

NLP for Alexander Teachers

Outline

- Introduction
- NLP Origins
- NLP Aspects
- 4 Techniques and Exercises

David Owen

Introduction

About me

David Owen



- Career in technology including:
Gyros, sonar, metal detectors, radiotherapy equipment, kidney dialysis machines & then BBC engineer including camera maintenance and producing video special effects.
- 2 ½ Years Alexander Technique in Cardiff with Tasha Kjeldsen/Miller & occasionally Tim Kjeldsen (Totnes.)
- Decided to train as a teacher– toured schools: Carringtons, McDonald, Magidov, Walkers & Jeanne Haahr.
- 3 Year STAT training with Jeanne Haahr née Day (Carrington) Totnes. The course split half way through.
- Trained in counselling and psychotherapy during my course. Also discovered NLP.
- Took many NLP courses as well as assisting and co-training.
Trained to Licensed Trainer level with Dr Richard Bandler, its originator & subsequently assisted him and Paul McKenna, his co trainer, and then ran my own licensed trainings.
- Worked as an Alexander Teacher and NLP practitioner and trainer since 1990.

NLP Origins

1970s Maths & Physics graduate Richard Bandler. Musician & R&D - Holograms.

- Worked on early computers at University of Santa Cruz. No Post Grad course.
- Psychologists and Psychiatrists used computers for statistics.
- He was curious about how few therapist were effective.
- Wanted to find out how the few effective ones worked.
- Modelled characteristics, behaviour and thinking patterns.
- Started by modelling therapists & their clients-
- Moved to also modelling more general problems and success strategies.
- Joined by Prof. John Grinder, a linguist, who helped co-create the field.

Bandler claims the name comes from when he was stopped by a traffic cop who asked his occupation.

There were 3 books in the car:

One on neurology, one on linguistics by Grinder, and one on programming.

He said “I’m a Neuro-Linguistic Programmer!”

NLP Aspects (1/8)

- Modelling others, and by inference, ourselves. (Subjective. Not scientific!)
- We think in our five senses, plus language: VAKOG & AD

(Thinking Modalities/Representation Systems)

Visual, Auditory, Kinaesthetic, Olfactory, Gustatory & Auditory Digital = Language.

Different preferences and sequences. Predicates. Eye access cues. EMDR

NLP Aspects (2/8) Examples - Representation Systems (Modalities)

VAKOG & AD. We think in our five senses, plus language.

Visual, Auditory, Kinaesthetic, Olfactory, Gustatory & Auditory Digital = Language.

Example:

You are in a restaurant, reading the menu:

You see 'Chickpea salad.' Inside your mind, you might **say** "Chickpea salad" to yourself,

or go straight to **seeing** what that would look like in your imagination.

You know within your mind, what it would **smell** like, **taste** like
and how it would make you **feel** to eat it,

and you **say** "Hmmm" to yourself, with either a positive, neutral or negative internal **tonality**,

and that tonality gives you a **feeling** of whether you want it or not.

You then go ahead and either actually order it or continue through the menu.

NLP Aspects (3/8)

- Modelling others, and by inference, ourselves. (Subjective. Not scientific!)
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Visual, Auditory, Kinaesthetic, Olfactory, Gustatory & Auditory Digital = Language.
Different preferences and sequences. Predicates. Eye access cues. EMDR
- Submodalities. Change how we think, feel and act.
Including: Perceptual Positions

NLP Aspects (4/8)

Examples - Submodalities

In each of the thinking channels, there are differences in how we can perceive them.

A major visual example is the distance you perceive an image at. Is it 'In your face,' 'At arm's length,' 'Beyond reach' or 'Far away?' Plus position, brightness, sharpness etc.

However the most powerful difference is between being

'In the picture' or 'Looking at it from outside.'

Example:

Remember a time when you felt wonderful.

Remember it as if you are back in the memory, seeing what you saw at the time, hearing the sounds around you, feeling any sensations, the air and the temperature, remembering any scents or tastes.

Notice that this brings back a lot of the good feelings of this time.

Now 'step out' of the memory and remember it as if you are looking at back at yourself in that memory, from some distance outside, say around 10 metres or 35 feet.

Notice how the feelings associated with that memory are now a lot less.

NLP Aspects (5/8)

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Different preferences and sequences. Predicates. Eye access cues. EMDR
- Submodalities. Change how we think, feel and act.
Perceptual Positions
- Our 'Model of the World'— derived from
Actuality → Perception → Deletion, Generalisation, Distortion = Our Model
Our Model of the World IS our 'Reality' – We do not perceive 'Actuality'

NLP Aspects (6/8)

- Modelling others, and by inference, ourselves. (Subjective. Not scientific!)
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Different preferences and sequences. Predicates. Eye access cues. EMDR
- Submodalities. Change how we think, feel and act:
including Perceptual Positions
- Our 'Model of the World'— derived from
Actuality → Perception → Deletion, Generalisation, Distortion = Our Model
Our Model of the World IS our 'Reality' – We do not perceive 'Actuality'
- AD 'Auditory Digital' = Language & linguistics
Listening to language, speaking language & talking to ourselves.
All shape our perception of 'Reality.'
- Language **Meta Model** – Incisive (Book: *The Structure of Magic*)
Recovering original situation from our or other's model.
- Language: **Milton Model** – Suggestive (Based on a famous hypnotist)
Creating models and realities. Used in hypnosis.
Presuppositions handed to us v used constructively.

NLP Aspects (7/8)

- Modelling others, and by inference, ourselves. (Subjective. Not scientific!)
- We think in our five senses, plus language: VAKOG & AD
(Thinking Modalities/Representation Systems)
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- Language: Milton Model – Suggestive:
Creating models and realities. Used in hypnosis.
Presuppositions handed to us v used constructively.
- Timelines & temporal language. Used in planning & therapy
- Logical Levels: Environment, Capability, Beliefs/Values, Identity, Transcendence.

NLP Aspects (8/8)

- Modelling others, and by inference, ourselves. (Subjective. Not scientific!)
- We think in our five senses, plus language: VAKOG & AD
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NLP Exercises

Sensory Acuity & Rapport

2nd Position

Energy Ball

Eye Movements and Tapping

Sensory Acuity and Rapport

2 People: A is the listener, B is the communicator (A faces away from the screen.)

You agree on a subject that the communicator really likes, but the listener either doesn't like much or just doesn't care about.

A just listens, B tells A about the subject, but makes no attempt at rapport.
(A can interact naturally, though B is presenting their subject to you.)

Sensory Acuity and Rapport

2 People: A is the listener, B is the communicator

You agree on a subject that the communicator really likes, but the listener either doesn't like much or doesn't care about.

A just listens, B tells A about the subject, but makes no attempt at rapport.

On cue, B starts to match A's body language while still telling A about the subject.

On cue, B *also* makes *subtle* movements to match A's breathing.

On completion, A relates their experience of being communicated with.

Sensory Acuity and Rapport

2 People: A is the listener, B is the communicator

You agree on a subject that the communicator really likes, but the listener either doesn't like much or doesn't care about.

A just listens, B tells A about the subject, but makes no attempt at rapport.

On cue, B starts to match A's body language. (Avoid being too obvious.)

On cue, B *also* makes subtle movements to match A's breathing.

On completion, A relates their experience of being communicated with.

Sensory Acuity and Rapport

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A just listens, B tells A about the subject, but makes no attempt at rapport.

On cue, B starts to match A's body language while still telling A about the subject.

B. How did you do this, and how easy was it?

Sensory Acuity and Rapport

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On completion, A relates their experience of being communicated with.

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Sensory Acuity and Rapport

Swap places: A is the listener, B is the communicator

You agree on a subject that the communicator really likes, but the listener either doesn't like much or doesn't care about.

A just listens, B tells A about the subject, but makes no attempt at rapport.

Sensory Acuity and Rapport

Swap places: A is the listener, B is the communicator

You agree on a subject that the communicator really likes, but the listener either doesn't like much or doesn't care about.

A just listens, B tells A about the subject, but makes no attempt at rapport.

On cue, B starts to match A's **body language *and* breathing**.

On cue, B ***stops*** matching A's **breathing**.

On cue, B **stops matching at all**.

On cue, B **reestablishes full rapport!**

Sensory Acuity and Rapport

Swap places: A is the listener, B is the communicator

You agree on a subject that the communicator really likes, but the listener either doesn't like much or doesn't care about.

A just listens, B tells A about the subject, but makes no attempt at rapport.

On cue, B *starts* to match A's body language *and* breathing.

On cue, B *stops* matching A's breathing.

On cue, B stops matching at all.

On cue, B reestablishes full rapport!

Sensory Acuity and Rapport

Swap places: A is the listener, B is the communicator

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On cue, B *stops* matching A's *breathing*.

On cue, B stops matching at all.

On cue, B reestablishes full rapport!

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On cue, B *stops* matching A's breathing.

On cue, B *stops* matching at all.

On cue, B reestablishes full rapport!

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On cue, B *stops* matching A's breathing.

On cue, B stops matching at all.

On cue, B *reestablishes full rapport!*

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Second Position (1/3)

Arrange two chairs opposite each other and have a free space to the side.

Chair 1 is for yourself = 1st position.

Chair 2 is for a second person = 2nd position.

The space at the side is for a neutral observer = 3rd position.

Chose someone you would like to understand better and imagine them in chair 2

Observe everything about the other person, and with that knowledge,

Stand up out of your chair, as if you are leaving yourself behind...

Like standing out of a wetsuit... And stand in the 3rd position place

In 3rd position, as an independent observer, re observe the second person.

Sit into being the other person. Imagine you are their age, shape, gender.

Sit with their body language, head movements, facial expressions.

Think with their words, rhythms and voice tone

Second Position (2/3)

As this other person, look back at yourself (1st person) and ask yourself:

What does that person need to say or do, how do they need to be, in order for me to recognise that they want the very best for both of us?

Though it is “Win Win or No Deal”

How do they need to communicate with me to get their message across, though without forcing it on me or insisting I let them know I got the message?

How do I want them to treat me? What are my values etc?

What would I want to tell them that they do not know, either about me, or about how I perceive them, or how I would want to reassure them.

Second Position (3/3)

Having got a sense of what it is like to be this person...

Stand up out of being them,

Leaving all the sensations and emotions behind,

but bringing all the wisdom and understanding you have gained, with you.

Move to the 3rd position looking back at them and integrate the wisdom and understanding...

And with this wisdom and understanding, move back to and sit back into being yourself in your own chair.

Thank the imaginary person opposite for helping you understand them, and allow them to leave.

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Energy Ball

This is based on the martial arts concept of Chi.

It is a visualisation technique strengthened by your own voice tone. It tends to make people not only physically stronger but to feel better.

Although the concept of 'energy' is physiologically inaccurate it is extremely useful for visualisation.

This is best done with a friend. I will describe it with you as the operator and your friend as the recipient.

(Hint: As the operator it is useful to think of your own energy ball and radiating energy making you strong first.)

Energy Ball

1. Both standing. Ask your friend to calibrate how good they feel on a scale of 0 to 10. Then ask them how confident they feel also on a scale of 0 to 10.
2. Have them stand. And you can stand facing one or other side of them.
3. Tell them you are going to try to push them out of line. And they have to *try* **not** to let you push them up of line. (Notice the weasel word and the negative command.)
4. Push them on their shoulder, enough that they start to go out of line. This should not take too much effort.

Congratulate them on their efforts although you may wish to point out how they are moving their pelvis from side-to-side to stop their shoulders being displaced.

(Alexander Technique teachers and students may not deviate much if they are directing upwards. However still get them to notice how much they're moving.)

Energy Ball

5. Having stopped pushing them move to the front and-
Tell them to imagine a very powerful ball of positive energy spinning inside their abdomen. And ask them what colour this ball is and which way it is spinning.
6. Once they have replied tell them that this ball of that colour spinning that way makes them **Strong** like a **Bull!** (Emphasise strength with your voice tone.)
7. Now tell them to imagine that as this ball spins, it spins out wonderful powerful positive energy all around their body. All the way to the top of their head, all the way at the tips of their fingers and all the way to the tips on their toes.
And ask them what colour this wonderful powerful positive energy is as it radiates to every part of their body.
8. Once they have replied, you can tell them that this wonderful powerful positive energy of whatever colour, spinning out around their body, makes them
Solid as a Rock – Firm as an Oak!

Energy Ball

9. Now move round to their side again.

And tell them that you are going to push them again.

But this time they only need to think of that wonderful powerful ball of positive energy spinning in their abdomen, and spinning out that wonderful, powerful, positive energy all around their body making them

Strong like a **Bull**

Solid as a **Rock**

Firm as an **Oak**

without any effort. (Emphasise the bold words.)

Energy Ball

10. While telling them this, push lightly at first so that their body can calibrate against you. And then you can push more and more firmly up until the same pressure that you were using before.

Keep reminding them they are

Strong like a **Bull** – **Solid** as a **Rock** – **Firm** as an **Oak**

They will almost certainly be far more stable and stay in line.

11. Moving back round to the front while they continue to think of the energy ball and the energy radiating from it.

Ask them on a scale of 0 to 10 how good do they feel now?

And also on that same scale of 0 to 10, how confident do they feel now?

(You can emphasise good and confident a bit.)

Energy Ball

Most people will have improved their scores noticeably after this.

You can obviously imagine all this on your own without having done this exercise. Though the before-and-after pushing is often a very good convincer of the difference that it can make.

The abdomen is the centre of gravity of your body. And this is where martial artists focus to be the strongest. You only need to do this occasionally, and for me, it complements the Alexander Technique directions.

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Eye Movements and Tapping

Whereas eye movement techniques originate from NLP, tapping is based on stimulating acupuncture points, and has an independent origin, but is used by many NLP practitioners.

Eye movement as a therapy was popularised by Francine Shapiro who claimed it was her discovery, though she previously co-trained with John Grinder, who claimed to have taught her an eye movement technique.

Eye Movement Desensitisation and Reprocessing (EMDR) is now accepted in many health services, though many people have reported to me that it was traumatising to go through, mostly as practitioners are not taught how to disassociate their clients from their presenting problem.

Eye Movements and Tapping

Simple Eye Movement Technique

To resolve a moderate emotional response that no obvious immediate solution:

1. Calibrate the strength of the emotion on a scale of 0 to 10.
2. Put aside the problem that gave rise to the emotion,
Move your eyes from left to right in an arc over the top,
and back the same way, several times.
3. Recalibrate. If the emotion has gone down, repeat.
If it hasn't reduced, it probably means you need to resolve the situation.
If the emotion has gone to zero, try to get it back. If you can, repeat.
If you can't get it back, you are done.

Eye Movements and Tapping

Simple 4 Point Tapping Technique

To resolve a moderate emotional response with no obvious immediate solution:

1. Calibrate the strength of the emotion on a scale of 0 to 10.
2. As you think of the problem that gave rise to the emotion,
Tap under one eye. Tap under where one collar bone meets your sternum.
Tap under one arm. Tap the little finger side of one hand.
3. Recalibrate. If the emotion has gone down, repeat.
If it hasn't reduced, it probably means you need to resolve the situation.
If the emotion has gone to zero, try to get it back. If you can, repeat.
If you can't get it back, you are done. Congratulations!

Eye Movements and Tapping

Eye movements and tapping probably both work by a combination of distraction and Left – Right brain integration.

Your mind cannot easily hold two different emotions or states at the same time. The eye movement or tapping interrupt the negative emotion, and if there is not anything to be done about the situation, the brain will probably not re-initiate it.

The eye movement involves activating both brain hemispheres simultaneously and sequentially, and we usually tap one side of our body with the hand of the other side. So both can bring about hemispheric integration.

It seems that stuck emotions are active in just one hemisphere and the integration connects it to resources from the other hemisphere.

Eye Movements and Tapping

For anyone wanting serious therapy, as well as finding an NLP practitioner, there are some other effective therapies available.

More advanced tapping techniques are used by practitioners of the Emotional Freedom Technique (EFT) and of Thought Field Therapy (TFT).

There is a gentler and kinder, effective form of eye movement therapy called Havening.

There is another discipline which seems to be based on NLP, but whose founder claims it is not, called Brainwork Recursive Therapy, or BWRT. I have found this to be effective for myself.

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Thank you very much!

David Owen

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