

"Notes from Three Chunks of TAE with Gene Gendlin" with appreciation to Nada Lou & Oak Freed ~ posted by Oak Freed August 31, 2020:

"You may remember that Nada recently posted a request for Focusers to share with her what they knew about TAE. I responded, and she reached out to me. We began a conversation that included her introducing me to TAE, which has been a remarkable gift.

Shortly after our conversations began, Nada posted a clip, "Three Chunks of TAE", of Gene introducing a group of Focusers to TAE. I transcribed it and shifted my transcription into the first person, and eliminated most of the pronouns. When I finished this, I sent what I had written to Nada; and, in her reply, she suggested that I put my gleaning of Gene's teaching on the Discussion List. So . . .

Notes from <https://www.youtube.com/watch?v=Qujbk6K389E>

Notes from Three Chunks of TAE with Gene Gendlin

The Purpose of TAE

The purpose of TAE is to develop original thinking, to clearly express something that I know yet cannot clearly express.

The Fundamental Importance of Checking With the Source of the Present Felt Sense

Gene: During *each* of the 14 steps of TAE, **checking with** the source of the present felt sense is essential: I reflect what I have just said to the source of the present felt sense, then I wait for a response—Gene demonstrated the possible responses with bodily gestures accompanied by either a smile and a pleasant "Ahh" or a grimace and a discordant "Ehh". Anything reflected that elicits an Ehh is immediately discarded. When I check with the source of my felt sense at *every* step in the TAE process and discard anything that elicits Ehh, then something more will come and something else will come and eventually, something will come that has a continuity [resonance?] with the present felt sense, that elicits an Ahh, and I am already moving with it; I am already at the next stage. Checking with the source of

the felt sense is central to this whole TAE procedure.

The Aah is how I can know that I am speaking from the source of the present felt sense as opposed to when I make-up something or force something onto the source of the present felt sense.

When a word or a phrase clearly speaks from the source of the felt sense, I will immediately experience a bodily knowing that that word or phrase has value to me.

Dividing TAE

Gene: The whole TAE procedure can be divided into three chunks.

Chunk One - Developing Multiple Strands and Creating an Articulated Group of Terms that Interlock

The first five steps together, which comprise the first chunk, are a way to produce a lot of strands out of my **topic**. Where at first I only have one strand, there I say, “Okay it's that one strand”, and the word that I use for this strand is some word that I've chosen (or some sentence that has that word in it), and that word doesn't communicate the strand well enough. [I start with the **topic**, something that I know in me that I cannot yet express well.]

Now I go through the first five steps. I try one word; I try another word; I try a third word. None of these words work; the sentence replacing the words doesn't work either. I get to a point where I've used all of the words that I can think of with no satisfactory result.

Now I ask, *What would I like those words to mean? If I could have it my way such that my chosen words would not mean generalities, would not mean thousands of meanings, would not mean different meanings to different people but rather they would mean exactly what I want them to mean, then what would I like that word to mean?*

Out comes a colorful poetic sentence, poetic structure, poetic pattern, with new words in it.

I do this with all of the words that didn't work. In this way, I end up with a number of different articulated strands.

Chunk Two - Making a Theory from Instances

Steps 6-9 are about making a theory which requires first creating an articulated

group of terms that interlock, which was accomplished in Chunk One.

Now I want some instances, Gene calls these **facets**, of what I am striving to articulate because any real thing that has happened has an endless amount of intricacy in it; and, if I want to know more about that instance, then I can “go into” that instance: *Oh, there's this and that and this is related to that and what I really like was how this came with that*, and if I lift some of that out of the instance, then I can add it [to the theory?] and make a more complex, more articulated pattern.

Chunk Three - Making Logic

In steps 10-14, after I have made the logic, everything will seem as if comes from that logic: I have certain terms, certain connections, and everything follows from that, but actually the terms and connections come from my *experience*.

In this last part of TAE, there are precise ways to make [create?] the logical terms which, afterwards, look like everything came from them."

[Posted by Oak Freed Focusing-discussion list August 31, 2020]