

# **The Body Intelligence Summit**

## **Thriving Bodies, Thriving World™**

### **"Somatic Movement Education, Body Intelligence and "Peaceful Play"**

**Martha Eddy**

**[0:00:00]**

Katie: Hello and welcome to **The Body Intelligence Summit**. I'm Katie Hendricks, and I'm so delighted to be here today with Martha Eddy. Dr. Martha Eddy has many, many accomplishments and has really used movement particularly in so many exciting ways that I'm really so delighted to be able to introduce you. I want to do a brief introduction, but you're going to be able to find a lot more about her on her website, which is [www.wellnesscke.net](http://www.wellnesscke.net). Some of the things I wanted to highlight about Martha are that she's developed her own Dynamic Embodiment Somatic Movement Therapy Training. She has implemented Peaceful Play Programs for recess enhancement in New York City. She's developed Moving for Life, a holistic exercise program for cancer patients. She's been on numerous boards, including the National Dance Education Organization and has been involved for many, many years in using the power of movement for well-being, for young people, for people of all ages, for people who are recovering from various illnesses, and is such an advocate for movement that I'm really delighted that we're able to have a video with you today, Martha, so welcome!

Martha: Thank you so much for that warm welcome. It's really exciting to have this time. We're meeting for the first time through this process, and I'm just looking forward to it.

Katie: Yes, wonderful! And I love the warm environment that you're sharing with people here, too. I'd love it if you would just start with an overview, specifically an overview of somatic education, especially as applied to youth.

Martha: Sure. I'm assuming most of you out there know what somatic education is, but just in case you don't, I'll back up a little bit and say that I'm actually writing a book on this topic right now, what is the whole field, and one of the images I like to use is that it's a field of wildflowers. I say that because different strands, different experiences cropped up at around the same time at the turn of the century, of the 20th Century, so late 1800s, early 1900s, people who were exploring how to heal their bodies from injuries, from illnesses, from mysteries really, that the medical profession couldn't help with. So I'm talking about the Alexander Technique, Feldenkrais Method, Mabel Todd's Ideokinesis work. And I say that the soil was somewhat the same even though it was in three or four different continents that this was happening, that somehow, the shift in the Victorian era, the Free Love Movement, the changes gearing up towards World

War I and World War II were all part of this ethos that help people to just self-empower and find healing abilities within their own bodies through usually movement, although I have to say touch is also a big factor, especially as those leaders went to share their work with other people. They were able to show how they did self-care, self-touch and then transmit that to help others as well. So the somatic education field really didn't exist as a name or a term until later in the 20th Century when Thomas Hanna in particular called it "Somatics," working with the word "soma", the living body, so the idea that the body that knows itself, that is alive, can garner, can gain wisdom from paying attention to it. So that's my nutshell on somatic education. I'm happy to talk about youth as well, but I just wanted to check in with that.

Katie: Wonderful! I really appreciate the general introduction and especially the whole idea of us knowing ourselves in an embodied sense rather than knowing ourselves in the classical sense, which would be knowing our minds and being aware of what's going on in our minds, which is incredibly useful, but leaves out such a big amount of our body intelligence. I'm wondering if you could describe some of the most interesting discoveries that you've made, some of the discoveries that have had the most impact for you that you've been interested to share with others, just so people could get a sense of what has kept your passion alive all these decades?

Martha: Well, thank you for that. I think partially -- first of all, I was a college student, an undergraduate college student when I was first exposed to some of the great leaders in the somatic field.

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I happened to have a teacher in the Dance Department in Western Mass who was studying with Irmgard Bartenieff, and she also happened to be a neighbor of Bonnie Bainbridge Cohen. So I bring this up because these two women were very formative for me, and I've worked very closely with them for as long as I could. I'm still in close touch with Bonnie Bainbridge Cohen. And the fact that I was studying with two people at the same time made me aware that the magic of the one person actually could exist in the magic of another person, and that juxtaposition made me aware of this field, if you will, even though I had yet to hear Thomas Hanna and somatic education. I knew that some people were thinking in like ways.

So what has driven me, aside from teaching the work and the synthesis, which I'm happy to share in a moment, has also been looking at what is the container that spawns this kind of self-awareness, and what is the kind of lifestyle that people come from that make them sustain this kind of work? And so I've gotten into history a bit and the whole physical culture movement that was coming out of Europe in really the 1700s, 1800s, and 1900s, as well as looking at the Haitian

influences on Emilie Conrad or really being curious about the fact that F.M. Alexander was born in Australia and then went to England. So I've become a bit of a historian is really what I'm trying to say. And this book that's coming out is called **Mindful Movement: The Evolution of the Somatic Arts and Conscious Action**. So again, my passion is the conscious action, but I've been curious to popularize the whole notion of Somatics so that more people are comfortable with it.

Katie: I love that idea. Also, so few people really still today have a sense that there's a tradition, that there are many different gateways that have led to the practice of embodiment, and I love it that you had the experience of Irmgard, who I had the pleasure to work with, and Bonnie who I've had the pleasure to work with, not deeply as you, but the pulls of Irmgard having such a sense of the structure of movement that's so reliable and measurable, and then Bonnie going into the interior life of discovering how those two can meet each other, really energy meeting structure. What a dynamic way for you to be learning and discovering.

Martha: Well, thank you. I'm going to keep that shot of you saying that because it really is a perfect lead-in to the somatic movement therapy that I created called Dynamic Embodiment, and it was exactly that. It was two things. You really named the Laban Movement Analysis work that Irmgard Bartenieff framed for all of us. She studied with Laban, but it wasn't until she came along and created a curriculum that we now have over a thousand Laban Movement analysts around the world, so that structure, that framework for description of movement. She also taught us is it embodied learning process? And my experience -- when you talked about what drives me, my experience was it changed how I saw the world and how I think. When I had language to describe movement with that was so nuanced, all of a sudden, I was seeing nuanced. Things became nuanced. One of the things I like to say is I can go to anything and never be bored because even if I'm not enjoying the aesthetic of a performance, for instance, I can look at the musicians and how they're playing. I can look at the dance concert and see the features that are actually boring me, if they are. And so there's always a dialogue because of this framework. So there's that structure you talked about.

And built into that structure is this incredible dynamism, this idea that we're describing any kind of movement, whether it's absolutely exhausted, schlumping, passive weight or if it's uplifted or strong, that's all part of movement, and Laban was absolutely genius in terms of seeing and valuing every part of the spectrum. So that's why I named my work "Dynamic Embodiment," with the BMC work, the Body-Mind Centering work of Bonnie Bainbridge Cohen really being such a powerful way to go into embodiment because we are literally studying and sensing every tissue type in the body. So it's an exciting thing.

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I'm actually very involved now with just how do you apply Dynamic Embodiment, how do you make it more accessible?

Katie: Yes. Beautiful! That was exactly what I was going to ask, because so many people are increasingly disembodied that to just jump into embodiment really seems like trying to jump on top of Everest at one leap. I wonder if you could just, even as we're getting into this, mention a few gateways for people. If they wanted to start experiencing their own Dynamic Embodiment now, how might they begin to do that even while they're listening to us?

Martha: Thank you. I'm very aware we just had a blizzard here in New York and it's actually dissipating very quickly, and it's been handled quite well, and yet yesterday in particular when it was still a little chilly out, there were icy patches. And so, I want to just talk about walking on ice. It's really tricky, and it's when people fall. It's when things break, when bruises happen. I was very aware yesterday, and I'm very thankful for a somatic sensibility. Number one, choosing shoes that have good traction. I mean, most people have that common sense, but sometimes it takes somatic knowing to go, what shoes are going to work? And then as I walked with nice, thick, black boots with thick rubber soles with plenty of tread, I was still feeling my foot as I secured my new step on every step of the way, especially if there was an incline, or if I saw some kind of shimmer that looked like it might be icy. And I just was very thankful at that moment that I actually can feel when my body is making contact with the ground.

And then even to add -- in the dance world, we would say a little pli  , a little bending to the knee and the hip to ground even further and to say, I'm closer to the ground. I'm less likely to be derailed. I'm more likely to stand firmly. So these are really basic kinds of concepts but practical and the kind of thing I love. Then if I were to get more esoteric, from the BMC work, for instance -- and I talked earlier about schlumping, postural tone -- the feet are considered one of -- or at least, I see that in Dynamic Embodiment, that the feet are one of five diaphragms. In the BMC work, we talk about the pelvic floor as one diaphragm. The thoracic diaphragm that we all know is central to breathing is another. The vocal chords, especially when we close them, become a diaphragm, a horizontal muscular structure that has some interplay up and down. I'm using my Laban language now in the vertical dimension. And then there are various horizontal fibers, the corpus callosum, the faults that are the Tensegrity System, a kind of fascial system that hold the brain, so we have these horizontal supports.

And so, one thing I can do while walking on ice or just wanting to have upright posture is to line those different floors up. It's a quick way -- and this is very much the work of Bonnie Bainbridge Cohen -- to work muscularly with an image to say -- and I'm going to stand up for a second just to show this -- are my floors

tilted or are they stacked up? So if you're building a building, unless it's the block house in Holland, probably you don't want an inclined floor, so you're looking to not tilt in any one direction. I don't know if this is a good enough view. You can speak up --

Katie: Yes.

Martha: But basically, we're working with getting these horizontal systems in the horizontal plane in relationship to the floor. And in so doing, you don't have to think about a lot of other things. That's a second example, working with the horizontality of the internal structures. Often we work with lining up the spine, but that can become rigidifying sometimes, so working with these diaphragms are almost like little trampolines inside your body. They've got this vitality and life and dynamism, so it doesn't feel as building-block static as an image, although I certainly like to think about my vertebrae meeting each other as well.

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So using different images is helpful and not just thinking about them, but actually sometimes closing our eyes and taking the time to scan and find sensations in each of those areas is what then helps to sensitize to their support.

Katie: Yeah, so sensation, it sounds like -- rather than, for example, thought or even observing, because observing would have an outside-in orientation, whereas when I was noticing you stacking, what I was getting a sense of is so much more ease in action so that you're not working against yourself or experiencing a push-pull, a start-stop, that you can actually take your whole self in chosen directions with more and more ease, and that's a great benefit.

Martha: It truly is, and your use of the word "ease" reminds me of one of the most simple ways that I began to share somatic education ideas with the general public. I was at the Laban Institute. This was a good -- and I'm doing the math -- 24 years, maybe 34 years ago, 1982. You do the math. I don't know. It was a class I called "Easing Physical Stress," and it was just a way to invite people to come in. Often I find it is physical discomfort that is a motivator for this kind of learning. It's like, I want to get out of pain, and I've tried lots of things, and it's not working. Of course we have a culture where many, many people do find that medication is helpful, and my concern there is that sometimes the medication is also numbing our sensations so we're getting less information. I'm jumping a little bit, but my clientele who have, for instance, cancer or that have been treated for cancer, because of the chemotherapy or radiation may be experiencing something called peripheral neuropathy, which is where you actually lose sensation through the peripheral nerves and often in the hands and feet. So in that case, not having sensation is a motivator to get back and learn, and sometimes it's because of the medication that this has happened. So once they're off the medication, there's a

healing cycle that says, okay, we've got to let some of the toxins leave, and I feel re-introduce sensation, because if you get accustomed to numbness, you can just live with that. You can just be used to it, but I'm introducing to people that, oh, actually, if you do things that put pressure through your hands or self-massage, play with different dynamics again, light touch, might be a little too tingly, but deeper touch might feel good -- this is very true for children on the autistic spectrum as well, the idea of deep pressure touch -- so varying touch until you find what both feels tolerable and also hopefully what feels good, such that you have a stimulus to reawaken your motor responsiveness.

So "Easing Physical Stress" is a workshop. We would have little games where we just kind of play with movement, teach some anatomy, and then usually even some improvisations together so people can what I call transfer the knowledge. My doctorate is in Education, Movement Science and Education, so the idea of transfer of knowledge is also very important to me. It's one thing to teach something. It's another thing for the student to use it and feel comfortable with it.

Katie: Yes, and by teaching it to someone else, putting what we call body intelligence in action in all of these dynamic ways that you've been describing, it's also a way of deepening one's own experience in the idea of how can I communicate this to you in a way that you could actually use it? There seems to be so much richness and aliveness in your work, and I'm also getting a sense of -- I wanted to have you speak to the ways that you have applied this in the social spheres as well as in the medical spheres, and I'd love to have you speak some about the anti-bullying, the violence prevention aspect of the movement, research, and education that you've been developing.

Martha: Terrific! Thank you. That takes me back a bit. I grew up in East Harlem, El Barrio.

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And even though I wasn't aware of it until many years later, I think I was very sensitized to just the existence of violence in our world in terms of actual killing, fighting, bullets, knives in a way that maybe a lot of young white women weren't if they weren't living in poverty. I'm just connecting the dots years later, but I was just drawn to study with a woman I respect so much, and her name is Linda Lantieri. Linda has worked closely with Dan Goleman, and she has taken and helped developed CASEL, which is the collaborative on social and emotional learning, taken this work deeply into the public school systems, and I have been part of her team for a long time as the movement person. I, however felt like, you know what? I've got a break in my life -- this was about 1990 -- let me go ahead and learn what she's doing in the public school system. Again, there was no rationale. It was completely off base with all this somatic education work I was doing, practice with private clients and teaching dance, but I was just

needing to do it. And so, I shadowed her around the country as she trained teachers how to teach children to resolve their own conflicts in the classroom, and I'm talking about 5-year-olds up to 18-year-olds. The work is magical, and I loved it, and I trained in it such that I became a staff developer, someone who goes in and supports educators or educators for social responsibility and did that for many years. However, all along the way, my movement sensibility was with me. And so I decided to pursue a doctorate, and my doctorate was specifically on how do you embody this peacemaking process? The title of it is "The Role of Physical Activity in Educational Violence Prevention for Youth". And so it went beyond any one form of physical activity, because back in 1990, actually, especially in the public school system, there weren't a lot of people doing this work, so I had to expand to after-school programs, and I kept my network of, if you will, subjects, but really participants to people who were experts, that were perceived by other experts as being highly successful in their field.

So with that in mind, I had martial artists, sports educators, dance educators, physical theater folks and classroom educators who use some kind of somatic inroad as my base, and they were all over the country. I could go on and on just about that, but basically from that work, I learned a tremendous amount about what makes for effective teaching and really modeling of creative conflict resolution, a conflict resolution that is nonviolent, or in the case of the martial arts, they don't usually say "nonviolent" but say "anti-violence", because if violence is needed for self-defense, it's accepted, although the first defense is usually to run, which is also an important movement.

So I came in and really studied what movement can do in those kinds of settings and began to then help people infuse more movement in your more traditional conflict resolution, verbal-spoken role plays, so we look at body language and how might body language for instance give you a cue that there's about to be a conflict so that you might shift the dynamic before it escalates, or how do you take a stance to defend yourself verbally and use your body to project, in a way, that you stand strong?

Katie: I'm wondering, Martha, would you be willing to show us a few things that people might be able to try on, like standing in a way that creates safety for yourself, safety and availability?

Martha: Sure. One of the reasons I've hesitated is everything is so contextual, as I know you know. So I almost need a partner here, but one of the keys to this work -- and I will point to one of my teachers, Ellen Goldman, who's written several books, one is called **As Others See Us**, and then another is about **The Defense Scale**, which is a Laban ritual, and in communication. And what I will share in the most broad sense, because Ellen's work goes much more into detail than this, is that if someone is irritating you, for instance, and they're doing this kind of thing,

it's actually good to meet them in that dynamic, but do it a little softer than what they're doing. If you get bigger, they're going to get bigger, but if you match them, they feel heard, if you will, or seen, witnessed, but you're actually beginning to cue that it doesn't have to be so intense. And so that could be the merging point and then beginning to tone down and possibly shift the communication from this very -- I'm actually holding my breath a little bit right here, which, and I'm off -- we talked about grounding before with slippery ice -- I'm up on my tippy toes, and so I'm just sort of irritated and practically in a Moro reflex, the startle reflex. And so gradually, I'm going to want to come into my center, back down into full breathing, and find my heels to use a Bartenieff connection from the sit bones to the heels, this one place to them -- really feel your stance. You're not losing your feet. You're not all the way back on your heels. You're feeling your heels on the ground along with your toes. Is that a good beginning?

Katie: Beautiful! Yes, thank you. I love the idea -- what I'm seeing, is that the whole idea of going with, of meeting rather than trying to control. And then through the meeting, it's almost an Aikido principle of blending, and then it can de-escalate. And I love the whole idea also of coming back into your body as a dynamic of being with yourself while you're being with another, which is often one of the big problems in conflict, is that I either get totally absorbed over into you, or I get way back in my own cave, and there's no real contact where a different kind of solution could emerge. Yeah, so thank you for showing us that.

Martha: It's my pleasure. It relates so clearly, the way you've spoken to some of the mirrored somatic principles that exists in Laban Movement Analysis and in Body-Mind Centering. So as you can imagine, since my work has been merging those two systems in Dynamic Embodiment, the principles that are shared become very tantamount, central to our work. The one I want to mention is the balance - - to use parlance of Body-Mind Centering, we say one of our goals is a balance of inner and outer focus. In the Laban work, which Bartenieff presented to us, it's that anything that's externalized has an internal counterpart and vice versa. Anything internal can actually be seen externally. It's not to say that the meaning is Mickey Mouse, that if I'm like this, it means something in particular, but it does mean I'm communicating something to you, and it's going to impact how you treat me most likely, versus if I'm sitting like this. So any body language with this external form has some internal component that is worth mining, worth finding out about to start a dialogue.

Katie: It also has occurred to me, and it's been my experience that it creates an opening that is palpable to the other person. If I bring my awareness to my own inner life in an experiential way, in a somatic way, that the other person can feel that, and then it provides a gateway where we can become more allies rather



than adversaries and that that deeply embodied sense of coming back home to yourself seems to be really at the core of all of your work, all of your exploration.

Martha: Yeah, and I love that this is the kinesthetic body intelligence work. This Summit is so aptly titled and so exciting, and it reminds me of little things like -- I was just with a group. I can't remember -- I've been trying to sit a little higher, but sometimes we sit with our arms crossed, and someone was saying that she really needed her arms to be crossed because of a physical symptom, but that she was very aware that that could be read as closed off, so instead would put her hands under her legs or keep varying it.

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We're talking about, for instance, with Parkinson's disease. One way to calm a tremor is to make contact with another body part or with another surface. So in that case, someone's aware, I'm doing this in order to be more comfortable in myself and available and present, but on the other hand, because people have now learned to interpret and also because it is somewhat unconscious that a more closed position may feel more closed off, that people are now aware, okay, well, let me see how else I can do this. I'm going to sit on my hands for a while. There are women in particular, but there are men as well, with chilly hands, low thyroid levels, so it's the same thing. It's very natural to just warm your hands up with contact, but instead, uh-oh, I'm giving off the wrong message, so we have all these little levels to concern ourselves with when we're --

Katie: Yes, a little bit of knowledge, yes. I wanted to also ask you, you have something you call "eye openers," and I'd love to have you share that with people. What are those?

Martha: Okay. My own personal -- I don't know if you asked what started my journey with somatics, but I will say -- and again, it's sort of in retrospect, that one of my first somatic questions was when I was probably around 11, and I was told I needed to wear reading glasses -- I'm sorry, glasses for distance for the blackboard. And so I turned to my parents, and I said, huh, my sister's got this exercise she's using that's helping her eyes. She is an older sister. And, why can't I just do exercises? I don't want to wear glasses. And they were great. They said, well, let's find out. So we found out that there were developmental optometrists, and they took me to meet with one. He was very willing to meet, but he was a little overwhelmed by the idea of having a patient who was a teenager or a pre-teen. It just wasn't in his repertoire at the time. So he said, you know, I can only help people whose vision is really bad. In other words, he's helped people who were almost legally blind to not have wear their glasses to drive, for instance, get a little better. Now years later, I know that it would've been much easier for him to help me change my eyes using his tools than it is for someone who has an 800 or 900 or 1200 diopter kind of lens, a very thick lens,

but he just probably wasn't comfortable working with a child. So as life would have it, as a teenager then in college, I was introduced to eye classes, which is a kind of -- what was it called, Ariga? Oh, I'm forgetting. It's coming out of the self-improvement movement, some different kinds of exercises, but then using also the Bates Method. I don't know if you've heard of it, but Dr. Bates did simple things like palming. And so I learned a lot more about how palming works and how it's helpful to just give the eyes a break. Then he also had sunning exercises, being in front of a light or the actual sun, closing your eyes and bringing light stimulus into the retina and other kinds of swinging to loosen up the spine, so there was movement in it already, which I loved. And I did one weekend of that and had clear vision, and I was like, oh, this is amazing, but I also lost it pretty quickly.

And that made me realize I had habituated to not seeing, and I learned pretty much within that year -- I was probably 18 or 19 -- that I was shy, that there was a reason I had a smaller world, that I didn't want to see that far away. And oddly enough, I think as a performer, that was partly true. I'd be out on a stage -- I started dancing at ages 8, 9, 10, 11, but I was shy about it, so I think I brought in my visual world. So they were blurry out there, and I could just have my [indiscernible]. So we're back to this balance of inner and outer focus, and then we're bringing in the emotional part, which also relates to the conflict resolution, this idea that sometimes we don't want to see things. They're too much to see. Sometimes we choose to dampen our perception. It's not always a drug that causes -- like I was talking about taking medications causing dampening of sensation in the hands and feet.

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Well, in this case, it could be more of a psychosocial reason. I'm not ready to see clearly and to be present. So in that sense, I was really digging into my own psychophysical personal experiences and chose the realm of vision to be where I applied my Laban thinking or my certification project, and likewise, I did vision work as my certification project to become a certified teacher of Body-Mind Centering. And so, I really investigated now the movement of the eyes as coordinated with the body, as you can imagine the Laban work would allow. I looked at the Bates Method and enhanced it, so where we might do figure eights in the vertical plane. I said, well, why not do them in the sagittal plane? Why not do them along the diagonals? Laban's work is very spatially clear. Why not work a little bit more with rotation with the horizontal plane? So that kind of work. And then with the embodied work of Body-Mind Centering, I learned more about the tissues of the eye. I just did a Summit talk for the Somatic Summit where I took people through the layers of muscle, bone, fat, fluid within the eye, and then [indiscernible] of the eye. How do you embody these different parts to allow yourself to find the readiness to see to the degree that you want to or are able to?

Katie: Lovely! Thank you. Over and over again, I'm hearing the bringing really of your consciousness, your mindful movement, that you're bringing consciousness to your movement and to the movement dynamic as a dynamic rather than as a theme. What I'm hearing from all of your explorations is that you experience the somatic world and that all of us can as a place of discovery, a place of continuous expansion, and that that expansion can also be lifelong, that it doesn't peak and then it's over, which has part of the -- been the focus of our work recently. I'm wondering if, as we're coming to the end of our time here, is there something that you would like to describe or like to show people that they could put into practice that would give them an enhanced sense of well-being or more embodiment as they're going on into their daily lives?

Martha: Yes. I think since we've been talking about the vision work, I'd like to share maybe a slightly more sophisticated exercise that would tie together some of what we've been talking about with the lower body, if you will, the diaphragms and also the eyes.

Katie: Beautiful!

Martha: It'll stand apart from the Eye Openers work, which I'd love to just share is available in DVD. What's wonderful about this little one is that it's with six and seven-year-olds, so it's part of that social work of taking this work into the schools with public school teachers, helping them to have little breaks that they can do with the kids, and we can do this -- I'll fast-talk us through three little exercises that I do with the children and then do a deeper one that's more adult in its version.

For instance from yoga, there's the idea of just tracking, letting your eyes scan upward and downward, so we can just look at your finger moving, or there's something called cycads, which are little jumps, cycadic movement, which is looking and then looking up, then down, then up and down, then up and down. You can spread out your fingers so that you're actually working a bigger range. You can also do this with one eye and then the other, so there are lots of possibilities. And then you can notice whether even just that little work was enough that you might want to rub your hands together, cup your hands so there's no pressure on your eye, place the palms of your hands on your cheekbones, maybe rest your elbows if you have a pillow or a desk nearby, and breathe deeply into all those pressure points of the cheekbones and just allow yourself to see black. The idea here is that the retina of the eye is where the nerves collect, that take in information where light is absorbed.

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If we can just let that retina be less stimulated, have a moment of darkness and allow what's inside these palms of our hands really go deep, velvety black,

maybe even using imagery of black fur or black vinyl record if you remember those, or black patent shoes, that you're actually letting your visual cortex, your brain rest and you're allowing the rhodopsin, which is the pigment inside the retina, to rebuild. It's a parasympathetic moment of rekindling the system that is going to be reabsorbing so much light. And then moving on, we're going to take our hands away. And as you can imagine, as you open your eyes, we could do the same thing side to side or on a diagonal. You could do smooth movements, tracking, or these cycadic movements, lots of possibilities and all possible to do with the six and seven-year-olds on the Eye Openers DVD, but then let's just take one more moment either with the palming or not.

You can keep your eyes even open if you like, but just have this idea that the eyes are designed to rest back in the eye socket, the bone orbit, and that there's a fatty [indiscernible] that supports it, and then that the optic nerve comes into the visual cortex through the midbrain, and then here's the more sophisticated part, that that information travels down through the spinal cord, and the spinal cord goes down into the lumbar vertebra. And then there are spinal nerves that are fanning out called the cauda equina, the horse's tail, coming down and through the pelvis.

If your tailbone can allow itself to not be curled under, but to open back, you have what we call a reaching pattern, a backwards pull, it can be a reminder to your eyes that they can rest back. I think of Winnie the Pooh -- Owl's door knocker. I guess it's Eeyore's tail. Just that that tail is a door knocker, it's waking up the eyes. So allowing the eyes to rest back, feeling its connection to the full central nervous system out to the peripheral nervous system, but I want to say unleashing any fears that we might have that might be causing us to tuck our tails under, but to allow that tail to come out, let that pelvic diaphragm be more wide and alive, and it can help us open to seeing the world clearly.

Katie: Beautiful! I love the image, and I love that you brought in Eeyore, and I love the knocker, that by fanning out, that you also allow the whole other end of the circuitry to open more and to receive. And I really appreciate you focusing on the eyes because we get so much visual input now, and people are spending so much time on their devices that having a way to rest and to come back into balance is just incredibly important. How wonderful, Martha! Well, we're at the end of our time. I wonder, is there any last thing that you would like to say to people as we're coming to close for this particular session?

Martha: Well, just that it's a delight to be more involved with your Summit, and then even the whole Shift Network. I truly value the idea of making a consciousness shift in our world. That's why in my book, my final word in the title is "Conscious Action", how people can be more conscious about every action they take.

I love this invitation to be more active with children. It's been my passion from the beginning to work with children of all ages and to get my work back into the public schools more. Once the breast cancer and cancer recovery, Moving for Life work is a little more settled, my intention is to go back to that. So that's the reason the little talk that I'll do, the bonus talk is going to be about how do we apply this work to children, either in our individual parenting or individual families or working one-on-one with clients or in more group settings that people happen to be teachers or educators? So I'm really looking forward to that.

Katie: Wonderful! Well, we're so appreciative of your time and your wisdom. Thank you all for being with us and being with Martha, and we look forward to the rest of the sessions in the Summit and we look forward to more contact with you, Martha. Thank you.

Martha: I would love that. Thank you. It's been great.

**[0:45:11] End of Audio**

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