Chapter 5

Conclusion

Some Patterns of Genius

In the opening chapter of this book I outlined an approach for finding "basic conditions" and "first principles" of genius based on Aristotle's strategy of analysis. The approach essentially involved an 'inductive' method for finding common patterns of genius consisting of:

1) Collecting a group of individuals who were acknowledged to have been 'geniuses'; and

2) Comparing the cognitive processes and strategies of these individuals and looking for qualities and characteristics that they all had in common.

In this volume, we have examined some of the key cognitive processes of four remarkable individuals: Aristotle, Sir Arthur Conan Doyle's Sherlock Holmes, Walt Disney and Wolfgang Amadeus Mozart. On the surface, these four people would appear to be quite different:
Aristotle was a philosopher and scientist. His key strategy revolved around the core values of 'order' and 'understanding' and involved finding first principles through induction and analysis.

Sherlock Holmes was a fictitious detective. His key strategy involved solving environmental riddles through observation and deduction, and then employing the capability of metacognition to 'explain how' the riddles were solved.

Walt Disney was a filmmaker and producer. His key strategy involved manifesting dreams and ideas through successive approximations in order to sustain his core value of 'continual improvement'.

Mozart was a musician and composer. His key strategy involved synthesizing multiple levels of processes in the service of the core values of 'harmony' and 'wholeness'.

Although there are many differences between these individuals, some common patterns begin to emerge as we reflect upon the information we have gathered about them. The following is a summary of ten main elements that seem to be common to all of the geniuses covered thus far in this study.

1. Have a well developed ability to visualize.

All of our geniuses seem to have had a well developed ability to visualize. Certainly, they used their other senses too, but vision seems to have been a central guiding element. Aristotle maintained that "To the thinking soul, images serve as if they were contents of perception...just as if it were seeing, it calculates and deliberates..." Holmes almost exclusively emphasized visual observation and imagination. Disney claimed it was essential for a person to "see clearly in his own mind how every piece of business in a story will be put." Mozart saw his finished compositions in his mind's eye as if they were a "painting" or "statue."

2. Have developed numerous links between the senses.

While vision may be a central focus, geniuses tend to use all of their senses, and to create synesthesias between the senses. Mozart is probably the best example of this - he felt, saw, and even tasted his music. Disney also had a remarkable ability to overlap his senses, as is demonstrated in works like Fantasia. Aristotle coined the term "common sensibles" to describe the ability to share information between the senses. Holmes maintained that "all life is a great chain, the nature of which is known whenever we are shown a single link of it," implying the interconnection between what is seen, heard, felt and tasted in the world around us.

3. Use multiple perspectives.

One of the most common characteristics of genius is to be able to entertain more perspectives of a particular subject or process than is typical, and to find the perspective(s) that no one else has taken. Aristotle, for instance, sought several different types of 'causes' in his analyses and checked his premises and syllogisms through various verbal "conversions." Holmes used not only knowledge about cultural patterns and world events but also relatively obscure and esoteric knowledge to make inferences and draw conclusions. Disney systematically used different perspectives, such as taking a "second look" at his stories and plans. Mozart employed different senses and metaphors for each stage of his creative process.

4. Highly developed ability for switching between perceptual positions.

In addition to being able to take different points of view, geniuses have the ability to identify with different perceptual positions - i.e., 1st (self), 2nd (other) and 3rd (observer).
position. Disney, for example, could not describe the behavior of his animated characters without simultaneously acting them out himself. He also had the ability to leave his own perceptual position behind and assume the world view of his audiences. Holmes would put himself into the perceptual position of his quarry as he was investigating them. In fact, a commonly reported characteristic of geniuses is the ability to identify (take second position with) whatever they are working with, even if they are inanimate objects. People who are geniuses with computers claim to be able to view the world as a computer would. Michelangelo could go to second position with a piece of stone. He maintained, “I don’t make the statue. The statue is already in the marble waiting for me to release it. I just keep chiseling until it is free.” Mozart claimed his symphonies more or less wrote themselves after a certain point was reached.

5. Ability to move back and forth between different chunk sizes and levels of thinking.

All of our geniuses were able to move easily between the broader vision and specific actions and elements required to reconstruct or manifest the bigger picture. They could work with the little pieces and yet not become caught up in all the details. They were also able to see the big picture without losing sight of the little pieces. Aristotle, Holmes, Disney and Mozart seemed to be uniquely able to balance both big and small chunks. For instance, both Aristotle and Holmes began with “rather confused masses” of information which they initially chunked down into more specific details and elements. Then they chunked back up from the details to infer or reconstruct the ‘bigger picture’. Mozart and Disney, on the other hand, would assemble together chunks of experience, primarily generated through synesthésias between the senses, until they were able to “see how every piece of business would be put.” They would then chunk this larger vision back down into either a musical score or a ‘storyboard’.

6. Maintain a feedback loop between the abstract and the concrete.

Our geniuses were also able to move between abstract models and principles and specific concrete expressions of those abstractions. They were able to find the higher level principles and qualities (“common sensibles”) in the concrete examples they were working with, and to embody abstract relationships in specific examples. This formed a kind of loop that allowed them to refine their ideas or theories through feedback from the concrete world, and at the same time refine their physical works through feedback from more abstract principles.


Geniuses are not only dreamers. They have the ability and the skills to manifest their dreams in concrete expressions and to think critically about their ideas. In some ways, the ability to think critically is as important to the process of genius as the ability to dream. It is what insures that the genius’ ideas are truly above average. The key seems to be in not letting the critical thinking squelch the dream. Certainly, a key pattern of genius is to end up with some external product or representation. An act of genius always culminates in some kind of mapping into an external form. Aristotle expressed his ideas in writing. Holmes directed his mental powers to the solution of an environmental problem or riddle. Disney’s main strength was his ability to turn his dreams into tangible expressions. Mozart wrote down his musical dreams in the form of notes. If these people had merely kept their ideas in their heads the world would have never known about their genius.
8. Ask basic questions.

Geniuses tend to emphasize questions more than answers. They are typically very bold about their questions and humble about their answers. Certainly, a key characteristic of all geniuses is their high degree of curiosity and fascination. Rather than try to confirm and hold onto what they already know, they seek where their knowledge is incomplete. They also have a unique ability to perceive lack of success not as failure but as feedback for where to look next. Aristotle, for instance, defined four basic questions that he continually asked and a process by which he checked his assumptions and premises. Holmes warned against the tendency to “twist facts to suit theories, instead of theories to suit facts.” Disney commented, “I must explore and experiment...I resent the limits of my own imagination.” Mozart’s music was a result of a constant query as to whether ‘two notes loved each other’.

9. Use metaphors and analogies.

Geniuses are constantly using metaphors and lateral or nonlinear thinking strategies. In fact, metaphor or analogy seems to be at the core of every act of genius. Aristotle constantly illustrated his ideas with examples and analogies. Holmes claimed that his methods were based upon the “mixture of imagination and reality.” Mozart used metaphors and analogies such as ‘putting together morsels to create a meal’ and comparing his music to a “painting” or “statue” to describe his process of composition. Disney’s business was that of creating metaphors. It would seem that the use of metaphor allows the genius to focus on ‘common sensibles’ and the deeper principles within the world around and inside of them and not get overly caught up in the content or the constraints of reality.

10. Have a mission beyond individual identity.

Aristotle sought the ‘first principles’ in all of nature. Holmes desired to apply the links in the ‘great chain of life’. Of his work, Disney maintained, “This is not the cartoon medium, we have worlds to conquer here...Whatever the mind of man can conceive, animation can explain.” Mozart claimed that writing music ‘fired his soul’ and thanked his “divine maker” for his creative gifts.

One common characteristic of all geniuses is that they perceive their work as coming from something and serving something larger than themselves. There have been many ‘brilliant’, ‘creative’ people who were not ‘geniuses’. Perhaps this connection with something larger is what separates the geniuses from those who are simply creative or innovative.

I stated in the introduction to this volume that my mission was to apply the tools of NLP to unveil some of the key strategies of important historical figures who have been acknowledged as geniuses. The purpose was to help enrich our perceptions of reality in a way that offers more choices for us to act effectively and ecologically in our own lives. This volume represents a first step in that overall mission.

I mentioned in the preface that this work is the culmination of a twenty year journey into the minds and hearts of many exceptional individuals. I hope the first ‘leg’ of this journey has been as stimulating for you as it has been for me.
Afterword

I hope you have enjoyed this exploration into the Strategies of Genius. As I indicated during the course of the book, many tools and resources exist to further develop and apply the models, strategies and skills described within these pages. In addition to the tools already mentioned, I am currently planning a collection of tapes, workbooks, computer software and multi media programs to help illustrate and support the types of strategies described in this book. I am also conducting seminars and workshops on Strategies of Genius in various parts of the United States and Europe as well as training programs on the applications of NLP for Creativity, Health, Leadership, Effective Presentations Skills, and Modeling.

If you would like to receive further information regarding these tools and resources or any future developments related to Strategies of Genius, please contact:

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Appendix A:
Background and Principles of NLP

NLP was originated by John Grinder (whose background was in linguistics) and Richard Bandler (whose background was in mathematics and gestalt therapy) for the purpose of making explicit models of human excellence. Their first work *The Structure of Magic Vol. I & II* (1975, 1976) identified the verbal and behavioral patterns of therapists Fritz Perls (the creator of gestalt therapy) and Virginia Satir (internationally renowned family therapist). Their next work *Patterns of the Hypnotic Techniques of Milton H. Erickson, M.D. Vol. I & II* (1975, 1976) examined the verbal and behavioral patterns of Milton Erickson, founder of the American Society of Clinical Hypnosis and one of the most widely acknowledged and clinically successful psychiatrists of our times.

As a result of this earlier work, Grinder and Bandler formalized their modeling techniques and their own individual contributions under the name “Neuro-Linguistic Programming” to symbolize the relationship between the brain, language and the body. The basics of this model has been described in a series of books including *Frogs Into Princes* (Bandler & Grinder, 1979 ), *Neuro-Linguistic Programming Vol. I* (Dilts, Grinder, Bandler, DeLozier, 1980), *Reframing* (Bandler & Grinder, 1982) and *Using Your Brain* (Bandler, 1985).

In essence, all of NLP is founded on two fundamental premises:
1. *The Map is Not the Territory.* As human beings, we can never know reality. We can only know our perceptions of reality. We experience and respond to the world around us primarily through our sensory representational systems. It is our 'neuro-linguistic' maps of reality that determine how we behave and that give those behaviors meaning, not reality itself. It is generally not reality that limits us or empowers us, but rather our map of reality.

2. *Life and 'Mind' are Systemic Processes.* The processes that take place within a human being and between human beings and their environment are systemic. Our bodies, our societies, and our universe form an ecology of complex systems and subsystems all of which interact with and mutually influence each other. It is not possible to completely isolate any part of the system from the rest of the system. Such systems are based on certain 'self-organizing' principles and naturally seek optimal states of balance or homeostasis.

According to NLP, the basic process of change involves 1) finding out what the present state of the person is, and 2) adding the appropriate resources to lead that person to 3) the desired state.

**Present State + Appropriate Resources —> Desired State**

The distinctions and techniques of NLP are organized to help identify and define present states and desired states of various types and levels and then to access and apply the appropriate resources to produce effective and ecological change in the direction of the desired state.

## The Nervous System

Higher organisms coordinate their behavior and organize their experience of the world through their nervous systems. In human beings, the nervous system may be viewed as consisting of three primary subsystems: 1) the Central Nervous System 2) the Peripheral Nervous System and 3) the Autonomic Nervous System.

The *Central Nervous System* is made up of the brain and spinal cord. It controls our muscles and movement and is associated with conscious thought and action.

The *Peripheral Nervous System* is made up of the branches of the spinal cord and the sense organs. It relays information about the environment from the organs, muscles and glands to the central nervous system and back again.

The *Autonomic Nervous System* deals with a network of nerves outside of the spinal cord that deals with many unconscious activities such as temperature regulation, circulation, salivation, the initiation of the “fight-flight” reaction and other emotional and attentional states.

The Central Nervous System executes mental programs, plans and strategies via the Peripheral Nervous System. The Autonomic Nervous System determines the state of the biological “hardware” within which those programs are carried out. While most people are consciously aware of their sensations, thoughts and actions, the functions of the Autonomic Nervous System generally take place outside of conscious awareness.

Whether it be talking, thinking, eating, understanding, working or sleeping; all human action and experiences are mediated and manifested through the interplay of these three parts of the nervous system. Learning is a function of the establishment of coherent patterns of organization and interaction within these three neurological subsystems.
The Fundamental Structure of Behavior: T.O.T.E. Model

A mental strategy is typically organized into a basic feedback loop called a T.O.T.E. (Miller, et al., 1960). The letters T.O.T.E. stand for Test-Operate-Test-Exit. The T.O.T.E. concept maintains that all mental and behavioral programs revolve around having a fixed goal and a variable means to achieve that goal. This model indicates that, as we think, we set goals in our mind (consciously or unconsciously) and develop a TEST for when that goal has been achieved. If that goal is not achieved we OPERATE to change something or do something to get closer to our goal. When our TEST criteria have been satisfied we then EXIT on to the next step.

For example, one TEST for creativity might be that an idea is “unique”. If the concept you have come up with is not unique enough you will OPERATE or go through a procedure to make the idea more unique or to come up with a better concept.

According to the T.O.T.E. model, effective performance comes from:

1. Having a fixed future goal.
2. Having the sensory evidence necessary to accurately determine your progress toward the goal.
3. Having a variable set of means to get to your goal and the behavioral flexibility to implement these choices.
Perceptual Positions

Perceptual positions refer to the fundamental points of view you can take concerning a relationship between yourself and another person.

1st Position: Associated in your own point of view, beliefs and assumptions, seeing the external world through your own eyes. Use first person language when talking about yourself - “I am seeing,” “I feel,” etc.

2nd Position: Associated in another person’s point of view, beliefs and assumptions, seeing the external world through his or her eyes. Use second person language when talking about yourself in first position - “You are,” “You look,” etc.

3rd Position: Associated in a point of view outside of the relationship between yourself and the other person with the beliefs and assumptions from both 1st and 2nd position. Use third person language when talking about yourself in first position or the other person (2nd position) - “He is,” “She says,” “They are,” etc.

Meta Position: Associated in a 3rd position but with the beliefs and assumptions from only one of the other perceptual positions.

Observer Position: Associated in a 3rd position but suspending any beliefs and assumptions from 1st and 2nd position.

Levels of Processing and Organization

People often talk about responding to things on different “levels”. For instance, someone might say that some experience was negative on one level but positive on another level. In our brain structure, language, and perceptual systems there are natural hierarchies or levels of experience. The effect of each level is to organize and control the information on the level below it. Changing something on an upper level would necessarily change things on the lower levels; changing something on a lower level could but would not necessarily effect the upper levels. Anthropologist Gregory Bateson identified four basic levels of learning and change - each level more abstract than the level below it but each having a greater degree of impact on the individual. These levels roughly correspond to:

* **Environmental factors** determine the external opportunities or constraints a person has to react to. Answer to the questions where? and when?

* **Behavior** is made up of specific actions or reactions within the environment. Answer to the question what?

* **Capabilities** guide and give direction to behavioral actions through a mental map, plan or strategy. Answer to the question how?

* **Beliefs** and values provide the reinforcement (motivation and permission) that supports or denies capabilities. Answer to the question why?

* **Identity** factors determine overall purpose (mission) and shape beliefs and values through our sense of self. Answer to the question who?

* **Spiritual** issues relate to the fact that we are a part of a larger system that reaches beyond ourselves as individuals to our family, community and global systems. Answer to the question who else?
The environment level involves the specific external conditions in which our behavior takes place. Behaviors without any inner map, plan or strategy to guide them, however, are like knee jerk reactions, habits or rituals. At the level of capability we are able to select, alter and adapt a class of behaviors to a wider set of external situations. At the level of beliefs and values we may encourage, inhibit or generalize a particular strategy, plan or way of thinking. Identity, of course, consolidates whole systems of beliefs and values into a sense of self. While each level becomes more abstracted from the specifics of behavior and sensory experience, it actually has more and more widespread effect on our behavior and experience.

“Neuro-Logical” Levels

Each of these processes involves a different level of organization and mobilizes successively deeper mobilization and commitment of neurological ‘circuitry’.

Spiritual - Holographic - Nervous system as a whole.
A. Identity - Immune system and endocrine system - Deep life sustaining functions.
B. Beliefs - Autonomic nervous system (e.g. heart rate, pupil dilation, etc.) - Unconscious responses.
C. Capabilities - Cortical systems - Semi conscious actions (eye movements, posture, etc.)
D. Behaviors - Motor system (pyramidal & cerebellum) - Conscious actions
E. Environment - Peripheral nervous system - Sensations and reflex reactions.

Cognitive Patterns: The R.O.L.E. Model

The goal of the R.O.L.E. modeling process is to identify the essential elements of thinking and behavior used to produce a particular response or outcome. This involves identifying the critical steps of the mental strategy and the role each step plays in the overall neurological “program”. This role is determined by the following four factors which are indicated by the letters which make up the name of the R.O.L.E. Model - Representational Systems; Orientation; Links; Effect.

Representational Systems have to do with which of the five senses are most dominant for the particular mental step in the strategy: Visual (sight), Auditory (sound), Kinesthetic (feeling), Olfactory (smell), Gustatory (taste).

Each representational system is designed to perceive certain basic qualities of the experiences it senses. These include characteristics such as color, brightness, tone, loudness, temperature, pressure, etc. These qualities are called “submodalities” in NLP since they are subcomponents of each of the representational systems.

Orientation has to do with whether a particular sensory representation is focused (e)xternally toward the outside world or (i)nternally toward either (r)emembered or (c)onstructed experiences. For instance, when you are seeing
something, is it in the outside world, in memory or in your imagination?

**Links** have to do with how a particular step or sensory representation is linked to the other representations. For example, is something seen in the external environment linked to internal feelings, remembered images, or words? Is a particular feeling linked to constructed pictures, memories of sounds or other feelings?

There are two basic ways that representations can be linked together: sequentially and simultaneously. Sequential links act as anchors or triggers such that one representation follows another in a linear chain of events.

Simultaneous links occur as what are called synesthesias. Synesthesia links have to do with the ongoing overlap between sensory representations. Certain qualities of feelings may be linked to certain qualities of imagery - for example, visualizing the shape of a sound or hearing a color.

Certainly, both of these kinds of links are essential to thinking, learning, creativity and the general organization of our experiences.

**Effect** has to do with the result, effect or purpose of each step in the thought process. For instance, the function of the step could be to generate or input a sensory representation, to test or evaluate a particular sensory representation or to operate to change some part of an experience or behavior in relation to the goal.

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### Physiological Clues: Making the R.O.L.E. into a B.A.G.E.L.

The R.O.L.E. model elements deal primarily with cognitive processes. In order to function, however, these mental programs need the help of certain bodily and physiological processes for consolidation and expression. These physical reactions are important for the teaching or development of certain mental processes as well as for the external observation and confirmation of them. The primary behavioral elements involved in R.O.L.E. modeling are:

- **Body Posture.**
- **Accessing cues**
- **Gestures.**
- **Eye movements.**
- **Language Patterns.**

#### 1. Body Posture

People often assume systematic, habitual postures when deep in thought. These postures can indicate a great deal about the representational system the person is using. The following are some typical examples:

- **a. Visual:** Leaning back with head and shoulders up or rounded, shallow breathing
- **b. Auditory:** Body leaning forward, head cocked, shoulders back, arms folded.
- **c. Kinesthetic:** Head and shoulders down, deep breathing.
2. **Accessing Cues**

When people are thinking, they cue or trigger certain types of representations in a number of different ways including: breathing rate, non-verbal "grunts and groans", facial expressions, snapping their fingers, scratching their heads, and so on. Some of these cues are idiosyncratic to the individual and need to be 'calibrated' to a particular person. Many of these cues, however, are associated with particular sensory processes.

a. **Visual**: High shallow breathing, squinting eyes, voice higher pitch and faster tempo.

b. **Auditory**: Diaphragmatic breathing, knitted brow, fluctuating voice tone and tempo.

c. **Kinesthetic**: Deep abdominal breathing, deep breathy voice in a slower tempo.

3. **Gestures.**

People will often touch, point to or use gestures indicating the sense organ they are using to think with. Some typical examples include:

a. **Visual**: Touching or pointing to the eyes; gestures made above eye level.

b. **Auditory**: Pointing toward or gesturing near the ears; touching the mouth or jaw.

c. **Kinesthetic**: Touching the chest and stomach area; gestures made below the neck.

4. **Eye movements**

Automatic, unconscious eye movements often accompany particular thought processes indicating the accessing of one of the representational systems. NLP has categorized these cues into the following pattern:

![NLP Eye Movement Patterns](image)

5. **Language Patterns**

A primary method of Neuro-Linguistic analysis is to search for particular linguistic patterns, such as 'predicates', which indicate a particular neurological representational system or sub-modality, and how that system or quality is being used in the overall program of thought. Predicates are words, such as verbs, adverbs and adjectives, which indicate actions or qualities as opposed to things. This type of language is typically selected at an unconscious level and thus reflects...
the underlying unconscious structure which produced them. The following is a list of common sensory based predicates:

<table>
<thead>
<tr>
<th>VISUAL</th>
<th>AUDITORY</th>
<th>KINESTHETIC</th>
</tr>
</thead>
<tbody>
<tr>
<td>“see”</td>
<td>“hear”</td>
<td>“grasp”</td>
</tr>
<tr>
<td>“look”</td>
<td>“listen”</td>
<td>“touch”</td>
</tr>
<tr>
<td>“sight”</td>
<td>“sound”</td>
<td>“feeling”</td>
</tr>
<tr>
<td>“clear”</td>
<td>“resonant”</td>
<td>“solid”</td>
</tr>
<tr>
<td>“bright”</td>
<td>“loud”</td>
<td>“heavy”</td>
</tr>
<tr>
<td>“picture”</td>
<td>“word”</td>
<td>“handle”</td>
</tr>
<tr>
<td>“hazy”</td>
<td>“noisy”</td>
<td>“rough”</td>
</tr>
<tr>
<td>“brings to light”</td>
<td>“rings a bell”</td>
<td>“connects”</td>
</tr>
<tr>
<td>“show”</td>
<td>“tell”</td>
<td>“move”</td>
</tr>
</tbody>
</table>

**Internal States**

NLP focuses on identifying, using and changing patterns in the thought processes and physiology that influence people’s behavior as a means of improving the quality and effectiveness of their performance. The basic premise of NLP is that the human brain functions similarly to a computer - by executing “programs” or mental strategies that are composed of ordered sequences of instructions or internal representations. Certain programs or strategies function better for accomplishing certain tasks than others, and it is the strategy that an individual uses that will to a great extent determine whether his performance is one of mediocrity or excellence.

The efficacy and ability to carry out a particular mental program is to a large degree determined by the physiological state of the individual. Clearly, if a computer has a bad chip or power surges in its electrical supply its programs will not be able to execute effectively. The same is true for the human brain. The level of arousal, receptivity, stress, etc., of the individual will determine how effectively he can carry out his own mental programs. Heart rate, breathing rate, body posture, blood pressure, muscle tension, reaction time and galvanic skin response are examples of physical measures that affect and accompany changes in overall physiological state. NLP uses these measures to identify, model and train physiological states of excellence in individuals so that these states may be purposefully reproduced and used to achieve optimal performance.

Thus, an individual’s internal state has important influences on his or her ability to perform in any situation.
Anchoring

Anchoring is a process that on the surface is similar to the “conditioning” technique used by Pavlov to create a link between the hearing of a bell and salivation in dogs. By associating the sound of a bell with the act of giving food to his dogs, Pavlov found he could eventually just ring the bell and the dogs would start salivating, even though no food was given. In the behaviorist’s stimulus-response conditioning formula, however, the stimulus is always an environmental cue and the response is always a specific behavioral action. The association is considered reflexive and not a matter of choice.

In NLP the term “anchoring” refers to the establishment of links between R.O.L.E. Model elements and has been expanded to include other logical levels than environment and behavior. A remembered picture may become an anchor for a particular internal feeling, for instance. A touch on the leg may become an anchor for a visual fantasy or even a belief. A voice tone may become an anchor for a state of excitement or confidence. A person may consciously choose to establish and retrigger these associations for himself. Rather than being a mindless knee-jerk reflex, an anchor becomes a tool for self empowerment. Obviously, anchoring can be a very useful tool for helping to establish and reactivate the mental processes associated with creativity.

Most often anchors may be established through simply associating two experiences together in time. In behavioral conditioning models, associations become more strongly established through repetition. Repetition may also be used to strengthen anchors as well. For example, you could ask someone to vividly reexperience a time that she was very creative and pat her shoulder while she is thinking of the experience. If you repeat this once or twice the pat on shoulder will begin to become linked to the creative state. Eventually a pat on the shoulder will automatically remind the person of the creative state.

1. Definition of “Strategy”:
   a. From the Greek word “strategos” meaning “general.”
   b. “A detailed plan for reaching a goal or advantage.”
      (Random House Dictionary)
   c. In NLP, the term “strategy” is used to mean the steps of a mental process or program (in the sense of a computer program) that leads to a particular goal or outcome. Each step in the strategy is characterized by the use of one of the five senses or “representational systems.”

2. Classes of Strategies
   a. Memory
   b. Decision Making
   c. Learning
   d. Creativity
   e. Motivation
   f. Reality
   g. Belief (or Convincer)

3. Strategy Procedures
   a. Elicitation
   b. Utilization
   c. Design
   d. “Installation” - Reorganization

4. Structure of a Strategy
   a. General Systems Model
b. NLP Strategy Structure

Appendix B: Presuppositions of NLP

The Map is not the Territory

1. People respond to their own perceptions of reality.

2. Every person has their own individual map of the world. No individual map of the world is any more “real” or “true” than any other.

3. The meaning of a communication to another person is the response it elicits in that person, regardless of the intent of the communicator.

4. The ‘wisest’ and most ‘compassionate’ maps are those which make available the widest and richest number of choices, as opposed to being the most “real” or “accurate”.

5. People already have (or potentially have) all of the resources they need to act effectively.

6. People make the best choices available to them given possibilities and the capabilities that they perceive available to them from their model of the world. Any behavior no matter how evil, crazy or bizarre it seems is the best choice available to the person at that point in time - if given a more appropriate choice (within the context of their model of the world) the person will be more likely to take it.

7. Change comes from releasing the appropriate resource, or activating the potential resource, for a particular context by enriching a person’s map of the world.
Life And ‘Mind’ Are Systemic Processes

1. The processes that take place within a person, and between people and their environment, are systemic. Our bodies, our societies and our universe form an ecology of systems and subsystems all of which interact with and mutually influence each other.

2. It is not possible to completely isolate any part of a system from the rest of the system. People cannot not influence each other. Interactions between people form feedback loops - such that a person will be effected by the results that their own actions have on other people.

3. Systems are ‘self organizing’ and naturally seek states of balance and stability. There are no failures, only feedback.

4. No response, experience or behavior is meaningful outside of the context in which it was established or the response it elicits next. Any behavior, experience or response may serve as a resource or limitation depending on how it fits in with the rest of the system.

5. Not all interactions in a system are on the same level. What is positive on one level may be negative on another level. It is useful to separate behavior from “self” - to separate the positive intent, function, belief, etc. that generates the behavior from the behavior itself.

6. At some level all behavior is (or at one time was) “positively intended”. It is or was perceived as appropriate given the context in which it was established, from the point of view of the person whose behavior it is. It is easier and more productive to respond to the intention rather than the expression of a problematic behavior.

7. Environments and contexts change. The same action will not always produce the same result. In order to successfully adapt and survive, a member of a system needs a certain amount of flexibility. That amount of flexibility has to be proportional to the variation in the rest of the system. As a system becomes more complex, more flexibility is required.

8. If what you are doing is not getting the response you want then keep varying your behavior until you do elicit the response.
Appendix C: Glossary of NLP Terminology

ACCESSING CUES - Subtle behaviors that will both help to trigger and indicate which representational system a person is using to think with. Typical types of accessing cues include eye movements, voice tone and tempo, body posture, gestures and breathing patterns.

ANCHORING - The process of associating an internal response with some external trigger (similar to classical conditioning) so that the response may be quickly, and sometimes covertly, reaccessed.

AUDITORY - Relating to hearing or the sense of hearing.

BEHAVIOR - The specific physical actions and reactions through which we interact with the people and environment around us.

BEHAVIORAL FLEXIBILITY - The ability to vary one's own behavior in order to elicit or secure a response from another person.

BELIEFS - Closely held generalizations about 1) cause, 2) meaning and 3) boundaries in the (a) world around us, (b) our behavior, (c) our capabilities of and our (d) identities. Beliefs function at a different level than concrete reality and serve to guide and interpret our perceptions of reality often by connecting them to our criteria or value systems. Beliefs are notoriously difficult to change through typical rules of logic or rational thinking.
**CALIBRATION** - The process of learning to read another person's unconscious, non-verbal responses in an ongoing interaction by pairing observable behavioral cues with a specific internal response.

**CALIBRATED LOOP** - Unconscious pattern of communication in which behavioral cues of one person triggers specific responses from another person in an ongoing interaction.

**CAPABILITY** - Mastery over an entire class of behavior - knowing **HOW TO** do something. Capabilities come from the development of a mental map that allows us to select and organize groups of individual behaviors. In NLP these mental maps take the form of cognitive strategies and maps.

**CHUNKING** - Organizing or breaking down some experience into bigger or smaller pieces. "Chunking up" involves moving to a larger, more abstract level of information. "Chunking down" involves moving to a more specific and concrete level of information. "Chunking laterally" involves finding other examples at the same level of information.

**CONGRUENCE** - When all of a person's internal beliefs, strategies and behaviors are fully in agreement and oriented toward securing a desired outcome.

**CONTEXT** - The framework surrounding a particular event. This framework will often determine how a particular experience or event is interpreted.

**CRITERIA** - The values or standards a person uses to make decisions and judgments.

**DEEP STRUCTURE** - The neurological maps (both conscious and unconscious) that people use to organize and guide their behavior.

**ENVIRONMENT** - The external context in which our behavior takes place. Our environment is that which we perceive as being "outside" of us. It is not part of our behavior but is rather something we must react to.

**FOUR TUPLE** (or 4-tuple) - A shorthand method used to note the structure of any particular experience. The concept of the four tuple maintains that any experience must be composed of some combination of the four primary representational classes - \(<A,V,K,O>\) - where \(A = \) auditory, \(V = \) visual, \(K = \) kinesthetic, and \(O = \) olfactory/gustatory.

**FUTURE PACING** - The process of mentally rehearsing oneself through some future situation in order to help insure that the desired behavior will occur naturally and automatically.

**GUSTATORY** - Relating to taste or the sense of taste.

**IDENTITY** - Our sense of who we are. Our sense of identity organizes our beliefs, capabilities and behaviors into a single system.

**INSTALLATION** - The process of facilitating the acquisition of a new strategy or behavior. A new strategy may be installed through some combination of anchoring, accessing cues, metaphor and futurepacing.

**KINESTHETIC** - relates to body sensations. In NLP the term kinesthetic is used to encompass all kinds of feelings including tactile, visceral and emotional.

**LOGICAL LEVELS** - An internal hierarchy of organization in which each level is progressively more psychologically encompassing and impactful. In order of importance (from high to low) these levels include 1) identity, 2) beliefs, 3) capabilities, 4) behavior and 5) environment.
META MODEL - A model developed by John Grinder and Richard Bandler that identifies categories of language patterns that can be problematic or ambiguous.

META PROGRAM - A level of mental programming that determines how we sort, orient to, and chunk our experiences. Our meta programs are more abstract than our specific strategies for thinking and define our general approach to a particular issue rather than the details of our thinking process.

METAPHOR - The process of thinking about one situation or phenomena as something else, i.e. stories, parables and analogies.

MODELING - The process of observing and mapping the successful behaviors of other people.

NEURO-LINGUISTIC PROGRAMMING (NLP) - A behavioral model and set of explicit skills and techniques founded by John Grinder and Richard Bandler in 1975. Defined as the study of the structure of subjective experience. NLP studies the patterns or “programming” created by the interaction between the brain (“neuro”), language (“linguistic”) and the body, that produce both effective and ineffective behavior in order to better understand the processes behind human excellence. The skills and techniques were derived by observing the patterns of excellence in experts from diverse fields of professional communication including psychotherapy, business, health and education.

OLFACTORY - Relating to smell or the sense of smell.

OUTCOMES - Goals or desired states that a person or organization aspires to achieve.

PACING - A method used by communicators to quickly establish rapport by matching certain aspects of their behavior to those of the person with whom they are communicating - a matching or mirroring of behavior.

PARTS - A metaphorical way of talking about independent programs and strategies of behavior. Programs or “parts” will often develop a persona that becomes one of their identifying features.

PERCEPTUAL POSITIONS - A particular perspective or point of view. In NLP there are three basic positions one can take in perceiving a particular experience. First position involves experiencing something through our own eyes associated in a first person point of view. Second position involves experiencing something as if we were in another person’s ‘shoes’. Third position involves standing back and perceiving the relationship between ourselves and others from an observer’s perspective.

PREDICATES - Process words (like verbs, adverbs and adjectives) that a person selects to describe a subject. Predicates are used in NLP to identify which representational system a person is using to process information.

QUOTES - A pattern in which a message that you want to deliver can be embedded in quotations, as if someone else had stated the message.

RAPPORT - The establishment of trust, harmony and cooperation in a relationship.

REFRAMING - A process used in NLP through which a problematic behavior is separated from the positive intention of the internal program or “part” that is responsible for the
behavior. New choices of behavior are established by having the part responsible for the old behavior take responsibility for implementing other behaviors that satisfy the same positive intention but don’t have the problematic by-products.

**REPRESENTATIONAL SYSTEMS** - the five senses: seeing, hearing, touching (feeling), smelling, and tasting.

**REPRESENTATIONAL SYSTEM PRIMACY** - Where an individual systematically uses one sense over the other to process and organize his or her experience. Primary representational system will determine many personality traits as well as learning capabilities.

**SECONDARY GAIN** - Where some seemingly negative or problematic behavior actually carries out some positive function at some other level. For example, smoking may help a person to relax or help them fit a particular self image.

**STATE** - The total ongoing mental and physical conditions from which a person is acting.

**STRATEGY** - A set of explicit mental and behavioral steps used to achieve a specific outcome. In NLP, the most important aspect of a strategy is considered to be the representational systems used to carry out the specific steps.

**SUBMODALITIES** - Submodalities are the special sensory qualities perceived by each of the senses. For example, visual submodalities include color, shape, movement, brightness, depth, etc., auditory submodalities include volume, pitch, tempo, etc., and kinesthetic submodalities include such qualities as pressure, temperature, texture, location, etc.

**SURFACE STRUCTURE** - The words or language used to describe or stand for the actual primary sensory representations stored in the brain.

**SYNESTHESIA** - The process of overlap between representational systems, characterized by phenomena like “see-feel circuits,” in which a person derives feelings from what he or she sees, and “hear-feel circuits,” in which a person gets feelings from what he or she hears. Any two sensory modalities may be linked together.

**T.O.T.E.** - Developed by Miller, Galanter and Pribram, the term stands for the sequence Test-Operate-Test-Exit, which describes the basic feedback loop used to guide all behavior.

**TRANSDERIVATIONAL SEARCH** - The process of searching back through one’s stored memories and mental representations to find the reference experience from which a current behavior or response was derived.

**TRANSLATING** - The process of rephrasing words from one type of representational system predicates to another.

**UTILIZATION** - A technique in which a specific strategy sequence or pattern of behavior is paced or matched in order to influence another’s response.

**VISUAL** - Relating to sight or the sense of sight.

**WELL-FORMEDNESS CONDITIONS** - The set of conditions something must satisfy in order to produce an effective and ecological outcome. In NLP a particular goal is well-formed if it can be: 1) stated in positive terms. 2) defined and evaluated according to sensory based evidence. 3) initiated and maintained by the person who desires the goal. 4) made to preserve the positive by-products of the present state. 5) appropriately contextualized to fit the external ecology.
Bibliography


The Life of Mozart Including His Correspondence, E. Holmes, Chapman & Hall, 1878, pp. 211-213.


