

ExChange

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Moving Forward Together

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Cover Photo: Migrating Swans

Learner.org/north/



From Co-Editor MaryJean Allen

I entitled this issue *Moving Forward Together* in honor of the October 2012 AGM theme: *Moving Forward*.

I feel that the key word is “together.” Species migrate together in order to arrive efficiently and safely. ATI thrives when we gather together to move forward, create, collaborate, and cooperate.



From Co-Editor Kathy Privatt

“Moving Forward Together,” reminds me of all those lovely moments in AT lessons when students find that rather than moving in isolation, the hand, arm, etc. is capable of moving together *with* the whole self. It’s that coordination, triggered by the work *together* with a teacher, that lets us move forward in our quest for more effective Use.

From This Chair



By Fiona Cranwell

How do YOU feel about moving forward?

For me, moving forward is hard sometimes. Even though I teach it, I find moving forward very challenging. Scary even. Physically, I can see more easily for others when they find change or moving forward difficult. More so than I can see or feel for myself what is in my way.

What gets in my way?

I am designed to move forward. My face, my feet, my whole orientation is aimed forward. Yet staying still or moving backwards seems to be more comfortable, safe, even though it may not be what I want. It's not good enough to be standing still, but sometimes I feel paralysed, live in a fog, waiting for it to clear, before the next move. And all the time I'm in the fog, my internal critic admonishes me for what I am doing, or not doing.

Physically, emotionally, and mentally, it's draining. So why do I let it happen? If I move forward, what will I leave behind?

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From This Chair

By Fiona Cranwell

Continued . . .

It could be tension, beliefs, love, comfort, or pain that I am threatened to lose. It could be hard, or it could be completely positive. I'll never know if I stay where I am. I will just continue to know what I feel already, and call it true.

In an Alexander Technique perspective, it's simple. When I allow my head to go forward, I find my feet more. My balance is activated into an active moment rather than a static held set of tensions. It feels good as my breath lets go and I find my whole self inspire.

I follow through leading with my head into a set of movements that repeat as I walk, then run, where both legs have the joy of being airborne for split seconds, as I travel forward my whole body supporting my head in space. It's delicious, freely moving all my parts. Freely smiling as I enjoy my physical expression of not being held. Not being stuck. Not being scared.

So as an Alexander Teacher, I have experienced this freedom many times. I know how to instruct and direct myself into a new way, and into a new space. Yet I still feel scared, even though I know better. Sometimes I find the "knowing better" a burden. If I didn't know what I know, I could stay here stuck and believe this is it.

Continued on next page

From This Chair

By Fiona Cranwell

Continued . . .

I wouldn't need the courage to move forward, to be entrepreneurial about my business, my life. I could get a "real job" and let someone pay me to conform to a popular system of instructions where my conscious control need not be in demand.

This is truly tempting to me. Regularly I fantasise about it. I fantasise about the beautiful boredom and less frustration, the non-exciting simplicity of not having to think. I dream of not being different and not having to explain myself and what I do thrice daily.

And then I realise that this is my supreme inheritance. This is why we humans and why I have been put on the earth, to find our special gift, then to doubt it, and challenge it and make it difficult for ourselves. To prove to ourselves in the end that it's really worthwhile. And after all the drama of staying still, realising again that moving forward is actually easy, and it's all there is.

These are my personal thoughts on moving forward as I ponder the theme for this *ExChange*. This edition is about reflecting upon our 20 years of Moving Forward. Since the seed was planted, the organisation has grown to the form it is now. It continues to move and shape as the world around us changes, more rapidly now than ever.

Continued on next page

From This Chair

By Fiona Cranwell

Continued . . .

We have time for a reflection. What are we like now?
How are we working? How is the world changing?
What are we doing to adapt to this changing world?
Or is it possible to let the changing world mould around us?

As Alexander Teachers we have the tools for change.
Are we using them? Are we enough as we are?
Are Alexander Teachers hiding their light under many bushels or are
we joining the forefront of conscious changers in all their guises?

Are we accepting of ourselves and our work in this changing world?

How better known is the Alexander Technique now than it was twenty
years ago?

How will AT be known or perceived in 20 years time?

What questions do you have for yourself, for your work, for the
organisation as we move into the next decade?

As you move forward with your work do you do it alone, isolated, or
are you connected in a community that supports your direction?

Do you allow yourself share your vision and invite support to help and
guide you?

Continued on next page

From This Chair

By Fiona Cranwell

Continued . . .

Do you use your involvement with ATI or other groups to support your vision? Or does membership simply mean a subscription and that is all you need?

Maybe you have some answers to these questions. Maybe you have a vision for how we will look in another twenty years. Or maybe you're enjoying a quiet period right now, a fog.

Please share with us your ideas and notions, fears and dreams. A discussion on affiliation is currently online on *All Together* for all to air and share their thoughts. As a member of ATI and possibly another society more local to you, what does dual membership mean for you? How would it work for ATI?

This is being brought to our attention by fellow Board member Henrieke Gosch who is also Chair of the Professional Society for the Teachers of the Alexander Technique in Germany (ATD). An interesting topic for a community spread across the world. Please get into it as this discussion will progress at the AGM.

I look forward to seeing and sharing with everyone in Germany.

All my best,
Slan,
Fiona

"If everyone is moving forward together,
Then success takes care of itself."

~ Henry Ford



Monarch Watch

~ Chip Taylor



Founders' Birthday Wishes

Compiled by Cathy Madden

I was walking with Heather Kroll today. She isn't officially a founding member of ATI, yet I know that she was in spirit. There were a small number of us meeting on the weekend ATI was formally born, and each of us represented many people who had been working over time to define what mattered to us in an Alexander Technique organization.

My surprise this year has been how deeply the 20th anniversary of this organization touches me. I am proud, I am astonished at the passage of time, and I am cognizant of the work and the deep care that has moved this organization into young adulthood. I am amazed at the deep friendships that have evolved through both play together and our active commitment to values. The Vision/Mission of this organization continues to challenge me to grow. The organization's importance as a continuing impulse in the Alexander Technique community excites me. Here are some thoughts from other Founding Members:

ATI Recollections

From Catherine Kettrick Seattle, Washington, USA

ATI began on a staircase at the Engleberg Congress. I was sitting there with Bruce Fertman, John Macy and David Mills. We were talking about starting an alternative Alexander Technique society that would be open to anyone, in the spirit of the Congresses.

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Founders' Birthday Wishes

Continued . . .

ATI Recollections

From Catherine Kettrick Seattle, Washington, USA

Because none of us had trained in a standard 1600 hour program, we also wanted an organization that would actually look at a person's skill and knowledge of teaching, rather than have a required number of hours and a specific program to complete, to become certified. And we wanted to have fun.

That was August 1991. In May 1992 we had the founding meeting of ATI in Washington, DC.

There were twenty-eight of us, all seated around a large square of tables. All we did for two full days was discuss and develop our bylaws. And it was so much fun! In fact it was so much fun we decided to meet again in six months—which is why our annual meeting is scheduled for the fall of each year.

What came from that first meeting was a commitment to a spirit of inclusion, openness and respect for the teaching of the Technique as a profession. Most importantly, we wanted to create an evaluation system that was based on a clear understanding of what the Alexander Technique was, and what knowledge and skills a person needed to be able to teach it.

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Founders' Birthday Wishes

Continued . . .

ATI Recollections

From Catherine Kettrick Seattle, Washington, USA

We have been growing into our vision since 1992. We have had crises. We had a crisis about certification in 1993 (we were barely a year old!) that divided the organization. But we recovered from that crisis, in large part because Jan Baty introduced us to C.T. Butler and Formal Consensus (one year later, in 1994). Formal Consensus, as it turns out, fits our ATI values of inclusion and openness, and its structure maps very well onto the steps of the Alexander Technique. Over the years we have gained experience in using Formal Consensus, and adapting it for ATI, and that has made our decision-making more cooperative, inclusive and efficient.

We are also a leader in developing a comprehensive and strong certification system. We have developed qualitative criteria to evaluate someone for a teaching certificate, and are now developing standards for those criteria—something no other AT organization has done. When we finish the tasks we gave to the Professional Development Committee way back in 1992, we will be the only AT organization that has such a rigorous certification process, developed

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Founders' Birthday Wishes

Continued . . .

ATI Recollections

From Catherine Kettrick Seattle, Washington, USA

with member participation, that can look at a person's knowledge and skill and determine if they meet ATI's criteria and standards for certification.

We are also the only organization that recognizes the certification of other Alexander Technique societies—part of our values of openness and inclusion. And we let anyone, whether they are a teacher or not, take on leadership roles, including working on the Board and chairing committees, and fully participate in Membership Council meetings.

And finally—and for me this is the heart of ATI —we are the only organization that has so much fun!

Here's to another 20 years of growth, inspiration and fun.

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Founders' Birthday Wishes

Continued . . .

From Dorrit Vered Los Angeles, California, USA

Happy 20th Birthday, ATI! I remember when you were just a gleam in your founders' eyes. There was passion the nights and days you were conceived. There was fear, determination, and resolution to achieve our mutual goal of creating you according to our shared values and beliefs in the principles of the Alexander Technique. There was excitement and joy and experimentation and kindness and thoughtfulness. We went for it. There was NO turning back. We did our best to cherish and respect you, and give you a life of your own, knowing that you would become what your members made of you. You would change. Thank god we were as honest as we could be and we took a risk and something new, YOU, were born. I haven't been around to hold your hand the whole way through, but I have watched you grow all of these years by checking in on you through newsletters, the super highway/internet/online (the name has changed in the last 20 years!) and at Annual General Meetings. Through you I have made wonderful new friends, and traveled to countries to play, share and work with people who care about you and one another. I am so happy for you that you have grown with grace and poise and sweat and tears and laughs and love and are ever-changing in accordance with your members who guide and grow themselves as best they can by the principles of the Alexander Technique.

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Founders' Birthday Wishes

Continued . . .

From Dorrit Vered Los Angeles, California, USA

I want you to know that of all the organizations, businesses, and schools that I have launched as part of a team over my career, YOU are one of the few still standing, and you are my favorite. Even more than the one that helped overturn a State Supreme Court law, you stand alone as the one that is THRIVING and vibrant, serving the world as an organization that's dynamic and accepting. Here's to you! Happy 20th Birthday, and as we say in L.A., "Your future is so bright, I have to wear shades!"



From Bob Lada Boston, Massachusetts, USA

ATI at 20, I can't believe it! I don't remember much of the specifics of that first meeting, but I do remember this: We were a group of people, most of whom I didn't know, that I wanted to spend time with, and that's proven to be so all of these years. I'd be quite content to spend the next 20 years doing the same.

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Founders' Birthday Wishes

Continued . . .

From Debi Adams Boston, Massachusetts, USA

The Alexander landscape has changed tremendously since ATI was founded. Every Alexander teacher now has a professional home. This is the beauty of ATI. Bridges continue to be built between us and the other societies. I wonder what the future will bring?

When I showed up at that first meeting, I was still in my training course. I had NO idea what I was getting into. But my time serving on the ATI Board and chairing several committees soon taught me exactly what I had gotten myself into! A lot of work!

But it has all been worth it. The experiences have been rich with satisfaction and fostered friendships now 20 years young. Now I have started my own training course. I'm not sure I could have done it without the support of so many of you. I am so sorry not to be with you all for this 20-year celebration. My heart is there, and my hope for at least 20 more years is with all of you!





Fly With Me

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ExChange Editor or Editors Needed By March 1, 2013

An Editor or Co-Editors will be needed for the ATI *ExChange* before or on March 1, 2013.

MaryJean Allen and Kathy Privatt, co-editors, have served as *ExChange* editors for two years. They will co-edit and design their sixth and final *ExChange* issue at the end of February 2013.

Would you please consider becoming more connected to the ATI community by becoming the *ExChange* editor or co-editor?

The *ExChange* editorship is an interesting and creative job that allows you to reach out to members for publishable material and to shape our *ExChange* conversations.

The *ExChange* is published three times a year: October, February and June. Editor or Co-Editors' duties include four main tasks:

Procure articles, interviews, photos, poems and so forth from Alexander Technique teachers and trainees, or from those who subscribe to the *ExChange* and are highly interested in Alexander Technique.

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ExChange Editor or Editors Needed

By March 1, 2013

Continued . . .

Design each issue (this is not difficult as the new editors will inherit six different Microsoft Word *ExChange* templates that recent co-editor MaryJean Allen designed, plus there are many free and easy-to-use newsletter templates in the Microsoft Word software program)

Convert the document to a PDF format (this is done quickly and easily with one or two computer keystrokes in the Microsoft Word software program)

Compress the PDF format using the software Adobe Acrobat Pro (this is done quickly and easily with one or two computer keystrokes). Please note that access to the software program Adobe Acrobat Pro is a must. (Adobe Acrobat Pro is currently used in many colleges, universities, and some larger high schools)

If you are interested in this position, or if you know someone we should contact for this position, please contact either Co-Chair of the ATI Communications Committee:

rj fleck rj@rjfleck.ca

Monika Gross formfitnessfunction@gmail.com

My ATI Experience

By Clara Gibson Maxwell

It is an immense pleasure to write here of my steadfast devotion to deepening my understanding of the Alexander Technique. For me, pursuing that understanding also means always remaining a student. This may strike some of my French colleagues as oddly undignified: for them, it means a lot to have people look up to them. I like to feel my eye contact with my interlocutor is on an equal footing, whether I'm a student or myself teaching. I always want to feel, too, that I am moving somewhere, and that I am progressing, evolving, and embracing change. This is despite, and not by virtue of, my certification as an Alexander Teacher. I continue intermittent private sessions via long distance Skype calls with David Gorman in Canada from here in France. I consider his approach an extension, elaboration, and refinement of FM Alexander's detailed observations in Chapter 2 of *The Use of the Self*.

When I submitted my biography to the former ATI *ExChange* editor Eric Binnie to accompany the interview with my ballet teacher Wayne Byars, who integrates the Technique into his teaching work, Eric Binnie abridged my narrative under the assumption that my sojourn in Paris was an attempt by an academic to try my hand at being an artist in Paris! This year, my Paris-based production company celebrated its 25th anniversary. So much for the Alexander notion that the facts are friendly!

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My ATI Experience

By Clara Gibson Maxwell

Continued . . .

It is equally fascinating for me to remark that all my dance colleagues involved in the Technique were more uptight than normal performers when working in the theater precisely because their expectations about the necessary conditions for relaxation and release were so highly developed.

Twice now, in the midst of a private lesson, I've been obliged to express a gentle but firm call to order about my being hit up for gossip or business information when another professional Alexander teacher has me in an intimate moment during chair work. The boundaries between professional artistic commitment and Alexander practice are so fluid as to make it virtually impossible to avoid the problem of mismatched expectations. (I have also experienced something similar when, as a teacher of the Technique, clients sometimes seem more interested in learning how I make my living and live my life in France than in learning what the Technique can concretely offer them through its practice.) Since the formation of Alexander Technique International 20 years ago, the challenge of self-employment has risen exponentially. Are there too many teachers for too few students? Or have we collectively failed to generate sufficient public interest for the number of teachers we are?

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My ATI Experience

By Clara Gibson Maxwell

Continued . . .

Thanks in part to the valuable publication of *ATI ExChange*; the dissemination of good writing is more prevalent than in FM Alexander's era. Is it time to acknowledge the considerable competition that exists for both work and recognition when it comes to integrity of approach in the Alexander Technique?



American dancer-choreographer Clara Gibson Maxwell is Artistic Director of Mon Oncle D'Amérique Productions www.kaloskaisophos.org, a Paris-based arts organization that catalyzes site-responsive, multi-arts collaborations, often in architectural environments. She was certified by Alexander Technique International in 1998, having studied and trained with numerous ATI and STAT instructors, including in the training courses of Tommy Thompson in Cambridge and Gilles Estran in Paris.

The film of her October 2011 performance "Encuentro-Encuentro" at the Casa de la Primera Imprenta de America (1524) in Mexico City, which premiered in April at Paris's Cinéma Denfert-Chaplin and has since been shown in Brussels and Rotterdam, is to be screened in Göttingen in November. Maxwell, who has taught at various universities and conservatories and in a seminar on the Alexander Technique for Pilates teachers, continues her private AT practice at her Paris home studio. Contact: modafrance@compuserve.com



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The Challenge of a Common Vocabulary

By Sarah Barker

In February, 2012 I joined a group of Alexander Technique (AT) teachers and cognitive scientists who Rachel Zahn invited to take part in a three-day experimental workshop entitled, “The Embodied Mind: A Domain of 2nd Person Psychophysical Experts” at the Centre de Recherche en Épistémologie Appliquée (CREA) in Paris. Rachel Zahn has contributed significantly to the Alexander Technique (AT) in the past decade through her discussions of cognitive science and the study of the embodied mind theory. An AT teacher and teacher trainer in the past, she is also a psychotherapist and pursued a doctorate in Cognitive Science at CREAⁱ.

The workshop sessions were intended to begin a dialogue between the fields of Alexander Technique (AT) and cognitive science. The AT teachers were introduced to phenomenology, neuro-science, robotics, and cognitive science, fields of inquiry related to “Embodied Mind Theory” and represented by the particular research each scientist was pursuing. In the workshop we addressed the ‘hard’ problem in the field of embodied cognition - the importance and difficulty of bridging the explanatory gap between the inner (first person) experience and the outer (third person) measurement in order to conduct truly valid scientific inquiry into the nature of embodied consciousness.

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The Challenge of a Common Vocabulary

By Sarah Barker

Continued . . .

Zahn drew her ideas from the work of Francisco Varela and his like-minded colleagues. A biologist turned neuroscientist, Varela, along with philosophers Evan Thompson and Eleanor Rosch, challenged the limited approaches of third-person objective observation to studying the mind in their groundbreaking book, *The Embodied Mind*. They insisted that first-person experience (personal experience) must have an important place in the investigation of the nature of consciousness (Varela, Thompson, Rosch 1991).ⁱⁱ Varela also believed much would be gained if the investigator was guided by an expert in the first person methodology being examined (1999 Varela and Shear).ⁱⁱⁱ Varela observed that those whose expertise is to teach, coach, or train others in first person methodologies (somatic studies, meditation, musicianship) help the students to reflect on their internal lived experience as they learn. In this manner the teachers draw on their own practiced experience to help students interpret the results and meaning of their own experience. The teachers occupy what Varela termed the “second person position” (Varela and Shear 1999).^{iv} Varela then proposed that these “second person experts” (Zahn 2012)^v, drawing on first-hand knowledge, could help develop verifiable data in investigations into the nature of mind.

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The Challenge of a Common Vocabulary

By Sarah Barker

Continued . . .

According to Zahn, from this point of view, AT teachers had something significant to offer the endeavor. The finely tuned sensitivity of AT teachers in evaluating student experience could offer a research methodology that includes second person expert interpretation and validation in the investigation of first person experience. The objective of the weekend was to demonstrate for the scientists how “the AT teacher remains highly focused on his/her own psychophysical practice while stimulating the student’s receptivity to both the philosophy and the praxis with which he/she will develop first-person expertise.” (Zahn 2012)^{vi} We intended to begin collaborations between AT teachers and scientists that could lead to significant research projects over the next several years.

During the three days of presentations and conversation four comments stimulated a good deal of exploration and investigation on my part as I afterward returned to teaching the Alexander Technique in classes and teacher training sessions. Here they are:

1. How can one participate fully in concentrated activity if one is fully conscious of the whole body?

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The Challenge of a Common Vocabulary

By Sarah Barker

Continued . . .

2. Ordinary physical activities become automatic with repetition to the point that they are executed without physical awareness (picking up a cup, typing at a computer).

3. High performance artists and athletes will become less effective if they are conscious of the physical execution during the execution.

4. If everyone became conscious in their body all of the time wouldn't it be a boring world?

Each of these comments represents experience-based assumptions that most of us have made. Alexander Technique (AT) teachers encounter each of these assumptions in various forms and expressions in our teaching of the technique. Heretofore I have taken a dismissive attitude toward these assumptions. I have stood confidently in the knowledge that they are misconceptions that will eventually be dispelled after sufficient study of AT. I might have even said somewhat sympathetically to an inquiring student, "Yes, it seems that way but don't worry you'll understand quite a different thing after you've explored AT for a while." I know I have thought it.

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The Challenge of a Common Vocabulary

By Sarah Barker

Continued . . .

Within the setting of investigation and inquiry that the Paris meeting created I reacted quite differently to the comments. Since I was not beginning a series of lessons with anyone I was talking to I would not be able to look forward to the illuminating physical experiences conveyed through my hands, through my demonstrations and through individual experiments. We were instead engaged in verbal dialogue, discussing concepts, stimulated by brief demonstrations. I found myself eager to “correct” the misconceptions. Tempered by humility engendered by the presence of eminent thinkers in the field of Embodied Consciousness I thought, “At least I must attempt to describe how one might possibly experience something in using the Alexander Technique that would answer the assumptions in the negative.”

In the next paragraph I present my immediate answers to the comments and questions listed above. My answers are informed by thirty-five years of teaching the Alexander Technique during which time I have developed a series of explanations that seems to help AT students explore the technique.

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The Challenge of a Common Vocabulary

By Sarah Barker

Continued . . .

I have attempted to answer as I would have pre-Embodied Mind seminar. By that means I hope the reader can see the dilemma I find myself in. I believe these practiced answers reveal the wholly different approach that AT is to educating an individual particularly in the realm of the psycho-physical. At the same time, post-Embodied Mind seminar, it is clear to me that my explanations are riddled with terms and phrases that may be understood altogether differently than I intend.

In the rest of this paper I will identify the “problem” terms and phrases I have so far become aware of. I will discuss my investigations into these terms that have led me to fruitful questions, and investigations I have since pursued with other AT teachers, trainees and college students.

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The Challenge of a Common Vocabulary

By Sarah Barker

Continued . . .

Answers

1. How can one participate fully in concentrated activity if one is fully conscious of the whole body?

As you first begin to learn the Alexander Technique your attention will seem fully focused on noticing your body, at first in bits and pieces, then parts in relationship to each other and finally in three dimensions in space. Each time you learn of a new awareness you might cultivate, your attention will narrow to your body and the new information. While this is probably necessary in the early learning stages, it is contrary to the true goals of the Alexander Technique. After a certain amount of practice (many months or years) conscious body awareness takes a small flicker of attention. One learns to become physically conscious in order to engage in any activity. Through Alexander Technique I have experienced that once I include awareness of my physical self as part of any activity requiring concentration (such as composing this paper or performing a role on stage) I am more effective. I have a sense of spaciousness and more time. Thoughts flow more easily and with clearer mental organization. I feel I have more control, meaning that I can change what I am doing or thinking at any moment. In addition my body feels lighter and easier—the activity is more pleasurable. All of these conditions allow me to sustain focused concentration longer.

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The Challenge of a Common Vocabulary

By Sarah Barker

Continued . . .

Answers

2. Ordinary physical activities become automatic with repetition to the point that they are executed without physical awareness (picking up a cup, typing at a computer).

One of the pleasures of my life is that ordinarily I am aware of my body when I pick up a cup (symbolic of any automatic daily activity). I enjoy the sensation of the weight in my hand and the way in which the pads of my fingers grasp the cup. I feel it in relationship to my whole arm and shoulder structure. I notice how the weight of the cup requires a subtle adjustment in my spine and the way that I sit on the chair. This does not distract me from enjoying the conversation I am having with my friend at the same time that I hold the cup. It is like the overtones in a good wine, the spices in food, the music in the background. The awareness of what I do enhances my experience of the moment. In a similar manner I can notice the movement of my legs as I walk up the stairs. I can enjoy adjustments I make in my balance which make the mechanics of folding and unfolding each leg easier and less work. It is a pleasure to notice my joints moving.

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The Challenge of a Common Vocabulary

By Sarah Barker

Continued . . .

Answers

3. High performance artists and athletes will become less effective if they are conscious of the physical execution during the execution.

When working on expert performance, the Alexander Technique teacher focuses on a primary procedure (clearly described in by Alexander's approach to teaching a golfer)(Alexander 1932)^{vii} whereby a unity of mind and body is achieved. Students often describe this as feeling connected. We do not directly address physical execution that is committed to muscle memory. Rather, we are able to shift the individual performer's attention to the preliminary moment of execution and have them adjust or consciously guide the poise of their head in relation to the spine and the coordination of the whole body. Results are consistent and immediate. For instance, if I work with a professional oboe player, as she successfully uses primary control to initiate blowing into the instrument she feels less effort and the sound she produces is more pleasurable to hear. The challenge is to describe the difference between "conscious of physical execution" during accepted practices and "conscious of physical execution" during Alexander Technique application.

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The Challenge of a Common Vocabulary

By Sarah Barker

Continued . . .

Answers

4. If everyone became conscious in their body all of the time wouldn't it be a boring world?

There are several instances in learning the Alexander Technique that seem to mute the emotional affect of the student, slow their speed of thinking and slow their speed of doing anything. In addition there is less variety in dynamics of force, rhythm, and flow. This is particularly the case when the technique is applied to ordinary daily activities such as turning the head, standing from sitting, walking, lunging, putting hands on the back of a chair. This momentary effect of teaching a student to notice excess physical effort, inhibit habitual preparation and allow length and upward direction in order to do these actions is not the true goal of AT. The purpose of inhibition is not to dull and flatten the human experience. The purpose is to free us from habitual patterns of excess effort and replace them with true choice and freedom in whatever we are engaged in. In AT we propose to achieve the greatest ease, power and accuracy possible in any activity one executes. Laughter, tears, effort and power are all possible and will not interfere with our ability to use constructive conscious control.

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The Challenge of a Common Vocabulary

By Sarah Barker

Continued . . .

Looking carefully at the above explanations I have found at least 30 terms or phrases that, for a variety of reasons, lack dependable, universally shared definitions. A dozen of them appear to be quotidian language (i.e. attention, awareness, physically conscious, three-dimensions, mental organization, control, notice, balance adjustments, true choice, freedom). The problem is that ordinary experience, that of a person who has had no somatic training or Alexander Technique training, cannot provide connotations that reflect my intention. Frank Pierce Jones describes the common experience following Alexander Technique lessons wherein “such terms as ‘heavy’ and ‘light’, as applied to the parts of my body, were endowed with meanings they had not had before.” (1948, p. 25)^{viii}

Six of the words/phrases (inhibition, constructive conscious control, primary control, poise of the head, upward direction, habitual patterns of excess effort) are found in the lexicon of the Alexander Technique and are used as the jargon or invented language for any new field of discovery, to refer to experientially understood concepts used by students and teachers of the Alexander Technique but not in common

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The Challenge of a Common Vocabulary

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usage outside AT. There are many more of these terms that I have not used in my above explanations. Close study of F.M. Alexander's writing can help to clarify the meaning of these terms. However, AT practitioners commonly experience continual deepening of their understanding of these terms through practice and study. Indeed, not theoretical analysis but practical experience, usually under the guidance of an AT expert, elaborates the meaning of AT vocabulary. At this historical moment in the AT community there are minor differences in the definitions of these terms and major debates as to how those concepts should be taught or implemented in teaching.

The rest of the problem words and phrases are principally phrases that attempt to describe the experiences encountered in studying the Alexander Technique and other somatic trainings as well. There are many variations of these phrases. Some examples are: a sense of spaciousness, the attention will narrow or expand, thought flows more easily, unity of mind and body, feeling connected, consciously guide, fully focused on noticing your body. Several leaders in the field of phenomenology recognize the challenge of describing "inner" and kinetic experiences and are striving for a solution.

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The Challenge of a Common Vocabulary

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"What is experientially felt both in an affective and in a kinesthetic sense clearly poses a challenge to language not only because such experiences are dynamic, but because language is not experience in the first place." (Sheets-Johnstone, 2009, p. 364)^{ix} For the most part most AT experts understand these phrases by associating them with psychophysical experiences they have had and experiences they have observed in students. In my AT teaching I have paid particular attention to this category of terms since the Embodied Mind meetings. As I query my students as to what they are experiencing and they use similar phrases, I ask, "What do you mean by that?" This has been a very stimulating inquiry for myself, my students and other teachers. It has become evident that everyone accepted the catch phrases to have shared meaning. But when pressed to describe the experience further, experiences diverge and iterate with great variation.

Here is an example of one elaboration. I stood outside with another AT teacher and an AT teacher trainee. The teacher had placed her hands on the torso and head of the trainee and guided her walking. The trainee sighed with appreciation and pleasure, "Ah, that is so much better". I asked the trainee what she was experiencing and she

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said she felt more whole and as she looked at a small spruce tree she felt more connected to it. When I asked, what does more whole mean, she said she was aware of herself three-dimensionally. I pressed further, "What is that experience?" She then described her sensations within her body. She could feel at the same time, her feet and head and everything in between. She was aware of the back of her body, equally to the front and sides (she can often forget her back). She felt taller and broader. As she spoke this she made a realization: "These new sensations are what change the way I see the tree. I see more of the tree, more of its dimensions as I notice more of my dimensions. That is what I mean by more connected."

As we observed the trainee the other AT teacher and I could see the differences in her and corroborate that she looked more whole and more aware. Her self-use had improved. She was encouraged by both of us to continue to cultivate that change.

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In my experience a different student could describe a similar experience of feeling whole with different variables such as feeling a sense of calm through his body, the distribution of weight or balance through his bones or muscles, a sense of being wider.

In her article Rachel Zahn wrote about the opportunity and challenge the AT community has in its collaboration with the field of neurophenomenology. "He (Varela) insisted on the inclusion of the second-person "expert" whose expertise was in conscious embodiment of mind. This expert made possible the training of first-person "subjects" while also providing third-person researchers with a vocabulary (and even the experience) of refined distinctions necessary to observe carefully first-person experiments. (But Varela carried this much further to meet the third-person constraints of research.)" (2011, p. 12)^x I am compelled by her insistence that the Alexander Technique community could contribute significantly to the field of neurophenomenology. I have also already been enriched by the experiences of Zahn's weekend think-tank. Therefore I will offer a few next steps for myself at least, if not for other AT teachers similarly compelled.

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The Challenge of a Common Vocabulary

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Conclusion

In this final section I will consider a plan of action for each of the three categories of terms. In each case, such investigations should strengthen the practice of teaching the Alexander Technique. They may also smooth the way for further dialogue with researchers of embodied cognition where in particular the subject is the Alexander Technique. In any case I hope that we can strengthen our own profession by taking a hard look at our traditions and accepted ways in the spirit of Alexander's statement " ... my experience may one day be recognized as a signpost directing the explorer to a country hitherto 'undiscovered,' and one which offers unlimited opportunity for fruitful research to the patient and observant pioneer." (as cited in the epigraph in Maisel, 1969)^{xi}

Quotidian terms

We can examine and clarify the accepted understanding of ordinary terms. Interviews with subjects with regard to how they define and experience the terms before they undertake somatic studies of any sort will provide a base line.

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The Challenge of a Common Vocabulary

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We can further develop by looking at these same terms as they have been used and scrutinized within disciplines such as cognitive science, neuro-phenomenology, psychology and somatic studies. Not that these fields have the definitive answers but that they are engaged in the attempt at precision and clarity. The challenge within those fields is described by Shaun Gallagher, a significant contributor to the field of embodied cognition: "... there is still a need to develop a common vocabulary that is capable of integrating discussions of brain mechanisms in neuroscience, behavioral expressions in psychology, design concerns in artificial intelligence and robotics, and debates about embodied experience in the phenomenology and philosophy of mind." (2005, p. 1-2)^{xii} We can benefit by cultivating a heightened awareness and appreciation of their ongoing pursuit of such a vocabulary as it relates to our understanding of terms such as consciousness and body image.

The Alexander Technique Lexicon

The community of Alexander Technique practitioners should deeply interrogate the set of terms used by F. M. Alexander to describe his

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work and discoveries. They should not be viewed as the definitive terms if we are to take Mr. Alexander at his word when he wrote, "Expanding ideas are the fore-runners of human advancement. The conveyance of the knowledge concerned with expanding ideas, whether by the written or spoken word, call urgently for the recognition of the fact that expanding ideas demand new words which will adequately express the original as well as the new thought or thoughts involved." (1923, preface p. xii)^{xiii} We should rigorously analyze the meaning of each word and its provenance, survey the body of Alexander Technique literature, and engage in dialogue to define the terms. We must be careful not to cling to terms that have no solid basis in current scientific knowledge. Terminology that scientific investigations have developed and tested may more accurately describe the phenomena the AT works with. The goal would be to develop the vocabulary that is more accurate than what we currently use. We would also benefit by avoiding truncating his explanations, reducing them to jargon which only has meaning when linked to an individual's depth of personal experience in the study of AT. One example is "the means whereby" which has become a noun,

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a tool to use, when what Mr. Alexander described was a principle: "The 'means-whereby' principle... involves a reasoning consideration of the causes of the conditions present, and an indirect instead of direct procedure on the part of the person endeavoring to gain the desired 'end'." (1923, p. 10 notes)^{xiv} I am not proposing that we throw out the entire lexicon but I do suggest that a willing and open inquiry will strengthen our practice.

Descriptions of experience

The study of structures of experience or consciousness (phenomenology and neuro-phenomenology) and embodied mind theory that holds that cognition influences the body just as the body influences cognition may significantly expand our (AT practitioners') understanding of what is actually happening when one learns or teaches or applies the Alexander Technique to activity. Scientific studies these disciplines conduct of the AT promise to help us understand what is really happening. Through rich collaborations we can discover, describe, and evaluate what we and our students experience.

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Here, I offer a small number of questions that I believe, if explored (perhaps answered) will enlighten my own teaching approach and understanding. There are obviously many more and enough to render the Alexander Technique an ever-expanding field of endeavor. "As John Dewey wrote of his own experiences in the study of the technique: 'As one goes on, new areas are opened, new possibilities are seen and then realized; one finds himself continually growing, and realizes that there is an endless process of growth initiated.'" (as cited in Jones 1948)^{xv}

Doubtless, our expert colleagues in the aforementioned fields would ask different questions for the purposes of their own inquiries if they see AT as a fruitful discipline to examine. AT teachers may offer the experience of what Sheets-Johnstone describes as "a dynamic congruity ...between affect and movement, feelings and action" (2009, p. 380)^{xvi} that can feed the curiosity and understanding of these cognitive scientists.

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Questions

How is it possible to talk about consciousness effectively if the receiver draws on an uninformed, innocent experience of what it means to be conscious?

What is the experience of being connected to one's body, conscious of the whole such that it enhances pleasurable physical sensation, improves focus, and perception of the world around?

Is it true that I am constantly conscious (when I choose to be) of my body during any activity? At what point do individuals trained in AT use conscious control and when do they depend on habit? What is the nature of habit? Is it muscle memory? Are we responding to an "error signal" which only occurs when balance and ease lose homeostasis?

Can one cultivate a habit of consciousness in the body—always habitually aware? If so, how is it achieved and how long does that take?

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Continued . . .

Why does the experience of learning AT as a beginner lead to a definition of AT as slow motion, quiet and boring, stillness and gentleness, lack of affect? How does “inhibition” manifest in the experienced AT practitioner?

What is happening when an AT teacher touches a student and improves the physical coordination in concert with the student’s conscious control?

My goal is to stimulate and participate in an ongoing dialogue within and outside of the AT community that will illuminate and expand our practice. To that end I welcome your response.

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The Challenge of a Common Vocabulary

By Sarah Barker

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Sarah Barker has been teaching the Alexander Technique (an approach to psycho-physical education) to people in all walks of life for thirty-eight years. She is Associate Professor of the Acting and Movement at the University of South Carolina and a nationally recognized leader in movement training for actors. She is recognized for her innovative work teaching the Alexander Technique for actors. Sarah's book, *The Alexander Technique*, (translated in five languages) has been distributed throughout the world for more than thirty years. She has recently published *Moving*

with Ease, an introductory DVD for learning the Alexander Technique, also published in Japanese language version March, 2012.

Sarah is an Associate Director of Alexander Technique Associates in Tokyo, Japan where she regularly trains Alexander Technique teachers. She has been a board member and served on the Certification Coordinating Committee and serves as a certification sponsor for Alexander Technique International (ATI)

She has presented over sixty panels and workshops at conferences including Alexander Technique International, The International Alexander Technique Congress, and the Association of Theatre in Higher Education. Sarah Barker coaches and choreographs movement professionally for the theatre and has also acted professionally and in the academy.

Breathing To Relieve Your Back Pain

By Matthew Pressman

Having taken some strenuous Yoga classes in previous years, I thought I'd need to practice similar intense deep breathing exercises when I was first introduced to the Alexander Technique to help ease my back pain. To my surprise, this wasn't true.

I'd read about the landmark British Medical Journal study in 2008, which demonstrated the Alexander technique's power to relieve back pain. Researchers found that 24 lessons over a year's time had significant, long-term effects on flexibility and coordination, and reduced the number of days patients felt back pain by 86 percent.

An older medical research study from 1992, published in Chest Journal, found the Alexander Technique to have "enhanced respiratory muscular function" and provided a "sense of enhanced ease of breathing" in its subjects. Could this technique, well known for its breathing-based approach, actually help my back pain?

Performing artists, from Paul Newman to Paul McCartney, had long practiced the Alexander Technique to optimize body awareness and artistic performance. I had heard that the technique's founder, F.M. Alexander, was originally known as a "Founder of a Respiratory Method" in the early 1900's - what exactly did he advise with breathing?

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Breathing To Relieve Your Back Pain

By Matthew Pressman

Continued . . .

Instead of vigorous exercises, in the Alexander Technique, I was told to “let the breath breathe you” as this was an involuntary activity, not to be interfered with – you could force yourself to blink but you always blink naturally – the same applied to breathing. No need to add forced breath over the natural course of breathing. Okay... makes sense, but, what does the technique, technically advocate?

First, an anatomy lesson: the ribs surround us front to back and naming these thoracic bones a rib “cage” is misleading as much of the ribs are flexible cartilage providing elasticity when breathing. Don’t lock the cage - better to let this elasticity work the way nature intended. As the ribs rise and fall with breath, they attach to the spine in back and undulate providing the sensation of an internal spinal massage. I found this gentle internal movement can really relieve a stiff or sore back.

Second, the Alexander Technique instructs releasing the surrounding musculature - especially the serratus and intercostal muscles. If these muscles are tight, or worse, locked, the breath is held. The key is to prevent muscle bracing, locking, and holding so that breath can be natural, easy, and free.

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Breathing To Relieve Your Back Pain

By Matthew Pressman

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Third, in learning the Alexander Technique, we're taught breathing in four parts (not two): exhale, pause, inhale, and transition. The emphasis should be placed on lengthening the exhale. The lungs need to empty before inhalation can successfully occur in the body. When someone tries to suck air in (on the inhale), they hike their ribcage, torque their spine, and worse: their breath feels shallow. They forgot to emphasize the exhale, expelling all the air, then letting the body pause. No need to force an inhale. It will occur naturally. When doing this, you'll get added relaxation in your torso and back.

In summary, enjoy your exhale, release muscle tension and allow your ribs to rise and fall (with your breath) to ease stiffness and pain in the back.



Matt Pressman, M.AmSAT, RSME, is now offering the Alexander Technique in South Florida. Body awareness, anti-aging posture and pain-free movement can be yours with this proven holistic approach. Matt Pressman is a Teaching Member of ATI.

Website: www.decompressbackpain.com

Email: info@decompressbackpain.com

Phone: 917-692-3425

“Around here, however, we don’t look backwards for very long.

We keep moving forward, opening up new doors

and doing new things . . . and curiosity keeps

leading us down new paths.”

~ Walt Disney



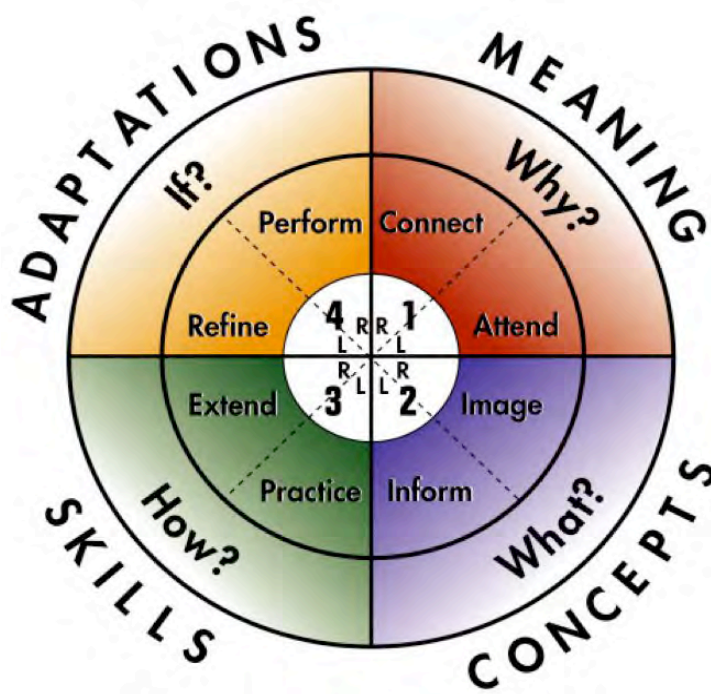
21st Century Means-Whereby, Part II

The 4MAT© Approach to Teaching applied to an AT Lesson

By Bob Lada

Last year Debi Adams and I completed our first presentation on 21st Century means-whereby. We discussed three types of learning channels: visual, kinesthetic, and auditory, and how their particular mix for an individual indicates a preferred way to present material in an Alexander Technique lesson. This year, we will cover a patterned method of teaching that speaks to both the right and left brain during the course of an AT lesson.

Much of what I have written in this section is from Bernice McCarthy's site, www.aboutlearning.com and from her book "About Learning".



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21st Century Means-Whereby, Part II

The 4MAT© Approach to Teaching applied to an AT Lesson

By Bob Lada

Continued . . .

The learning cycle moves from personal, perceived connections to conceptual knowing, to practicing and tinkering with that knowing and finally to personal, unique adaptations and creativity, and then repeats. It grounds in experience before introducing concepts and tries to balance left and right brain modes of learning.

The Left Brain operates best through structure, sequence. It prefers language, is sequential, examines the elements, and has number sense. It works to analyse or break down information.

The Right Brain operates out of being, comprehends images, seeks patterns, creates metaphors, and is simultaneous. It strives to synthesize, and consolidate information.

The participation of both the right and left brain is crucial to higher learning and thinking. Participation of both brains provides a greater range and depth of understanding and encourages creative expression and problem solving.

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21st Century Means-Whereby, Part II

The 4MAT© Approach to Teaching applied to an AT Lesson

By Bob Lada

Continued . . .

Fluency in one mode may impair fluency in another. We're familiar with this in AT lessons, as our students quite often have difficulty going through the translation from perception to language. Here's an illustrative quote: *The interplay between the "feeling" of experience and the "thinking" of conceptualization is crucial to the learning process. It connects the personal values and perceptions of students to those of expert learners.*

I'm going to take you through the entire cycle, using an AT lesson of sit-to-stand as the framework.

Quadrant 1 – the key question is "why?"

This is where we start using imaginative learning, feeling, and watching, seeking personal associations, meaning, and involvement. The goals are making personal connections, meanings brought from the past, events remembered and connected, fascination experienced, and subjectivity honored and explored in order to begin to perfect a process. The teacher here is a motivator and witness, and the learner is primarily receiving.

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21st Century Means-Whereby, Part II

The 4MAT© Approach to Teaching applied to an AT Lesson

By Bob Lada

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So, have the student go in and out of the chair and ask questions about his/her experience. Ask for poetic words, images, and emotions from the student, and be aware of all of those in yourself as you look and listen intently to the student, taking in, taking in, taking in. This is a right brain activity for the student. Then, encourage the student to consider why this experience might have a personal value and meaning by having her examine it, relating it to other experiences from his/her past, turning all of this into language. We are building the voice of the student.

Quadrant 2 – the key question is “what?”

This is where information from other sources comes into play with the teacher relating the student’s experience to expert knowledge. The teacher is delivering content, theorizing, conceptualizing, and organizing. The student is forming concepts starting from his tacit knowing in quadrant 1. This area is more like traditional teaching.

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21st Century Means-Whereby, Part II

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By Bob Lada

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In sit-to-stand, the teacher can break up the full movement into components, engaging the student in a dialog in each step. The teacher will ask for images, gestures (right brain) and definitions (left brain) from the student and cycle through them several times switching from mode to mode. The student is listening to the voices of the expert and trying to change her point of view from the personal eye to the expert's eyes and, with any luck, feeling that they are continuing on a path and already know a little of that.

Quadrant 3 – the key question is “how?”

This is where the initiative moves from the teacher to the student and where practicing starts to happen. The student is traveling from process to product. The teacher is now a coach and provocateur in the best sense of the word, and the student is tinkering, testing, trying, and making many, many “errors”. Without these seeming errors, the learning will be a cliché, with the student merely regurgitating the teacher's material. We ask the student to stand up and sit down and

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21st Century Means-Whereby, Part II

The 4MAT© Approach to Teaching applied to an AT Lesson

By Bob Lada

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to describe what happens, why, what their motivation is, where things might have gone awry, what made them feel that there was an issue, etc. We ask what they liked about the movement and what they would like to change or improve. We then talk about ways of making those changes, both in the midst of the movement or preceding it. This is when approaches like inhibition, direction, rebalancing, and reconnection are tested out for usefulness.

Quadrant 4 – the key question is “What if?”

I wonder what will happen if I, the student, use this in my own way. Maybe nothing, but maybe my world will transform. If I’m a performer, what happens if I adapt the useful methods from quadrant 3 to my own activity? Will I get surprised? The teacher here is a facilitator and cheerleader, promoting independence. The student is acting, adapting, and creating. The teacher can issue a challenge here like “show me three distinct methods of sitting and standing and talk about the strengths and weaknesses of each”.

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21st Century Means-Whereby, Part II

The 4MAT© Approach to Teaching applied to an AT Lesson

By Bob Lada

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The student performs the learning and critiques the results in her own voices and refines as needed.

As teachers, we quite often hang out in Quadrant 2, taking the lead throughout the lesson. I've had good results as I've played with the methods from this article and I hope you all give them a try.



Bob Lada is a professor at Berklee School of Music in Boston and teaches at the Alexander Technique Center of Cambridge, Chesapeake Bay Alexander Studies, American Repertory Theater, and Harvard Extension School. He also maintains a private practice in Cambridge, MA. Bob has taught workshops throughout the USA and Europe and is a charter member of Alexander Technique International. Bob's background is in athletics and analytics, and he looks at the Technique as a tremendous aid in getting out of one's way in performance situations so that creativity and skill can come through. His perspective on AT is to take all the energy that you use to keep yourself upright and transform it into something that's available for your creativity. His videos about the Technique are posted on his website: www.rllalex.com
Bob's Email: rllalex@comcast.net

Tribute to Yehezkel Ein-Shay (Hezy)

By Eiji Tanimura

Director, Japan Alexander Technique Center

I appreciate that Tommy Thompson asked me to write about my late Alexander Technique teacher, Hezy-san. In June, we were all shocked by the sad news that Hezy-san passed away in Kyoto, Japan, where he loved living, and where he gave us lessons for many years.

Although Hezy-san was still young, 67, for several years he was suffering, and finally stroma-related pneumonia took his life while he was hospitalized in Kyoto, Japan. His sister was with him when he passed away, and the funeral service was held sorrowfully in Israel with many colleagues in attendance, as was reported by Mrs. Rivka Cohen.

Hezy-san was one of the first teachers who began teaching Alexander Technique in Japan. In 1993, he started a training course with me and three other trainees. While it was very fortunate for us to be exposed to such a high standard of the Alexander teaching, it was quite a challenge for Hezy-san to open a training course in a foreign country with the language and custom barrier. Even traveling such a long distance was not easy for him.

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Tribute to Yehezkel Ein-Shay (Hezy)

By Eiji Tanimura

Continued . . .

But he believed in the future of the Japanese Alexander Technique community, and he accomplished the task wonderfully.

Now, thanks to Hezy-san, we continue studying AT with many more colleagues and students in Japan. Hezy-san's contribution will be never be forgotten as the foundation of the Alexander Technique development in Japan. As I write, I now remember his innocent smile. We all pray his soul may rest in peace.

Book Review

By Diana McCullough

*Voice and the Alexander Technique:
Active Explorations for Speaking and Singing*

By Jane Ruby Heirich, illustrated by Jaye Schlesinger

Second Edition 2011, Mornum Time Press, ISBN: 978-0-9644352-9-2

Jane Heirich, author of *Voice and the Alexander Technique: Active Explorations for Speaking And Singing*, cites two purposes for the book, the first being an opportunity for “voice explorers” (Heirich’s term), to add another level of understanding and skill to their performances, teaching, work, and study. Her second purpose is an invitation to the Alexander Technique (AT) teaching community, to use the speaking and singing voice as a medium for introducing basic principles of AT. She also writes of her hope that AT teachers will be encouraged to have their students, particularly singers and actors, work directly with their performance material in lessons.

The first half of the book is a cogent explanation of the Alexander Technique view of “habit,” a brief history of Mr. Alexander’s discoveries and basic AT principles and skills. A chapter on postural and vocal problems follows, with the second half of the book consisting of four chapters for “games and explorations.”

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Book Review

By Diana McCullough

Continued . . .

This is the heart of the book for an experienced AT teacher, as it provides fresh and innovative ideas for working with our students and their voices. Heirich stresses that the intention of the games is to enable the student to “have an experience”, rather than to use language to “report an experience.” In my own heavily verbal teaching style, I found this distinction to be very useful.

Throughout the games section, Heirich effectively guides the teacher and student through standard AT practices such as: in and out of chair, monkey and lunge, Whispered ‘Ah’, Constructive Rest, all with the added dimension of sound-making during these activities. For example, students are instructed to make sound in a deep monkey. “Speak, sing, hiss, or whisper a vowel, and let your breath come back in at its own pace.” Classically trained vocalists especially can experience laryngeal freedom with this practice.

Many of the “games” are designed for partners, which is consistent with Marjorie Barstow’s class format for Alexander Technique instruction. In keeping with this group learning tradition, six of my home studio vocalists will participate in a summer session pilot project called, The Alexander Consort.”

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Book Review

By Diana McCullough

Continued . . .

Classes will be held weekly for 90 minutes, during which a group AT lesson will be taught, followed by use of the Technique in an ensemble rehearsal setting. Many of Heirich's games will be in use throughout the Consort curriculum.

In conclusion, I can highly recommend this book, whose format allows plenty of space for note taking, journaling and sketching. The illustrator's artwork is used throughout to good effect, and the text is interspersed with poetry, "interludes," and sidebars with additional information and anecdotes. Altogether, the book is very "user-friendly," and I am confident it would be a welcome addition to any teacher's library.

Diana McCullough is a newly certified Alexander Teacher, through Alexander Technique International, teaching in her Columbus, Ohio home studio and also in area high schools. She has worked as an assistant teacher in Dale Beaver's Alexander Technique classes at The Ohio State University, and schedules regional teaching of Alexander Technique Master Classes for music schools. Her most recent workshop was held at Indiana-Purdue University.

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Friday, 22nd - Friday 29th March, 2013

Emmaus Retreat Centre, Dublin, Ireland

We invite all teachers of the Alexander Technique to participate in a gathering designed to frame the original principles of F.M. Alexander within the evolution of contemporary ideas and developments. This meeting offers the world-wide community of Alexander teachers the opportunity to enjoy the work of six unique teachers of the Alexander Technique as well as to engage in sharing their own knowledge with colleagues from around the globe. The Convention is designed to deepen your understanding and advance your teaching and communication skills to empower you in taking Alexander's principles forward into the future. The structure of this week-long convention includes daily workshops, open-minded discussions, work exchanges and networking opportunities which will foster a sense of community, sharing, laughter and integration of learning.

The Emmaus Retreat Centre is an intimate setting only a ten-minute taxi-ride away from Dublin International Airport. It rests in beautiful rural grounds, offering quiet tree-line pathways, landscaped gardens and a river walk. The Centre is 15 minutes away by car from the historic City of Dublin and 30 minutes from the Megalithic site of Newgrange. We look forward to seeing you there!

'People do not decide their futures, they decide their habits and their habits decide their futures' - F.M. Alexander

Workshop Leaders include Giora Pinkas, Vivien Mackie, Glenna Batson, John Baron, Bob Britton, Lyn Charlsen, Rick Brennan

Registration: www.alexanderconvention.com

Future Workshops and Events

Please click on the following links to view

Workshops and Events:

ATI Notice Board of Workshops and Ongoing Events
www.ati-net.com/atiwshop.php

AmSAT Workshops and Events
www.amsatonline.org/classes-events

STAT Workshops and Events
<http://www.stat.org.uk/pages/courses.htm>

We Need Your Submissions For the February *ExChange*!

Submissions for the February issue
due by February 1, 2013

Please share the wealth of your Alexander Technique experiences from your life, your teaching, or your learning by writing an article, essay, book review, poem, etc., and submitting to the *ExChange*.

Please email your article to:

kathy.privatt@lawrence.edu

1. Email your article in a MS word or plain text format. (Not PDF)
2. Important: please do not use text boxes in the article.
3. If you use pictures or graphics in your article, please attach each picture or graphic to your email.
4. Please put your article in the body of your email, in case the email attachment becomes corrupted.
5. Please include a brief biography, and attach a clear photo of yourself.

Thank you!

Please Submit the Following:

Articles and Interviews

We accept articles and interviews on a variety of topics.

Essays

Put your experiences, teaching, or research into essay form to share with your Alexander Technique colleagues.

Book, DVD, Video, or CD Reviews

Please describe what these sources offer.

Poetry, Art, or Photography

All art forms are welcome, especially if relevant to Alexander Technique.

Workshop Experiences

Write a brief description of an insight or exercise from a workshop or training session you attended.

Humor

Please share any humorous moments pertaining to Alexander Technique.

***Submissions for the February
issue due by February 1, 2013***

ATI Vision and Mission

Alexander Technique International is a worldwide organization of teachers, students and friends of the Alexander Technique created to promote and advance the work begun by F. Matthias Alexander. ATI embraces the diversity of the international Alexander Technique community and is working to promote international dialogue. Our mission is:

To create and sustain open means of global communication for people to discuss, apply, research and experiment with the discoveries of F.M. Alexander.

To encourage the use of the F.M. Alexander Technique in both human and environmental relationships.

To embody the principles of the F.M. Alexander Technique in ATI's structure and means of operation.

To provide a means for recognizing Alexander Technique Teacher competence and providing certification for those teachers who qualify.

ATI Website

www.ati-net.com

ATI membership, dues, and Exchange subscription

Membership Dues in US dollars

Yearly Fees from Jan - December

General member:	\$102.50 per year
Teaching member:	\$184.50 per year
Teacher Trainee:	\$00.00 first year
Teacher Trainee Renewal:	\$56.50 per year

Note: All ATI memberships include an *ExChange* subscription.

To subscribe to the *ExChange* alone, please send check or money order in US funds payable to ATI in the amount of \$35.00 to:

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