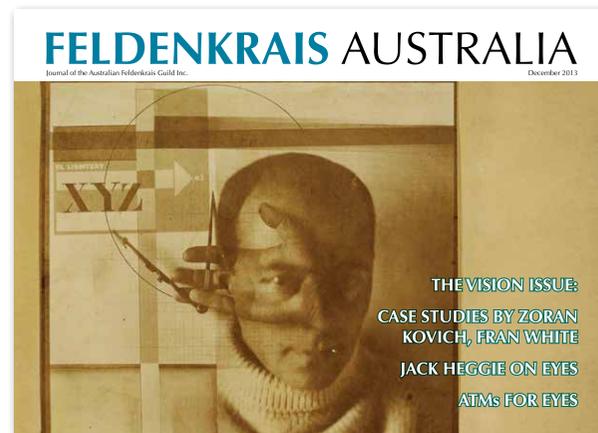
Commenced January 2014, next segment 12-23 January 2015, trainer Arlyn Zones

BRISBANE

Commenced in October 2012, next segment 9-20 February, trainer Arlyn Zones. ■

FOLLOW UP

VISION



PINHOLE GLASSES

Stephanie Stone contributed an article on pinhole glasses in the Vision issue.

She has passed on the additional information that these glasses can be obtained locally from Lifestyle Health Products, Ferntree Gully, Vic. Tel: (03) 9758 0088.

She comments: "They work well at the computer and for general reading, especially at night." ■



ALEXANDER YANAI ATMS FOR VISION

By Ellen Soloway

Ellen Soloway (Amherst 1983) posted a list of ATMs on the Facebook page, Feldenkrais practitioners around the world: <https://www.facebook.com/groups/233328146712410/>

I thought Feldenkrais Australia journal readers may be interested to add Ellen's ATMs to the (much shorter) list I provided in the December issue (see page 25). Ellen practises in New Orleans. RAH.

I decided to post this list on FB's "Feldenkrais practitioners around the World" as well as on Feldyforum. Someone on Feldyforum asked for a list of ATM lessons and other materials connected to the use of the eyes. This list was compiled for an advanced training I taught several years ago and it has been languishing in my computer files for a long time. I hope someone finds it useful.

From the Feldyforum posting:

Here is the simple list of Eye-related lessons from the AY series.

Anyone who wants it can “cut and paste it” into their own files.

Also, remember that knowing the relationships that enhance these basic lessons and make them “stick and integrate” is a whole other art form. Please note my disclaimer: There are other lessons that are useful. This list is just a beginning.

Enjoy the study!

List of AY lessons connected to using the eyes:

AY 2 Seeing the heels

AY 7 Seeing the heels while lying on the stomach

AY 10 Covering the eyes

AY 15 Eyes I

AY 25 On the Cheek

AY 26 Pearls and Eyes

AY 34 Foot on the head

AY 54 Differentiation of the eyes, head, and back in twisting movements

AY 165 The eyeball lesson

AY 216 Lifting the head at the hands in a ?V?

AY 217 On the side, the Sternum becoming flexible

AY 266 Crossing the knees and coordinated eye movements

AY 420 In sitting, twisting with the eyes

AY 453 Eyes and line

AY 525 Lifting the head and eyes

AY 296 Relaxing the muscles of the throat



VOICE



ARLYN ZONES DVDS

Arlyn (Amherst 1983) contributed an article in the Voice issue: Voice, Breath, Posture (page 3). She has now released a set of DVDs *Breath, Voice and Posture*. There are ATMs and some basic F.I. work as well. Corinna May teaches the Linklater portion.

Published by Feldenkrais Resources. ■

STEPHEN GRANT PUBLISHED

Stephen Grant (Montreal 1997) has just had an article printed in the book *Teaching Singing in the 21st Century*, (Springer Press). Chapter 11: *Vocal Pedagogy and the Feldenkrais Method*. ■

USEFUL INFORMATION

PROMOTIONAL PHOTOS

AFG Inc has a library of photos of ATM and FI available for members to download and use in their promotional materials (such as flyers, newsletters and websites). To access the photos, go to the AFG Inc website: <http://www.feldenkrais.org.au/members>, log in, then click on Business Centre (on Left hand side of Members Home page), then, in the "Your Practice" section, click on "Promotional Photos".

PAST ISSUES

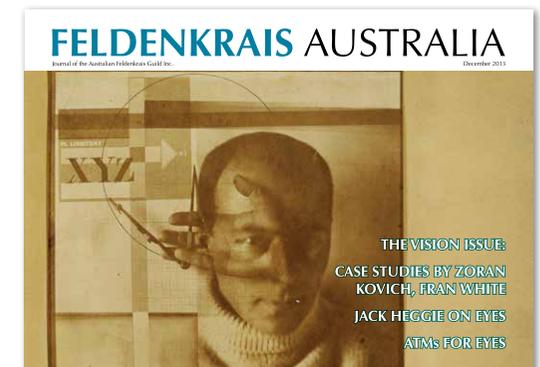
You can read past issues of this journal, and previous eNews bulletins on the AFG Inc website. Go to the AFG Inc website: <http://www.feldenkrais.org.au/members>, log in and on the members home page click on the "News & Events" menu and click on "Past Newsletters".



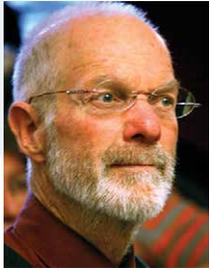
Feldenkrais Australia Journal, May 2013



Feldenkrais Australia Journal, May 2013



Feldenkrais Australia Journal, December 2013



NEXT ISSUE: THE HANDS; CONTRIBUTIONS INVITED

By Ralph Hadden

We do our work with our hands, so next issue's theme is important for us. But everyone who has hands uses them extensively every day, for work, for play, for pleasure and for survival. THE HANDS are relevant for all human beings and the Feldenkrais Method® can help us all function better through our hands.

I invite you to contribute on the Hands theme: how has Feldenkrais helped you function better in your work and life, and how have you used Feldenkrais to help your students live better lives. Case histories, stories, Moshe anecdotes, recommended ATMs, recommended reading, internet links and whatever else you may come up with are all welcome. And contributions on topics other than "Hands" are also very welcome.

To submit something, follow this JotForm link, it makes it easy for you to do all the required bits for an article, report, comment or whatever you wish to offer:

<http://jotform.co/form/40381389362862>

Next issue published in April 2015, deadline for contributions is 28th February.

Suggestions for future themes? Email me:

nationalnewsletter@feldenkrais.org.au

or post a comment on the Feldenkrais Australia Facebook page:

<https://www.facebook.com/FeldenkraisAustralia>

JOURNAL PARTICIPATION INVITED

You can be involved in the production of this journal - your participation is welcome. Possible ways to participate: editing, proof reading, coordinating theme articles, following up reports on workshops and trainings, finding images, or something clever you just thought of.

Contact me and have a chat:

nationalnewsletter@feldenkrais.org.au,
0425 742 048.

- Ralph Hadden

The Feldenkrais Guild of Victoria presents five days of embodied learning with renowned Feldenkrais trainer Dr Frank Wildman.

Change Your Mind, Change Your Body

Change Your Age®

A public workshop with Dr Frank Wildman

22-23 November 2014

Frank Wildman, the original exponent of the Feldenkrais Method in Australia, returns to Melbourne for the first time in 15 years, bringing his latest work – the Change Your Age program.

Experience first-hand Frank Wildman's unique series of gentle yet powerful exercises. The Change Your Age program is designed to regain mobility, balance and coordination.

The Change Your Age program is based on Dr Wildman's 40 years expertise in human movement (including studies in physical education, biology and somatic psychology), brain plasticity and the Feldenkrais Method®. Frank's teaching of this public workshop will offer you a range of valuable tools for your professional practice.

When: 22-23 November 2014, Saturday and Sunday

Time: 10am – 5pm

Where: Hawthorn Arts Centre, 360 Burwood Road, Hawthorn VIC

Price: \$375 for Two-Day Attendance

\$190 for One-Day Attendance (Saturday only)

Quality exercise mat included

Contact us to find out about AFG member discounts and special deals.

For workshop and contact details, visit: <http://changeyourageaustralia.com.au/>

Or email Maria Colosi at mariacolosi@bigpond.com

The New Royal Road to the Unconscious

BOOKED OUT!

An Advanced Training with Dr Frank Wildman

24-26 November 2014

Join Dr Wildman as he leads a journey from Freud's "royal road to the unconscious" through the work of Moshe Feldenkrais and on to recent findings in neuroscience and cognitive science.

Dr Wildman has developed Awareness Through Movement® lessons (presented for the first time in Australia), and Functional Integration® lessons, to help you find ways to sense, learn and teach in the context of emerging brain research. By understanding the history of Freud's road to the subconscious and subsequent shifts in the science and philosophy of the mind, you can deepen and empower your interactions with clients.

"Mind, the unconscious, and will are functions; they have no existence before action has taken place."

-Moshe Feldenkrais, The Potent Self

When: 24-26 November 2014

Time: 10am – 4.30pm

Where: Chandelier Room Hawthorn Arts Centre

360 Burwood Road, Hawthorn VIC

Price: Guild Member - Early bird \$450 (until 22 Sept) / Full price \$540

Non-Guild Member - Early bird (until 22 Sept) \$590 / Full price \$650

Enquiries: Lisa Campbell on mobile 0409 598 000

Or email campbellisa@optusnet.com.au

Details: <http://advanced-training.eventbrite.com.au>

FREE SAMPLES ERGO TIPS

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Youtube: AustFeldenkraisGuild

Awareness Through Movement® and Functional Integration® are registered trade marks; Feldenkrais Method® and CTD® are certification marks of the Australian Feldenkrais Guild Inc.

FELDENKRAIS AUSTRALIA

Journal of the Australian Feldenkrais Guild Inc. Nov 2014