HACK YOUR BRAIN WITH NLP: PRACTITIONER COURSE

Video Course Exercise Workbook- Section 4

Contents

Representational Systems

Sensory Modality Characteristics

Each Sensory Modality can best represent the aspect of the world that it corresponds to directly. Although this should be obvious, many people get into trouble by representing an experience with the wrong sensory system. If the task is to select people to answer telephones, an auditory representation will be much more appropriate than a visual one. Yet many people screen applicants for such a job by visual neatness, rather than a pleasant voice tone and tempo.

Digital (word) descriptions (usually auditory or visual) are *secondary* experience, so they always contain much less information than the raw primary experience they describe. Auditory digital is particularly good to use as a kind of filing system: for keeping track of experience, categorizing experience, or for setting a direction. Often strategies begin with an auditory digital question that the rest of the sequence is designed to answer. "What do I want to eat?" "What do I want to learn?" "How can I chunk this task down?" "What would be fun to do?" etc. Auditory digital is also good for providing a summary, as a running commentary on the raw data, or a conclusion. "That's a good idea." "Yes." "That one is too expensive." etc. Auditory tonal can add impact to the evaluative comment and can help flesh out the raw data considered.

Each major rep. system has unique qualities. The visual system can represent an enormous amount of data *simultaneously* and *instantaneously*. "One picture is worth a thousand words" is a vast understatement.

The auditory system is *sequential*, so any auditory processing inevitably takes somewhat longer than visual processing.

The kinesthetic system has much more *duration* than the other two. You can change internal pictures very quickly, and change a sound fairly quickly, but feelings change much more slowly, because of the physiological inertia of the kinesthetic system. If you have ever gotten angry, and then discovered that you misinterpreted the stimulus for the anger, you know that the physiology of arousal took some time to diminish to normal levels. These tempo differences are clearly demonstrated by people with extreme rep. system preferences: the quick visual person, the slow kino, and the intermediate tempo of the auditory person.

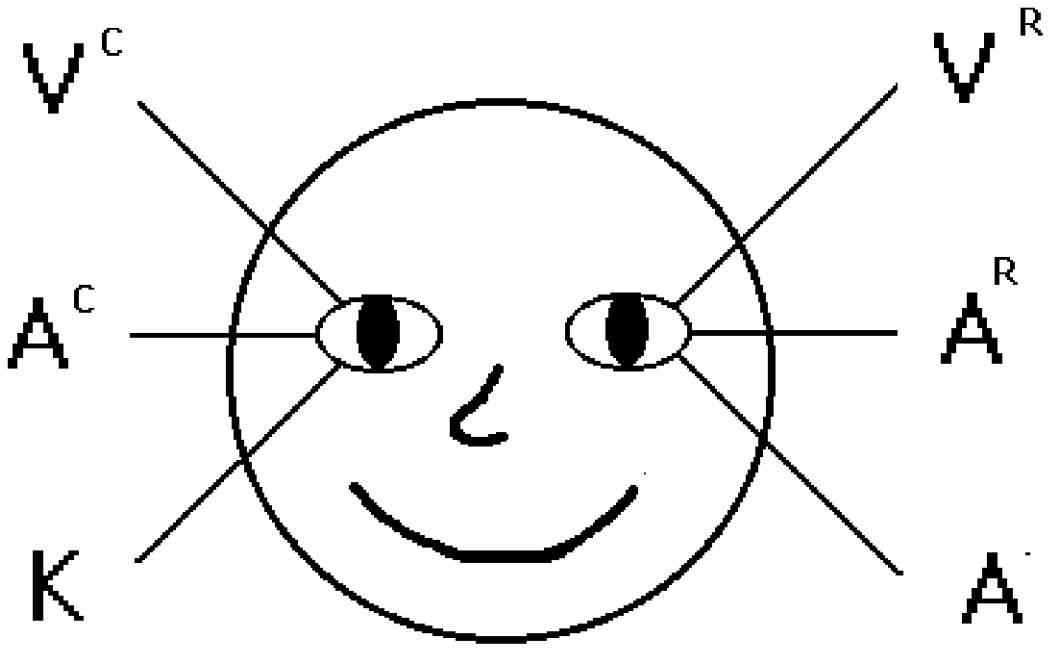
It is difficult to fully represent the outcome of a strategy using only sounds, words, or feelings. The visual system is usually essential. You can even see different pictures of several possibilities simultaneously, make direct comparisons, see a sequence of steps all at once, etc. You can make one picture of all the different steps you need to take to accomplish an outcome. If you had to run through all those steps kinesthetically, or describe the steps auditorily, it would take much longer. However, *all* systems can represent possibilities much more fully than any one or two systems.

Kinesthetic tactile and proprioceptive can help provide important raw data to be considered—temperature, texture, feelings of movement, etc.

Kinesthetic meta is the primary way people *evaluate* experience. While evaluation *can* occur in other systems, Kinesthetic is most frequently used for this purpose.

Eye Accessing Cues Exercise

A asks **B** questions that specify a particular sensory Modality. **A** and **C** both notice **B**'s eye movement responses. Ask **B** briefly what she did on the inside, if and whenever her eye movement responses are not as predicted by the "funny face" diagram.



V^c - Visual Constructed Images

V^r - Visual Remembered Images

A^c - Auditory Constructed Sounds

A^r - Auditory Remembered Sounds

K- Kinesthetic Feelings (Emotions)

Ad- Auditory Digital - Sounds or Words

Eye Accessing Cues Verbal Pacing Exercise

Step 1: A, **B**, and **C** agree on a context (it doesn't matter what it is).

Step 2: C stands behind **B**, who is talking with **A**.

Step 3: C directs **A**, with hand gestures, to look to one of the four major quadrants of the eye accessing cues chart.

Step 4: A does so, and speaks a sentence with an unspecified verb(s) (no sensory modality specification).

Step 5: B then gives a verbal response that paces **A**'s eye direction by *specifying* the verb according to sensory modality.

Example: **A**: "It's a nice day."

(Vr) **B**: "Yes, how bright the sun looked this morning."

(K) **B**: "Yes, I felt so good when I got up and stretched."

(Ad) **B**: "Yes, everything seemed to say, 'good morning!'"

(Vc) **B**: "Yes, I imagine it will be a great day to try something new."

Note: If the difference between Vc and Vr seems difficult, consider visual as one category, and don't differentiate between the two at first.

Note: If **A** has reversed eye accessing cues, **A** informs **B** and **C**, who reverse the accessing cues chart and gestures.

After matching for two minutes, mismatch predicates to eye direction for one minute, and then match again for three minutes. **A** takes a minute to report what it was like to be matched and mismatched.

Stretches:

a. **B** adds in a hand gesture pace, mirroring **A**'s eye movement.

b. **B** paces **A**'s eye movement with his/her own congruent eye accessing cues.

Strategies

A strategy is a sequence of internal and external representations that leads to a particular outcome. The way in which we divide experience into "separate" strategies is to some extent arbitrary. However, it is useful to divide strategies into three major categories: decision, motivation, and learning.

Sometimes it is useful to think in terms of strategies for specific skills: memory, name-remembering, spelling, utilization, creativity, flexibility, skiing, writing, painting etc.

A Strategy for Responding to Criticism

Developed by Steve Andreas

1. **Install this strategy in a dissociated state.** "See yourself out there in front of you. This is you who is about to learn a new way to respond to criticism." Do whatever you need to do to maintain the dissociation: see yourself far away, in black and white, behind plexiglass, etc.

2. **Dissociate from the Criticism.** "That you is about to be criticized. Watch and listen as she gets criticized and instantly dissociates." There are several ways for her to dissociate. One is for her to actually see herself being criticized, or see the critical words being printed out in a cartoon balloon, be surrounded by a plexiglass shield, etc.

3. **Make a dissociated representation of the <u>content</u> of the criticism.**
   "Watch her, as she makes a movie of what the criticizer is saying. What does this person mean?" Does she have enough information to make a clear and detailed representation?

   If no, watch and listen as she gathers information.

   If yes, proceed.

4. **Evaluate the Criticism.**
   "Watch as she compares her own representation of the event with the information she gathered in step 3.

   Do the movies match or mismatch?

If they don't, watch her back up to gather more information.

If yes, or when complete information has been gathered, proceed.

5. **Decide on a response** (after she paces whatever part of their criticism she agrees with)."
    a. Apology, restitution.
    b. "I'll give it some serious thought."
    c. "I see things differently..."
    d. "What I intended was..." etc.
6. **Change behavior due to Criticism?**
   Does she want to use the information she got from this criticism to act differently in the future? If so, watch her
    a. Select new behavior/response.
    b. Future-pace this new response.
7. **Ecology check.** "As you saw yourself go through this strategy, did you notice any problems, or any way in which you want to modify the process?" "Ask the "you out there" if she noticed any problems, or has any other concerns." "Ask her if she understands this method for responding to criticism well enough to automatically use it any time in the future that you receive criticism." Deal with any such concerns.
8. **Reassociate with the you that learned this strategy.** "Thank this part of you for being a special resource to you in this way, and then actually reach out with your arms to slowly and gently bring this part back into you, so that the knowledge of this part becomes fully a part of you, and available to you in the future."

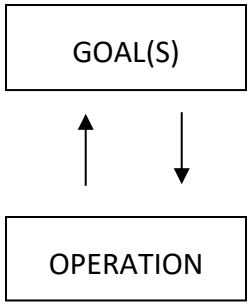
*Note***:** You may also want to install this strategy in response to praise or flattery.

References:

See Chapter 8 of Change Your Mind—and Keep the Change for a more complete discussion and a transcript of the session on this videotape.

Chapter 6 of Heart of the Mind includes another example of this method.

The G.E.O. - (Goals, Evidence, Operations) (or T.O.T.E.)



The G.E.O. Exercise

(From Robert Dilts, Tim Hallbom and Suzi Smith)

1. Think of a specific situation (context) where you aren't getting the results you want. Write down the Goal you have in mind in that situation, your Evidence for the achievement of that Goal (even if you've never reached it) and what you are currently doing to achieve it (the Operation).

2. Think of a similar context* where you are getting the results you want. Write down the Goal you have in mind in that situation, your Evidence for the achievement of that Goal and what you are doing to achieve it (the Operation).

3. Compare/contrast the Goals, Evidence and Operations of the two situations for significant differences. (Typical Aren't Getting Results difficulties include: An inappropriate Goal, Evidence that is for a different Goal, poorly specified Evidence, and/or a restricted or inappropriate Operation. Significant differences may be in one, more or all of these areas.)

4. Add the resource(s) from the significant Are Getting Results area into the Aren't Getting Results experience by imagining fully experiencing the Aren't Getting Results situation with the Goal, Evidence or Operation of the Are Getting Results situation. (These may need to be adjusted to fully fit the new situation appropriately.)

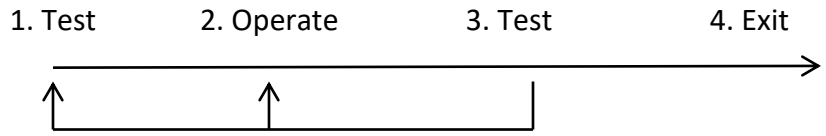
**Note*: Ideally, the similar context should be as much as possible like the desired outcome / specific situation where you aren't getting the results you want. Since finding an identical context to compare is unlikely; try comparing with a similar: Activity (Doing), Understanding (Knowing), Acquiring (Getting/Having), Relating (People), or place of Being (Place).

G.E.O. Worksheet

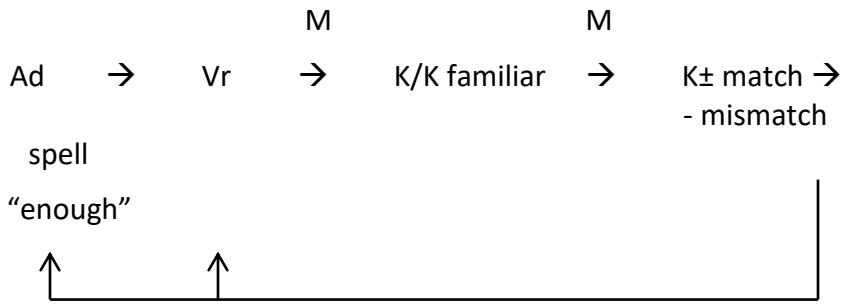
Aren't Getting Results Context (when and where)	Are Getting Results Context (when and where)
Goal (what)	Goal (what)
Evidence (know VAK)	Evidence (know VAK)
(Do) Operation (how)	(Do) Operation (how)

T.O.T.E. or "G.E.O."

In a fascinating book titled *Plans and the Structure of Behavior*, George Miller, Eugene Galanter and Karl H. Pribram outlined some of the ideas used to develop strategies. One of their key ideas was the TOTE, an acronym for **Test**, **Operate**, **Test**, **Exit**, a sequence based on computer modeling.



Example:



1. The first Test is the cue that begins the strategy. "Now it's time to spell X." This establishes the outcome and criteria "fed forward" and used as a standard for the second test.

2. The Operation accesses data by remembering, creating, or gathering the information (from the external world) required by the strategy. For spelling in English this requires a remembered visual image of the word to be spelled (or looking it up in the dictionary, or asking someone else).

3. The second Test is a comparison of some aspect of the accessed data with the criteria established by the first test. In the case of spelling, the feeling you get from looking at the visual remembered picture is compared with a standard reference feeling of familiarity. The two things compared at this test must always be represented in the same system.

4. The Exit, or decision point, (or “choice point”) is a representation of the result of the test. Often this will be a (meta) kinesthetic feeling. In the case of spelling, it is a feeling resulting from the match or mismatch between the two feelings compared. If there is a match, you have a faint comfortable feeling of knowing the word, and you can spell it out loud or write it down. If there is a mismatch, you get an unpleasant feeling at the midline that motivates you to learn how to spell that word.

Decision Strategy

Elicitation Exercise

1. **Identify a specific decision and when and where it was made.** Pick something simple.

2. **Put the person back *into* the *situation*.** Think of a decision you made recently. Don't just remember, go back there, be there, and recapitulate the process

    a. **Speak in present tense**, and be sure they are using present tense. "So you see the menu in front of you. And then?"

    b. **Backtrack to get the *next* step:** When you get a specific step (or steps), backtrack ("So you make a picture of one possibility..."), and then say, "And then?"

    c. **Ask "How do you know to X?" to get the *previous* step.** This backs them up a step. "How do you know to feel excited?" "How do you know what to taste?"

3. **T.O.T.E.** Get the key *functional* pieces of the strategy.

    Beginning Test: How does the person know to begin deciding?

    Operation: How does he generate alternatives?

    Second Test: How does he evaluate alternatives?

    Exit: How does he select which alternative to take?

Note: If you're making a decision, you need a *cue* to know it's time to decide, you need a way of representing the various *alternatives*, you need a way to *evaluate* the alternatives, and you need a way to make a final *selection*.

4. **Questions for specific steps:**

    a. **Cue. "How do you know it's time to decide?"**

    b. **Alternatives.** "How do you know you have alternatives?"

    c. **Evaluation.** "How do you know whether you like or dislike these alternatives?"

    d. **Selection.** "How do you know which alternative to select?"

5. **Testing:** To test your elicitation, run the person through the sequence again from the beginning, watching for nonverbal confirmation or disconfirmation. Then run the person through the sequence in a different context, and find out if it works congruently there.

Guidelines for Elicitation

1. **Use all accessing cues:** predicates, eye cues, breathing changes, tonal shifts, hand gestures, etc.

2. **Make sure you get a logical sequence.** It may seem strange to you, but it should be possible to get from one step to the next.

3. **Notice loops** (recurrent sequences of steps). This will help you sort out what is going on by simplifying it, and avoid an endless string of VAK's.

4. **If you're not sure about the sequence, try it out two (or more) different ways**, and find out which way the person responds more congruently, reading nonverbal cues.

5. **Listing possible rep. system options** can help the person know what *class* of information you want. "How do you know it's time to get up?" "I don't know." "Well, do you see something, or do you hear something, or do you feel something?"

6. **Auditory marking:** When people report on an internal voice, their tempo and tonal shifts make it sound like it's "in quotes."

7. **Be sure you are eliciting a strategy, and not installing one (usually your own!).**

    a. Use unspecified predicates. "So you have this feeling. How do you know to have this feeling?" (Not "What do you *see* that gives you this feeling?" unless you've noticed an *obvious* visual access.)

    b. When you suggest what the subject might be doing, be sure to give more than one option, to give him an idea of the *range* of possibilities.

    c. Counterexample statements can help avoid installing rather than eliciting a strategy. Say something you think the client will *dis*agree with (especially with compliant clients).

8. **Use contrast.** If the subject isn't readily aware of a step, find a contrasting experience without the step, or with a different step, for the subject to think of, and notice the contrast.

Designing Strategies

1. It's *always* important to maintain the *function* of the strategy, even though you may want to accomplish the function with completely different steps. Often it's also important to keep certain steps, such as Vc for generating alternatives. Identify the function and the specific steps you want to preserve.

2. Intervene *before* the strategy goes haywire, not after.

Remember when redesigning strategies, you can:

1. Make up what you think could work.

2. Check yourself to see if *you* have a useful strategy for this function. What do you do? Does it need to be adapted for this person or for their problem context?

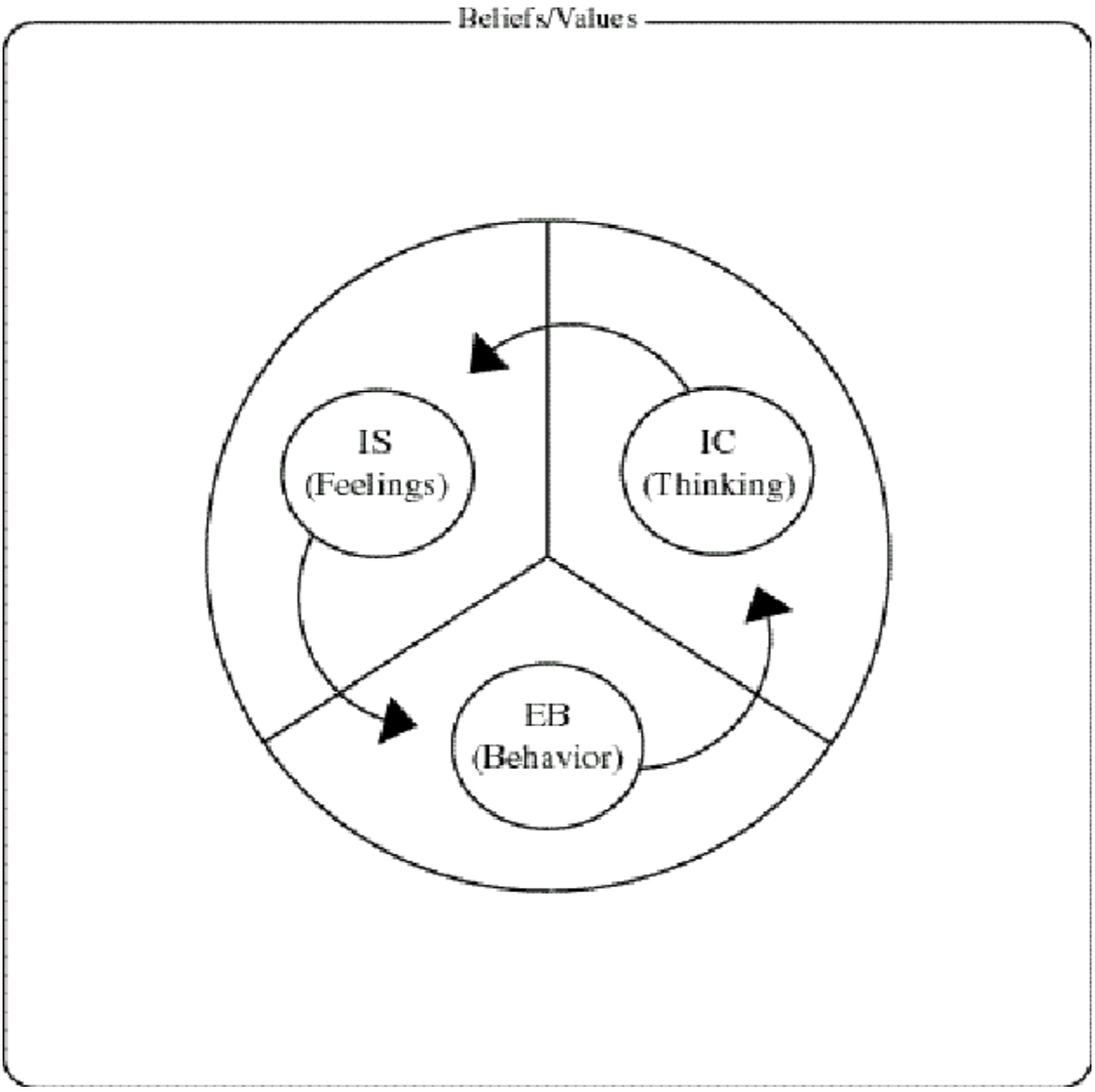
3. Find someone who can do what you're interested in, and model him. What does he do that works? How can you streamline his strategy to make it even better? (There will be an opportunity to do this later in this section on strategies.)

Note: General guideline to preserve ecology: *Make the least amount of change to get the results you want.* If you make a major change, or lots of small changes, you're much more apt to do something that has unecological repercussions.

Typical Problems with Decision Strategies

1. **Problems with Generating Options:**
    - **a.** No visual Construct (or Vr, Kc, Ac, etc.)
    - **b.** Number of options is too limited:
        i. Only one choice
        ii. Either/Or (2 unsatisfactory choices)
    - **c.** No way to exit: person continues generating options
2. **Problems with Representing Options:**
    - **a.** Options aren't represented in all systems. This makes it difficult to evaluate options fully.
    - **b.** Inadequate data: the person needs to go external to get.
    - **c.** more information.
    - **d.** Options are not revised according to circumstances.
3. **Problems with Evaluating Options:**
    - **a.** Criteria for selection are inappropriate.
    - **b.** Criteria aren't prioritized or sequenced appropriately—especially price or other "pre-selection" criteria.
    - **c.** Criteria are considered separately: The person doesn't get an *overall* evaluation of each option. Instead, they flip back and forth between alternatives, shifting criteria each time. A polarity response is often an example of this.
    - **d.** Options are not compared to each other directly.

The Components that make up a person's Map of the World



Intervention Wheel