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Take a fascinating journey through Moshe’s life.

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“What would Moshe do?” In this month’s spotlight of those who trained directly with Moshe Feldenkrais, I spoke with Practitioner and Trainer Dennis Leri. He is the Educational Director for Feldenkrais® Training Programs in Denver and Berkely. He apprenticed with Moshe at the Feldenkrais Institute in Tel-Aviv, Israel and has been teaching the Method for nearly 30 years.

**SA:** What is this Method really about for you?

**DL:** The process of *Functional Integration®* and *Awareness Through Movement®* brings us into our human-ness by helping us understand how we function and learn. Feldenkrais would often say that the benefits most people experience are really trivial relative to what a person could experience.

For most of us, all the usual benefits; things like more ease in movement, less pain, gracefulness, a feeling of grounded-ness— are actually not trivial at all. Yet, we have to look at what he meant by that. If greater ease is merely a collateral benefit of the *Feldenkrais* process, then what?

**SA:** What other kinds of benefits was he referring to?

**DL:** When Feldenkrais was in Israel and just thinking about doing the Amherst Training - beforehand - he told Mark Reese and I that he was looking for people who were failures in life. And when we said, what do you mean? He said he wanted people who had been successful at one thing or another, but have failed to really find themselves. He said he wanted people who have had the success to find a profession, but for whom that just wasn’t enough.

I feel that for those people, there is something more in the Method that they connect with than the immediate benefits. Almost everybody who comes to a class connects with greater ease and comfort in the body, but for some, there is a sense that they might find more if they continue, and often those people become practitioners...

**SA:** So, you’re framing *Awareness Through Movement* as a self-directed search for self-knowledge?

**DL:** Yes.

**SA:** Our current social environment seems to actively discourage people from self-enquiry. Is that a problem for people trying to connect with the work?

**DL:** I think basically all social environments have always worked against individuals in a certain sense. There are many ways people have coped with that throughout the ages. For example, a person could adopt a sort of hermit’s perspective, putting yourself outside of society or in your own little world and decide for yourself what the meaning of everything is. Or, you could make your decisions about things according to the state, or to a religion, or, subject to fashion and fads, such as Twitter, and that’s who you are. And then, there’s a tradition of real enquiry. This is something you do with other people because you want people to bounce off of, it deepens your enquiry. It gives you a system of checks and balances on your own illusions and delusions.

**SA:** Let’s relate this to something that is a universal experience. In the current state of the economy, for example, many people are out of a job. I know several that have been unemployed for longer than a year, fixated upon a certain kind of job opening. For people in between jobs like that, it seems this could be really helpful. They are basically at an impasse anyway, and the question is, ‘Now what? Why am I here?’

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DL: Awareness Through Movement and Functional Integration lessons are both like a laboratory situation where you are looking at the components of an action. When I say ‘action,’ I don’t mean movement. I mean when somebody acts using their intellect, their emotions, and their sensations, as well as movement. When we examine that, we experience when and where we are deficient, and how we have resources we didn’t know we had. This is all within each and every lesson. The lesson sets it up so that you could have an insight into how to act, or how not to act. Then, with that insight into your own thinking and emotions, you can act out of a more productive space. If you are just acting or reacting to an experience, you are going to get more of the same.

SA: Could you give an example out of your own experience?

DL: Well, in my study of martial arts, I would see people stretching or doing their ritual before they warm up. I noticed that people who had been stretching for years didn’t get one iota more flexible. So, for myself, before and after class, I would do bits of Feldenkrais lessons that I knew worked for me. Then, when I went in, it would just give me more ease of doing and it made me more amenable to a learning situation. The other way, when you are stretching, you are working against yourself and that attitude carries over into the learning situation.

SA: Why could stretching be a problem?

DL: It’s a problem for several reasons. It’s a problem because it’s an idea that they’ve been told. They have an idea that it’s good to stretch so they do. But the physiology of it is that it’s like working against what your nervous system is trying to tell you. There’s something called the stretch reflex. Stretching activates this and actually excites the nervous system to shorten the muscle and act against what you want to be doing. You can actually lose rather than gain flexibility. That’s a physiological fact. But the psychological fact is that you feel that you’re not good enough to do what you are doing or that you can only get good enough with pain. ‘No pain, no gain.’ That’s unnecessary. We know that. That’s a fact.

SA: How do you think this idea of self-enquiry came up for Feldenkrais, in his life?

DL: When Mark Reese was doing the biography of Feldenkrais, people would always ask when the work came together into the Feldenkrais Method® as we know it. And so Mark realized that from the very earliest stories of his life, Feldenkrais recognized that there was a difference between what was possible and what he was being told. He always preferred to find out for himself what was actually true, based on his own insights.

SA: He was very interested in his own authentic answers, and not taking answers from outside authority figures.

DL: Yes, he would put himself in the hands of people, like his Judo teacher or his math teacher, where they had the capacity to train him. But he gravitated towards the best ones who would bring it out of him, not impose it on him. And then he did the same thing. In Palestine, he had a friend who had a son who was not interested in school. All he wanted to do was play soccer all the time and Feldenkrais was a very accomplished soccer player. So, when his friend said, ‘Can you teach my son mathematics?’ Feldenkrais said, ‘Sure.’ And what he did was he took the kid out to play soccer. Then he had him notice the difference. ‘See what happens when I kick the ball like this, how it goes over there? But when I kick it like that it goes a different way? Why do you think that is?’ Then he began to talk about trajectories and force and the kid got very interested because he wanted to get better. Eventually the kid began to get interested in math and physics through playing soccer.

You want to work with where somebody is, discover where their interest is, and graft onto that. You don’t want to impose your ideas on them.

SA: In the last article you wrote for The Feldenkrais Journal,
you wrote about the ‘breakdown of will.’ What do you see as the relationship between will and integration?

DL: The article is about the breakdown of will as conveyed by the ancient Greek word, ‘akrasia’ which means ‘bad mixture.’ It comes out of the notion that there has to be some sort of harmony within, between the various parts of ourselves. So, for example, when something breaks down, there has to be a reason for it. Throughout time, there have been many different lineages that have decided there are parts of people. There’s the intellectual part, or the movement part, or the emotional part. The idea is that a harmonious use of the self allows for the resiliency in all aspects of your life to absorb a shock or a breakdown and be able to carry on or even thrive when other people might be debilitated or just loose hope.

With akrasia, it just means that when you are confronted with a situation such as a desire to not drink, or eat chocolate, but you end up doing it anyway, there’s a sense that you had a breakdown of will. There’s a sense of the breakdown of your intention. Usually, people make statements like, ‘I knew better, but I did it anyway.’ In those situations, if you look really closely, you see there’s an internal negotiation with ourselves regarding short-term versus long-term gain. We end up discounting the long-term advantage and giving in. We find a rationale for our behavior, and those situations come up all the time.

In the process of self-enquiry, we often find ourselves in novel situations where it’s new and there is some uncertainty. What we’ll do is revert to past choices, or choices we don’t even consciously make. We may revert to choices we haven’t generated for ourselves, but that others have generated for us. You know how people say, ‘You shouldn’t do this or you shouldn’t do that.’ That’s when all the ought to’s and ought not’s come into play rather than having a sense of how to decide for ourselves.

In that negotiation, we come upon a will, or really, as my old Zen teacher used to say, a willingness to think about who I am in this situation, and who I’m going to be. If I think about it in terms of who I am in the grander scheme of things, it’s not about whether I’m a good or bad person, but in each moment when you have a choice like that, you have a chance of gifting a future sense of yourself with some capacity, some skill that you wouldn’t have if you just decide to take the short-term gain.

It’s not that one piece of cake will add thirty pounds, or one drink will turn you into an alcoholic. It’s about the development of a sense of self that says, ‘Wait a minute, this moment can determine who I am, or who I will be.’ Who are you in this moment? In a moment of insight, there is a willingness to think and to act with conscious awareness of the ramifications of our choices.

SA: Do you mean, ‘This is what I want, not what my mother or my boss or my friend wants for me?'

DL: ‘This is what I want,’ based on a mechanism that Awareness Through Movement and Functional Integration teach, namely to discriminate for yourself, to not simply take actions based on ideas that are ready-made for you.

SA: In other words, ‘the map is not the territory,’ or ‘we are not our story.’

DL: Well, yes, we are not our story of who we are. Our story is a story. For some, the map is the territory if we live at that level of superficiality. We have to get deeper than that. The Feldenkrais Method is not just about turning heads. It allows us to go deeper into being present to more of the world. The head turns in all directions. What is it going to see? It’s not just about more movement. The head turns to see something specific, and what I see is different than what you see. In the process, you realize that this is what it opens up for me, this is what I see. In Awareness Through Movement lessons we get back to fundamental movement patterns. When we embed ourselves in those kinds of practices, we finish a kind of apprenticeship with gravity and our surroundings that we didn’t get. Those tenacious stories that are dug into our relationship to gravity and to the social realm become clearly just a story; one of many possible stories. It’s self-liberating.

SA: So, would you agree that the Method is like an apprenticeship in how to continuously find real meaning in one’s own life?

DL: Yes, absolutely. I think Moshe was basically a seeker

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A Case Study in Persistence and Learning

–by Pat Buchanan, PhD, ATC, PT, GCFT

Jan is one of those people who just doesn’t take no for an answer, even when it comes from a health care provider. Her persistence and assertiveness have served her well, particularly given the added challenges she’s faced all of her life. Jan has spina bifida. In the first few weeks of development in utero, cells form a tube that becomes the spinal cord and vertebral column. In Jan’s case, this tube failed to close completely at the base of her neck. That opening was surgically closed early in her life, but the altered function of her nervous system persisted and has impacted the function of her muscles. Some muscles are more active (spastic) than typical, while others are weak. It took Jan longer to develop basic movement abilities than it does for most children. She didn't walk until she was 5 years old, and that was with the help of leg braces. Eventually, she learned to walk without them.

When Jan was finishing high school and wanted to go to college, people told her no, she couldn’t. But she did it anyway, and now she works as an academic interventionist teaching primary school children. In 1997 when she needed surgery to free up scar tissue around her spinal cord (tethered cord syndrome, a common complication of spina bifida), she was told she would never walk again without assistive devices like a walker. Jan didn’t take no for answer then, either.

Jan persisted. Traditional rehabilitation with physical therapists helped to a point. Jan added in other approaches as best she could. In 2007, she found a personal trainer who would work with her. Pool exercises, assisted horseback riding sessions, and chiropractic and osteopathic manipulations were also parts of her routine. By the end of the year, Jan was walking indoors without her walker. By spring of 2008, she felt she had reached a plateau. Jan was familiar with the clinical services at Des Moines University, and learned about the gait analysis offered in the Human Performance Laboratory by my colleague and biomechanist, Vassilios Vardaxis. Jan contacted Dr. Vardaxis, who contacted me and others in the Doctor of Physical Therapy Program.

Because little is known about the gait of adults with spina bifida (most become users of wheelchairs), we decided to approach this as a research case study. We would do the gait analysis, balance testing, and some other clinical assessments; examine the findings; and then determine our recommendations, if any, for how Jan might modify her program. If we suggested an intervention, we would periodically re-evaluate Jan to assess the effect of the intervention. With Jan’s consent, we proceeded with the initial testing.

Gait analysis provides an enormous amount of descriptive information. Although experienced clinicians and practitioners are quite skillful at observing in real time and picking up on many of the characteristics of how people walk, current technology greatly expands on what can be observed.

...Practitioner Spotlight with Dennis Leri: Thriving in Any Circumstance

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his whole life. That’s why he said his work was trivial when taken at face value. In the transcripts from San Francisco, which I’m editing now, he said something I don’t think anyone really heard at the time. He said, ‘Look, when you do a movement on one side then do it in the imagination on the other side, and then you do it in real time, you are working with your fundamental temporal sequence of yourself.’ So when you do it so that it’s organized better on one side, and then you cut and paste it to the other side, you are working with a very fundamental level of yourself. All I can say is that if you can do this, a light will shine that is brighter than anything you could ever know. That is what all the teachers and all the gurus have always talked about.

SA: And it’s coming from within...

DL: It’s coming from within and you’re editing, frame for frame, you see you’re not your story. When you can hold the whole pattern on both sides of the brain, this is an amazing ability that few people ordinarily get. Some people do, artists maybe. It’s a rare occurrence. He stayed with it for a long time before it evolved into the Feldenkrais Method. If you stay with it a long time, you find you are no longer doing the Feldenkrais Method, but you are doing the Method of bringing more of yourself to the world. This impacts the whole world, not just you.

Denis Leri is beginning a new Feldenkrais Professional training program in August. He can be contacted at: dleri@earthlink.net.
After the research team evaluated all of the data from Jan’s testing, we agreed that we wanted to try to improve her walking strategy and reduce her risk of falls. Jan walked stiffly, tended to drag her right toe, and kept parts of herself locked together (sort of like a gunslinger in an old western movie). We wanted to help Jan learn to differentiate her movements, use more trunk rotation, involve her legs more effectively, and also improve her

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Figure 1. Researchers make final preparations to the reflective markers that show body position and EMG electrodes (with attached wires connecting to the white unit on her back) that pick up electrical activity of the leg muscles.

Figure 2. Jan walks in the Des Moines University Human Performance Laboratory. Her left foot is stepping on plates that record the forces that result when she contacts these fancy scales. In the background are the red lights surrounding 2 of the 8 cameras that track the reflections from the markers.

Figure 3. The software that is part of the Motion Analysis system allows rapid processing of the raw data. One result is a figure like this one based on the positions of the reflective markers. The red arrow represents the size and direction of the ground reaction force, which is opposite to the force that Jan applied to the plate.

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balance. A colleague suggested and we all agreed that I should do a series of Feldenkrais Method® lessons with Jan.

From August through December, Jan and I met for lessons about twice a week. After a break for the end-of-the-year holidays and a foot surgery (another common complication), we resumed weekly lessons in late February this year. She’s had nearly 40 lessons now, and we’re about to wrap up. What kind of lessons have we done? All kinds, of course. We’ve done lessons lying down, sitting, and standing. We’ve done lessons about turning, finding middle, reaching, breathing, using the eyes, and making C curves with the spine. We’ve done lessons about sensing small parts like individual toes, noting her position, feeling muscle activity vs. relaxation, and recognizing the absence of pain (very important when pain has been nearly constant). Jan also has her home program—her tool kit of mini Awareness Through Movement® lessons. They are on flash cards, naturally, befitting the elementary school teacher!

Has change happened? Jan and I think so. Some of the data supports us. The data also illustrates what many Feldenkrais® teachers and students know: change is not a linear process. Sometimes as clients discover new, nonhabitual ways to move, behavior is more variable and unstable. As the unfamiliar becomes more familiar, actions become more reliable. There was a period late last year when Jan seemed to be walking “better” (more differentiated), but she was also falling more. Not what we wanted! More recently, Jan is walking much more smoothly, is not dragging her right toe (“I’m not wearing out my shoes anymore,” she reported), and making better use of her legs. We’ll see if the latest rounds of gait analysis and our follow-up testing after lessons end confirm our observations.

As often happens in research studies, there are also apparent changes that we haven’t been formally testing. We do have them on videotape, though! For example, when Jan started her lessons, moving between sitting and lying down, and rolling were very stiff and slow actions. Now, Jan is much more fluid and “lazy” in these motions. She loves to roll all the way over on the big mat table we have in the clinic (she’s doing this on the floor now with the help of her personal trainer). I remember early on in our lessons when I asked Jan to lie on her front. That was difficult enough, but then I asked her to come up on her elbows. A bigger challenge. Could she come onto her elbows and knees? No way. We hadn’t worked on this movement, but just recently, Jan decided to try it again. She rolled a few times, paused on her belly, came up on her elbows, and continued onto her fists (her spasticity limits her hand movements) and knees! I posed one more challenge to wrap up our lesson: find an easy way to sit on the side of mat table. Without any verbal guidance, Jan elegantly moved into side sitting, pivoted onto the edge of the table, and sat upright with a satisfied smile on her face. She walked out of the clinic and out to her friend’s truck without using her walker (he left her walker there). That’s learning, the Feldenkrais way.

Want to know more? Attend Dr. Buchanan’s workshop at the upcoming Feldenkrais Method Annual Conference: http://www.feldenkrais.com/events/conference/2009_public/conf_event/2190

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Power Learning: The Feldenkrais Method® in the Classroom

-by Beth Sidlow Mann, GCFP

As a public school music teacher since 1986, I have always been interested in new ideas to help students learn. To stay on the cutting-edge of educational theory and techniques I attended educator conferences, staff development offerings and summer courses. These courses, while helpful, were minimal in impact compared to the power of the Feldenkrais Method when applied to teaching in a classroom.

After I embarked on my Feldenkrais® Professional Training Program, I would return to my public school music classroom and apply some of the ideas I had learned in the training. To my surprise, I discovered that these principles had a powerful effect on my seventh and eighth grade music students. I tried using variation, as we had discussed it in the training. For example, instead of teaching one “right” way to hold a violin bow, we tried many ways. The variations led to the students finding the way that was right for them. With a group of second graders, I tried “going with the system” to address what could be interpreted as behavior problems. During a vocal exercise, when a student used a silly voice, we all used a silly voice. We joined the student with the silly voice, and brought him back with us to move forward with the material. I began teaching short Awareness Through Movement® lessons to the students. Following those lessons, students were able to learn the material more quickly, thoroughly and with better retention.

I was so impressed with the success of using the Feldenkrais Method in my classroom that I wanted to try it with other groups of students. Over the years I have used the Feldenkrais Method® in typical and special education classrooms, from kindergarten through high school. Even if you are not a Feldenkrais practitioner, there are simple, fun and easy ways to apply the teachings of Dr. Feldenkrais to help improve student learning and performance, including concentration, creativity, problem solving and behavior.

One quick and easy way to apply the principles of the Feldenkrais Method in an academic classroom is to work with head and eye differentiation. You can try it right now:

1. Close your eyes and slowly turn your head right and left, as if saying “no.”
(Rest)

2. Focus on the first word of this sentence, keeping your eyes looking at the word “focus” and slowly turn your head right and left.
(Rest)

3. Read this whole sentence and then look at the word at the end of the line. Keep your eyes focused on the word on the far right and slowly turn your head right and left.
(Rest)

4. Close your eyes and turn your head right and left.
(Rest)

5. Go back up and read the sentence before line #1 and notice if you can perceive a difference.

For more ideas, please enroll in my workshop on Power Learning at the 2009 Feldenkrais Method Annual FGNA Conference in Forest Grove, OR. For more information, go to:
www.feldenkrais.com/events/conference/public_2009

“I like to do Power Learning before math. Because then when I do math, I don’t feel nervous and it’s easier to concentrate.” - Naomi, Age 10

After Power Learning it’s easier to do my walkovers. My back just bends better and it’s easier to move.” - Amanda, Age 11

“When I do Power Learning my breathing gets better. Since I have asthma my chest feels tight. After Power Learning the air goes in easier and I can also play my trumpet better.” - Antonio, Age 10
Through movement we experience our world. Long before verbal and cognitive development take center stage, we learn through our actions--through how we react to and interact with our environment and ourselves. By using movement as a vehicle for learning, we not only tap into these early learning patterns, but also into inherited ancient evolutionary patterns. This makes movement a potent and powerful learning tool.

Over the past eleven years, I have developed and taught movement curriculum at a private elementary school. While the content of my classes is influenced by my background in dance, aikido and formative psychology, my approach -- how I teach and the dynamic nature of the classes -- is based on principles from the Feldenkrais Method®.

Through teaching and participating in Awareness through Movement® classes, I have been fascinated by how lessons evoke very personal, unique and potent learning experiences for each individual within a group. The Feldenkrais Method taps into a universal, inherited potential of human development by speaking to each participant according to his or her specific circumstance. How can we learn from this to create personal, relevant learning in group movement classes with children?

In “Creative Learning Through Movement” classes, our emphasis is not learning how to move, but rather using movement as an educational tool for learning. We solve movement puzzles, generate and develop ideas through doing and invent movement solutions. We play dynamic games that increase spatial awareness and develop interpersonal skills through nonverbal collaborations. We explore the anatomy of emotions and how we shape our feelings. We translate classroom curriculum into experiential education, making it tangible and personal. By grounding problem solving, emotional exploration and creative thinking in physical experience and expression, Creative Learning through Movement fosters the relationship between our thinking, actions, feelings and sensations. This integrates cognitive, sensorial, emotional and motor development, adding greater potency and relevance to learning.

We listen to the rhythms from the drum.

“Can you hear the ‘low-to-the-ground’ rhythm? How do you move?”

Someone is slithering on her belly. Someone else walks on all fours. Following the children’s movement inventions and guiding our discoveries through inquiry, we explore developmental movement--from swimming in the womb to entering the world of breathing and gravity.

“Can you hear the “circular” rhythm?

Creativity reigns. The children spin, roll, tumble and cartwheel; they stay in one place and make circular movements with various body parts; they slither, crawl and fly through space making circles in the air and on the ground. We share our solutions and try out each other’s.

We hop, skip, jump and squiggle along straight lines, curves, zigzags, and circles. We trace these on the floor with our hands and feet. We outline them in the air with our elbows and knees. Put these together and what do we get? Letters.

The drum is our guide. When it plays, the children move; when it stops, they freeze.

“If your name begins with B, you may move. If you know someone whose name starts with T, you may move. Find the first letter of your name on the floor and trace it with your hands and feet. Can you trace it on the ceiling? How about draw it in the air? Who can find a vowel to trace?”

And so we begin to explore the basic elements of writing. From lines to letters to words, what does it spell? Embodied Learning.

Just as children develop their handwriting—their signatures, they also learn to give form to their feelings and to shape their own unique movement signatures.

We create shapes with our bodies: Straight, angular, and curvy shapes. Some shapes twist and then untwist. Smooth shapes grow bumps. Bent shapes straighten out and then bend up again one part at a time. Some shapes float, others sink. Shapes explode, melt, freeze. We explore the fundamentals of moving--time, space, energy and flow.
Our shapes travel, transform, change level, direction, tempo. We connect our shapes. Some support and others need support.

How do we shape our feelings and how do our feelings shape us? How do you create a mad shape? Do you twist, bend, curve, stay straight? What qualities does your mad shape have? Are you strong or light? Soft or hard? Collapsed or full? On a scale of one to ten, how mad is your shape? How might you travel through space with your mad shape? Let’s take the intensity of your mad shape down two counts; does it get more dense or less? Softer or harder? Is it more full or less? We explore happy, scared, brave, sad, sneaky, silly shapes.

We’ve all heard the saying “Actions speak louder than words”. They are not only louder, but both actions and reactions are faster. In school, children are encouraged to use their words and “talk it out” when they disagree. But what about teaching clear, direct ways of influencing how we act and react? We play movement games that foster “conflict resolving and problem solving” in action, through action.

In the classroom, the children are studying the ocean. Sea creatures everywhere! Utilizing the great variety of textures, flow, and speeds of the sea, we explore qualities of movement. How does your sea creature move? Slowly? Quickly? In percussive bursts? Like a flowing ribbon? Does it make small movements or large? And off we go: Sweeping, gliding, floating, twirling, creeping. We move in slow motion with sudden quick outbursts, we dart around, we rest. The sea is our inspiration. The movement qualities of the many varied sea creatures are our study.

Seymour, a large skeleton taped on the floor, guides our functional anatomy lesson. We walk up and down Seymour’s spine, exploring how our own spines move. Can your spine twist? Bend forward and back? Arch side to side? Curve around? Where are your ribs connected to your spine? How does movement through your ribs affect your spine? What does your ribcage protect? How about your skull? What part of your skeleton connects your head to your pelvis? If you make circles with your pelvis how far up your spine can you feel the movement?

We study the bones in our arms and legs. Isn’t it curious how the skeletal structure of our hands-arms-shoulders resembles the structure of our feet-legs-hips? We explore these similarities functionally. We walk on our hands and feet, on our feet and on our hands.

The Feldenkrais Method uses movement as a powerful means to tap into a universal and inherited potential of human development, addressing each participant individually by providing brilliant movement directives and constraints while simultaneously insisting upon an approach of ease and pleasure towards oneself and one’s actions. These directives and constraints establish clear limits, yet our attention is directed away from “pushing the limits” and towards the creative capacity these limits contain. This provides an environment which focuses on one’s investigatory process and demands participants discover their own unique path towards moving with greater ease through improving how they approach learning and themselves. The boundaries become a source for playful investigation and interaction instead of something to break. Rather than striving for an ideal or goal, the Feldenkrais Method encourages us to grow our inherent capacity and fill our own potential.

This is my model for creating movement curriculum with children. My intention is not to just teach children how to move better, for it is possible to find people who execute movement beautifully but who are not happy, well rounded human beings. My intention is to use movement as a means to help children recognize, develop and grow into their own potentials. To learn, think and live creatively. And share this with others.

This summer, during my workshop at the 2009 Feldenkrais Method Annual Conference, we will engage in our own creative process. Through Awareness Through Movement lessons, discussions, and movement explorations we will experience the dynamic interplay between the form and flow of learning and how this applies to creating curriculum that engages the learners in a dynamic process in which they absorb and develop understanding, instead of memorizing material—curriculum that is functionally oriented rather than fact driven. We will investigate how we can spark curiosity, foster creativity, enhance self-image, and encourage life-long learning. In the spirit of experiential education, a group of children will visit our workshop as we experience with them “Creative Learning Through Movement.” Go to: www.feldenkrais.com/conference/public_2009