

**"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 Ahh 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]