

Level 3 Inner Game

Big idea!! 'Self 1' and 'Self 2'

Self 1 (Goal setting)

Analysis/aims/goals/standards
Instructions/plans/technical advice
Don't do that
Do this (and try harder)
This is hard
This is easy
Evaluative judgements
Expectations
Success/failure
Pride/anxiety/feeling involved/excitement/disappointment
Evaluation of results
Calculation in activity

Self 2 (Awareness)

Awareness of the present
Awareness of variables (means whereby)
Critical variables
Sensory feedback
Non-judgemental
Co-ordination
Focus/detail/interest/concentration
Curiosity without expectation

Trust

Trust in:
Self 2
Awareness without intention to correct
Natural ability
Reflex responses
Hand-eye co-ordination
Mind-body unity
The non-thinking brain

Inner Game Experiment

Decide on the goal e.g. 'playing a shift on a string instrument in tune'

Play noticing if the final note is in tune, sharp or flat listen to pitch with no effort to correct it. Try to develop an ability to assess giving a number to the amount sharp or flat the note is. 1 is the smallest amount sharp or flat, 10 is as much sharp or flat as possible without it being a wrong note. Enjoy having a clear and accurate number. If someone is there to work with you both give marks. An accurate mark is 100% success, 'not sure' is 'lack of necessary awareness/focus/concentration (is self 1 trying to get in there?)'. Have fun not trying to play 'in tune' but wanting to hear the degree of 'out of tune'. Shift with the left hand alone and feel the intonation, give a mark, then check by playing the note. If you notice you are looking at your left hand during the shifts try a blindfold. Accurate numbers is the game, so '3 sharp' found to be in tune is not accurate.

Once a confidence in this new game is established introduce another critical variable, e.g. how tense is my arm/hand as I shift? 1 is hardly any tension, 10 is as much tension as possible while still being able to move. Play the awareness game with two variables. Accurate marks are a 100% success. If you are still looking for good intonation try another variable, e.g. what are you doing with your eyes? 0 free and panoramic, 10 tight and focussed. Another variable, holding breath/facial tension/primary control.

Inner Game is always an indirect procedure. Self 1 is useful in establishing the goal or goals but then needs to take a rest while self 2 is allowed to learn the new skill. There is an emphasis on sensory awareness and an overview of the current situation. The word focus is used as positive, this desirable focus is not on the end result but on what we call the 'Means Whereby'. Lively attentiveness seems to be what he is looking for.

Timothy Gallway talks of some people not being happy to let go of the 'thoughtful analysis and organising that 'Self 1' likes to do. They miss their internal commentary and the sense of 'controlling the situation', especially when it goes 'right or well'. The ego misses out if 'Self 2' is achieving the results.

There is not the concept of 'Inhibition' in the sense of stopping or consciously avoiding a habitual response but there is the concept of redirecting attention. The moment of choice takes the thinking to details of the 'Means Whereby'. Inner Game does not have 'The Primary Control' or 'Direction' of parts of the body. The idea is observing the 'critical variables', so awareness and trusting 'self2' are the driving forces of the technique.

We can experiment with 'Primary Control, Lengthening and Widening' as 'critical variables', taking any striving to achieve results away from our direction.