

DRAFT (December 2009)

TITLES AND DESCRIPTORS for
**Advanced Training in the *Feldenkrais Method*[®] of
Functional Integration[®] (FI) and
Awareness through Movement[®] (ATM)**

by **Yvan Joly, M.A. (Psychology)**
**Certified Feldenkrais Practitioner-Trainer, Educational Director and
Psychologist Registered in Québec, Canada**
email: yvan@yvanjoly.com

Yvan Joly M.A. (Psychology) is a Feldenkrais practitioner trainer educational director and psychologist involved with the Feldenkrais Method of Somatic Education for over 30 years. He has taught the method worldwide, in 15 countries over four continents. He has also published tens of articles. He is a frequent lecturer at many Universities, including at the dance department of "L'Université du Québec à Montréal". Yvan's first studies were in the early days of Cognitive Science, back in the '70s. Yvan is married to Solange Courval, a painter and visual arts teacher. Together they are the parents of their son Gabriel born 1989. The family lives in Québec, Canada.
Visit: www.yvanjoly.com

0) The tailor-made supervision workshop. This is a workshop oriented towards groups of at least three persons and no more than 12 participants, preferably from the same community and on a regular basis. These colleagues want to receive personal input and feedback on their practice and who are willing to start, develop and end lessons in the company of an experienced teacher and some other colleagues. Under this title, the workshop evolves with or without another theme, but on the basis of the requests, the needs and the interaction. Yvan approaches this workshop like an FI with the Gestalt of individuals who bring their professional and personal questions on the topic of our work.

1) The thinking process of the Feldenkrais practitioner in Functional Integration: What goes on "in our heads" during FI? How do we process information when composing and teaching lessons? How can we describe this process? How much of our work is intuitive? How much is based on reflection? What is the specific usefulness of thinking in words and the value of somatic-intuitive thinking?

2) The art of composing lessons that meet students' needs: Gathering information, interviewing and observing, discovering the need underlying a student's request, and creating a lesson based on the distinction between the request and the need.

3) Beyond the physical symptom: the intentional application of Functional Integration lessons to an unlimited range of requests: Pain and other variations in

sensations, motor skills and learning, as well as emotional and behavioral problems, relationship issues, athletic and artistic performance, creativity, finance, gardening, etc.

4) Feldenkrais: Theory and Practice: Is there such a thing as a "Feldenkrais theory"? How can we enable/encourage practitioners to formulate their own individual models? Would it be possible to exchange ideas on this topic. Can we formalize and formulate the intuitive and pre-verbal approach that characterizes the Feldenkrais Method; could we put what we do into words and talk about it openly? (An extensive working questionnaire is available for this workshop.)

5) Improving our Table Manners: Better organization of ourselves, around the table! This is a workshop where we will look at our “physical” organization as we work on or around the table. Special ATMs will be presented, using the table and the stool as objects for the extension of ourselves in the environment. Improving reaching, touching, pushing, pulling, lifting, rolling, for specific moves and overall displacements of our clients on the table including sitting and standing maneuvers. Hands-on feedback will also be offered by the group facilitator and by colleagues working in trios. How does our organization in moving and in touching influence the quality of our work? Actually, totally! (also see # 41).

6) Is there really no "ideal way" of doing in Feldenkrais? To many of us and for many of our students, it is a very attractive feature of the Feldenkrais Method that we do not promote an ideal shape or posture and that we move away from a pedagogy of corrections. Yet, beyond formal and structural ideals, we must have a certain model of something is we are going to have a profession! We actually have a functional model based on intention of action and quality of process. We have very clear ideas of what is better skeletal organization in action, v.g. the proportional distribution of force through the whole system. How can we clarify this model, name it and use to improve our teaching and our practice?

7) Taking notes about our lessons: Some of us have to take notes for our professional files. Some of us like to take notes for a variety of reasons. In 20 years of systematic note taking, I have had a variety of feelings about the whole thing. How valuable is this type of intellectual exercise? Possible procedures, types of focus and their relevance to our practice, to our research and to our professional satisfaction.

8) Emotional and interpersonal dimensions in Functional Integration: Potentially, by improving our movement, we can improve our sensing, feeling, thinking and acting. How can we address emotional and interpersonal issues in our work with more intentionality? What is the impact of our own emotional awareness on our students' learning? What to “do” when the emotional quality becomes more intense and more foreword in our lessons? What is the functional perspective on emotions? What is the relation of Feldenkrais to psychotherapy? When and how to refer. When are the limits of our own professional training reached? Do we need to train elsewhere to include in our awareness the emotional qualities of our student's process? Basically, this workshop will make more explicit the fact that through ATM and FI, we actually improve the somatic

foundation of our whole behavior. Therefore our lessons are not metaphorically but centrally related to the management of our whole self and that includes our emotional history and the evolution of our relationships.

9) Students who don't learn ? Giving an FI to a student or client who is already an experienced learner is relatively easy. But our competence is even more needed when we encounter students who seemingly don't learn or don't know how to learn. What is it that differentiates students who learn from those who don't? What is our attitude in such situations and what are some of the possible strategies to establish these prerequisites in learning to learn. This workshop is partially based on the study of what seems to be implicitly involved in students who learn on their own.

10) So, after all these years... what is a function? Definition of the nature of a "function" in many professional and scientific areas. Functional Integration and functional differentiation. Is an FI lesson based on a function? What is a function in Feldenkrais terms? What is the bridge in mathematics, function, integrals and differential calculus (keep on breathing, no mathematical prerequisites!). How does Function include Intention - Organization - Orientation -Synchronization and Movement overall? What did Moshe mean when he said that in an ATM or an FI, he "removes the function" from the lesson?

11) Discovering the fractal nature of our chaotic behavior: If “a fractal is a pattern that repeats itself at any scale”, then the way we move may repeat itself in any aspect of our behavior. The characteristic feature of a fractal is that it always resembles itself ("self-similarity" or "self-affinity"). Are we not the same person, whether we stand from a chair or look for a job? In non-linear dynamic systems, small changes in the original state produce great changes in functional development over time. Thus if we improve ever so slightly the control of our physical movement in space and if we are self-similar in the whole of our behavior, then ... with ATM and FI, we can improve many aspects of our behavior. We can understand what foot movements have to do with hand movements; and how our possibilities of movement in the chest manifest in our intimate relationships; and what our professional questions have to do with our personal issues in awareness. A visual demonstration of fractals is included in this workshop, written material is distributed and no mathematical background is necessary. “In my fractal set, one is never lost since it is always the same. And one is never bored because it's always different” (Benoit Mandelbrot).

12) A lesson from head to foot: Possible movements from the head, shoulder, pelvis and, leg, foot, jaw, eyes, etc.. how can all those movements contribute to a single lesson? We will study also the special case of how a lesson can be given based on the movement of one single part of the body. Can we touch only one part of the body to affect the whole? Can we integrate the whole to one part? How can the whole integrate a part?

13) Marketing your services or what is the FM. doing for your life these days? The answer to this question is maybe the single most important factor in the creation of our feelings about our work and in our ability to communicate about the work. How does the FM. reach your passion these days? Are you dissatisfied with the lack of impact of our

method on some aspects of your greater life? Is this becoming a job for you? In my opinion our passion for our method and our ability to express ourselves passionately is maybe the single marketing factor to a successful practice! Flyers are O.K. Passionate beings do better.

14) Feldenkrais, an undenominational spiritual path: the somatic basis of enlightenment? Awareness does not stop at the surface of the skin! The vision of life and the values imbedded in the FM form potentially a concrete undenominational spiritual path. From attention, to integration, to intention, to meditation, our method may offer a powerful training in feeling our connectedness to others and in acting in continuity with the environment. Spirituality is an embodied experience! We may not make these aspects explicit all the time but they surely are recognized by many of us and many of our students got the idea!

15) Teaching Feldenkrais to dancers and dance teachers. Dance requires movement skills and stage skills (presence, projection, etc.) Our work can be of relevance in the dance milieu for technique, interpretation, improvisation and choreography. And furthermore, the nature, function and teaching of dance can be reassessed through a Feldenkrais perspective. Presenting the Feldenkrais Method to this clientele requires a minimum of knowledge of the dance culture. And though the dance culture is not all Feldenkrais ripe, we can nevertheless contribute to the evolution of an exciting and fun art of dance.

16) The body image and the physical body: will the real self please stand up! As human beings we have this great capacity of imaging (imagining) ourselves and our actions in a certain way whilst "in fact" our physical actions can be of another kind. This ability can set up the possible Body-Mind split! Do we need to match our action to our image or our image to our action or do we need matching at all? How can we approach this profound subject "à la Feldenkrais". This workshop connects with some research on phantom limbs and with the domain of virtual reality, cyberspace and other artificial environments: indeed what is real-ity?

17) If a tension is an arrested motion then...: Then, can we concretely support both the arrest and the emergence of the movement? With this "arrested motion" perspective, we can create very specific private lessons with our hands and we can also invent a new form of collective class that is content-free: every student finding their own arrested movement and their repertoire of alternatives.

18) From ATM to FI and vice-versa, manually or verbally . It is unfortunate that many of us tend to separate ATM from FI. The continuity of one to the other is theoretically and practically very important. I like to say that the only relevant distinction is whether I teach the Feldenkrais Method to an individual or to a group! And in both situations I can communicate through my voice or through my touch and the student may be required to move on his or her own or may be invited to feel the movement conveyed by the teacher's hands. Whether it is privately or collectively our method aims for awareness through movement and functional integration. We will focus on the versatile continuity and the logical complementarity between ATM and FI. Such that in working with an

individual or with a group we can go from voice-guidance to hands-guidance in a supple and versatile way, merging our practices to our theory.

19) Spinal awareness and vertebral movements. Through verbally guided movement explorations and with hands-on procedures we will first enhance our sensing of the vertebral bodies. Many persons feel the back of their spine as reflected by the posterior vertebral processes touching the floor. In fact, the strong and big support of the vertebral bodies is closer to “front of the middle” of the trunk and neck. We will also study the spinal behavior in various planes: flexion, extension, rotation, compression and elongation as well as in co-contraction. The structure of the vertebral column will also be analyzed in terms of the anatomical possibilities and physical limitations of movement at different levels ...so that we do not attempt to bend the arm in a place where there is no elbow! The “extreme possibilities” of movement in contorsionists will be also studied. We will in parallel review some basic FI strategies applied to spinal movements v.g. varying the plane of movement and changing the configuration in gravity. We will make on-going use of a skeleton, a flexible spine and other pedagogical supports.

20) The Feldenkrais Method of ... Somatic Education. We will reflect on the notion of "soma" as defined by the late T. Hanna. We will explore the phenomenology of the living body in its environment. We will observe and feel the consequences of "embodiment" on the feeling and definition of our "self". We will compare the educational and the therapeutic approaches. We will define Somatic Education as “the field of methods and practices interested in the interaction between, learning, awareness, body movement and the environment. We will report on the Québec experience since 1992 of “Le Regroupement pour l'éducation somatique” (Bibliography and written materials available).

21) The emergence of a theme, within a lesson or through a series of lessons. Though we do sometimes have a predetermined plan for our lessons it is very obvious and relatively easy to realize that a theme is actually emerging, as the lesson unfolds, at the lesson is built for the specific person on the table. If we refrain from pouring a left brain juice before the cooking is done, if we keep the analysis where it belongs, that is after the fact, we may actually realize that a lesson theme has evolved. In other words, growing a lesson is one thing. Talking about it is another. Yet both seem necessary.

22) From the request to the need to the lesson, a one step at a time program: Building a lesson or allowing the lesson to build itself starting from the students verbal and non verbal request and moving along from there, one and only one step at a time. What the students ask for is one thing. What our appreciation of what they need is another. And the lesson to create to bring to them the learning they need to get what they want is really our professional responsibility. How do we actually grow these lessons from the apprehended need?

23) Inventing our own ATMs. Though we do have in our cultural Feldenkrais repertoire a numerous series of exceptionally well built lessons, there has to be a point where we could -not to say should- be eager to grow our own originals. How do we construct such original lessons? How can a source of inspiration like a Yoga book, a sports

movement, a dance gesture, a photography or a painting or a cartoon be built into a full Feldenkrais process? This is a wonderful creative dimension of our work, where we can “never be lost and never be bored”.

24) Relational issues in teaching the Feldenkrais Method. The relationship we establish with our students is a crucial part of the method itself. We will consider many relational aspects: the asymmetrical rapport of power and authority, the definition of the respective domains of competence of the student and the practitioner/teacher, the business aspects, the setting of boundaries in friendship, sexuality, finances, organizational support and work exchange etc. Also, when to stop the relationship, when and how to continue. This workshop will raise many such questions and a process of discussion will be facilitated based on case studies brought by the participants and the trainer.

25) Developing expert interviewing and observation skills. The information we can gather at the onset of a lesson can be crucial for our work, whether that is at the first lesson or within the first minutes or at any time in the process of any lesson. Hitch-hiking on applied social interviewing methods and on one-on-one helping relation skills, we will use interviewing as a powerful Feldenkrais information gathering and teaching model. What questions to ask? What do we really want to know? What is the person really saying with their whole self? We will learn to use questions and verbal statements to accompany our non-verbal process. We will also find within both these verbal and non-verbal basic data-gathering methods, the seeds of ideas for the start up and the composition of our lessons.

26) The use of words in the practice of the Feldenkrais Method. The attitude we have in the community about the use of words varies a lot. In training settings, many of us remember the unconditional no-talking instruction. Yet in private practice, the use of words can often be helpful, maybe essential to a successful learning relationship. When to speak or not to speak? And most of all how can we use words to complement our non-verbal approach and not use words to do something other than our method? This workshop will rest on Yvan’s extensive research about this theme from his early publication in the Feldenkrais Journal #1: Wording the non-verbal process of ATM or why don’t I just shut up” to his more recent publication on the model of his practice (mimeographed, in French, with Québec psychologist and researcher Yves St Arnaud).

27) Creating exciting ATM classes, where both the teacher and the students meet new ideas! ATM lessons can be a place for excitement in the context of creativity. How to keep interested and stimulated giving our old classics? How to develop ATMs from original ideas? How to convey old and new ATMs in such a way that the students are absorbed in their feeling selves and yet have an ongoing amazement at their own potential? How to sustain your teacher’s interest over the groups and over the years?

28) Finishing a lesson.. and go home. The ending of a lesson is actually the moment to put it all together. The way we stop, the transition towards lying on the back, sitting and standing, the use of verbal cues or not, the taking-charge by the student of gravity, all the ending strategies plug into the actual lesson as it was developed. In ending a lesson we can produce a variety of results: enhance the disorientation and confusion of the student,

emphasize the learning theme, prepare the transfer of the learning in a variety of contexts, seed further learning ideas etc. The practitioner can bring the student's attention to a learning focus or diffuse the focus in certain circumstances. We can or not suggest movement sequences or other "homework exercises". When to do or not to do about what, that is the question.

29) Face, jaw and tongue...in cheek. This is a series of ATMs and FI movements that can be focused in the areas of the face. The face is well known for its emotional connotation and its communication value. The folds of the face, the asymmetry of the two sides and the specific expression of the face are not the least of our set of movement habits. Many lessons can address this area of ourselves in a subtle and efficient way, directly or indirectly. And if one of our references is the set of possible movements of each articulation in relation to all others, what about the set of possible facial expressions vis-à-vis the habitual set of facial expressions?

30) Reading neuro-vegetative signs and other bedside stories! In giving lessons, we pay attention to movement qualities yes, but also to many other subtle signs given by our students on their appreciation and progression through the lesson. The breathing, yes, but also the color of the skin, the expression of the face, the un-voluntary movements, the body odor, the smell of the open mouth, the movements of the eyes even behind closed eyelids, the bowel sounds, the voice cues etc. are all part of the information that we receive in giving lessons. We will underline here what is in the background of all great communication and in the picture of every successful learning-teaching relationship.

31) Broadening the repertoire of strategies for FI. To give a lesson in functional integration, a practitioner can use a wide range of methods. For some of us, the lesson grows from a one-step-at-a-time strategy and it blossoms in that way. But there are many tens of ways of approaching a lesson to make it grow in a congruent and intelligible way. For example, exaggerate the patterns, moving backwards and building the ingredients to a function, letting ourselves attracted to a point of interest and making the whole body participate to that movement, start with something completely seemingly irrelevant, change the configuration in space, "do" the other side, or go as far as possible from the point of focus, or stay at the feet, whatever the cost!, or touching the whole person but only on one side, or , or etc. In this workshop, the teacher will present and demonstrate a set of such meta-strategies for FI and the participants will also formulate some of theirs. (see # 42 too).

32) To give a great FI lesson, try Hierarchical Strategy 007: what does one need to be able to do to do what they want? Among the important ways of thinking in our work, Hierarchical Strategy 007 (named after you know who) consists in the following: from the person's request or goal, move backwards and start creating the previous prerequisite learning that one needs to master to eventually master the request or goal. Then move backwards and make sure the pre-requisites to these prerequisites are also learned. And so on and so forth until you reach a very concrete movement-oriented level that can be easily identified and thus grow the learning from its roots, hierarchically. For example, to walk, one has to move alternately from one leg to the other. To do that, you need to maintain your balance on one and the other leg. To do that you need to be able to move your trunk

.... and so on and so forth. Voilà! Easy isn't? And how does this apply to a request for a stronger tennis serve or for a better long-lasting relationship with a partner?

33) Content-free ATM lessons. This is an unorthodox way of guiding a group of students or a private student to a process that is filled in by the students and not by the teacher. The teacher defines the opened-process, sets the pedagogical conditions and the timing, but every student chooses what he or she is attracted to in his own awareness. Though the approach is unorthodox, you will recognize the guiding principles: finding a point of attention, making this movement a whole-body movement, introduce differentiations and alternatives, appreciating the variations in attention etc. If you are intrigued by this approach, choose this workshop #33!.

34) From teaching ATM to giving workshops. The set of skills that are necessary to give a good ATM class is one thing. And a complex multi-faceted activity anyway. Yet, giving a workshop i.e. a daylong, or a weekend long or a weeklong workshop is another adventure. Group process and facilitation are very important here as well as the organization of the schedule, the balanced design of the ATMs, the handling of the questions of the students, the opening and closing statements etc.

35) Surviving in a culture of chairs. In this western culture of ours, whether we eat, read, work, travel or relax, most of our activities are done sitting. Many "sitters" relate to chairs and seats with various degrees of discomfort. In this workshop, we will examine the essentials of sitting in terms of bio-mechanics, ergonomics and in the self-management of our feelings and options in this seated configuration. A slide show will sensitize us to various aspects of the sitting activity. Various ATMs, some of them in really original rapport to the chairs, some of them funny, all of them relating to sitting, will bring to every participant a felt sense of options. We can choose better our furniture and supports. We can also affect our own experience through our own movements.

36) Working with homogeneous specific clientele. Though we pride in saying that our classes are available to any and everyone, many of us work with specific clientele: kids, athletes, dancers, sick people, older people, pregnant women, teachers etc. If you are interested in this theme, pick a clientele and bring your experience. We will share our insights about working with homogeneous groups, identifying the specific needs and the learning characteristics of a group and developing adapted teaching strategies.

37) Boundaries, borders, frontiers and other "geo-ethical" distinctions. Is there a typical Feldenkrais perspective on ethical issues? What does the world out there expect from us as professionals working intimately with people? What do our own "Codes of Ethical Conduct" describe? What are some of the more delicate and specific issues that we meet in our practices? Participants will be invited to reflect and discuss on the themes of personal boundaries, dual relationships, sexual connotations of touch, transference and counter-transference, and on maturity and autonomy as overall reference values.

38) Strategies for a creative and rigorous process in FI: The Emergence of a Golden Thread in the Labyrinth of FI. Through the analysis of thousands of FI lessons Yvan has

identified a number of meta-strategies that seem to lead to the feeling and the enactment of “a successful lesson”. In such cases the client’s request is met and he or she has learned something specific that can be explicitly identified and clearly worded. The practitioner, looking back on the lesson, can recognize and verbalize the “Golden Thread” that has thus creatively and rigorously unfolded. Such FI lessons seem to emerge **at the interface of the creative process of intuition and the scientific process of exploration experimentation and explanation.** Such a quality of work is not only the result of an occasional gift of the universe. It can be systematically reproduced and concretely facilitated. Here again, “If you know what you are doing, you can do what you want”. This is where the identification of our own strategies of FI becomes essential for the unfolding of our professional competence and for the emergence of our personal satisfaction, both emotionally and intellectually.

39) Naming the un-namable, making the impossible possible: the elaboration of a Feldenkrais Vocabulary for FI. This is an opportunity to make important language distinctions in the analysis and understanding of our FI lessons. Some of the entries read: stated request, “before observations”, hypothesized need, pedagogical project, initial body position (configuration and orientation), lesson thread, emerging learning theme, background ATMs, hierarchical skills design (distinguishing an activity, an action and a movement), thematically congruent transitional trajectories towards sitting and standing, homework project, continuing learning theme through configurational and orientational variations, “after” observations, student learning insights, next pedagogical project, etc. We will be learning this vocabulary and acting in the context of these distinctions, to enhance the understanding and the efficiency of our FIs. 1

40) From Psycho-Somatic to Somatics: resolving the Brain-Mind dualism with the FM There is nothing in our life, whether imagination, sensation, action or emotion, that does not involve movement. Improve the movement quality and efficiency and the whole behavior improves. Yet there are still a few unanswered questions. For example: how does emotional, interpersonal or work-related stress contribute to back pain? When does one need psychotherapeutic support or work organization consultation or is Feldenkrais “enough”? Why are many digestive problems and stomach ulcers diagnosed as psychosomatic? How does muscle tone and gravity control affect the whole of our behavior? What do we have to offer from the point of view of neuro-vegetative phenomena? How is breathing a unifying behavior for the whole self? With a somatic understanding of our lives such that every phenomenon is embodied, is there anything left that can be tagged “psychological”? And how come psychoanalytical or psychological therapies actually help people to improve their condition?

41) Table Manners: Improving the use of our own self movement in giving FI lessons: analysis and optimization of the various movements performed by the practitioner around the delivery of FI lessons: sitting, standing, reaching, touching, exploring, lifting, pressing, pushing, pulling, turning, all done in sitting, standing, kneeling and moving in space. ATM lessons are presented for the somatic understanding of the principles involved and one-on-one as well as "one-with-one" (duo) learning practices are proposed. Participants also learn to monitor and coach each other in their use of self. The ready-to-move-in-any-direction idea of acture is emphasized and actualized concretely all along. The

multidimensional integrity of the trunk in 3D space is researched. The skeletal continuity between the student, the table, the practitioner and the floor is clarified. The effect of improved self-organization on the communication is also highlighted.

42) 15 Overall FI Strategies and more: a variety of ways to put whole lessons together. This developing list of strategies allows us to reflect and emphasize some of the overall strategies imbedded in our FI lessons. Some old ideas are clarified for an application to full lessons (v.g. emphasize the patterns through the whole self, delineate the skeletal outline, find an ATM to transfer into FI etc) and some ideas are presented and demonstrated as a source of inspiration for the participants practice with each other: v.g. present an idea in a body part of from a point of view for which there is no expectation, distribute a movement proportionally through the skeleton and uniformly in the muscle tone, harmonize the whole soma to a central action, find and teach what a person needs to learn to get what they want, present a movement challenge where the person needs to invent the needed skills to vary their behavior etc.

43) Balance, Equilibrium and Orientation "à la Feldenkrais": how do we know where we are in space? And how does this spatial knowledge affect our overall behaviour? What is the nature and function of the vestibular system and its systemic interaction with the eyes, the pressure on the feet, the joint sensations, the muscle tone etc. Applications in ATM and in FI to a variety of cases.

44) The function of respiration and the functional integration of breathing. Whatever the circumstances or the cost of life, there seems to always be some air space. We will present here a variety of somatic experiments (also called ATM lessons!), scientific facts and clinical observations on the neuro-mechanics of breathing and the emotional and cognitive correlates of respiration. Respiration is an aspect of everyone of our minutes of life and of every movement we do. It is intimately tied to our private sense of identity and to the way we think, feel and act. Though we tend to approach breathing in an indirect way in our FM, we will here observe the specific breathing patterns of our students in FI as well as monitor the breath as an indicator of the quality of rapport and the integration of the learning proposed in our lessons.

45) Back Pain: a Functional, Educational and Somatic perspective. A review of the recent research on the role of structure, function, pain and somatic education as related to spinal feelings. Methods to observe the movement patterns of the trunk, directions to optimize the skeletal organization in verticality, manual and verbal applications to functionally mobilize the trunk from a proximal and distal perspective and a pedagogy to learn somatically how to improve your efficiency and quality in movement.

46) The somatic paradigm and the Fractal Nature of our Behavior: or why is Movement so important to the Whole Self? When we approach life through movement, we actually have a reach for virtually every aspect of our lives. The way we move to reach an object on the floor that we want, has something to do with the way we reach for the job we want, the partner we want. Thus whilst we improve the way we move, it is the way we move that improves. The fractal idea is exactly that: a pattern that repeats itself at any scale,

for us, the pattern of movement that repeats itself in any domain of our life. In other words, we are always self similar. Isn't that exciting to realize or maybe it'

47) Somatic Education: a broader domain for the Feldenkrais Method®: in our quest for definition and affiliation of our method, we may find inspiring the emerging domain of Somatic Education. We not be alone! Many methods have historically concerned themselves with: "the learning of awareness of the living body in movement in space". Beyond singular methods, the new disciplinary field of Somatic Education within the larger field of Somatics offers us a possible source of integration yet of differentiation. Yvan will propose:

- a precise definition of Somatic Education distinguishing it from therapy (whether physio or psycho) and from psychosomatic,
- a review of theoretical notions like Soma and Embodiment, self-regulation and awareness,
- a survey of some of the more recognized methods and their differences
- and a brief review on some academic and political consequences of finding ourselves in a broader family when we realize that we may not be alone out-there!. Yvan has been researching this domain since more than 20 years. He has written numerous articles and presented tens of lectures about it and is now preparing a book on the topic

48) FI strategies: What are you doing or what do you think you are doing? the process of development of an FI lesson is an intuitive one, surely and necessarily, thinking without words. Yet knowing what we are doing may also involve saying something at least to ourselves about what we think we do. This workshop will be interesting for colleagues who want to be able to appreciate better and develop more explicate their own creative and rigorous process in FI. Yvan has been "under study" for a full year of academic research by a Quebec researcher on this topic of: what do you think you are doing? And in his training experience, he has now developed a list of 15 overall strategies that seem to put lessons together in an intuitively congruent and intellectually satisfying manner. Let us study what is needed here and how to evoke it in oneself as practitioner. This workshop offers mainly a reflection on your own process, an opportunity to word it out explicitly and a chance to get better at doing it all! If you prefer to keep the whole process non-verbal and implicit, you may want to skip this one.

49) From Movement to Action to Behavior: how does the learning of improved quality and efficiency of concrete movement of the lived body in space affect our behavior? Is learning "how to reach " a metaphor for our social and professional life or is it not rather the somatic concrete basis of our ability to act and behave in the world?

50) It's about time: Time, Timing, Synchronization and Synchronicity. In our understanding of movement as a composite of Orientation, Intention, Organization and Synchronization, very little attention has been given to Synchronization or if you prefer, 'Timing'. What is our phenomenological sense of time. How does timing or synchronization intervene in the quality and efficiency of our movement? How can we vary timing to enhance our lessons of ATM and FI? What are the current perspectives of philosophy and science on time. What is the relevance of time to Awareness through Movement? And beyond clock time, what about synchronicity, the ability to synchronize

oneself with whatever happens around us, and to find meaning in our lives and in our lessons, beyond the cause and effect explanations! It's about time.... that we bring time in the picture!

51) Opportunism and Intentionality: when creating lessons of FI, there is a very significant tension between following what is there, going along with whatever happens and the process of deciding and creating a project around an intention. To many of us Opportunism and Intentionality are options, forks in the path. Intentionality is a manifestation of an advanced stage of maturity, both personally and professionally. But having intentions that are not opportunistic is a form of willpower, a form of mind over body, or as Bob Hope put it one day: if you don't mind it doesn't matter!

52) Symmetry and Asymmetry, you can't have one without the other: some publications in science these days make a case for the importance of symmetry, in nature, in performance and in the appreciation of beauty. Yet other articles question the necessity and even the opportunity of symmetry, making such strong statements as saying that a-symmetry is a must for the emergence of distinctions and language itself. This advanced workshop will bring us to feel and understand in our own selves the nature and characteristics of our symmetry and a-symmetry. We will also discuss and exemplify the relevance of these two poles vis-à-vis our own clients and students. We will distinguish structural symmetry and functional symmetry. We will use ATM and FI lessons to favor the phenomenon of symmetry and/or a-symmetry. Some of Moshe's great ATMs on that topic will be studied and transferred into FI lessons.

53) The Somatic Basis of Creativity. Taking inspiration from the FM of ATM, and referring to recent research and publications on embodiment and the biology of consciousness, this workshop will present learning practices, lectures and group facilitation processes on: the embodiment of our person ("in-corporation" in French), the notion of 'soma' i.e.the living body capable of self-regulation and awareness, the unity of our experience in movement and on the primacy of movement in the generation of all our behavior, including in artistic production. We will make "experiments on our experience", highlighting through movement, our habits of thought, sensation and emotion and discovering the possibility of un-habitual, surprising and creative variations. With the FM, we will also learn a concrete pedagogy for creativity, applicable to virtually any domain of life: beyond automatism, beyond compulsive repetitions, beyond the comfort of the already known, how can we give ourselves options of movement in the whole of our behavior, including in our artistic production."

54) Rules of composition in ATM and FI. "Composition" is the act of creating a certain order in the ingredients of a lesson. We will study some ATM lessons as composed by Moshe. You will witness some FI lessons offered and extensively commented by Yvan. Each participant will have a chance to define and apply their own rules of composition. Rules of composition will thus be demonstrated, analyzed and practiced. The reflection for this workshop will borrow from the study of composition in the Arts (dance, music, literature), in cooking and eating (Moshe loved the word "ingredients") and in the scientific process of experimentation. The Yvan-theory of Feldenkrais composition addresses topics

like: openings and conclusions, meta-themes, unity of theme and sub-themes, props, Feldenkrais vocabulary, syntax and grammar, scores, rhythm and timing, styles, measurement of results and Feldenkrais aesthetics.

55) Table and Floor Manners: principles and practices on the use of self in FI. This workshop offers principles and practices to improve your self-organization in giving lessons at the FI table ("table manners") or even on the floor ("floor manners"). Over the last five years, Yvan is becoming Mr Manners of the Feldenkrais community! He has studied systematically all the basic movements that we use in cardinal directions of space, in giving FI lessons whether in sitting, standing or kneeling position as well as in transitions, in order to: reach, turn, lift and press, push and pull. Yvan highlights some of the Feldenkrais principles of optimal self-organization and efficient posture-acture for the benefit of our own work itself: readiness to move in any direction, 3D breathing volumes in space, height of head and center of mass, lengthening of spine, diaphragmatic compression of lower belly, floor weight-bearing, skeletal connection, reduction of effort etc. He has developed a unique series of ATM lessons and many hands-on practices done in pairs or in trio in order to concretely convey these ideas. Taking this workshop one can find a basis for years of self-observation and self-improvement both in quality and efficiency of communication and feeling.

56) Post-graduate practicum: lessons with guests from the public, supervision and mutual coaching. In the training process, usually in the fourth year, training programs offer a practicum where the trainees give lessons to guests from the public, under the supervision of their teachers. This advanced workshop is structured around the same format but for graduates and experienced practitioners who will not only receive supervision from the trainer but also learn how to supervise and coach each other in this supervision process.

57) The application of Feldenkrais in "real life". Beyond the soft, nice, efficient movements in the Feldenkrais studio, how do we move in daily life, communicate in relationships, sit at work, play in sports, interpret in the Arts, teach in education, live in family life, manage in business, heal in our somas?
In learning theories, it is well recognized that learning is contextual and tends to be applied where it was learned. Yet there is this other phenomenon called the 'transfer of learning'. Based on examples of requests and needs of the participants, Yvan will demonstrate and explain the process by which both in ATM and in FI, we can develop a concrete movement learning theme, then carry it into transitions, first sitting-standing-walking then acting in 'real life'. We will also discuss how come too frequently, often to our great despair, our learning and theories do NOT seem to transfer in "real life", a result which probably has to do with our own understanding and with our own embodiment of learning itself!

58) Mutual coaching in Feldenkrais practice. Yvan will present here his recent research on a process called "mutual coaching" which will be helpful in our daily life as practitioners, both in the workshop and at home. This "mutual coaching process" includes a language and a grid to grow and understand our lessons from the point of view of 'real life', where it counts!

59) The end... of an FI lesson: the finishing touch. One of the many “ends” of FI lessons is to improve the quality and efficacy of our lives. How can we help our students to apply their learning from the table into their lives? Ending an FI literally establishes our students’ first steps into transferring that learning.

In this workshop, you will recognize the learning theme that grows in the lesson and then reinforce that theme, particularly in the last third of a lesson, in transitions toward sitting, standing, and walking. Leaving the studio, our students will have means to deepen their experience and to apply it where it counts, in their “real” world. (104 words)

60) MATURITY: It’s not just a fancy name for “getting old”. We are all getting older. But are we getting more mature? In “Body and Mature Behavior”, Moshe Feldenkrais presents maturity as a capacity to form differentiated adequate new responses. In neurosis, we find ourselves repeating unwanted patterns of behavior. In maturity “the whole system is integrated on the present circumstance with perfection” (p. 77). In this workshop we will concretize the embodied or somatic characteristics of this “potent state” of maturity. We will look at maturity developing from infancy through our whole life, in movement, sensation, emotion, thought, also in communication, relation and community behavior.

61) THE NON-SPECIFICITY OF RESULTS IN THE FM: A PARADOXICAL SIMPLIFICATION. One of the important distinctive characteristics of our FM is the non-specificity of its results. The same lesson will produce different results. And corollary, people with the same request will receive very different lessons. This non-specificity of results may appear as a curse for the researcher interested in testing the results of the FM “against” a specific problem. In the practice, for the practitioner resisting the cause and effect pressure, this characteristic is a blessing. Every person does their own “thing” in their own way. If you meet the person, that person will meet their own needs. Isn’t that paradoxically simple?

62) FEEL-denkrais: learning to feel, teaching to feel? In the FM one can often hear : “feel this or that”? Is this feeling language reflecting the foundation for awareness or is it just the bias of a certain cognitive kinesthetic style started by Moshe? Some students could honestly tell you: “I don’t know what you mean “to feel”. Can the FM help someone who says “I don’t feel”? Can we or should we concretely and specifically teach “how to feel”? How do YOU feel your self? Or in other words, how do you create your own “sense” of self. That’s the question ... and perhaps the answer too.

63) REVEALING THE “SECRET” OF FUNCTIONAL INTEGRATION. It is not uncommon for practitioners and trainees to think that some secret was held back from them in their training. But you already know the secret of FI! The trainer will verbalize his stream of consciousness while giving an FI and elaborate on the cognitive process of giving a lesson. By the end, everyone will have a chance to experience their own knowledge and command of the so-called secret. Until then, think about what the secret could be? Clue number one: it's not linear.

64) Crossing the midline. It is an interesting anatomical fact that our nervous system grows and functions around a midline. Neurologically, the ability to cross that midline with

our own movements and in our own experience seems to be an essential part of child development and an important backdrop to our functioning throughout life. Difficulties in crossing the midline affect all kinds of learning and behaviors. Many pathologies have this problem as a main characteristic. We will explore this midline phenomenon through a series of ATM lessons, with an overview of scientific and empirical case studies and through demonstrations and explorations in lessons of FI

65) Self-similarity and similarity of the self. How do we and our students manage to stay the same (preserving our identity and our continuity) and yet learn new patterns of movement (let alone “change”). Will the true self please stand up?

66) FI reception, demonstrations and analysis. In this workshop format, every participant receives a lesson in front of the group. The lessons are commented during the lesson itself, and after each lesson, there is time left for questions, discussion, analysis, and often times practice of some specific technique. The person having received the lesson is also invited to participate in sharing their insights.

67) Breathing: The function of...in the Feldenkrais Method. Breathing serves a purpose: primary breathing makes the exchange of gases from the lungs to the environment and vice-versa. Secondary breathing relates to the same exchange of gases but in the whole organism. We will review in detail the physiology of breathing through lectures and ATMs. Breathing is also a regulator of feelings and sensations, intensifying and reducing our lived experience, according to patterns habitual to the person and according to new possibilities. Breathing is thus the locus par excellence to monitor a person’s learning experience in FI.

68) Intuition and composition in the Practice of FI. When we offer FI lessons, we relate to our educated ability to thinking without word. Another way to talk about this is to say that we use our intuition. How does this process of listening and acting without words end up in supporting the composition of FI lessons that make sense to our senses and make sense to our intellect too? That’s the question... of this workshop: bridging our intuition to our cognition, our felt sense to our making sense.

69) Theme: The frontal plane: side to side and up and down. In previous workshops we have given attention to feeling and crossing the sagittal plane and the midline. We will now focus our study of movement and awareness on the plane that goes up and down, and side to side, the frontal plane, sometimes called the coronal plane or the door plane. This is also the plane of constraints on forward and back, the plan of many rigidities including in the chest let alone in thinking and feeling and sensing. And let's face it, this is also the face plane. Establishing the frontal and crossing the frontal plane has deep spatial, social and personal connotations. Keeping our front and keeping our spatial orientation to the front is also an essential ingredient of our actions in the world. We will thus give attention both to our rapport to the frontal inner plane and frontal outer plane. Then like Alice in wonderland....

70) The Emergence of a Golden Thread in the Labyrinth of FI lessons: strategies for a creative, intuitive and rigorous process . Intuition is the process of "thinking with our whole self". When in contact with a person in FI, we receive their worded requests as we meet them as they are, embodied. We bring to them our own experience of hundreds of yours of ATM and FI lessons. This is the source of our creativity and the nature of our competence. From that source we act. From that dance, strategies emerge, a the golden thread of learning themes appears. As this happens, we can analyze and verbalize our work.

Through the analysis of thousands of his own FI lessons Yvan has developed a process that allows strategies and learning themes to emerge. He also has identified tens of strategies that seem to lead to the feeling and the enactment of "a successful lesson" that makes sense. In such cases the client's request is met and he or she has learned something specific that can be explicitly addressed in movement, clearly formulated in words and neatly transferred into life. The practitioner, looking back on the lesson, can recognize and verbalize the "Golden Thread" that has thus creatively and rigorously unfolded, at the merging of intuition and experimentation.

71) The Reflective Practitioner: Reflecting ON your practice, reflecting As you practice: building your own model of FI. This is a workshop on becoming a reflective Feldenkrais practitioner! Drawing on his long experience of reflective practice, Yvan will introduce a simple and precise process where you will describe and compose your own model of your own practice in your own words. Beyond the models conveyed in your training, becoming aware of your personal handwriting is an essential condition to confidence and competence. This workshop is your opportunity to come out of the prerequisite of pre-verbal intuition to the maturity of verbal articulation: another way of knowing what you are doing.

72) Chairs as props for FI and props for life! From Sitting to Standing to Walking We live in a culture of chairs. Chairs are daily life props and support, for working, eating, traveling and more. We will review the biomechanics and ergonomics of chairs and their design. We will also cover many of the interesting ATM lessons created by Moshe on and around chairs. We will transpose some of those ATM lessons in FI lessons in order to be able to give significant lessons to our students in a context where they live their much of their life: on chairs. Sitting will be approached not only as support for stability but most and mostly from the point of view of being able to move from there, to stand and get going in life, dancing on and around chairs, back and forth.

73) Gravity: it's relevance in the organization of the nervous system and it's incidence on the construction of lessons. We will review the theoretical importance of gravity in movement, how gravity affects the development of our own organization, it's omnipresence in human development and in human learning. Also the importance of gravity as actor in ATM and FI lessons.

74) Home in the middle of the range: *In search of Neutral with the Feldenkrais Method*

The notion of neutral is central to the practice of both ATM and FI. It is essential for the consideration of posture as acture, in the middle of the geometrical possibilities of movement, in the center of our degrees of freedom for action. For the practitioner, “neutral” thus qualifies a certain sense of oneself and a reference in the continuity with the students. We will search for the specifics of skeletal neutrality and how it relates to both the practitioner and the student's sensations, emotions, images and thoughts. We will also consider that the skeletal neutral forms a somatic basis for equanimity.

75) Analogues: A Somatic Strategy for Developing Learning Themes in FI lessons.

Our nervous system behaves as a coordinated somatic whole in patterns of synergy based on evolution, function and structure. These patterns allow for an immense potential in using analogues as learning strategies in FI: working from the right side to affect the left, working from the foot to affect the hand, working from the mouth to affect the eyes, also working on opening and closing the hand or mouth in order to affect the patterns of holding on and letting go. We will develop our understanding and use of analogue strategies for virtually any topics of behavior, surely the more obvious “physical” requests, but also for issues of relationships, emotions, self-esteem etc.

76) Balance and the Vestibular system, with applications to emotional life and interpersonal relationships. Some ATM lessons are very relevant to explore balance and spatial orientation. We will also transpose some of them into FI lessons. We will also make a creative use of rollers, balls, boards in order to stimulate our vestibular system and the whole postural system. From the point of view of emotions and relationships there are many neurological and metaphorical connections to balance. In order to have a balanced life, in order to find and develop significant relations, one needs orientation and equilibrium. In this workshop we will explore the experience of balance and learn how to transpose emotional and relational requests into concrete FI lessons.

77) Facial Expression and Emotional Expression of the Whole Self.

Charles Darwin, Paul Ekman, Susana Bloch (« Alba Emoting »), chinese medicine, among others, have all given to the face research and training attention. Moshe Feldenkrais often highlighted that the face, as well as the hands and the feet, represents the state of the nervous system.

In this workshop through ATM lessons, observation, lectures and demos and FI practices, we will refine our ability to differentiate facial movements and facial expressions. We will apply this knowledge in giving lesson through movements of the face and in paying attention to facial expression as expression of the self during the whole FI lesson. The relation of facial expression to the emotional expression of whole self will be elaborated, correlating facial patterns with movement patterns, breathing patterns and voice patterns.

78) Feldensutra: Combining Positions and Global Movement Patterns in FI.

In the designing of FI lessons, we will distinguish basic global movement patterns:

Flexion, extension, side bending, twisting and lengthening and compression. We will also study how each of these movement patterns can be represented in basic FI positions: lying on back, on belly, on side, sitting on the floor on a chair or stool, standing on knees and hands, leaning the trunk over the table, or standing on the feet. Combining basic movement patterns with basic FI positions, we find inspiration, coherence, structure and variety for our lessons.

79) **The sternum:** central to the movement of the skeleton, locus to the sense of ego, essential to the function of breathing, and host to a wide range of sensations and feelings.

80) **Hands and Feet: Feldenkrais from the Extremities:**

Finding the degrees of freedom and optimizing the connection of our toes, feet and ankles, with their resonance at the knee, hip and above;

Finding the degrees of freedom of our fingers, hands, wrists, with their resonance at the elbow and shoulder;

On our way to the chest, spine and head, optimizing our skeletal connection to the ground and to the environment.

ATM lessons of various sources, transposition of ATMs into FI practices.

Use of special props, rollers, sticks, foams, artificial floors, balls etc.

81) **Balance Within the Feldenkrais Method:**

The Use of Rollers and props in FI and ATM

We will review the current scientific understanding of how we learn, maintain and lose balance and of how balance relates to our sense of self and our connection to the world around us. ATM lessons will be selected in order to highlight the various ingredients involved in this process of balancing. Rollers and various props will be used not only in ATM lessons but also in the design of FI lessons. The project is to develop a repertoire of movement situations in order to stimulate our own and our student's sense of balance... and to appreciate the value of such challenges in our own lives.

BYOR: bring your own rollers!

Suggested reading:

Scott McCredie (2007). *Balance: In Search of the Lost Sense*. New-York: Little Brown.

82) **Let's get concrete :**

turning verbal requests, abstract thoughts and theoretical ideas into action

"To translate abstract ideas into concrete sensory-motor facts, I don't know anybody who equals me." (Moshe Feldenkrais, Amherst Transcripts, 26 June 1980. p. 103).

Moshe Feldenkrais was indeed a master at creating experiential learning, learning through moving. For virtually any kind of request, for the improvement of quality or efficacy of any aspect of life, for thinking about the most abstract ideas, for sensing the most detailed movements, and for managing feelings in virtually any domain of action, we have a method. In this workshop we will deepen our abilities to get more and more concrete, with ourselves and with our students. Bring along your wildest dreams, your most abstract ideas,

your most interesting concepts, your existential preoccupations, your socio-political concerns, your spiritual quests, etc. etc. etc. Let's get them all concrete and tangible in action and see how ATM and FI can help everyone get concrete!

Concrete, synonyms:

accurate, physical, precise, particular, specific, detailed, tangible, real!

Concrete, antonyms: *abstract, imaginary, conceptual, unspecific, ideological, general.*

83) Hand in Hand: Feldenkrais lessons from the Hands:

The hands express the state of the nervous system” (Moshe Feldenkrais).

Working from the hands we can converse with the whole person.

Exploring the degrees of freedom of our fingers, hands, wrists and the relation with the elbow and the shoulder, we find a first proximal connection. Passing through the seventh cervical and first thoracic vertebrae on our way to the ribs, spine, head and face we find the overall nervous system. And moreover, we find the person and converse, hand to hand, person to person.

We will experience ATM "hand" lessons of various sources, and then using our own hands, transpose these ATM lessons into FI practices.

84) Home in the Middle of the Range: Centering with the *Feldenkrais Method* ®

In the middle of the geometrical possibilities of movement, in the center of our degrees of freedom for action, we find posture, or as Moshe Feldenkrais used to say, we find “acture”. Being at home, centered in the middle of the range, gives us a sense of self based on our possibilities. Paradoxically, rather than a place to stay, it is a potential for action. Thus we will search for skeletal neutrality and neurological availability in *Awareness Through Movement* ® lessons and in *Functional Integration* ® practices. Defining home as the middle of the range affects our sense of self and our outlook on the world. Our sensations, emotions, images and thoughts have a different dimension. We may even stumble on the somatic basis for equanimity.

85) The sense and the essence of FI:

how to compose FI lessons that are efficient, somatologic and esthetical

As students state their request in FI lessons, they express themselves with their whole self. Receiving, observing, sensing the whole person through movement, the practitioner starts the composition of a lesson: a theme emerges, learning is made possible, awareness appears and eventually a certain esthetic emerges. How do we "do" that?

In this workshop, with commented FI demonstrations, small group activities and exchange of lessons among participants, various strategies for FI composition will be presented.

The point of it all: making sense of our lessons, and finding the essence of our own work.

From the *American College Dictionary*:

Sense:

faculty of perceiving external objects and our own bodily changes,
a capacity for perception, estimation, appreciation,
sound, practical intelligence,
the meaning of...
to become aware of...

Essence:

the intrinsic nature, the important elements or features

How do we find the sense or our lessons, and give lessons that make sense to our students?