



Investigating Root of “Problem” ---- Adapted Learning Methods

The issue is in the student. They have the information about what they are up to when the problem occurs in them, even if they don't know it yet. Teacher has worked out many issues in themselves and has a generally accurate idea of how the world, system and skill works.

Steps:

1. What is the problem? Name clearly.
2. Why does it make sense the problem is occurring? Anyone up to the same things would have this problem?

Tools for this stage:

- a. Find a specific moment when this problem is occurring?
- b. Find a time when it is and isn't occurring and look at details of why in one situation it occurs and another it doesn't? What is difference.
- c. Watch for hindsight and speculation...stay in actual experience of the moment.
- d. Find the order of events just before problem happens.
- e. Listen for redflags like:
 - a. Unfinished sentences – sentences ending in emotions. Afraid of what?
 - b. Maybe/probably family – DO or don't you know? If you don't how would you find out?
 - c. Should/need/wish –what is reality what is wish?
 - d. Listen for assessment language – good, bad...good for whom and by what criteria.

INTRODUCTORY PROCESS:

Prep: Set up: an inner circle of people facing out an outer circle of people facing the inner circle such that there are pairs of people facing each other.

Locating self:

1. Partners close eyes and sense themselves on the planet in the space over their own roots. “ Here I am as I am, knowing what I know, not knowing what I don't. I have my responses to the world in me. My responses are true for me. They tell me how I am seeing the world in this moment. If I don't like the response I can investigate how I am seeing the moment...” other statements to bring a person's thinking over their own truth.
2. Open eyes and see the partner over there in their place on the planet. Saying “S/he is standing there. Knowing what s/he knows based on his/her experience and life. No more, no less. His/her capability says nothing about me. S/he has responses over in her/him. It is important for both of us to have our own responses to guide us in life. It is not my job to ensure a response in the other person, to have person like me



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or approve of me or confirm me. I am open to outcome as I stand her true to myself, to my way of seeing the world and allowing the other person to be true to him/herself. I acknowledge it can be unpleasant to have a negative and unconfirming response but I can be clear that the person needs to have his/her own response. I do not have the response-ability for him/her. I know her/his response tells me about his or her way of seeing things. It says nothing about me other than how I fit into that framework or construct. I am here over my own frameworks and constructs.”

3. Outer circle moves one place to their right. New partners.
4. Can add in options: Each person takes turn saying or doing different things to trigger the other losing their root like make faces, say an opinion about something neutral or something about the other person. The person witnessing the response in the other notices when she loses her root and what that feels like and regains it and compares the sensations. Many options here.

Switch partners by moving one place over as desired as desired. It can be useful to do the same “script” with more than one person.

Singing and teaching

Step One. Choosing a song

Two. One person sings, other person witnesses without comment.

Three. Switch partners several times.

Next: Singer sings and self-assesses the singing then writes down “What did I like? What would I like to be different?” What would my next step be?

Partner writes down her response and what she’d do next with the singer from what question might she ask or what activity or suggestion would she make.

Any other variation.

Singer: I am choosing a song I like and that means something to me.

I will sing it to find out how I sing it today at this moment.

I sing

I assess—is there anything I would like to be different from what it was? What did I like?

I refresh my intention or decide on a target like “I’d like a clearer tone”

I simply sing again with that clearer target without doing something special to get it.



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Teacher: I am here and the student is there.

I listen openly, like a witness to the singing.

I assess to myself and write down: How I responded. What I'd like to ask. What I'd like to do next. What I think is going on.

I ask:

1. Permission of student to work with him/her. If yes then ask:

2. How do you assess what happened in your singing, what you liked (was close to your target).

3. What wasn't close to your target or your sense of the song?

(another version of the question is):

3. Did you notice anything you'd like to change in what you sang?

4. What would you do next?

(warning: note if the student indicates a fixing choice like I'll take more breath or release my jaw. If this happens ask them what they wanted different in the music like enough air to get to the end of a phrase. Instead of intending a fixing technique/parts approach invite them to focus once more on what they want musically. Like I want to express the full phrase of the song. That is all they intend rather than deciding to take more air)

You might say it like this: How about you refresh or clarify your intention with that goal in mind and sing again.

If a problem arises after this process that requires an investigation to find out why it makes sense we apply the adapted LearningMethods process above.