

Second Tuesday

Dear Eleven,

(Hey Mario, pretty bare ^{greeting} ~~greeting~~ this time , eh?)

One thing that strikes me about NLP work is that there are often moments of extraordinary facial beauty. There can be a face that is perhaps not of classical beauty when in repose, that takes on a quite other beauty when in trance or in the grip of a particular emotion. As if an inner beauty was to be seen there on the surface. I have had this impression several times in our group. I wonder how a painter would react to these moments?

(Hey Mario, how relevant is the above stuff to your colleagues in this group? It may press a button with some and leave others quite cold- you tend to hope that others will share your vision of things, and yet you know that maps and territories are different.... You might learn, one day)

How much of your time in class, or in your professional situation, do you spend firmly working from within your ego position? How much time do you spend trying to see things from the point of view of this or that student, trying to see things from his/her side of the desk? And how much time do you spend listening to and watching both yourself and the students?

(Hey Mario, you considered reminding them about the self-referenced versus other-referenced metaprogram and then decided not to....yet the teacher who spends a lot of time in first position tends to be towards the self-referenced end of the spectrum. Important not to over-stuff their heads.)

I guess there are teachers who work mostly from first position: ego position . They have a topic, they know their topic, they propound the topic to the students. They are interested in teaching as self expression, rather than communication.

There are teachers who sense the class very much from the students' side....they re-live their own time on school benches... their pleasure in teaching comes from trying to be in the students' shoes.

There are teachers who work from a position of considerable detachment, who distance themselves from their own action, who watch the classroom doings from afar.

I wonder how much of your time in class you spend in first position, how much in second position and how much in third position. Do these terms make sense, when we speak of teaching?

I would hazard a guess that L■■■■'s colleagues spend quite a lot of time in second position, given the age of their pupils.

Can I ask you to work in small groups and explore how your teaching is in terms of the three positions?

(Hey, Mario, do you think you have got across the idea of the 3 positions well enough, or should you have offered them some exercises first?) [This is a clear example of inner dialogue, but also of "third position" thinking, detached, distant from the action]

Warmly yours,

Mario



ps: P■■■■, who supervises me, told me that he can do such a strong third position that he once mentally left the room while the class was working and mentally went down the corridor till almost out of earshot. He then felt weird and got scared. He quickly got himself mentally back into the room.
These drama teachers, I ask you!