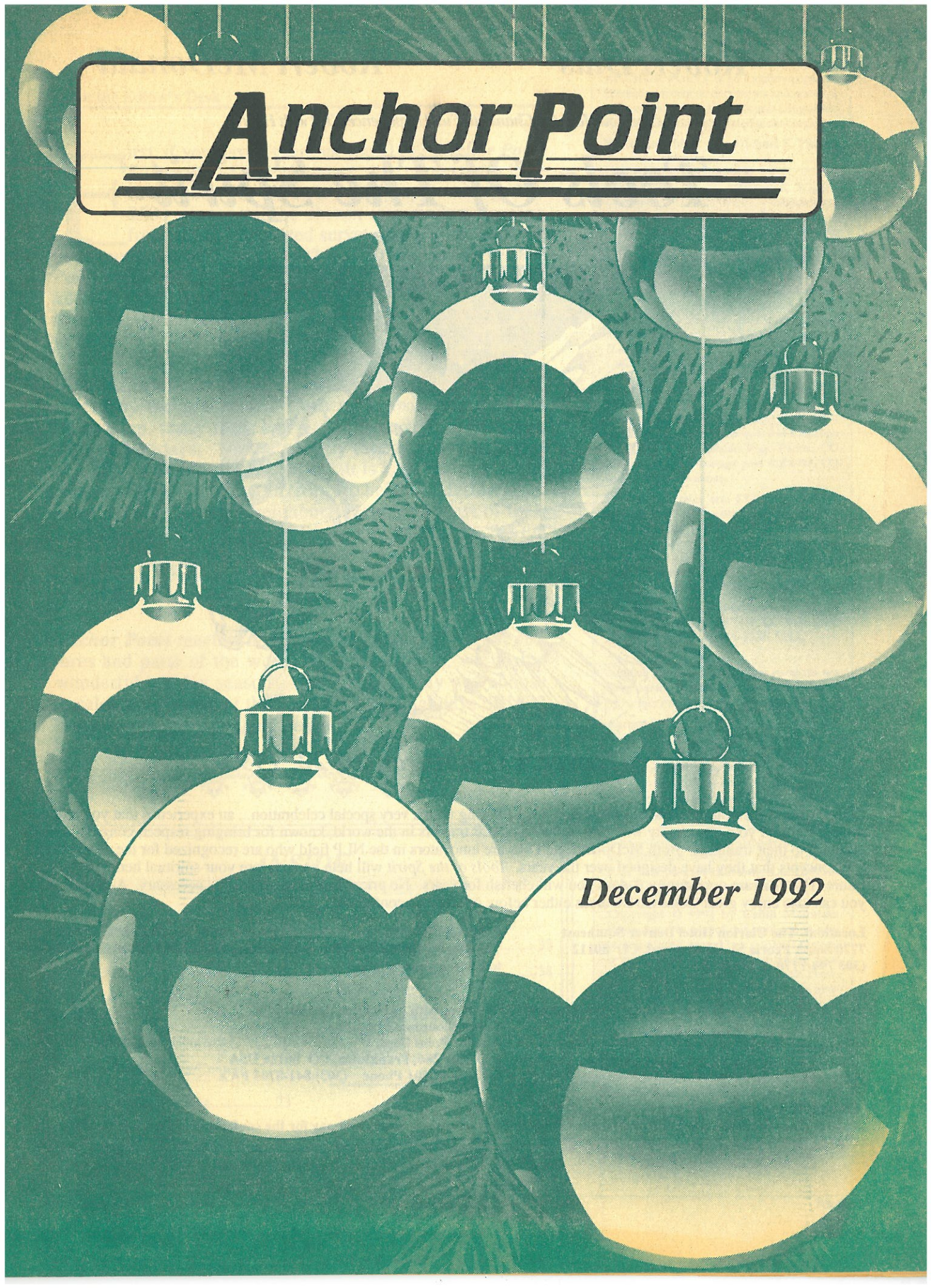
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From the Editor's Desk

First, if you haven't sent us your 1992 ***Anchor Point Subscriber Survey/Contest***, the contest deadline (December 31, 1992) is rapidly approaching. The $500 winner will be chosen in a random drawing from all the completed surveys we receive and will be announced in the January 1993 issue. Only *current Anchor Point subscribers* are eligible for the drawing (one entry allowed per individual). The survey shouldn't take longer than 5 minutes to complete and could make you $500 richer in 1993.

1992 is quickly coming to a close. It seems this year has zipped by faster than any I can remember. As the year finishes up, many folks are fortunate enough to celebrate various holidays. This is a lovely time of year filled with rich traditions and magical music. It is a special time when people actually go out of their way to help their fellow man. Whether it's helping a neighbor finish up the last of their yard chores or helping to collect food or clothing for the needy and homeless, people become more willing to extend themselves. The holiday season seems to bring out the best in people.

Anchor Point reaches many people in many different cultures and parts of the world. For each of you, we wish a wonderful holiday season -- in what ever way you choose to celebrate the end of the year. May the final days of 1992 bring you dignity, joy, and peace.

INSIDE

Enneagram and NLP 4
Voice Mail - Friend or Pho 12
Classroom Management Made Easy 16
NLPerhood: Joe Munshaw 20
Anchor Point Survey/Contest 21
NLP & Music Teaching 23
Anchor Point Products 35
Intellectual Property and the Law 38
Presupposition #2 Revealed 43
Coming Events 46

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The Enneagram and NLP

By Anné Linden

The Enneagram is a powerful guide to self-awareness and evolution, providing it is not used as an instrument of judgment and self-righteousness. Combining it with NLP empowers both models, especially in terms of personal evolution.

The Enneagram is an ancient typology based upon a nine-pointed star (from the Greek: ennea - nine, grammos -points) organized within a circle and main triangle. (See Figure 1)

Originating in the 15th Century with the Sufis, it was an oral tradition until this past decade when books began to be written and published describing the system. Along the way, Gurdjieff learned it from the Sufis in Afghanistan early in this century. Although he used it in his work, he never actually wrote about it. Ouspenski, a student of Gurdjieff mentions it briefly in some of his writings; Oscar Ichazo, who also learned it from the Sufis, brought it to the U.S. in the early 1970's.

This typology of personality is a map of human differences and similarities; escaping rigidity by the fact that each core type is influenced by one of its wings (the type on either side of the core) and moves to aspects of another type in stress and another in security. The Enneagram thus achieves balance between rigid categorization and generalized vagueness. Each person retains individual uniqueness while fitting into the larger frame of one of the nine personality types.

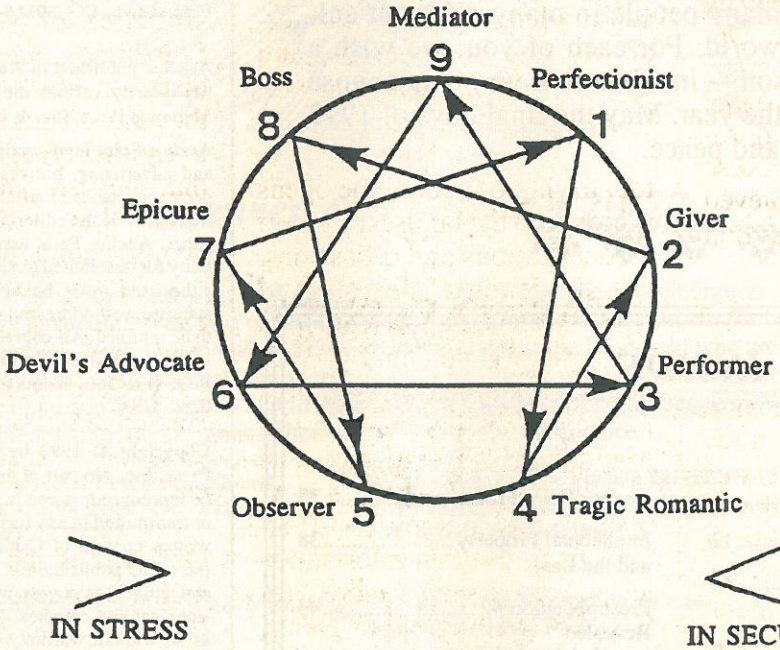


Figure 1

We are all trapped inside our own models of the world; the Enneagram provides a key to increased awareness of self. It illuminates and challenges our presuppositions of ourselves and uncovers the games we play. We become aware of our preoccupations and this in turn enlightens our choices. The Enneagram enables us to understand the steps we need to take and the shifts in attention we need to make to continue and inform our personal evolution.

While NLP gives us the specific tools to help us achieve these steps and make the shifts, more importantly, it provides a non-judgmental attitude that enriches the Enneagram and its value to humanity. NLP teaches us how to do non-polar thinking; thinking that is not based on the poles of right/wrong, good/bad, but on observations and options. Our preoccupations and passions are not good or bad; the crucial question is, are we moving toward balance -which, of course is fluid; as soon as it is achieved the flow changes - our evolution continues.

The Sufis believed that a person's gifts were the most dangerous of pitfalls - because we tend to identify too much with what we consider our strengths - what we do well, and never look at the other side of these gifts, or consider the imbalance inherent within them. For example, Eights in this system are considered to be strong personalities; indeed, Eights pride themselves on their strength. But this very gift of strength can prevent them from acknowledging their vulnerability and weaknesses, and thereby limiting their true evolution.

Identifying our core type opens a door onto the landscape of our preoccupations and obsessions, our tendencies, desires and fears, our beliefs; it is a guide to our basic and potential personalities. Everyone of us is on a journey of evolution. The Enneagram is the road map that greatly informs and helps us to manage this journey. NLP allows us to use this information to evolve ourselves more profoundly with greater focus, precision, and elegance.

The key to using The Enneagram is acceptance without judgment - you *are* evolving and there is no limit to the possibilities of your potential. Sometimes, when people first discover which type they are, they say "Perhaps I can evolve to another type." This indicates that they are judging one type better than another. Not so! Within each type there are levels of evolution: highly evolved, evolved, unevolved. And, our level of evolution can vary in different contexts. Unevolved is simply a message about our next step in this process.

Our type is the theme that remains constant throughout our life while the possibilities for physical, mental, emotional and spiritual evolution are limitless. With NLP skills and technology

Next Page >

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we can use the information gained from knowledge of our type to develop those patterns that do not come naturally and direct our attention to choices other than the ones we seem to habitually prefer.

The following is a *very brief summary* of each type, some of the NLP patterns inherent in each and suggested shifts of attention. As we know, our conscious attention is limited to between 5 and 9 distinct pieces of information at a time. Shifting the direction of our attention can profoundly change our experience. Just as if you were to direct your flashlight in a darkened room to a hitherto hidden corner.

I am deeply indebted to Helen Palmer's book *The Enneagram* for the in-depth information regarding this system and appreciative of her non-judgmental approach. The names of the types were taken from this book; however, names are only labels and can be changed.

1

ONES are the ***Perfectionists*** of this system; they have high standards and principles, are idealistic, moral heroes, have personal integrity, and are hard workers. There is a tendency toward rigidity, dichotomous thinking (either/or), an internal critical voice, "shoulds," an emphasis on thinking (internal processes) rather than feeling (internal state). There is *one* correct way, repressed internalized anger and difficulty experiencing satisfaction with self.

NLP Patterns: They mismatch self, chunk small, sort by information, are visual, have an internal frame of reference, are passive, and have the belief, "I'm/it's never good enough," and the question, "what's the right way to do this." There tends to be walls (non-permeable separation) between mind, body and feelings, and around their complex equivalencies of values.

Ones evolution is enhanced by the development of boundaries (permeable separation) and flexibility, shifting modal operators of necessity to possibility, appreciation

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(match) of self and others, balance between thinking and feeling, humanize standards, develop belief; "I'm perfectly human," sort more by people and become more active, especially regarding self.

2

TWOS are the ***Givers***, with people, relationships and emotions having highest priority. They are gentle, considerate, dependable and responsible. They are able to bring out the best in others; they tend to repress their own needs and wants in favor of fulfilling their perception of what others want, moving toward others approval. There is an emphasis on feelings with thinking neglected and the tendency toward lack of boundaries (no separation) between self and significant others.

NLP Patterns: They are kinesthetic, chunk large, match, have an external frame of reference, sort by people, mind read, are in time, and tend to be associated. They have the belief "others have to be happy in order for me to be loved."

Twos evolution revolves around the challenge to develop a stronger internal frame of reference, and their internal visual and auditory systems which will contribute to more of a balance between thinking and feeling. They need to recognize their own needs and wants, have more of the choice to mismatch, sort by information and the belief, "I can be separate and connect" "I'm lovable for myself - for who I am," thus supporting the creation of boundaries between self and others.

3

THREES are ***The Performers*** with a strong drive towards accomplishment and success. They like to be the center of attention, are self-confident, competitive, popular, persuasive, have a fast tempo, ability to plan into the future, and are decisive. They tend to split off from their emotional needs, controlling their feelings with activity and doing. Seeking approval for what they do, they can become workaholics with the sense of being loved only for what they accomplish.

NLP Patterns: They sort by activity, are pro-active, self-oriented, subordinate present for future, move towards, have an external frame of reference, are kinesthetic primary, and visual. There are walls between body and emotions and the belief, "I am what I do," with an emphasis on doing (external behavior).

Evolution for Threes depends upon their creating boundaries between body and emotions, slowing down in order to develop their inner world and connect with their own internal values and emotions. This enables them to develop more of an internal frame of reference and separate their identity from what they accomplish. They can benefit from more of a choice to sort by people, to be more receptive and present oriented and develop their kinesthetic emotional system.

4

FOURS are ***The Tragic Romantics*** of this system with a strong inclination towards the creative and artistic. They are sensitive and committed to beauty, seek intensity, the dramatic and melancholic - their external presentation is dramatic as are their emotions. A strong sense of being different and special drives them, contributing to emotional highs and lows and a sense of something always being missing. They are strongly influenced by "If onlys," regret, the past, and the trap of envy. They have trouble completing projects and can be very self-critical - sometimes with an inner sense of shame.

NLP Patterns: They mismatch, polarize, use universal quantifiers (always/never), are kinesthetic emotional, move away from, are reactive, internal critical voice - "should haves." They are self and internally oriented with an external frame of reference, and an emphasis on the belief, "something is missing," "a special love will make me whole," and the questions

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"am I being loved/noticed enough?"

Evolution for Fours comes with the choice to match, especially self, develop more choice in their auditory and visual systems, be more pro-active, towards, other oriented, and connected to the present. This will contribute to more of a balance between their internal and external worlds, help to transform envy into motivation to learn, and lead to increased appreciation of self for what they already have and can do. The development of boundaries between their internal and external worlds, and self and other contributes toward modification of their internal self-criticism.

5

FIVES are ***The Observers***, who are the intellectuals of this system: logical, self-sufficient, independent, original thinkers, they pursue knowledge and information. This is what gives meaning to their life. They tend to develop mentally at the expense of social skills and can become withdrawn and isolated. They're generally not comfortable with emotions and the expression of emotions - mental pursuits are safer. They can create emotional distance and avoid intimacy by withdrawal and walls. They have walls between their head and heart and body, and compartmentalize different contexts of their lives with walls. Although emotional, they fear and avoid emotions especially with others.

NLP Patterns: They sort by self, information, are dissociated, are auditory, passive, chunk small, and have an internal frame of reference. They have the belief "knowledge is safety," Fives are internally oriented with an emphasis on thinking rather than feeling or doing.

Evolution for Fives comes with more balance between thinking and feeling, development of the kinesthetic system, becoming more active, challenging their own tendencies to withdraw - becoming more associated, and staying connected to emotions and others. Asking for more of what they want, creating boundaries instead of walls and making friends of their emotions will significantly contribute to their development.

6

SIXES are called the ***Devil's Advocates*** and are extremely intuitive, logical, hardworking, serious, strong - with a powerful imagination. They make excellent team players and are loyal friends. They think rather than do and can have trouble completing projects because of extreme self-doubt. Fear is an issue with them and can be projected onto their environment. Visibility can be experienced as exposure and a threat. They do

not take people or things at face value but look beneath the surface for intention and essence.

NLP Patterns: They mismatch, polarize, mind read, sort by information, are auditory, move away from, are re-active, and can bounce between the extremes of walls and no boundaries. They have the belief, "life is dangerous" "getting close is dangerous."

For Sixes, the challenge of evolution lies in staying with projects and completing them, rather than allowing self-doubt to sidetrack them. It's important for them to acknowledge their tendency to project their fears onto the environment - and to stop blaming others and self. They benefit from the choice to match and move towards, combining appreciation of self and others with learning and growth; this creates more balance and permeable boundaries between thinking, feeling and doing.

7

SEVENS are the ***Epicures*** or renaissance figures of The Enneagram. They are extroverts and optimists, stimulating to be around, pay attention to the positive, what feels good and options. They move toward future possibilities and pleasure. They are socially skilled, multitalented, optional thinkers, good planners who have trouble finishing things because of difficulties with commitment. They like to dream rather than take action, avoid uncomfortable feelings and boredom at all costs. Sevens must always have options - developing a project or relationship in depth is their greatest challenge. There are walls between thinking and uncomfortable feelings, no boundaries between present and future, fantasy and reality. They are the "Dance Away Lovers."

NLP Patterns: They move towards, are self-oriented, sort by activity, are passive("I wish"), visual, in time, chunk large, and are present and future-oriented. They have the belief, "commitment is a trap."

Sevens evolve as they develop the ability to tolerate and learn from uncomfortable and painful emotions, and stay with something through time. They benefit from the choice to be more active, other-oriented, develop their kinesthetic emotional system, a sense of through time, awareness of consequences, and creating boundaries. Their challenge is the balance between commitment and options.

8

EIGHTS are called ***Bosses*** who tend toward leadership, are strong, loyal and protective of family and friends, value fairness and justice; they are initiators and promoters of new

Next Page >

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ideas and products, intuitive thinkers and have the capacity to bring out the best in others. They value control, go to extremes, are excessive, fight rather than think, make contact through confrontation and have strong tendencies toward denial of inner problems or weaknesses; they tend to blame the external world, with an all or nothing attitude. They are tough on the outside and soft inside, and often have walls between their internal and external worlds.

NLP Patterns: They match kinesthetically, mismatch information, have an internal frame of reference, with an emphasis on external behavior, mind read, are active and move towards. They have the belief, "you have to fight to survive."

Eights evolve when they develop more balance and boundaries between their inner world and external behavior, learn to think instead of fight, become more receptive, let go of control and acknowledge their own vulnerabilities and weaknesses - look inward rather than blame externals, and develop their internal processes.

9

NINES are ***the Mediators*** of the system, valuing peace, harmony, and family. They are stable, cheerful, balanced and can find value in everyone's position - Nines can easily step into the others' shoes and take their point of view. They have difficulty standing up for themselves, saying no - especially since they will do almost anything to avoid confrontation. They are ambivalent, have difficulty making decisions, initiating and completing projects because they distract themselves with inessentials - have difficulty with priorities. They tend toward no boundaries between their internal and external worlds and self and significant others.

NLP Patterns: They are other oriented, passive, sort by people, slow tempo to control, are often in 3rd position, have an external frame of reference, match kinesthetically, feel rather than do, with the belief, "there is value in everything."

Evolution for Nines consists in becoming more active, establishing priorities and staying with them, developing a stronger internal frame of reference and standing up for self. It is important for them to concentrate on their outcomes, initiate and complete projects, tolerate confrontation and conflict, becoming more externally and self oriented, and creating boundaries between internal and external world and self and others.

Summary

These are descriptions of generalized tendencies. Because of space constraints I did not go into the influence of the types we move into in stress and in security, nor into the impact of the wings. For example, some aspects of one type can also be found in another, depending on the wing; e.g., Fives are described as intellectuals, this trait can also be seen in Nines and Sixes. The best way to learn more about The Enneagram is by reading, and listening to people who know their types describe themselves, their life - their dreams, problems, and successes.

The non-judgmental attitude that NLP supports with its optional and observational thinking enhances and supports the increased insight into self and others that the Enneagram offers.

Human beings are verbs - not nouns! We are a process - continually changing, in flow, never to be perfect - only perfectly human. Given half a chance humankind will naturally and inevitably continue to evolve toward more balance, challenges and possibilities.

References

Recommended books on the Enneagram: *The Enneagram* by Helen Palmer, *Understanding the Enneagram & The Enneagram and Personality Types*, by Don Richard Riso

Anné Linden, M.A. is an NLP Trainer and psychotherapist, founder and director of the New York Training Institute for NLP & the NLP Center for Psychotherapy. She is co-authoring a book, *The Enneagram and NLP* and leads workshops on The Enneagram and NLP in the U.S. and in Europe. She can be reached at (212) 473-2852



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4 Destroying Your Anger

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5 Eliminate the Destructive Power of Guilt

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6 Living Without Sadness

Sadness doesn't make it easier for us to achieve what we want in the future. It only makes it more difficult. Discover how to release all your sadness, and learn about alternative ways to deal with sadness from the past that's holding you back. Then, you may find that the sadness that you felt in the past just isn't an issue any more, and that you have a way to deal with all the sadness that may come up in the future. In any case, you'll be far more able to create your future the way you want it.

7 Moving from Fear to Power

Fear stops you from doing an awful lot of things that you could or should be doing, and now you'll discover some alternate ways of dealing with your fears, and how to release those fears that don't support you. After using a simple technique you will have released fear from the events from the past, and preserved any learnings and protection that were necessary in the process. Fear will no longer block your progress, and keep you from creating your future.

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VOICE MAIL:



Friend Or PHO(bia)

By Clare R. Underwood

How do you react when a machine answers the telephone? Take the following test to determine whether you consider voice mail to be a **Friend** or **Pho.** (Please mark your answer based on your initial reaction.)

Scenario

You make that important phone call and when the phone is answered you hear, "You have reached the voice mail box John Smith. John is away from his desk at the moment but if you will leave your name, telephone number and a brief message he will return your call as soon as possible. Thank you for calling and have a nice day."

Test

At this point you:

1) Have already hung up because you hate talking to machines;

2) Have been saying naughty things about answering machines and voice mail boxes but reluctantly leave a message stating, "It's me, call when you get a chance;" or

3) Utilize the resource tools you have available and leave a very specific and detailed message.

Scoring

If you chose the first answer, you are in the 15th percentile of the population.

If you chose the second answer, you are in good company, 80% of the population would respond like you, leaving only the essential information which only enables that person to be able to return your call.

If you chose the third answer, you are among the elite. Only 5% of the population will take the time prior to calling to organize their thoughts by determining their desired outcome BEFORE placing the call.

As John Naisbitt & Patricia Aburdene stated in their book,

Megatrends 2000, "we are living in the information age" and, "By identifying the forces pushing the future, rather than those that have contained the past, you possess the power to engage with your reality."

This raises an interesting question. If we were being resourceful and we could reframe our attitudes toward voice mail, how could we best use NLP techniques to ENHANCE the technology of voice mail which empowers us to engage with reality?

Here's How!

The 7 EASY STEPS to make VOICE MAIL your FRIEND:

STEP 1: **IDENTIFY** yourself.

STEP 2: State the **PURPOSE** of your call.

STEP 3: **DEFINE THE OUTCOME** or outcomes you desire from the conversation and state them clearly.

STEP 4: Decide what **ACTION** you desire and by **WHOM**. Use **EMBEDDED COMMANDS**. Will the person you are calling need to respond to you personally or can they leave a message for you with the requested information?

STEP 5: Assign the appropriate, realistic **DEADLINE(S)** or time frames. When setting deadlines, ask yourself if they will need the assistance of others to accomplish your requests?

STEP 6: **CREATE the DESIRE** for them to respond to your request. (What's in it for them?)

STEP 7: End with the appropriate sensory response in your clients primary representational system.

Let's examine the components in the following message.

"Hello Mr. Smith, 1) this is Clare Underwood with InterTECH. 2) I am writing the Interpersonal Communications training proposal you requested. 3) In order to complete this project **PRIOR** to your deadline, I need to know **EXACTLY** how many of your top level executives will be attending the first session of our training. 4) **YOU COULD** or your secretary **COULD** call me at (904) 385-4800 with this information 5) by 3 P.M. today. 6) With this information in hand, I can **GUARANTEE** we will beat **YOUR** deadline. 7) I **LOOK** forward to receiving this information soon."

What other NLP techniques can we consider that are components to our process?

As always **RAPPORT** is essential. You must be consciously aware of all of the **AUDITORY** components in your message.

√ What is the tone of your voice?

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- Presentation skills
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√ Smile while speaking.

√ Be consciously aware of the pace of your message.

Will raising your conscious awareness of the submodalities of your auditory message determine the receiver's response to your message? (The meaning of the communication is the response it elicits.)

Now, **VISUALIZE** the other person you will be speaking with. If you know them you may have a picture of them in your mind being receptive to the information you are going to be leaving in the message. If you do not know them, pretend as if you do. Make certain you are in a resourceful state *prior* to placing the call.

The use of **EMBEDDED COMMANDS** may be an appropriate component to add power and impact to the desired outcome of your message.

The person will be more inclined to reply to your request if you will include a reason as to why it is in **THEIR** best interest to respond. (What's in it for them?)

Does the person you are calling retrieve their own messages or does a secretary or other designated person listen to the messages for the person you called? By knowing this in advance, you may be able to further personalize the message. This will assist you in getting your message to that person by establishing rapport with their contact person and that person may be empowered to respond directly to your request.

By **PREPARING**, you make the most efficient and effective use of your time. Now that you are organized and resourceful, it is time to place your call.

Using the Tools

By making Voice Mail an effective tool we can immediately get to the meaning of our phone call without having to spend 3-5 minutes exchanging pleasantries while establishing rapport. By being prepared with the information prior to placing the call, we can leave a specific and meaningful message. You have the opportunity to leave specific requests which will enable your recipient to be resourceful when they return your phone call. By using NLP techniques and processes, you will save time, money, resources, and energy.

You never know, the *real person* may pick up the phone and you will be totally prepared to obtain results immediately.



Sam can't seem to stay in his moment as he misses quite a show put on for him by nature.

Clare R. Underwood is the President of InterTECH, Inc., which provides training on interpersonal communications skills and techniques with an emphasis in the area of business and government agencies. She is a NLP Master Practitioner, speaker and workshop leader.For more information, contact her at: PO Box 13356, Tallahassee, Florida 32308. Phone: (904) 385-4800.

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NLP

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Classroom Management Made Easy with NLP

By Mary Donecker



Twenty five years ago I entered my first classroom. I was excited and eager to accept the challenge of teaching adolescents. College had prepared me with a knowledge of history. What it had not prepared me for was how to manage 30 young students who might not be as interested in ancient history as I was. I decided that a dictatorship would be the best way to keep my classroom in order.

Five years ago I entered the classroom again, this time with a different approach. I no longer had the need to control 11-year old children, and there would be no battle in my room this time. Instead I sought for ways to make both teaching and learning a fun experience. As a seasoned teacher with knowledge of NLP, I was anxious to use NLP to make teaching easier, and more relaxing. I wanted to go home each evening without the stress and strain I endured earlier in my career.

Education is a profession that lends itself to burnout. Teachers who engage in a constant tug of war with their students will not last long. What I would suggest to teachers is to engage, instead, in a dance in which each partner gets a chance to lead, and each partner gets a chance to follow. I would like to share some of the methods of NLP that I found useful in the classroom.

The first technique of NLP which I found to be useful is pacing. Years ago, I expected that when students entered my classroom, they would immediately forget what was on their minds as they came through my doorway and become enchanted with what I was teaching. Naively, I expected that anything that happened outside the walls of my classroom would not seep into my classroom. It was as though I thought my students did not have lives outside my classroom -- that they lived only for what I had to offer them.

Now when I have a class of sixth graders who are excited as they come through my doorway, I greet them with the same excitement they have. My

voice is loud, and I speak quickly. My pitch is high, and I am animated as I speak to the class. Because I am meeting them in their model, resistance does not exist. When I realize that the whole class is with me, I begin to slow down the rate of my speech and I lower the pitch of my voice. My voice softens and the animation comes to a halt. It is then that I lead the class to the lesson.

Pacing and Leading

Pacing and leading is an excellent technique in the classroom, not only because it works, but because it is fun. One afternoon, I noticed that one of my students had his head down on the desk. Rather than yelling for him to get his head off the desk and sit up *properly*, I stated in a matter of fact kind of voice that I could see that he had his head down on the desk and that I thought that could mean that he was tired this particular afternoon.

The rest of the class watched me with interest and anticipation to see what I was going to do. I matched the boy's position and put my head down on my desk. Then I made comments on what it felt like to me to be in this position. Quietly I invited the rest of the class to join us. In a minute, the entire group had their heads on the desks.

As we sat there, our desks in a circle, I had to contain my laughter as I realized how funny the classroom and the class looked from this angle. I asked the students how they felt sitting in this way and received answers such as bored, tired and lazy. I confirmed their answers, for indeed I too felt bored, tired and lazy. Quickly I sat straight up and in a louder, higher pitched voice, and I said how different things looked when I was in this new position.

Within seconds, the whole class, including the young man who initiated this adventure, was sitting up in their desks, looking amazingly more interested in what was happening than they did 5 minutes before. We all concluded that we felt much more wide awake, and I immediately continued my lesson. I now had the whole class interested in what was happening. Not only was

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NLP Institute of California

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About the Workshop Trainer - Tamara Andreas

is a Certified Master Practitioner of NLP with 13 years experience in the field, has presented workshops throughout the United States over the past four years. Tamara maintains a private practice and publishes articles in various journals. Tamara is known for her warm, welcoming style. Participants appreciate her sense of humor and her respectful way of guiding them through life-changing experiences.

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About the Trainers

Robert Dilts and Robert McDonald are both internationally known NLP trainers, practitioners and developers. They bring NLP tools and models into the development and enhancement of the processes behind spiritual experience, and they bring spiritual experience into the tools and models of NLP.

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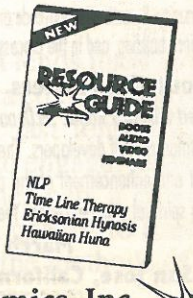
"I attended four 'time line' trainings from leading NLP trainers and I thought I knew about time line. However, Tad James' Time Line Therapy™ Certification was my most significant learning experience since first discovering NLP. Time Line Therapy may be to NLP what NLP was to traditional psychotherapy."

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I able to correct the behavior of one student, but I was able to give a valuable experience to the whole class.

Pacing a student doesn't always mean physically pacing him/her. It can be done verbally. For example, if a student is hyperactive in the classroom, I would not choose to be physically hyperactive myself, although if I were in a gymnasium that might be appropriate. Instead I pace the student verbally. Gradually I would slow down my speech as the student's physical activity reduces and lead the student into the day's lesson.

Anchoring

Anchoring is another technique that I have had success with in the classroom. My students sit in a circle because it provides the best atmosphere for interaction. I have found that they respond differently to two different ways that I teach. One model is that I sit in the circle with the students. I do this when we are processing the day's lesson or getting feedback from the students. In the circle, I am not the center of attention. My sitting down implies that I am one of them, that no one person is in charge at that moment. When I am teaching a specific set of information, I stand. The students know that in this position I am different from them. I now am the center of the attention in the room.

Another use of anchoring takes place when I need to say something that might be considered negative. I do not want that negativity associated with me as the teacher, so I choose one spot in the room from which to deliver any negative thoughts. That is the only time I stand in that particular spot. I make sure that this place is one that is not easily accessible and that I usually do not stand there; all association to the negative is with that place and not with me.

Language Patterns

Language patterns, specifically presuppositions, are also important. When I tell students to turn to a certain page in their workbooks, there is almost always resistance. Some students feel this is a challenge, and usually do not want to open their

workbooks. I discovered that there was no resistance when instead of saying "Turn to page 5", I would say "On page 5, you will find...." If indeed I had rapport with my students, the students would automatically turn to that page. It was not an order, not a challenge, but simply a suggestion.

Words of awareness work well in the classroom. Asking the students to consider the differences between the Greeks and the Romans has a different effect than telling the students the difference in a formal lecture. When I ask them to consider the differences, their minds immediately begin to search for differences.

Often a student who might be a behavior problem may blame that problem on another student. "He made me do it" is a common excuse in schools. Using language to keep the student at cause is quite effective in teaching responsible behavior.

Questions such as "Would you like to have the test before or after the weekend?" presupposes that the students will take the test, yet still gives the students a sense of choice.

The use of ordinals is another use of presuppositions. For example, I might say to the class, "Before you take the test, I'd like to make sure you have all the information that you need to do the very best you can do."

I try to be constantly aware of the negatives in my language. It is important that I tell the students what it is that I want them to do, not what I do not want them to do. This is because the unconscious does not screen out the negatives in language.

For example, if I say to a student, "Do not talk when I am speaking," what the unconscious hears is "talk while I am speaking" and the student will do exactly what I do not want him/her to do. Teachers are expert in telling students what not to do. We tend to forget to tell the students exactly what it is that we want them to do.

Watching for Clues

Reading what the student is not saying is helpful. Communication is clear when a teacher is tuned to the body language of the student. A teacher can learn much when he/she is aware of unconscious answers, and has a respect for that communication that comes from the unconscious. I find it helpful to explain the instructions using visual, auditory and kinesthetic language. It also is useful to get yes sets from students so that you know that each student is following you. It is highly important to accept the level of awareness for each student.

It was quite a surprise to me when a highly gifted student asked me the meaning of respect. She explained to me that her mother and other adults constantly told her that she lacked respect. No one had taken the time to define respect to her.

Finally, know your outcome for each lesson. Students will learn more easily if you as the teacher know where it is that you are going and what it is exactly that you want the students to learn.

NLP definitely has its place in education. My job as a teacher has become easier, more fun, and less stressful since I discovered NLP. Now my task lies in continuing to discover methods that I can use to help me become a better communicator. I think other educators would do well to consider how NLP can be used in their classrooms and schools. Discovery, challenge and curiosity -- isn't that what education is all about?

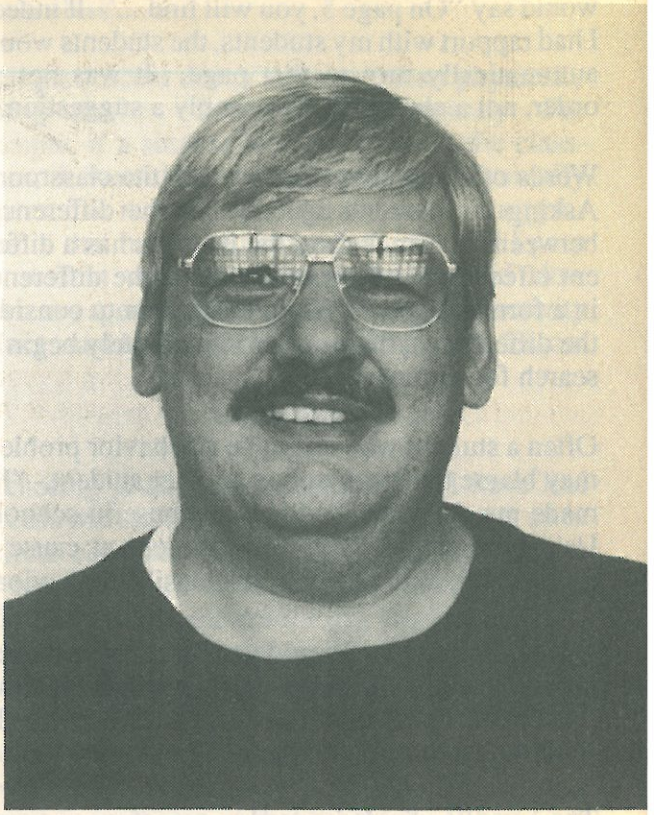
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Mary Donecker is a teacher certified in Comprehensive Social Studies and Gifted Education and holds a certificate in a Chemical Dependency Counselor Training Program from Penn State University. She is currently enrolled in a Master's Degree Program in Community Psychology at Penn State. She is a Master Practitioner of NLP and can be reached at, 5324 Lake Drive, East Petersburg, PA 17520, (717)569-8377.

Joe Munshaw



Home: Edwardsville, IL
Occupation: Professor of Speech Communication
Southern Illinois University
VP of Training for *Train Your Brain Seminars, Inc.*
Chief Boss of *Snowfrogs Unlimited, Inc.*

Favorite food: Pasta, shrimp and carrot cake.

What is your one word summary to the key to life? Laughter.

What has been your major career achievement so far? Opening up NLP to the communications field and touching the lives of students. I really enjoy getting feedback from the students and seeing how they translate information.

If you could play any part in any movie who would you be? The professor played by Robin William's in *Dead Poet's Society.*

What fear are you still trying to overcome? The fear of not knowing what to say and when - awkwardness in social situations.

If you could eavesdrop on any 2 people having a conversation, who would they be: Albert Schweitzer and Steve Martin.

What was your most embarrassing moment? In junior high school I split my pants while out Christmas caroling.

Favorite type of music: Bob Dylan and Mozart: I keep learning every time I listen. When I need peace, I lean back and listen to Mozart. With Dylan, I have a great appreciation of his mastery of language and poetry. He spins images.

Favorite NLP Book: *Changing Belief Systems* by Robert Dilts. I had tears in my eyes when I first read it, I was so grateful for such good work. Robert is also one of my favorite trainers.

If you had a totally free month to do whatever you want what would you do: See a baseball game in every big league park and rate all the hot dogs.

If you could spend the afternoon with anyone living or dead, who would it be: Albert Einstein.

What would you ask him? I'd ask, "How are we doing - what kind of grade does the world deserve on its report card?"

What is the greatest lesson you have ever been taught: Love what you do. I learned that from my Dad and first realized it when I was about 10-years old.

What do you think is the major difference between men a women?: We laugh at different things.

What is your favorite quote? R.D. Lang, "Let your heart be li the sun, shine light on everyone."

Before I die I want to, what? Follow and lead NLP to the lim of my days. Become an outrageous old man that dogs and childr run up to. Travel to every continent. Meet Bob Dylan and ha dinner with him.



We want to know what our subscribers think about *Anchor Point*... so we can continue to make it the best. If you help us out, you might win $500 in our survey contest! **This contest is only open to subscribers whose subscriptions are current** (paid) through at least January 1, 1993. Also, only the subscriber of record (name appears on the mailing label) are eligible to enter this contest.

To Enter:
1) Complete this survey (pages 21-22).
2) Mail to us (must be postmarked by December 31, 1992):

Anchor Point
Attention: Survey Contest
PO Box 286
Franktown, CO 80116 USA

The $500 winner will be determined by a random drawing of all eligible entries. The winner will be announced in the January 1993 issue. All survey responses are absolutely confidential.

What do you consider to be your level of expertise in NLP:

[ ] Novice [ ] Practitioner
[ ] Master Practitioner [ ] Trainer

How did you originally find out about Anchor Point:

[ ] Friend [ ] Trainer Recommend
[ ] Ad in Magazine [ ] Reference in a Book
[ ] Other (please specify)

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Please rate the following areas (1=like most / 20=like least) you are interested in reading about in Anchor Point:

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List any specific topics you would like to see us cover:

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[ ] Excellent [ ] Good [ ] Fair [ ] Poor

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Overall I find the articles written in Anchor Point to be:

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When I receive Anchor Point it:

[ ] Arrives most of the time in good shape
[ ] Is generally mangled and torn
[ ] Arrives 1/2 time in goodshape & 1/2 time mangled

Anchor Point should generally arrive within the first 2 weeks of the month. How is your delivery:

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How important to you is the 10% discount current subscribers receive off the cost of products purchased through Anchor Point Products:

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Please list any products not currently available through Anchor Point Products which you would like us to carry or recommend that others may be interested in:

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Would you be willing to pay $2 to $5 more for your subscription if Anchor Point increased in size and scope: [ ] Yes or [ ] No

Would you be interested in specialized seminars (1 - 2 days in length) sponsored by Anchor Point focusing on a specific applications of NLP (i.e. NLP as a Sales Tool)? [ ] Yes or [ ] No

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_____ Money Issues
_____ Education
_____ Accelerated Learning
_____ Hypnosis
_____ Music
_____ Personal Growth
_____ Intercultural Issues
_____ Other (please specify)

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How many years have you been involved with NLP?

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What areas, if any, would you like to see improved in Anchor Point:

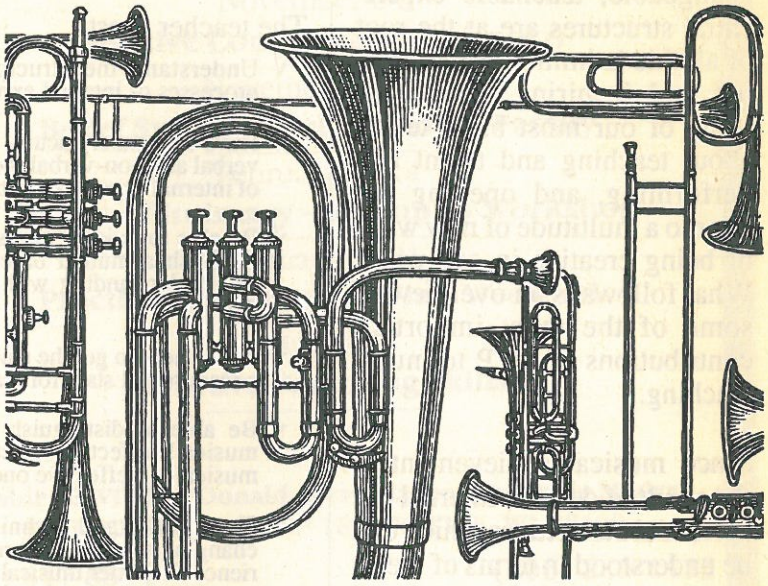
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This is the 2nd of two related articles about NLP and music. The 1st article, "The Internal Structure of a Musical Metaphor." appeared June 1992

Neuro-Linguistic Programming (NLP) and Music Teaching



By Piet Koornhof

Subjective experience has discernible structure. How people think and perceive and feel and behave -- in other words whatever people do inside their heads -- has definite structure. Every thought you have, every sensation you experience, every emotion you feel, every action that you execute is the result of specific events inside your mind happening in a particular way and in a certain order, and it is the structure of that process which gives meaning to your experience.

As the choice of words, the sequence of their arrangement and the inflections with which they are communicated determine the exact meaning of an utterance, so the structure of events inside the mind determines the meaning of subjective experience. Know how to elicit the structure of any given event in the mind and you have the unprecedented power to model and transfer excellence -- to change people in profound and radical ways never before thought possible.

Such know-how is the gift of NLP, the study of the structure of subjective experience, which is revolutionizing psychology, business, communication and education -- in fact, any field where excellence, communication and change is valued.

Music, as a process involving so many human abilities simultaneously, lends itself superbly to the investigations and contributions of NLP. As music teachers, we are constantly striving and working toward greater excellence, by communicating our knowledge, insights and visions to pupils in order for them to develop in ways that will allow them to express their true potential as artists (whether as teachers or as performers).

We deal in excellence, communication and change, working with a richness of subjective experience unsurpassed in any other field of human endeavor. We make very fine perceptual distinctions, construct abstract complexities, generate metaphorical meanings, use our muscles in incredibly refined and controlled ways and infuse

Next Page >

it all with a vast richness and diversity of emotion. It is very complex and very subtle.

The realization that discernible, changeable, teachable experiential structures are at the root of all this is immensely liberating and inspiring, redefining some of our most basic tenets about teaching and talent and performing, and opening the door to a multitude of new ways of being creative in our work. What follows is an overview of some of the most important contributions of NLP to music teaching.

Since musical achievement is the result of definite internal experiential **structures** which can be understood in terms of metaphors, distinctions and synesthesias. Since those **structures** can be elicited, modeled, changed and transferred to others, it is the teacher's responsibility to learn and apply methods of doing so.

The teacher must:

- √ Understand the structures and processes of internal experience;
- √ Have the sensory acuity to notice verbal and non-verbal indications of internal experiential structures;
- √ Be able to quickly and smoothly establish a mutual base of trust and understanding with the student;
- √ Know how to get the student into a resourceful state for learning;
- √ Be able to distinguish between musically effective structures and musically ineffective ones;
- √ Have skills and techniques for changing student's internal experience for better musical results.

To put it another way: the music teacher needs to be able to make **distinctions** about verbal and non-verbal indications of the **structure** of internal experience and s/he needs the know-how to make appropriate changes. Sensory and linguistic acuity is therefore a fundamental prerequisite for teaching musical skills.

Internal Experiences

People think and learn by making internal auditory, visual, kinesthetic, olfactory and gustatory **representations** of stimuli received through their sense organs. For various neurological, psychological and socio-cultural reasons these internal representations or "models" of sensory stimuli are absolutely unique to the person holding them and that uniqueness serves as the basis for the concept that "the map is not the territory." No two persons ever have exactly the same internal version or "map" of any situation which both may have experienced at the same time. Stimuli are transformed by the unique internal milieu of each person resulting in a "map" which is different from all other maps.

Imagine three people having been at the same recital of a violinist and giving their main impressions of the event. One person is describing the artist's beauty of technical style, as evidenced by her good posture, straight bowing and effortless-looking left hand movements. The second person refers to the violinist's beautiful "ringing" tone and her marvelous ability



to change and control the timbre of the sound in musically satisfying ways. The third person describes the feeling of excitement engendered by the pulsating rhythms in the virtuosic piece of the program and also the lump he got in his throat when the violinist played the Adagio with so much feeling.

The first description of the concert reveals a preference for visual information while deleting auditory and kinesthetic information. The second description is more "tuned in" to auditory information than to visual or kinesthetic information and the third description obviously involves a "grasp" of the kinesthetic portion of the event.

The meaning these internal representations have for a person is the result of their particular sequences as well as their specific qualities. It may be helpful to think of these on-going internal events as a stream of consciousness where-in attention is continuously shifting among different sensory representations of external events. By changing the sequence of visual-, auditory-, kinesthetic-, olfactory-, and gustatory representations that a person has arranged in a given thought-pattern, and/or changing the qualities of each of the representations in the sequence, like the size, distance and color of a visual representation (there are many more qualities involved), the meaning it holds for the person can be drastically changed. And since the nervous system requires an internal sensory model for sending appropriate impulses to muscles, it follows that working directly with a student's internal experience is the most effective and economical way of developing skills.

The teacher needs ways of ensuring that a student makes appropriate **internal representations** of the relevant information for playing music. The mere presentation of information is not necessarily sufficient for the student to generate useful **internal representations**. What the brain doesn't have an **internal representation** of it doesn't know about, which explains why teachers often say the same thing over and over without the student seeming to understand, however simple and obvious it may be to the teacher. If the student is not responding appropriately to the information being offered, it is most probably because the teacher is not saying it in a way that allows the student (given the state of his/her stream of consciousness at the moment) to make the required internal representations. So if the teacher keeps on explaining it in the original ineffective way, the student will continue to not "understand" (read: make appropriate internal representations), which makes one wonder who's "fault" it really is: the "stupid" or "untalented" student, or the rigid teacher lacking insight into thinking processes and the flexibility to use those insights effectively?

Next Page >

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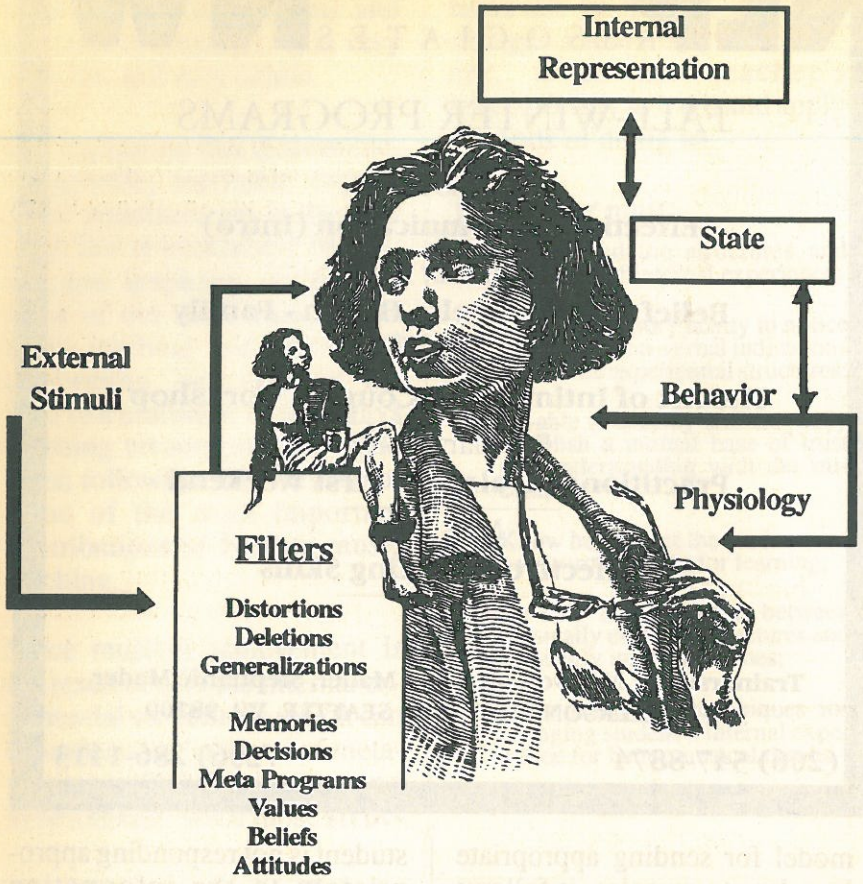


Figure 1

Physiological Counterparts of Internal Experience

All neurological activity has physiological counterparts, some of which occur in noticeable patterns. Eye movements, breathing, overall body-posture, gestures, rate of speech and tone of voice are perhaps the most detectable indications of specific kinds of neurological activity and together constitute a very accurate reflection of internal experience. Patterns of eye movements have been found to correlate with neurological activity relating to specific representational systems.

By noticing patterns of eye movements the teacher can determine the representational system a student is using at any given moment. The same is true of the other physiological indications. Internal representations (and patterns of verbal and non-verbal behavior that correlate with it) are all part of a cybernetic system where changes in any part of the system affects the system as a whole.

Verbal Indications of Internal Experience

Certain types of words used by a person, called "predicates," are also indications of types of internal experience. For example, "I **see** what you mean" or "I now have a **clearer perspective** on this music" are indications that the student has understood a point made by the teacher in terms of internal visual thinking. Similarly, statements like "I can't get a **grip** on this problem" and "this interpretation doesn't quite **feel** right" indicates that problems are experienced in terms of internal kinesthetic thinking. "My teacher and I aren't **in tune**" or "what you said certainly **rings a bell** for me" sounds (sic) like auditory thinking. By listening to a student's use of such predicates, the teacher can gather lots of useful information about the student's internal experience.

Map Making

It has been suggested that internal experience serves as a "map" or model of external sensory stimuli and is the basis for behavior. Any process of model-making necessarily involves deletion, distortion and generalization, since the amount of information the mind can attend to at any one time is limited and since everyone is subject to various social and psychological conditions serving as filters to sensory information.

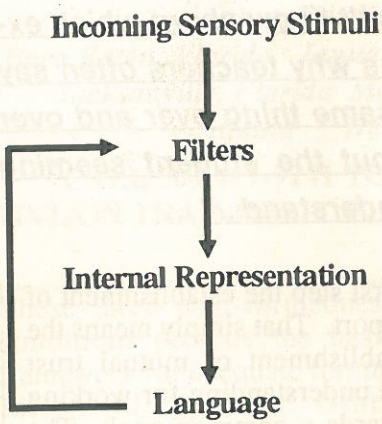
People also tend to have preferred ways of understanding (making internal representations) which results in deletions of other types of understanding. A person who prefers visual thinking will de-

lete auditory and kinesthetic information in the process of making an internal "map," while a "map" indicating a kinesthetic preference will contain less auditory and visual information, and so forth. The process of internal "map"-making can be graphically illustrated as in Figure 1.

Similarly, language serves as a map or model of internal experience for communicating it to other people. Language, as a model of a model, is thus also subject to the processes of deletion, generalization and distortion. To obtain sufficient information about internal experience in order to work with it, it is necessary to determine what deletions, generalizations and distortions have occurred in the process of turning it into a linguistic model for communication.

The *Meta Model* is a set of linguistic rules or tests for doing precisely that. Testing a person's linguistic utterances against the Meta Model provides information about the internal experience of which those utterances are a model by sorting out the deletions, generalizations and distortions that have taken place in the process of linguistic transformation.

The Meta Model questions posed by the teacher then actually serve a double purpose: it allows the teacher to obtain information about a student's internal experience by analyzing his/her use of language, and it can help the student to become aware of his/her underlying internal experience, which contains information that has been deleted, generalized and distorted for communication purposes, thus being a richer source of information for generating behavior. The processes of representation (model-making) can be illustrated as a system where language both leaves out information and then serves as a filter to incoming sensory stimuli, playing a sort of self-reinforcing or self-fulfilling role.



In other words, if the use of language as a description (model) of internal experience is left unchallenged, it can take on a reality of its own, which then serves as a filter for external sensory stimuli, limiting information and consequently the possibilities for change. It is therefore imperative that a teacher has the Meta Model as a linguistic tool for working with internal experience as the basis of behavior.

Resourceful States for Learning

Since internal representation and its verbal and non-verbal counterparts form part of a cybernetic system where any specific configuration constitutes a "state" of the system having characteristics of resourcefulness and limitations, it is possible to produce a particular state at will by deliberate manipulation of the critical variables in the system.

Body-posture, tone of voice and patterns of breathing, gesture and speech are all counterparts of the current state of the system. The state of the system is defined by the qualities of the various components and their interaction. For example, a particular body posture, pattern or breathing and the tone-qualities of internal dialogue may together constitute a resourceful state.

By changing any one component, like the tone-quality of the internal dialogue even if the words stay the same, the state is effectively changed. Changing any variable changes the configuration of the state and thus its meaning. By systematically changing variables when necessary, whether covertly through pacing and leading, or through explicit instructions, the student's readiness for learning can be greatly improved.

Next Page >

Effective Internal Experiential Structures for Musical Skill

As has been suggested, effective internal structures for musical skill must at least contain some kind of metaphorical understanding of the music and its performance, as well as appropriate distinctions and groups of distinctions (synesthesias) concerning all aspects of the music. The teacher must focus the student's attention on each and every aspect of the music and its performance, and must be able to assist the student in making complete internal representations in all relevant representational (sensory) systems, in the sequences and with the qualities that make for the appropriate meanings. The student will thus be building internal models from the requisite amounts of information, containing the necessary distinctions and groups of distinctions for developing highly refined skills. A set of Imperative Questions has been developed to assist the student in searching for and organizing the requisite information for recognizing or constructing, and delivering (performing) a musical metaphor.

Techniques for Changing Internal Experience

Rapport

To change anyone's internal experience (especially in an educational context) requires as a first step the establishment of rapport. That simply means the establishment of mutual trust and understanding for working towards a common goal. The student must feel that the teacher has entered his/her world and therefore understands experience in similar terms. It means in effect that the teacher has to become "like" the student so that they can understand each other on a very basic level.

"What the brain doesn't have an internal representation of, it doesn't know about which explains why teachers often say the same thing over and over without the student seeming to understand..."

Various verbal and non-verbal techniques are available for doing so. Most of those techniques entail mirroring the student's verbal and non-verbal behavior in a way that gives him/her the experience of mutual understanding and acceptance. Once that experiential base has been established, the process of change can be initiated whereby the student is led from his **present state** of internal experience to the **desired state** of internal experience serving as the model for skilled behavior.

The whole process is denoted by the terms **pacing** (rapport) and **leading** (changework). The student's **present state** is calibrated by the teacher making sensory distinctions about the student's verbal and non-verbal behavior, which is reflected back at the student, both verbally and non-verbally (pacing), and the student is then led towards a **desired state** (leading) constituting a higher level of skill.

Desired State

Adequate formulation of the desired state (goal), explicitly done as a prelude to deliberate changework ensures that the mind is already in the process of constructing a model for the desired state and thus both speeds up the process of change and provides a framework for contextualizing change, allowing for clear focus and concentration on essentials. The rules of mind for adequate formulation of goals (desired states) are called **well-formedness conditions**. These are:

1) **All goals must be stated in the positive**, ensuring that an internal representation of the desired state or goal serves as

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a model of what is aimed at, so that the appropriate distinctions can be made and the required impulses sent to the muscles, rather than being stuck with an internal representation of what is to be changed or avoided, containing no **alternative** information allowing for change.

Negative formulations of goals ("I **don't** want to have a tense bow-arm") lead to the frustration of being caught in a vicious circle: by only focusing on what is **not** wanted, the student is sure to be stuck without the necessary information for change. Positive formulation is the way out, and is already the first step of change, paving the ground for what is to follow, by providing the nervous system with alternative information for making changes.

2) **Sensory evidence for the attainment of the goal must be determined.** What will be heard, seen and felt (and perhaps even smelled and tasted) when the goal has been achieved? Again, this contributes to the completeness of the internal model of the desired state and adds a dimension of motivation by focusing on the effects of attaining the goal.

3) **The context(s) for the attainment of the goal must be specified,** giving the mind "markers" or "signs" or "triggers" for knowing when to have the appropriate experiences. For example, the appropriate internal experiences studying an orchestral score and imagining the sound of an orchestra playing it is very different from the state of mind required for driving a car safely and could be very dangerous if applied in the wrong context.

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These three well-formedness conditions provide the basic framework for adequate formulation of goals. Other well-formedness conditions can be added for even greater precision. These amount to determining

- To what extent the student can be personally responsible for change. Asking "what can you do, using your own resources and initiative, to bring about change?" often makes the student aware of possibilities of personal power and creativity and responsibility which might not have been considered before.
- Any stumbling blocks to progress which need to be eliminated. "What prevents you from achieving your goal?"
- What additional resources might be needed to bring about the desired goal.
- What the consequences would be of maintaining the status quo versus changing to achieve the desired goal. This obviously serves an important motivational function.
- The "chunk size" or amount of material the student can most easily learn at any one time. Large chunks may be overwhelming, while small chunks may be too easy and uninspiring, presenting no challenge and thus also hampering optimal learning.

Anchoring

Having established rapport with the student and having determined and properly formulated the goal/s to be worked towards, the next requirement is to have ways of connecting (anchoring) specific internal experiences to specific sensory stimuli provided by the teacher, so that

Next Page >

those internal experiences can be elicited at will by applying the stimulus. The whole process is called **anchoring** and is a very quick and efficient way of doing good old-fashioned stimulus-response conditioning (remember Pavlov?!).

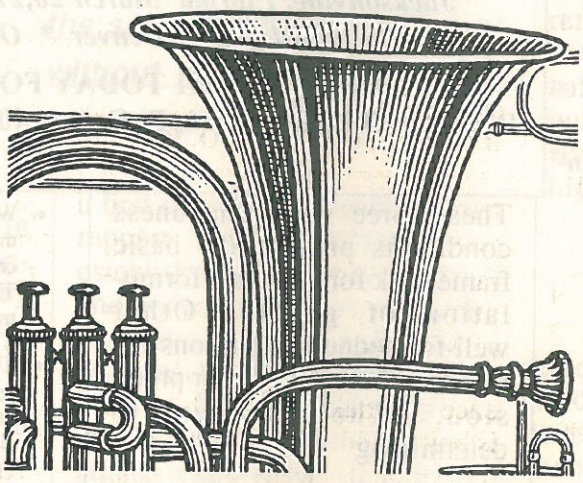
By establishing an "anchor" (stimulus) for a specific internal experience, that experience can be elicited at will by "firing" the anchor, providing deliberate opportunities for changing any internal model. The technique of doing anchoring consists of a sequence of steps, each of which has to be precisely timed to coincide with critical moments of internal experience. Equally useful is the ability to anchor and elicit resourceful states at will.

Other Techniques

As already noted, the **structure** of a person's internal experience determines its meaning: by changing either the sequences or the qualities of internal representations, or both, the meaning it holds can be changed. For example, experiences of motivation and stage-fright (or the absence of it) is the result of specific internal experiential **structures**. By changing those structures, motivation and stage-fright can be changed very quickly and permanently. It holds true for all subjective (internal) experiences and its objective manifestations (behavior).

Various techniques are available for changing internal experience, including ways of ensuring that the **very same** sensory stimuli which triggered negative internal experiences like stage-fright will consistently trigger positive alternatives.

The great obstacles to musical performance achievement can now be understood and systematically changed, using a wide range of techniques. The effects of such revolutionary change-work may seem like magic, but is simply the result of understanding and working with the **structure** of **internal** experience.



Language As a Tool of Change

The language used in the application of techniques for changing internal experience forms a substantial part of its effectiveness. In other words, **how** questions are asked, statements are made and instructions are given influences how those communications are received and what its effects on internal representations will be.

Language is incredibly powerful. It reveals a great deal about internal experience, and the way it is used can have profound effects on internal experience. The structure, content and delivery of an utterance is crucial to the way it is received. The right words, spoken in the right way at the right time can change a person forever. How that is possible becomes clear when the structure of communication and its effects on internal representations are systematically studied. Some examples of linguistic teaching tools are:

Sensory Predicates

Words denoting particular representational systems: visual, auditory, kinesthetic, olfactory and gustatory. These can be used to lead a student into whichever representational systems needs work.

Time Predicates

Words denoting or implying a particular orientation in time. For example, these can be used covertly to influence a student to think of a problem as having moved to the past instead of remaining a part of the present or being a potential hazard in the future -- a valuable step in the process of change.

Presuppositions

Meanings not specified in a statement, but having to be assumed in order to make sense of

that statement. This is often a very powerful way of bringing about quick unconscious change. There are many kinds of presupposition, relating to ability, awareness, sequence, time, meaning, identity, etc. For example, "Playing this piece beautifully will give the people attending your concerts lots of pleasure." This contains several presuppositions, including the ability to play beautifully, the opportunity to play concerts and the equating of beauty with pleasure.

Double Binds

Statements creating the illusion of choice while ensuring that a predetermined goal is achieved. "Are you going to practice this piece this afternoon or tonight?" Whichever option the student chooses ensures that the piece is going to be practiced!

Linkage

Establishing a framework of ease by linguistically linking tasks that may be new and complex to tasks that are familiar and easy. By giving an instruction to do something which comes easily and then linking it to an instruction to do something which may otherwise seem difficult, an expectation (framework) of ease is established that can enhance the learning process.

Hypnotic language patterns

Language can be used in deliberate ways to assist a student in focusing attention on **internal** experience (which by definition is a trance state) in order to gather information and make changes. These language patterns are very subtle and very powerful. They involve being "artfully vague," using appropriate tones of voice and tempi of speech, so that the student has to search in internal experience for making sense of what is being said. This often makes the student aware of internal possibilities which have been forgotten or "filtered" out. It is a way of both putting a student in touch with his/her own internal resources and accessing internal experience for purposes of change.

Reframing

Reframing is the process of providing alternate meaning to a situation as a means of empowering the student. By changing a student's perception of a "problem" or "mistake" into a perception of "opportunity" or "feedback," an internal experience has been reframed to have positive meaning which is more conducive to efficient learning. Various techniques for doing meaning- and context-reframing are available.

Meaning-reframing is a process of attaching a different meaning to an event, like pointing out that the dropping of a bow while playing the violin is an indication of the student not clutching the bow too tightly. The perception of the dropping of the bow as a serious mistake is transformed into a perception of a resource, thus empowering the student by focusing attention positively. This both

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relaxes the student by changing his/her anxiety-producing perception (in itself an empowering step) and brings resourceful representations to consciousness, setting the stage for improvement.

Context-reframing is done when a student is led to see a given behavior as having different meaning in another context. For example, the scratching noises made by a violin bow moving too close to the bridge of the violin is called "ponticello" and is sometimes required as a special effect in music, thus requiring the player to have deliberate control over it as part of his/her technical repertoire. By seeing the "mistake" as a needed resource in another context, the student is inspired to develop control of the action. This not only ensures that the noises are avoided when not required, but also adds a skill to the student, having a very positive effect on his/her self-image

Meta-Programs or Sorting Styles

People have predictable ways of processing information. Some people find it important to focus on information about what to avoid. They tend to organize information in terms of recognizing and avoiding problems or obstacles, thus "sorting" primarily for avoidance.

Other people find it important to look for opportunities or attractive alternatives. They tend to organize information in terms of recognizing opportunities and moving toward goals.

Among the many other useful Meta-Programs or Sorting Styles are the following:

- Whether a person primarily sorts for differences or similarities.
- Whether a person primarily uses his/her own convictions or other peoples' opinions as a basic reference for making decisions.

Knowing how to determine and utilize a student's predictable ways of processing information can greatly enhance educational effectiveness. For example, by providing the student who sorts primarily for similarities with appropriate information about what is similar in new information to what s/he already knows, the teacher is utilizing the dynamics of the student's own

internal processes for better learning results.

Similarly, a student who primarily uses her/himself as the basic reference for making decisions should be given the opportunity to discover for him/herself what is most useful or appropriate in a given context. By contrast, the student who uses other people as a basic reference for making decisions can most easily be persuaded by referring to the experiences and convictions of those they admire most in the relevant field.

These simple examples of the power of using meta-programs should suffice to convince the teacher of the value of learning and using in the classroom all the different ways that people predictably respond to information.

Future Pacing

Future pacing is a way of "anchoring" a new behavioral pattern to sensory stimuli which will be part of future contexts where the new behavior is needed. It is a way of programming the nervous system to respond automatically with the new behavior to sensory stimuli in the future. The student is asked to imagine a future performance context in great sensory detail ("what will you see, hear and feel that will let you know that you need to respond with your new behavior?") and the new behavior is then represented fully as the automatic and appropriate response to those sensory signals. This ensures that the nervous system will **remember** to respond appropriately in the chosen context.

Summary

The insights that NLP has brought to questions of behavior, communication and change has had revolutionary effects in therapy, business and education. By bringing those insights to bear on questions of musical achievement and teaching, an equally revolutionary contribution is made which can fundamentally transform orthodox thinking and which can immensely enhance the effectiveness of both the professional performer and the teacher of music.

By understanding the structures and processes of internal experience as the basis of behavior, and by learning techniques and developing skills in applying them effectively, the music teacher can become systematically successful in ways never before possible. By understanding the processes of learning the teacher can effectively structure the processes of teaching. A whole new dimension of making and organizing **distinctions** is added to the teaching process.

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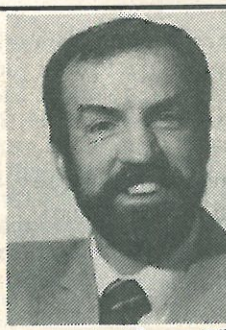
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The material briefly described in this article is taught in detail by Armand Kruger and Piet Koornhof in workshops for music teachers presented by Performance Launching Network, PO. Box 19884 Noordbrug (Potchefstroom) 2522 South Africa tel. 0148 7254.



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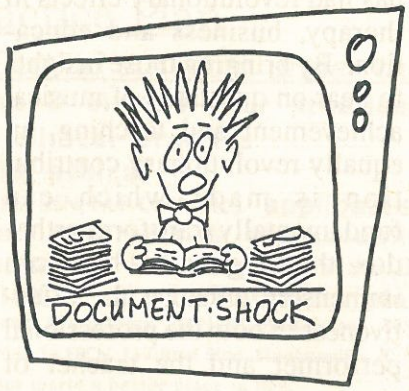
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To get registration information for Hawaii and Lake Tahoe, call 800-735-TAPE or 612-475-2250. For the Antilles, call 617-235-9335.

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PhotoReading and Paraliminal Tapes developer, Paul Scheele, will speak at three upcoming conferences this spring.

He will be with the Society for Effective and Affective Learning (SEAL) in London on April 15, 16, & 17. From the US dial 011-44-285-770635.

During the weekend of April 23-25 he will speak at both the Society for Accelerative Learning and Teaching (SALT) in Boston (612-827-4856) and IANLP in Salt Lake City (317-636-6059).

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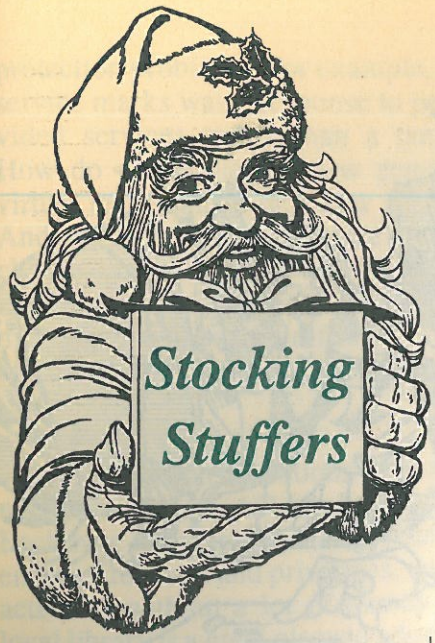
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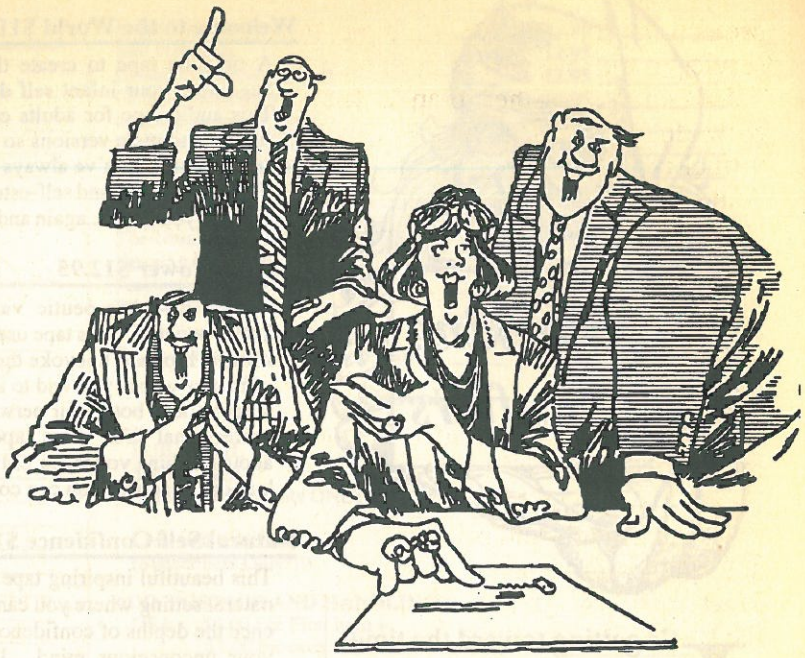
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Intellectual Property and the Law



By Pat Wagner

A Disclaimer

Before any discussion of legal matters begins, I feel obliged to warn readers of the usual caveats regarding the law. First, this information is meant to inspire you to seek competent legal assistance and is not intended to serve as cheap counsel. Self-employed persons and small business owners are notorious for taking legal and financial advice from anyone except a bona fide lawyer.

Second, your own local layers of local government probably have many nuances not discussed in this article. For example, my municipality allows me to reserve the exclusive use of a business name, whether or not I have incorporated my business, as long as I pay a modest fee each year.

Third, I strongly believe that running a productive service that is built on good working relationships with your clients and community means more than spending time in court suing others or being sued. One of the standard questions that will be asked about you by savvy outsiders is "how many times has this person/business been a plantiff/defendent in a court case?" If you pretend your practice is like the giant entertainment monger in California with the mouse ears who sues people at the drop of a hat, or if you repeat behaviors that attract litigants to your door, you won't have the resources to serve your clients.

A Very Short History of Intellectual Property and the Government

In order to encourage innovation among its citizens, governments have provided for the short term exclusive protection of certain classes of services and products. The idea is that you create a unique marketable item, and the state gives you a chance to make money off of it for several years before ownership reverts to the public domain, meaning anyone can use it without owing you anything. The exception is the trademark, which can be renewed as long as you or a legal entity are actively using it.

Things became more complicated as the marketplace changed. New technologies created new

protection problems. For example, the concept of service marks was a response to people who provided services rather than a tangible product. How do you protect a new genetic strain or a virtual reality game or a new piece of software? And, as doing business became more complex, the chance that a contract you write to satisfy the requirements of one layer of government contradicts the demands of a different layer. That's one reason why a knowledgeable attorney is so important.

However, the basic notions of copyright, trademark and patent still apply in most situations. Each type of ownership and protection has different requirements and privileges, and, often can be activated without a lot of money or time. Your local library is a great place to educate yourself on the basics.

Copyrights

Copyrights protect authors of original works, including literary, dramatic, and musical works. (A computer program is considered a literary work.) What is not copyrightable is of more interest to most people. This category includes, but is not limited to, titles, slogans, ideas, concepts, blank forms and information taken from common sources or from goverment documents.

For example, in my book Building Support Networks for Schools (ABC-Clio, 1991), I explain how to conduct a type of communications workshop called The Networking Game. Publishing the book about the workshop gives me no legal right to demand payment from someone who uses my methods, nor does it protect the name. Neither does it give me exclusive use of the title of the book or the workshop. However, if I find a substantial amount of the writing itself used in someone else's written work, or parts of the book copied and being distributed without my permission, I may have a case against them.

Because of generous changes in the copyright law effective in 1978, you now are assured of "life-plus-50" if you are the original author. Works for

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hire (a specific definition involving work you do for other people) and certain other exceptions gives the work protection for 75 to 100 years. This law is not retroactive, so you can't give this protection to a book you or someone else published in 1973, for example.

(For more information on copyrights, call or write the U.S. Copyright Office, Information Section, LM-401, Library of Congress, Washington, DC, 20559, 202-479-0700. Many large public and academic libraries will carry copies of the appropriate forms.)

Trademarks

A trademark is a word, symbol, sound or slogan that identifies a particular product or service. A trademark appears on products; a service mark will probably appear in brochures, advertisements and other print material. Both are used in interstate commerce, that is, under the jurisdiction of the Federal government. This means you can not come up with the idea for a new training method, teach and advertise it only in Utah and get a registered trademark. Also, trademarks must be used; you are not permitted to simply reserve the use of the name of a process forever.

Trademarks are very tricky for several reasons. First, take the ability of state governments to reserve trade names (the name you use in doing business or that is the name you have given your corporation). This means that you might discover the trademark you have reserved at the Federal level has been used in identical form by someone in another state for years.

Or what do you do about the person who is using a trademark for a long time but never registered it officially with the government? This common practice means you can pay an attorney thousands of dollars in search fees to look for the trademarked product or good in the marketplace and still be blindsided; he or she can't search every small town newspaper and phone book in the country, or look through every single professional magazine, no matter how much you spend.

I personally think formal trademarks are only worthwhile if you are launching an expensive national product or service distribution. Establishing a national franchise is one example.

(For more information about trademarks, write the Commissioner of Patents and Trademarks, Washington DC 20231, or call the Patent and Trademark Office Public Information Line, (703) 557-7800.)

Patents

A patent protects a process or machine. For the practitioner of therapeutic and educational processes such as are found in the NLP world, patents are possible, but not likely. For example, if you or someone else have published a description of the process in any country, you have lost the right to patent it. I have personally found descriptions of "NLP-like" insights in books **going back many decades.**

That's why inventors are so secretive and spend so much time documenting what they do in private diaries. Under some circumstances, the inventor has a year to apply for the patent once information has been published, but that can be very difficult to prove in court.

Another concept that is hard to understand is that an idea in itself can not be patented, nor can a method of doing business or the information in a publication. What you can do is take the idea and turn it into a useful process or physical machine (such as a specific testing device). But that does not prevent other people from using your same idea to create their own unique testing devices. An idea in itself has no protection anywhere under the legal system in this country, or any other country to the best of my limited knowledge.

For example, like many of our readers, I teach my own version of the visual/auditory/kinetic model. If I could come up with a very specific test people could take to determine what percentage of the time they use each representational system and when, AND the information about this test has not appeared in print before, AND I apply for the patent before I put the test in the marketplace, I have a chance of patenting the process for a certain period of time. However, I would need a very experienced patent attorney to guide me through the costly and lengthy process, and still, I would have no guarantees that the Patent Office would grant me a patent.

By the way, my own 14 years of working with inventors has taught me that the usual amount of time it takes to develop a invention, patent it, put it in the marketplace and see some income from it is about 5 years. Less than three percent of patents ever make it as a device or product in the marketplace, let alone make anyone a profit.

Also, I have to apply for my own patents. In other words, I cannot patent someone else's neat process or machine, except under certain legally-defined situations. An estate can patent a dead inventor's work, but the representatives can not come up with a device after the person's death and then attempt to patent it in the person's name.

(For more information, you can contact the same address and phone number as is listerd under the trademark heading.)

Given the restrictions on protecting intellectual property, you might think it is hopeless to try to establish an income stream from exclusivity in the training or therapeutic marketplace. In most cases, I think this is true. Your skill in making a living will come from being able to serve your customers and to respond to the new demands of the marketplace, not from inventing the NLP version of the widget and living off the royalties.

Pat Wagner and her partner Leif Smith own Pattern Research, an information systems design company. She is a columnist and contributing editor for Bloomsbury Review. She is also a trainer, speaker, and conducts workshops in communications theory and practice.

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Major Presupposition #2 Revealed

By Nelson Zink

The second major presupposition of NLP (depending on who and how they are counting) is that old saying about the meaning of your communication. How many of you raced back to clients, loved ones or co-workers after having had your first illumination with Good Old Presup #2 and tried to convince them of the wisdom of it all, only to have them give you that faint smile and treat you as if your malaria was kicking up again? And for you, then feeling feverish and sweaty, their response was just a further example that #2 was like some perfect crystal of understanding and in your mind self-proving. That was the beauty of the whole thing.

So that we're all starting out on the same foot, and for the sake of this article let Presupposition #2 read: ***"The meaning of your communication is the response you get."*** At tense moments during couples counseling, I used to allow as how there might be another way to think about 'communication problems' and tentatively offered up Good Old #2. The couple would look at me and in a rare moment of agreement, indicate that they both thought what I just said was the raving of a complete simpleton and then return to their squabbling. About the third time this occurred, I began to think there had to be a better way. So I came up the following, a game requiring three players, surprisingly, called A, B and C or Meta. The game, for lack of a better name, is simply the Meaning Game or YOU CALLED ME A WHAT?

Keeping in mind Major Presup #3 (or whatever number it is, the one about maps and territories, menus and meals, realities or some such) let me offer up a map and a technique which can make #2 visible and understandable even to those without extensive NLP indoctrination. Accept, for the time being, my assertion that "All speech and behavior can be divided into just four general meaning groups."

They are:

1) **Giving Information** or expressing one's own experience.

2) **Seeking Information** or attempting to understand another's experience.

3) **Attacking** or making demands for some kind of action.

4) **Abandoning** or breaking off the change.

I'm claiming that all behavior can be understood as residing in one of these four categories; or as another way to say it, that all behavior, fundamentally, has just one of four basic meanings. For those starting to get twitchy about this map just pretend, for a moment, that it's vaguely useful. The divisions between these four categories can be subtle and the difference is often expressed by intonation and word emphasis. **How** someone says something usually carries more information than **what** they said. Example: Try saying the following sentence with different intonations.

"You always do **that**."

"You always **do** that?"

Next Page >



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"You always do that."

"You always do that!"

Further, it is to be understood that into whichever category of meaning anyone places any behavior is an entirely personal judgment. Accepting all that, we can now draw a literal map of this behavior-meaning business. After examining the Meaning Map (Figure 1) it becomes apparent that we can indicate the degree of a particular behavior by the location we chose as its representation. For example, point A indicates the perception of a much more forceful attack than point B. Point C would indicate the perception that a behavior is somewhere between a vague attack or abandonment. When first playing this game have players indicate where on the map they would place each exchange.

- The I and You voices have to do with which pronouns are used.
- The I-voice is usually used in Giving or Seeking. "I think, am, feel, want..."
- The You-Voice is usually used while Attacking or Abandoning. "You should, never, don't, always..." "Well, if that's the way you want to be about it."
- "I..." is a request or statement of experience. "You..." is a command, judgment or accusation. An I-Voice expresses one's own experience and a You-Voice expresses a hallucination about the other person.

I'll have you playing the Meaning Game shortly, but before you start accept on more assertion, a simple rule which will dramatically increase your success at this game. *Seek information when you perceive attack, give information when you perceive abandonment.* (note the arrows in the Meaning Map) Seek information by question or request. i.e. "What would make it better for us?" or "Would you tell me how you're feeling." Give information by statement, usually beginning with 'I'. i.e. "I am, want, feel, was, will, used to, think..."

Create four flash cards, one for each meaning category. Have A and B seat themselves so they can communicate with each other. You, the meta person, stand behind A holding the flash cards so that they can be seen by B but not A. Have A and B begin a conversation. At some point you will

intervene by indicating by flash card what kind of meaning you want B to communicate. B has become your meaning robot. Now for the heavy part; you can easily demonstrate to A, B, yourself and those assembled that you have control of the conversation and its outcome. The Second Major Presupposition of NLP can thus be concretely demonstrated and in doing so another NLP Presup is bought out into the light: Requisite Variety. It seems that anyone who has mastered just the four meaning states has considerably more flexibility and variety than the average citizen. Spooky, but apparently true. I have rarely found anyone who can demonstrate more flexibility than the four flash cards.

So to those complaints of "Well, what can I do? He just yells at me all the time." I keep giving B the SEEK INFO card and the conversation turns completely around in about three exchanges. B is astonished that little ol' B has any influence on the outcome at all. Mouths and minds drop open, NOW is the time to offer up Good OL' #2!

Some observations made by Meaning Game players:

√ Obligation is perceived as an attack. "If I **have** to....., (then I feel put upon and feel attacked)."

√ Being overwhelmed is perceived as an attack.

√ Jealousy is a response to the feeling of abandonment.

√ Shame is a response to the feeling of abandonment.

√ Guilt is an emotion connected with the act of abandoning.

√ Complaints are usually perceived attacks. i.e. "I'm feeling bad." -- (and it's your fault and you should do something about it.) Complaints are I-Voice statements with unspoken (but understood) You-Voice endings.

√ Gather information to allay anxiety. When we become anxious we tend to attack or abandon. (fight or flight)

√ Any communication perceived as true giving or true seeking is perceived as love.

√ When making complaints be very specific or else the complaint will be perceived as an attack. Surprisingly, when giving praise be very specific or your praise may be perceived as abandonment.

√ Alternate giving information and seeking information is sharing.

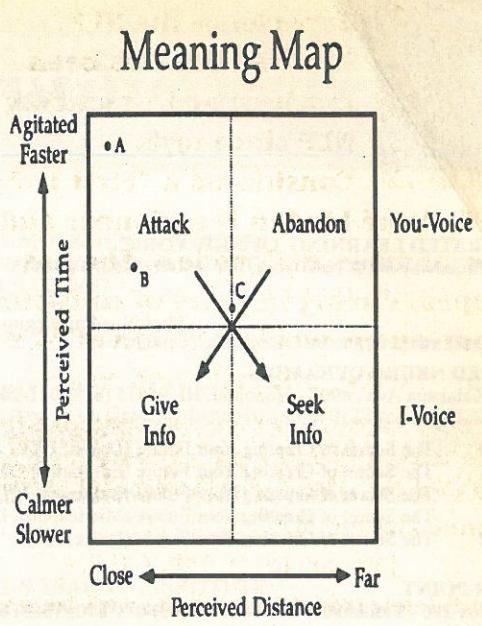


Figure 1

√ Rhetorical questions are statements made in the guise of questions. They usually involve negation (can't, don't, aren't, etc.). Example: "Don't you think it's time to leave?" Hidden in this question is the statement "I think it's time that you left." By removing the negation (don't) a rhetorical question can be turned into a general question. i.e. "Do you think it's time to leave?"

Round up friends and cohorts and give it a whirl. It's been my experience that many people have instantaneous deep intuitive insights into the process of communication after just a few turns at this game. Further, I have yet to find a sincere player who can remain in a chosen meaning state for more than six exchanges. At most this amounts to about 40 seconds. So what I'm saying is that most everyone can be state shifted in less than a minute, you just have to remember to keep flashing the correct card for yourself.

Nelson Zink is the co-founder of NLP Santa FE and the author of the book, *The Structure of Delight*. You can reach him at PO Box 9910, Santa Fe, NM 87504-9910, (505)986-3922.

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