NLP CERTIFIED PRACTITIONER SEMINAR

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WELCOME

Welcome to the *FasTrak* NLP Practitioner Training. These CD's were recorded live in studio, so you are in for an enjoyable experience as you listen to them. Some people like to imagine that they are in the training room as they listen to the CD's. When there is an exercise, it is best to turn off the CD's and do the exercise with someone else.

We are committed to do everything we can to make sure that your learning is the best that it possibly can be. All of us at The Tad James Co. LLC, are available to answer your questions, clarify points, to help you learn a pattern, or to discuss the finer points of NLP.

- IN AUSTRALIA: Call us on 1-800-133-433 or +612-9221-9221, or e-mail us at: BB@NLPcoaching.com
- IN THE US: Call us at 1-888-440-4823 or email us at mailboxusa@NLPcoaching.com

The manual you are now reading has been specially designed for readability. The typeface used in most of the body copy is called Century Schoolbook. It's probably the same typeface that was in the schoolbook when you learned to read, so it's one of the most readable. We did it in 14 point type, so it should be very readable from your lap.

Then, when you are done listening to the CD's and ready to be certified as an NLP Practitioner, we'll see you at the next live training.

Adriana James, M.A., Ph.D., Certified NLP Master Trainer
Certified Master Trainer, Time Line Therapy® Training
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CONTENTS

CONTENTS

CONTENTS

LEVELS OF PERSONAL DEVELOPMENT

The Tad James Co.

Assist @ any level

5 — **APEP** Accelerated Personal Evolution Program (Huna included)

4 — **Master Trainer** Development Program

Assisting Program
Learn the Business of Training from Behind the Scenes

3 — **NLP Trainer's Training**
12 Days – Master Practitioner Required
Trainer's Evaluation
4 Days—Trainers Training Required

2 — **Master Practitioner Training**
16 Days—NLP Practitioner Required
Master NLP, Master Time Line Therapy®
Master Hypnosis & Master Coaching Certification
National Values Center limited certification

1 — *FasTrak* **NLP Practitioner Training™**
7 Days – 20 CD's Pre-study
NLP, Time Line Therapy®, Hypnotherapy & Coaching Certification.

The Secret of Creating Your Future®
2 Days Seminar   No Prerequisite

DEFINITION OF NLP

Neuro: The nervous system (the mind), through which our experience is processed via five senses:

- Visual
- Auditory
- Kinesthetic
- Olfactory
- Gustatory

Linguistic: Language and other nonverbal communication systems through which our neural representations are coded, ordered and given meaning. Includes:

- Pictures
- Sounds
- Feelings
- Tastes
- Smells
- Words (Self Talk)

Programming: The ability to discover and utilize the programs that we run (our communication to ourselves and others) in our neurological systems to achieve our specific and desired outcomes.

In other words, NLP is how to use the language of the mind to consistently achieve our specific and desired outcomes.

NLP COMMUNICATION MODEL

FILTERS

DELETE

DISTORT

GENERALIZE

Internal Representation

Time/Space Matter/Energy

Language

Memories

Decisions

Meta Programs

Values & Beliefs

Attitudes

External Event

State

Physiology
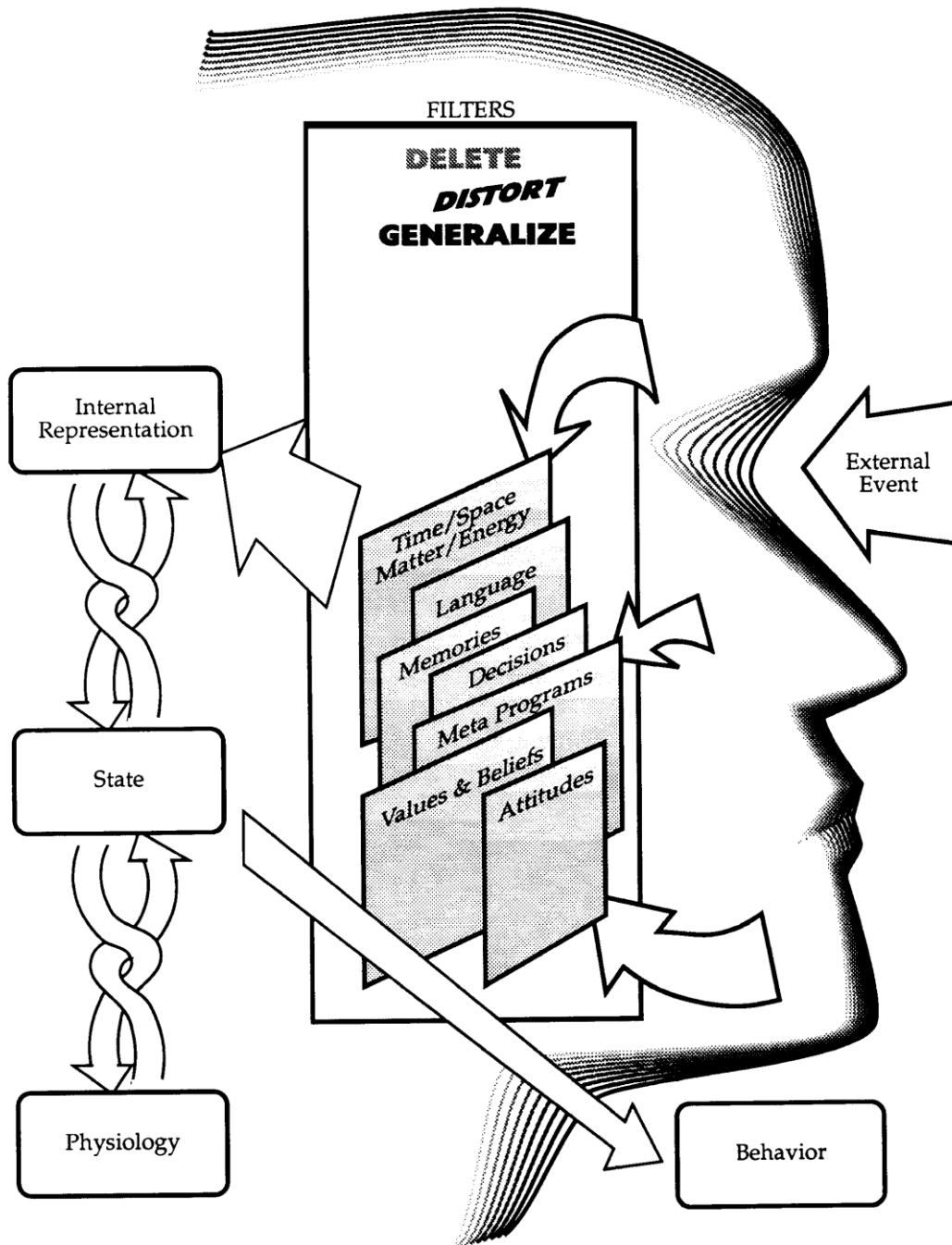
Behavior

FIVE PRINCIPLES FOR SUCCESS

1.   **Know your outcome.**

2.   **Take action** * .

3.   **Have sensory acuity.**

4.   **Have behavioral flexibility.**

5.   **Operate from a physiology and psychology of excellence** * .

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* NOTE: Principles followed by an asterisk are not "traditional" NLP.

STATE -VS- GOAL

VALUE OR STATE	**GOAL OR OUTCOME**
Stated ambiguously	Stated specifically
Write affirmations	Write goals/outcomes
You can have it now	Time is involved
No steps	Steps needed to get there (Get final step and work backwards)
Infinite	Measurable
Stated for self and/or others	Stated for self only

KEYS TO AN ACHIEVABLE OUTCOME

Begin by asking yourself: "How is it possible that they don't have it now?"

1. **Stated in the positive.**
   "What specifically do you want?"

2. **Specify present situation.**
   "Where are you now?" (Associated)

3. **Specify outcome.**
   "What will you see, hear, feel, etc., when you have it?"
   - As if now.
   - Make compelling
   - Insert in future. Be sure future picture is dissociated.

4. **Specify evidence procedure.**
   "How will you know when you have it?"

5. **Is it congruently desirable?**
   "What will this outcome get for you or allow you to do?"

6. **Is it self-initiated and self-maintained?**
   "Is it only for you?"

7. **Is it appropriately contextualized?**
   "Where, when, how, and with whom do you want it?"

8. **What resources are needed?**
   "What do you have now, and what do you need to get your outcome?"
   - "Have you ever had or done this before?"
   - "Do you know anyone who has?"
   - "Can you act as if you have it?"

9. **Is it ecological?**
   - "For what purpose do you want this?"
   - "What will you gain or lose if you have it?"
   _____
   - What will happen if you get it?
   - What won't happen if you get it?
   - What will happen if you don't get it?
   - What won't happen if you don't get it?

WELL FORMEDNESS CONDITIONS

for Outcomes/Goals

1.   Stated in positive terms.

2.   Initiated and maintained by client.

3.   Specific sensory-based description of outcome and the steps needed to get there.

4.   Ecological.

5.   More than one way to get the outcome.

6.   First step is specified and achievable.

7.   Does it increase choice?

THE PRESUPPOSITIONS OF NLP
CONVENIENT ASSUMPTIONS

Mnemonic Device
R E S P E C T
U R - W O R L D

1. **Respect** for the other person's model of the world.

2. Behavior and change are to be evaluated in terms of context, and **Ecology**

3. Resistance in a client is a **Sign** of a lack of rapport. (There are no resistant clients, only inflexible communicators. Effective communicators accept and utilize all communication presented to them.)

4. **People** are not their behaviors. (Accept the person; change the behavior.)

5. **Everyone** is doing the best they can with the resources they have available. (Behavior is geared for adaptation, and present behavior is the best choice available. Every behavior is motivated by a positive intent.)

6. **Calibrate** on Behavior: The most important information about a person is that person's behavior.

7. **The** map is not the **Territory**. (The words we use are NOT the event or the item they represent.)

8. **(U) You** are in charge of your mind, and therefore your results (and I am also in charge of my mind and therefore my results).

9. People have all the **Resources** they need to succeed and to achieve their desired outcomes. (There are no unresourceful people, only unresourceful states.)

10. All procedures should increase **Wholeness**

11. There is **ONLY** feedback! (There is no failure, only feedback.)

12. The meaning of communication is the **Response** you get.

13. The **Law** of Requisite Variety: (The system/person with the most flexibility of behavior will control the system.)

14. All procedures should be **Designed** to increase choice.

PRIME DIRECTIVES OF THE UNCONSCIOUS MIND
…from the Time Line Therapy® Certification Training

1. **Stores memories**
   Temporal (in relationship to time)
   Atemporal (not in relationship to time)

2. **Is the domain of the emotions**

3. **Organizes all your memories**
   (Uses the Time Line. Mechanics is the Gestalt)

4. **Represses memories with <u>unresolved</u> negative emotion**

5. **Presents repressed memories for resolution.**
   (to make rational and to release emotions)

6. **May keep the repressed emotions repressed for protection**

7. **Runs the body**
   Has a blueprint:
     of body now
     of perfect health (in the Higher Self)

8. **Preserves the body**
   Maintain the integrity of the body

9. **Is a highly moral being** (the morality you were taught and accepted)

10. **Enjoys serving, needs clear orders to follow**

PRIME DIRECTIVES OF THE <u>UNCONSCIOUS MIND</u>

11. **Controls and maintain all perceptions**
    > Regular
    > Telepathic

    Receives and transmits perceptions to the conscious mind

12. **Generates, stores, distributes and transmits "energy"**

13. **Maintains instincts and generate habits**

14. **Needs repetition until a habit is installed**

15. **Is programmed to continually seek more and more**
    > There is always more to discover

16. **Functions best as a whole integrated unit**
    > Does not need parts to function

17. **Is symbolic**
    > Uses and responds to symbols

18. **Takes everything personally.** (The basis of Perception is Projection)

19. **Works on the principle of least effort**
    > Path of least resistance

20. **Does not process negatives**

OBSERVING OTHER PEOPLE

SENSORY ACUITY

Basis: Modeling Milton Erickson, the creators of NLP observed that people make minute changes from moment to moment, and that those changes have meaning *if* you have enough Sensory Acuity.

1. **Skin Color**

    Light - Dark

2. **Skin Tonus (The Tone of the Muscles** – Look for the Shine**)**

    Symmetrical - Not Symmetrical

3. **Breathing**

    <u>Rate</u>
    Fast - Slow

    <u>Location</u>
    High - Low

4. **Lower Lip Size**

    Lines -No Lines

5. **Eyes**

    <u>Focus</u>
    Focused - Defocused

    <u>Pupil Dilation</u>
    Dilated -Undilated

RAPPORT

Desired Outcome:

   To be able to establish rapport with any person, at any moment in time.

Theory:

   A.   Communication is:

   7%   WORDS
   38%   TONALITY
   55%   PHYSIOLOGY

   B.   When people are like each other, they like each other. Rapport is a process of responsiveness, not necessarily "liking".

Process:

   A.   Rapport is established by matching & mirroring

   B.   The major elements of rapport: (Key elements marked with " • ")

   Mirroring
   Matching

   PHYSIOLOGY   (55%)

   Posture •
   Gesture
   Facial expression & blinking •
   Breathing

   TONALITY   (38%)

   Voice

      Tone   (pitch)
      Tempo   (speed)
      Timbre   (quality)
      Volume   (loudness)

   WORDS   (7%)

   Predicates
   Key words
   Common experiences & associations
   Content chunks

REPRESENTATIONAL SYSTEM
<u>PREFERENCE TEST</u>

For each of the following statements, please place a number next to every phrase. Use the following system to indicate your preferences:

> **4 = Closest to describing you**
> **3 = Next best description**
> **2 = Next best**
> **1 = Least descriptive of you**

1.   I make important decisions based on:
_____ gut level feelings
_____ which way sounds the best
_____ what looks best to me
_____ precise review and study of the issues

2.   During an argument, I am most likely to be influenced by:
_____ the other person's tone of voice
_____ whether or not I can see the other person's point of view
_____ the logic of the other person's argument
_____ whether or not I am in touch with the other person's true feelings

3.   I most easily communicate what is going on with me by:
_____ the way I dress and look
_____ the feelings I share
_____ the words I choose
_____ my tone of voice

4.   It is easiest for me to:
_____ find the ideal volume and tuning on a stereo system
_____ select the most intellectually relevant point in an interesting subject
_____ select the most comfortable furniture
_____ select rich, attractive color combinations

5.
_____ I am very attuned to the sounds of my surroundings
_____ I am very adept at making sense of new facts and data
_____ I am very sensitive to the way articles of clothing feel on my body
_____ I have a strong response to colors and to the way a room looks

REP SYSTEM TEST PAGE 2

Step One: Copy your answers from the previous page to here:

1.	____ K	2.	____ A	3.	____ V
	____ A		____ V		____ K
	____ V		____ Ad		____ Ad
	____ Ad		____ K		____ A

4.	____ A	5.	____ A
	____ Ad		____ Ad
	____ K		____ K
	____ V		____ V

Step Two: Add the numbers associated with each letter. There are 5 entries for each letter.

	V	A	K	Ad
1				
2				
3				
4				
5				
Totals:				

Step Three: The comparison of the total scores in each column will give the relative preference for each of the 4 major Representational Systems.

PREDICATES

VISUAL	AUDITORY	KINESTHETIC	UNSPECIFIED
Memorize by seeing pictures and are less distracted by noise. Often have trouble remembering and are bored by long verbal instructions because their mind may wander. They are interested by how the program looks.	Typically are easily distracted by noise. They can repeat things back to you easily & learn by listening. They like music and like to talk on the phone. Tone of voice and the words used can be important.	Often they talk slowly and breathy. They respond to physical rewards & touching. They memorize by doing or walking through something. They will be interested in a program that feels right or gives them a gut feeling.	They spend a fair amount of time talking to themselves. They memorize by steps, procedures, sequences. They will want to know the program makes sense. They can also sometimes exhibit characteristics of other rep systems.
see	hear	feel	sense
look	listen	touch	experience
view	sound(s)	grasp	understand
appear	make music	get hold of	think
show	harmonize	slip through	learn
dawn	tune in/out	catch on	process
reveal	be all ears	tap into	decide
envision	rings a bell	make contact	motivate
illuminate	silence	throw out	consider
imagine	be heard	turn around	change
clear	resonate	hard	perceive
foggy	deaf	unfeeling	insensitive
focused	mellifluous	concrete	distinct
hazy	dissonance	scrape	conceive
crystal	question	get a handle	know
picture	unhearing	solid	

Speech Patterns
1. Quickly Grouped Words
2. Lots of interuptions with "um", or "ah"

1. Deliberate Phrasing
2. Long Complicated Sentences

Processing Patterns
1. Quickly with a minimum of detail
2. Will let you know unconsciously when they understand by changing the subject

1. Extensive Detail
2. Will not give indication of understanding unless you ask

Decision Thrust
1. Abstract to Global
2. Speculator, gambler

1. Fundamentals to Specific
2. Investor, speculator

Close On
"Be ready to take advantage of an opportunity…"   "Let's study the markets & plan some strategies"

Tone of Voice for Close
Slightly fast and excited   Thoughtful, considerate & just above monotone

LIST OF PREDICATE PHRASES

VISUAL	**AUDITORY**	**KINESTHETIC**
An eyeful	Afterthought	All washed up
Appears to me	Blabbermouth	Boils down to
Beyond a shadow of a doubt	Clear as a bell	Chip off the old block
Bird's eye view	Clearly expressed	Come to grips with
Catch a glimpse of	Call on	Control yourself
Clear cut	Describe in detail	Cool/calm/collected
Dim view	Earful	Firm foundations
Flashed on	Give an account of	Get a handle on
Get a perspective on	Give me your ear	Get a load of this
Get a scope on	Grant an audience	Get in touch with
Hazy Idea	Heard voices	Get the drift of
Horse of a different color	Hidden message	Get your goat
In light of	Hold your tongue	Hand in hand
In person	Idle talk	Hang in there
In view of	Inquire into	Heated argument
Looks like	Keynote speaker	Hold it!
Make a scene	Loud and clear	Hold on!
Mental image	Manner of speaking	Hothead
Mental picture	Pay attention to	Keep your shirt on
Mind's eye	Power of speech	Know-how
Naked eye	Purrs like a kitten	Lay cards on table
Paint a picture	State your purpose	Pain-in the neck
See to it	Tattle-tale	Pull some strings
Short sighted	To tell the truth	Sharp as a tack
Showing off	Tongue-tied	Slipped my mind
Sight for sore eyes	Tuned in/tuned out	Smooth operator
Staring off into space	Unheard of	So-so
Take a peek	Utterly	Start from scratch
Tunnel vision	Voiced an opinion	Stiff upper lip
Under your nose	Well informed	Stuffed shirt
Up front	Within hearing	Too much of a hassle
Well defined	Word for word	Topsy-turvy

If I could SHOW you an ATTRACTIVE way in which you could (potential benefit or their values), you would at least want to LOOK at it, wouldn't you? If this LOOKS GOOD, to you we will go ahead and FOCUS on getting the paperwork in.	If I could TELL you a way in which you could (potential benefit or their values), you would at least want to HEAR about it, wouldn't you? If this SOUNDS GOOD, to you we will go ahead and DISCUSS how to set up an account.	If I could help you GET A HOLD OF a CONCRETE way in which you could (potential benefit or their values), you would at least want to GET A FEEL FOR IT, wouldn't you? If this FEELS GOOD, to you we will go ahead & set up an account by HANDLING THE PAPERWORK.

FAVORED REPRESENTATIONAL SYSTEMS

V: Visual

People who are visual often stand or sit with their heads and/or bodies erect, with their eyes up. They will be breathing from the top of their lungs. They often sit forward in their chair and tend to be organized, neat, well-groomed and orderly. They are often thin and wiry. They memorize by seeing pictures, and are less distracted by noise. They often have trouble remembering verbal instructions because their minds tend to wander. A visual person will be interested in how your program LOOKS. Appearances are important to them.

A: Auditory

People who are auditory will quite often move their eyes sideways. They breathe from the middle of their chest. They typically talk to themselves, and can be easily distracted by noise. (Some even move their lips when they talk to themselves.) They can repeat things back to you easily, they learn by listening, and usually like music and talking on the phone. They memorize by steps, procedures, and sequences (sequentially). The auditory person likes to be TOLD how they're doing, and responds to a certain tone of voice or set of words. They will be interested in what you have to say about your program.

K: Kinesthetic

People who are kinesthetic will typically be breathing from the bottom of their lungs, so you'll see their stomach go in and out when they breathe. They often move and talk verrry slooowly. They respond to physical rewards, and touching. They also stand closer to people than a visual person. They memorize by doing or walking through something. They will be interested in your program if it "feels right", or if you can give them something they can grasp.

$A_{d:}$ Auditory Digital

This person will spend a fair amount of time talking to themselves. They will want to know if your program "makes sense". The auditory digital person can exhibit characteristics of the other major representational systems.

INTONATION PATTERNS
IN THE ENGLISH LANGUAGE

The arrows indicate the tone of voice used in the sentence.

W⇒W⤴W. = Question

W⇒W⇒W. = Statement

W⇒W⤵W. = Command

You can also form a sentence in a syntactic pattern in the form of Question, Statement and Command, while using any of the above tonalities.

By far, the most powerful syntax in the English Language is a Questioning Syntax and a Command Tonality

EYE PATTERN CHART
AS YOU LOOK AT THE PERSON

Constructed		Recalled

V^c V^r

A^c A^r

K A_d
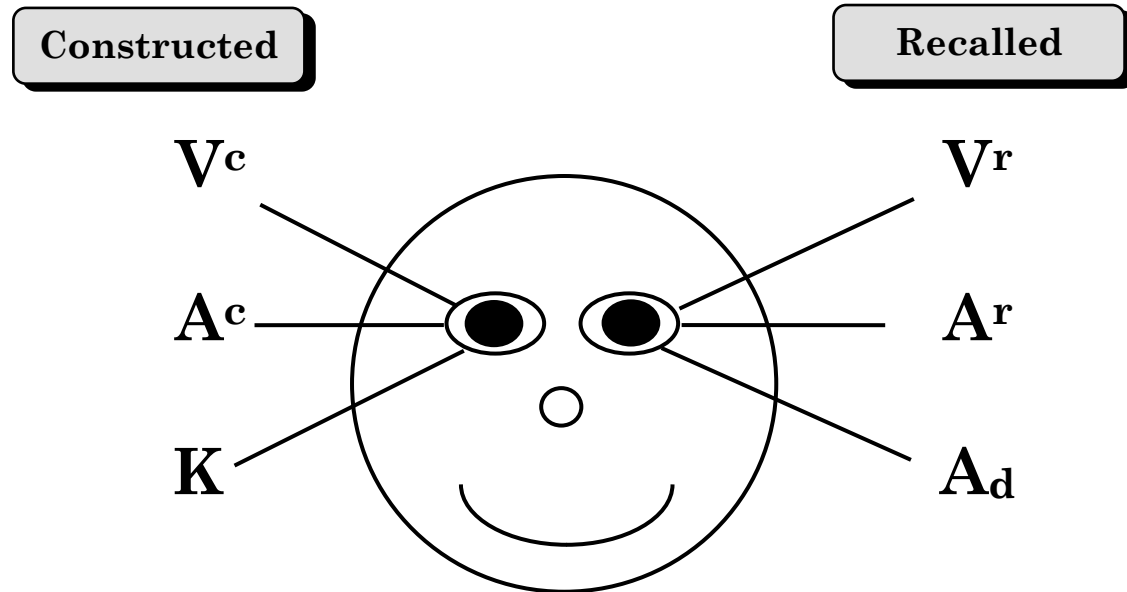
V^c = Visual Constructed

V^r = Visual Remembered

A^c = Auditory Constructed

A^r = Auditory Remembered

K = Kinesthetic (Feelings)

A_d = Auditory Digital (Self-talk)

EYE PATTERN QUESTIONS

(Remember, some people access V^r, A^r, A_d or K by defocusing.)

V^r: **Visual Remembered:** Seeing images from memory, recalling things they have seen before.
QUESTION: **"What was the color of the room you grew up in?"**
                    "What color was the first car you ever owned?"

V^c: **Visual Constructed:** Images of things that people have never seen before. When people are making it up in their head, they are using visual constructed.
QUESTION: **"What would your room (car) look like if it were blue?"**

A^r: **Auditory Remembered:** When you remember sounds or voices that you've heard before, or things that you've said to yourself before.
QUESTION: **"Growing up, did you have a favorite pet? What was the sound of your pet's voice?" "What was the very last thing I said?" "Can you remember the sound of your mother's voice?"**

A^c: **Auditory Constructed:** Making up sounds you have not heard before.
QUESTION: **"What would I sound like if I had Donald Duck's voice?"**

A_d: **Auditory Digital:** This is where your eyes go when you are talking to yourself — internal dialogue.
QUESTIONS: **"Can you recite the pledge of Allegiance to yourself?" "Is there a poem from grade school that you remember?" "Can you say the Times Tables for 7 to yourself?"**

K : **Kinesthetic:** (Feelings, sense of touch.) Generally you look in this direction when you are accessing your feelings.
QUESTION: **"Do you have a favorite beach or place in the outdoors to walk? What does it feel like to walk there without shoes?" "What does it feel like to touch a wet rug?"**

SUBMODALITIES

Desired Outcome:

To be able to easily make changes in a client's internal representations using SubModalities.

Theory:

SubModalities are how we encode and give meaning to our Internal Representations. Changing the SubModalities can change the meaning of an Internal Representation.

Techniques Include:

1. **Contrastive Analysis:** Involves finding the Drivers (or critical SubModalities) by comparing two Internal Representations for the SubModality differences. E.G.: Comparing Ice Cream and Yogurt.

2. **Mapping Across**: Involves discovering the Drivers (through Contrastive Analysis) and then changing the SubModalities of one of the Internal Representations to the other. E.G.: Changing the SubModalities of Ice Cream (liked), and Yogurt (disliked) should cause the client to dislike Ice Cream.

3. **Swish Patterns:** These involve replacing one Internal Representation or picture with another. This directionalizes the series of Internal Representations so that the Desired State is more common.

4. **Dissociative Techniques:** Involves shifting viewpoint and viewing a specific Internal Representation from a dissociated position. This is frequently used to "take the charge off" a negative emotion, as in the Phobia Model.

5. **Perceptual Positions:** Involves shifting viewpoint and viewing a specific Internal Representation from one of three different positions. First Position is looking through your own eyes. Second Position is looking through another person's eyes (usually a significant person in the event). Third Position is observing the entire scene from a dissociated position (say, above the entire event). This is useful as a Dissociative Technique and for incorporating learnings.

EXAMPLES OF TRIGGERS IN NLP CONTEXTS

Like to Dislike: "When you think of that, do you have a picture?"
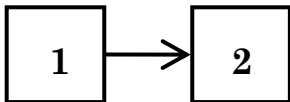
Swish: "How do you know it's time to...."
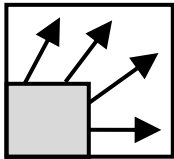
Anchor: "Can you remember a time when you were totally _____? Can you remember a specific time?"
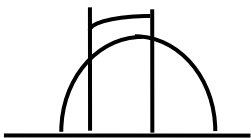
Strategy: "Can you remember a time when you were totally _____? Can you remember a specific time? As you remember that time, what was the very first thing that happened...?"

D
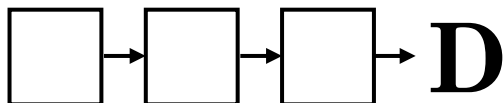
Values (from Master Practitioner Training): "In the context of _____, what is important to you? When you think of that value, do you have a picture?"
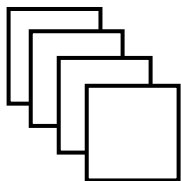
SUBMODALITIES LIKE TO DISLIKE SCRIPT

(Whenever you do any SubModalities work, you should use the SubModalities Checklist, Page 29. This adds to your precision and accuracy)

(Generally, it is a good idea to ask, "Is it all right for your Unconscious Mind to make this change today, and for you to be aware of it consciously.")

1. "Can you think of something that you like but wish you did not? Good, what is it? As you think about how much you like that, do you have a picture?" (Elicit the SubModalities.)

<div align="right">Clear the Screen</div>

2. "Can you think of something which is similar, but which you absolutely dislike. For example, ice cream and yogurt. "Good, what is it? As you think about how much you dislike that, do you have a picture?" (Elicit the SubModalities. The location should be different!)

<div align="right">Clear the Screen</div>

3. Change the SubModalities of #1 into the SubModalities of #2.

4. Lock it in place. "You know the sound that tupperware makes when it seals, just like that, lock it right in there."

<div align="right">Break State</div>

5. Test "Now, what about that thing you used to like? How is it different?"

6. Future Pace. "Imagine a time in the future when you might be tempted to eat that. What happens?"

SUBMODALITIES BELIEF CHANGE SCRIPT
(Whenever you do any SubModalities work, you should use the SubModalities Checklist, Page 29. This adds to your precision and accuracy)

1. "Can you think of a limiting belief about yourself that you wish you did not have? Good, what is it? As you think about that belief, do you have a picture?" (Elicit the SubModalities.)

2. "Can you think of a belief which is no longer true. For example, perhaps you used to be a smoker. Someone who was a smoker, used to believe they were a smoker, but now they no longer believe that. Or someone who used to own a new 1985 car, believed that they were a new car owner, but now they no longer do. Or perhaps the belief that you are now 10. Do you have something like that which used to be true for you, but no longer is? Good, what is it? As you think about that old belief, do you have a picture — Where is that old belief now?" (Elicit the SubModalities. For best results, the location should be different!)

3. Change the SubModalities of #1 into the SubModalities of #2.

TEST: Now, what do you think about that old belief?

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4. "Can you think of a belief which for you is absolutely true? Like, for example, the belief that the sun is going to come up tomorrow. Do you believe that? (Or, the belief that it's good to breathe.) Good, what is it? As you think about that belief, do you have a picture?" (Elicit the SubModalities.)

5. Can you think of a belief that you want to have, which is the opposite of the belief in #1? Good, what is it? As you think about that belief, do you have a picture?"

6. Change the SubModalities of #5 into the SubModalities of #4.

TEST: Now, what do you believe? Why do you believe
you have this new belief?

SUBMODALITIES CHECKLIST

Visual	1	2	3	4
Black & White or Color?				
Near or Far?				
Bright or Dim?				
Location?				
Size of Picture?				
Associated / Dissociated?				
Focused or Defocused?				
Focus (Changing/Steady)				
Framed or Panoramic?				
Movie or Still?				
Movie-Fast/Normal/Slow				
Amount of Contrast				
3D or Flat?				
Angle Viewed From				
# of Pictures (Shift?)				
Auditory				
Location				
Direction				
Internal or External?				
Loud or Soft?				
Fast or Slow?				
High or Low? (Pitch)				
Tonality				
Timbre				
Pauses				
Cadence				
Duration				
Uniqueness of Sound				
Kinesthetic				
Location				
Size				
Shape				
Intensity				
Steady				
Movement/ Duration				
Vibration				
Pressure/Heat?				
Weight				

Are there any sounds that are important?

Are there any feelings that are important?

SUBMODALITIES CHECKLIST

Visual	1	2	3	4
Black & White or Color?				
Near or Far?				
Bright or Dim?				
Location?				
Size of Picture?				
Associated / Dissociated?				
Focused or Defocused?				
Focus (Changing/Steady)				
Framed or Panoramic?				
Movie or Still?				
Movie-Fast/Normal/Slow				
Amount of Contrast				
3D or Flat?				
Angle Viewed From				
# of Pictures (Shift?)				
Auditory				
Location				
Direction				
Internal or External?				
Loud or Soft?				
Fast or Slow?				
High or Low? (Pitch)				
Tonality				
Timbre				
Pauses				
Cadence				
Duration				
Uniqueness of Sound				
Kinesthetic				
Location				
Size				
Shape				
Intensity				
Steady				
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Cadence				
Duration				
Uniqueness of Sound				
Kinesthetic				
Location				
Size				
Shape				
Intensity				
Steady				
Movement/ Duration				
Vibration				
Pressure/Heat?				
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Are there any sounds that are important?

Are there any feelings that are important?

SWISH PATTERN

KEYS TO A SUCCESSFUL SWISH PATTERN

- The Swish Pattern is for the purpose of creating momentum toward a compelling future.

- The Swish Pattern installs choices for a new way of life rather than to change or remove old habits.

DOING A SWISH PATTERN

1. Get the picture that represents the habit or situation you would like to change. (When you think of _____, do you have a picture?")

2. Get a picture of the type of person you would like to be. ("How would you like to be instead? When you think of that do you have a picture?")

3. Change the visual intensity of the desired state (brightness, size, distance, etc.) for the most "real" or most positive Kinesthetic.

4. Bring back the old picture (#1), NOW STEP INTO THE PICTURE, fully associated.

5. Now insert in the lower left hand corner, a small, dark picture of the desired state.

6. Simultaneously, have picture of current state rapidly shrink and recede to a distant point while dark picture explodes into full view. (This **can** be accompanied by either an internal or external *SWIIISSH* sound, but **is not necessary**—speed is!)

7. Repeat #6 a minimum of five times. Enjoy the results!

NOTES TO KEEP IN MIND

a. Be fully associated in old pattern.
b. Have detailed sensory-specific representations in the desired state.
c. If client is associated in final picture = **OUTCOME**
d. If client is disassociated in the final picture = **DIRECTION** (This is usually preferred to create a compelling future.)
e. Make sure to have a break state between each Swish Pattern so as not to loop them. Close eyes during each step of process and open them between steps.

SUBMODALITIES SWISH PATTERN SCRIPT

1. Elicit Present State or Behavior: "How do you know it's time to _____? (EG: Feel bad.) When you think of that _____ (State or Behavior) do you have a picture?" **(Break State)** [If client gives you a K answer, then say, "How do you know it is time to feel…"]

2. Elicit Desired State: "How would you like to (feel/act) instead? When you think of that _____ (State or Behavior) do you have a picture?"

3. If necessary, assist client in adjusting the visual intensity of the Desired State for the most positive kinesthetic. Say to the Client, "Step into your body." (Now, adjust the SubModalities.)

4. "Good, now step out of the picture, so you see your body in the picture. Take the picture and make it small and dark in the lower left hand corner." **(Break State)**
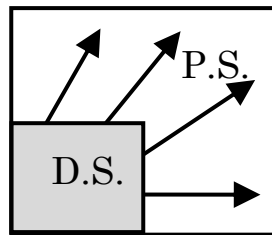
5. "Now, can you take the old picture and bring it up on the screen? Make sure that you are looking through your own eyes."

6. "Good, as you have the old picture on the screen, can you see the new picture in the lower left hand corner, small and dark? Make sure you see your body in the picture."

7. "Good, now have the picture explode big and bright, and have it explode up so that it covers the old picture, while the old picture shrinks down and becomes small and dark in the lower left hand corner, and do that as quickly as sssswishhhhh."

8. "O.K., sssswishhhhh."

9. "Now, clear the screen."

10. Repeat steps 5, 6, 8, and 9 until the unwanted state or behavior is not accessible.

11. Test and future pace.

THE CONSCIOUS USE OF LANGUAGE

Outcome:
The desired outcome of the Language Section is for all participants to be able to successfully use language to produce their desired results using language by Chunking up or Down to levels of greater ambiguity or specificity.

Process:

1. **Using Specificity or Ambiguity in Language**

2. **Hypnotic Language Patterns**
    A.   Utilization
    B.   Unspecified language

3. **The Agreement Frame**
    A.   I appreciate, and...
    B.   I respect, and...
    C.   I agree, and...
    D.   Avoid using "but" or "understand"

4. **The Purpose Frame**
        "For what purpose...?"

5. **The What If Frame**
        "What would happen if...?"

6. **Using Words that Create Positive I/R's – Say it the way you want it:**
        At least 5 positive I/R's of being involved.

7. **Conditional Close:**
        "So if we did this, would you do this?"

8. **Tag Questions:**
        "This is something you are interested in, isn't it?"

PRESUPPOSITIONS

Definition: Presuppositions are **Linguistic Assumptions** and are useful for:
- **Recognizing** what is assumed by the client's speech and assisting in
- **Creating new I/R's** for the client.

1. **Existence** – (Tip-off: Nouns)

2. **Possibility/Necessity** – (Tip-off: Modal Operators)

3. **Cause – Effect** – (Tip-off: "Makes", "If … then")

4. **Complex Equivalence** – (Tip-off: "Is," "Means")

5. **Awareness** – (Tip-off: Verbs with V, A, K O, G)

6. **Time** – (Tip-off: Verb Tense, "Stop", "Now", "Yet")

7. **Adverb/Adjective** -- (Tip-off: An adverb or adjective)

8. **Exclusive/Inclusive OR** – (Tip-off: "Or")

9. **Ordinal** – (Tip-off: A List)

PRESUPPOSITIONS

In the following sentences, please distinguish between the presupposition and the mind read. Put a 'P' or an 'MR' next to each one:

1.   "I'm not sure whether or not I should stop beating my wife."
____ A.   He has a wife
____ B.   He loves his wife
____ C.   He currently beats his wife
____ D.   He's a low life slob who should be shot!

2.   "I don't see why I can't do it. All my friends are doing it!"
____ A.   He feels that he is treated unfairly
____ B.   He wants to be liked by his friends
____ C.   This person's friends do something he doesn't do
____ D.   All his friends are bums who should be shot!

3.   "If I don't learn how to communicate with my boss, I won't get a raise."
____ A.   He feels that he is treated unfairly
____ B.   He doesn't know how to communicate with his boss
____ C.   He wants to learn new behaviors
____ D.   His salary is connected to his communication skills

4.   "I have to set up unrealistic expectations."
____ A.   He can't stop making unrealistic expectations
____ B.   He feels trapped
____ C.   He has expectations
____ D.   He knows when he is being unrealistic

5.   "I'm feeling much better now!   I can see how some of the things I was doing just made me unhappy."
____ A.   Some behavior he engaged in was related to some internal state
____ B.   He has feelings
____ C.   He has much more control of his life now
____ D.   He fixed himself so he shouldn't be shot

PRESUPPOSITIONS

In the following sentences, please state what is presupposed and also identify the major presuppositional structure.

1. "If the cat meows, again, I'll have to put him outside."

2. "It was her friendly smile that made me walk up and say 'Hi'."

3. "If only he had come home on time, the party wouldn't have gotten out of control."

4. "People have always given me more to do than I can handle."

5. "His easy-going personality is good P.R. for our company."

6. "Stop watching over your shoulder."

7. "Only you can learn this."

8. "Either she goes to the store or I do."

9. "First the winds came then the rain."

10. "Opera makes me want to cry."

"THIMK"

"What is **the** question that I can ask which by the very nature of the of the presuppositions in the question itself will cause the client to make the greatest amount of change by having to accept the presuppositions inherent in the question?" — *Tad James, 1992*

HIERARCHY OF IDEAS
THE MODEL

Meta K-Type

Chunking Up

Agreement

↑

"What is this an Example of?"
"For What Purpose...?"
"What is your intention...?"

In Mediation, chunk up to get agreement. Chunk-up until you get a Nominalization.

<u>The Structure of Intuition</u>: The ability to chunk-up to find connections & relationships, and then to chunk back down & relate to the current situtation. It's rare to find a large chunker who sorts for information -- they are usually small chunkers.

"What are examples of this?"
"What specifically...?"
-- any Meta Model Question

↓

Details & Distinctions
Chunking Down

In Trance

Intuitor

Big Picture

Abstract—Milton Model

The Structure of Overwhelm: Too Big Chunks

Existence

↑

Movement

↑

Transportation

↑

Buses -- Boats -- Cars -- Planes -- Trains

Classes & Categories   **Parts**

BMW -- Pontiac   Wheels -- Doors

Fiero   Hub Caps

GT   Lug Nuts

The Structure of Nit-Picking: Chunking Down and Mismatching

Specific — Meta Model

Details

Sensor

Out of Trance

MILTON MODEL
HYPNOTIC LANGUAGE PATTERNS

1. **MIND READ:** Claiming to know the thoughts or feelings of another without specifying the process by which you came to know the info.

"I know that you are wondering..."

2. **LOST PERFORMATIVE:** Value judgments (which may include an unspecified comparison) where the performer of the value judgment is left out.

"And it's a good thing to wonder..."

3. **CAUSE & EFFECT:** Where it is implied that one thing causes another. (Including attribution of cause outside of self.) Implied Causatives
   include: a.   C>E makes (the verb to make)
               b.   If... then...
               c.   As you... then you...

"Because..."

4. **COMPLEX EQUIVALENCE:** Where two things are equated – as in their meanings being equivalent.

"That means..."

5. **PRESUPPOSITION:** The linguistic equivalent of assumptions.

"You are learning many things..."

6. **UNIVERSAL QUANTIFIER:** A set of words which has:
   a. a universal generalization <u>and</u>
   b. no referential index.

"And all the things, all the things..."

7. **MODAL OPERATOR:** Words, which implies possibility or necessity, which often form our rules in life.

"That you can learn..."

8. **NOMINALIZATION:** Process words (including verbs), which have been frozen in time by making them into nouns.

"Provide you with new insights, and new understandings."

9. **UNSPECIFIED VERB:** Where an adjective or adverb modifier does not specify the verb.

"And you can,"

10. **TAG QUESTION:** A question added after a statement, designed to displace resistance.

"Can you not?"

MILTON MODEL

11. **LACK OF REFERENTIAL INDEX:** A phrase, which does not pick out a specific portion of the listener's experience.

"One can, you know..."

12. **COMPARATIVE DELETION (Unspecified Comparison):** Where the comparison is made and it is not specified as to what or whom it was made.

"And it's more or less the right thing."

13. **PACE CURRENT EXPERIENCE:** Where client's verifiable, external experience is described in a way, which is undeniable.

"You are sitting here, listening to me, looking at me, (etc.)..."

14. **DOUBLE BIND:** Where the client is given two choices (both of which are preferable or desired) separated by an "or".

"And that means that your unconscious mind is also here, and can hear (phonological ambiguity) *what I say. And since that's the case, you are probably learning about this and already know more at an unconscious level than you think you do. So, it's not right for me to tell you, learn this or learn that, learn in any way you want, in any order."*

15. **CONVERSATIONAL POSTULATE:** The communication has the form of a question – a question to which the response is either a 'yes' or a 'no'. If I want you to do something, what else must be present so that you will do it, and out of your awareness? It allows you to choose to respond or not and avoids authoritarianism.

"Do you feel this... (punctuation ambiguity) *is something you understand?"*

16. **EXTENDED QUOTES:** Quotes which are extended beyond what is normally used to displace resistance.

"Last week I was with Richard who told me about his training in 1983 at Denver when he talked to someone who said..."

17. **SELECTIONAL RESTRICTION VIOLATION:** A sentence that is not well formed in that only humans and animals can have feelings.

"A chair can have feelings..."
"Remember, the walls have ears."

MILTON MODEL

18. **AMBIGUITY:**
    a. **Phonological:** Where two words with different meanings sound the same. IE: *"Hear", "Here"*
    b. **Syntactic:** Where the function (syntactic) of a word cannot be immediately determined from the immediate context.
    "They are visiting relatives"
    "Selling salesmen can be tricky!"
    "I am really over managing managers."
    c. **Scope:** Where it cannot be determined by linguistic context how much is applied to that sentence by some other portion of the sentence.
    "Speaking to you as a child..."
    "The old men & women..."
    "The disturbing noises & thoughts..."
    "The weight of your hands & feet..."
    d. **Punctuation:** Either the punctuation is eliminated as in a run on sentence or pauses occur in the wrong place.
    *"I want you to notice your **hand me the glass."***

19. **UTILIZATION:** Remember to utilize all that happens or is said.
    Client says: *"I am not sold."*
    Response: *"That's right you are not sold, yet, because you haven't* asked the one question that will have you totally and completely sold."

Putting it all together:
"I know that you are wondering... and it's a good thing to wonder... because... that means... you are learning many things... and all the things, all the things... that you can learn... provide you with new insights, and new understandings. And you can, can you not? One can, you know. And it's more or less the right thing. You are sitting here, listening to me, looking at me, and that means that your unconscious mind is also here, and can hear what I say. And since that's the case, you are probably learning about this and already know more at an unconscious level than you think you do, and it's not right for me to tell him, learn this or learn that, let him learn in any way he wants, in any order. Do you feel this... is something you understand? Because, last week I was with Milton who told me about his training in 1979 in Miami when he talked to someone who said, "A chair can have feelings..."

METAPHOR OUTLINE

The major purpose of a metaphor is to pace and lead a client's behavior through a story. The major points of construction consist of;

1.   Displacing the referential index from the client to a character in a story,
2.   Pacing the client's problem by establishing behaviors and events between the characters in the story that are similar to those in the client's situation,
3.   Accessing resources for the client within the context of the story,
4.   Finishing the story such that a sequence of events occurs in which the characters in the story resolve the conflict and achieve the desired outcome.

The basic steps to generate a metaphor are as follows:

PREMAPPING:

1. **Identify the sequence of behavior and/or events in question:** this could range from a conflict between internal parts, to a physical illness, to problematic interrelationships between the client and parents, a boss or a spouse.

2. **Strategy analysis:** Is there any consistent sequence of representations contributing to the current behavioral outcome?

3. **Identify the desired new outcomes and choices:** This may be done at any level of detail, and is important that you have an outcome to work for.

4. **Establish anchors for strategic elements** involved in this current behavior and the desired outcome. For instance, in one knee you might anchor all of the strategies and representations that stop the client from having the necessary choices; and on the other knee you might anchor any personal resources (regardless of specific contexts) that the client may have.

MAPPING STRATEGIES:

5. **Displace referential indices:** map over all nouns (objects and elements) to establish the characters in the story. The characters may be anything, animate or inanimate, from rocks to forest creatures to cowboys to books, etc. What you choose as characters is not important so long as you preserve the character relationship. Very often you may want to use characters from well-known fairy tales and myths.

6. **Establish an isomorphism between the client's situation and behavior, and the situation and behaviors of the characters in the story - map over all verbs** (relations and interactions):
Assign behavioral traits, such as strategies and representational characteristics, that parallel those in the client's present situation (i.e., pace the client's situation with the story). Make use of any anchors you have established previously to secure the relationship.

7. **Access and establish new resources in terms of the characters and events in the story:** This may be done within the framework of a Reframing or reaccessing of a forgotten resource; again, using any appropriate pre-established anchors. You may choose to keep the actual content of the resource ambiguous allowing the client's unconscious processes to choose the appropriate one.

8. **Use nonsequiturs, ambiguities and direct quotes** to break up sequences in the story and direct conscious resistance, if such resistance is present and is hindering the effect of the metaphor. Conscious understanding does not, of course, necessarily interfere with the metaphoric process.

9. **Keep your resolution as ambiguous as necessary** to allow the client's unconscious processes to make the appropriate changes. Collapse the *pre-established* *anchors* and provide a future pace, if possible, to *check your work.*

<u>THE META MODEL</u>

PATTERN	RESPONSE	PREDICTION
DISTORTIONS		
1. Mind Reading: Claiming to know someone's internal state. Ex: "You don't like me."	"How do you know I don't like you?"	Recovers Source of the Info.
2. Lost Performative: Value judgments where the person doing the judging is left out. Ex. "It's bad to be inconsistent."	"Who says it's bad?" "According to whom?" "How do you know it's bad."	Gathers evidence. Recovers source of the belief, the Performative, strategy for the belief.
3. Cause—Effect: Where cause is wrongly put outside the self. Ex: "You make me sad."	"How does what I'm doing cause you to choose to feel sad?" (Also, Counter Ex., or "How Specifically?"	Recovers the choice.
4. Complex Equivalence: Where two experiences are interpreted as being synonymous. Ex: "She's always yelling at me, she doesn't like me."	"How does her yelling mean that she..?" "Have you ever yelled at someone you liked?"	Recovers Complex Equivalence. Counter Example.
5. Presuppositions: Ex: "If my husband knew how much I suffered, he wouldn't do that." There are 3 Presuppositions in this sentence: (1) I suffer, (2) My husband acts in some way, and (3) My husband doesn't know I suffer.	(1) "How do you choose to suffer?" (2) "How is he (re)acting? (3) "How do you know he doesn't know?"	Specify the choice & the verb, & what he does. Recover the Internal Rep., and the Complex Equivalence
GENERALIZATIONS		
6. Universal Quantifiers: Universal Generalizations such as all, every, never, everyone, no one, etc. Ex: "She never listens to me."	Find Counter Examples. "Never?" "What would happen if she did?"	Recovers Counter Examples, Effects, Outcomes.
7. Modal Operators: a. Modal Operators of Necessity: As in should, shouldn't, must, must not, have to, need to it is necessary. Ex: "I have to take care of her." **b. Modal Operators of Possibility:** (Or Impossibility.) As in can/can't, will/won't, may/may not, possible/impossible. Ex: "I can't tell him the truth."	a. "What would happen if you did?" ("What would happen if you didn't?" Also, "Or?" b. "What prevents you?" ("What would happen if you did?")	Recovers Effects, Outcome. Recovers Causes
DELETIONS		
8. Nominalizations: Process words which have been frozen in time, making them nouns. Ex: "There is no communication here."	"Who's not communicating what to whom?" "How would you like to communicate?"	Turns it back into a process, recovers deletion, and Ref. Index.
9. Unspecified Verbs: Ex: "He rejected me."	"How, specifically?"	Specifies the verb.
10. Simple Deletions: a. Simple Deletions: Ex: "I am uncomfortable." **b. Lack of Referential Index:** Fails to specify a person or thing. Ex: "They don't listen to me." **c. Comparative Deletions:** As in good, better, best, worst, more, less, most, least. Ex: "She's a better person."	a. "About what/whom?" b. "Who, specifically, doesn't listen to you?" c. "Better than whom?" "Better at what?" "Compared to whom, what?	Recovers Deletion. Recovers Ref. Index. Recovers Comparative Deletion.

ANCHORING

DESIRED OUTCOME:
To be able to anchor a state in a person, at any time in any modality.

THEORY:
A. **Definition:** Any time a person is in an associated, intense state, if at the peak of that experience, a specific stimulus is applied, then the two will be linked neurologically
B. Anchoring can assist you in gaining access to past states and linking the past state to the present and the future.

PROCESS:

The Four Steps to Anchoring:
1. Have the person **Recall** a past vivid experience.
2. **Anchor** (Provide) a specific stimulus at the peak (see chart below)
3. **Change** the person's state
4. **Evoke the State** — Set off the anchor to test.
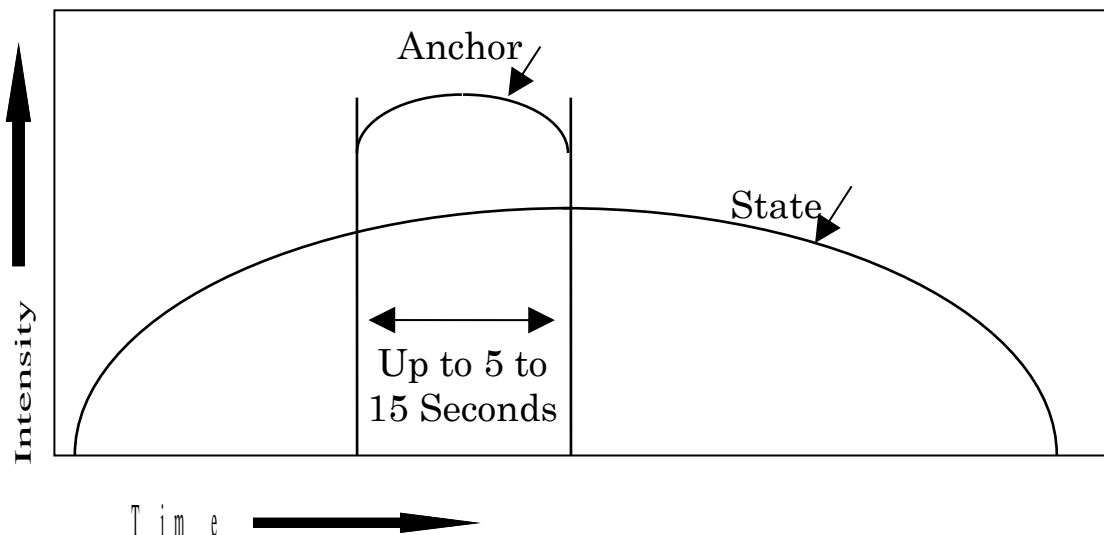
> **Mnemonic Device**
> # R A C E

The Five Keys to Anchoring:
1. The **Intensity** of the Experience
2. The **Timing** of the Anchor
3. The **Uniqueness** of the Anchor
4. The **Replication** of the Stimulus
5. **Number** of Times)

> **Mnemonic Device**
> # I - T U R N

APPLICATION OF AN ANCHOR:

Anchor

State

Intensity

Up to 5 to
15 Seconds

Time

STATE ELICITATION SCRIPT

The best states to anchor are naturally occurring states. Next best are past, vivid, highly associated states. Least preferable are constructed states.

Can you remember a time when you were totally _____X'd_____?

Can you remember a specific time?

As you go back to that time now ... go right back to that time, float down into your body and see what you saw, hear what you heard, and really feel the feelings of being totally _____X'd_____.

STATES FOR STACKING ANCHORS

To stack anchors elicit several instances of states and anchor them in the same place. The state chosen for a particular stacked anchor can be the same or different. (In a Resource Anchor and Collapse Anchors, the states stacked should be different. In Chaining Anchors the states used for each stacked anchor should be the same.)

- A time when you felt totally powerful.
- A time when you felt totally loved.
- A time when you really felt you could have whatever you wanted, a time when you could have it all.
- A time when you felt really energetic, when you had a ton of energy.
- A time when you fell down laughing.
- A time when you felt totally confident.

COLLAPSE ANCHORS

1. Get into rapport with the client.

2. Tell the client what you are about to do: "In just a moment I am going to do a process called 'Collapse Anchors' (explain), and that will necessitate that I touch you. Is that O.K.?"

3. Decide on which Positive/Resource States are needed, and decide on the Negative State to be collapsed. Make it clear which states specifically are involved.

4. As you elicit the Positive States get into each one before you elicit it in the client.

5. Make sure that the client is in a fully associated, intense, congruent state for each of the states you anchor

6. Anchor all the positive states in the same place, I.E. a knuckle or other easily identifiable place.

7. Anchor the negative state once.

8. Fire anchors at the same time until they peak, and the integration is complete. (Watch the client, they will usually exhibit signs of asymetry until the integration is complete.)

9. Release the negative anchor

10. Hold the positive anchor for 5 seconds and then release

11. Test: "Now how do feel about that old state?"

12. Future Pace: "Can you imagine a time in the future when you might be in a similar situation, and what happens?"

CHAINING ANCHORS

Chaining is a technique that is used when the desired/resource state is significantly different from the present state and the present state is a stuck state.

1. Get in rapport.
2. Tell the client what you are about to do: "In just a moment I am going to do a process called 'Chaining Anchors' (explain), and that will necessitate that I touch you. Is that O.K.?"
3. Identify the undesirable present state (E.G.: Procrastination), and decide on the positive/resource end state (E.G.: Motivation).
4. Design the chain: Decide on what intermediate states are needed to lead to the end state. (EG: "You're procrastinating, what gets you off that state?")
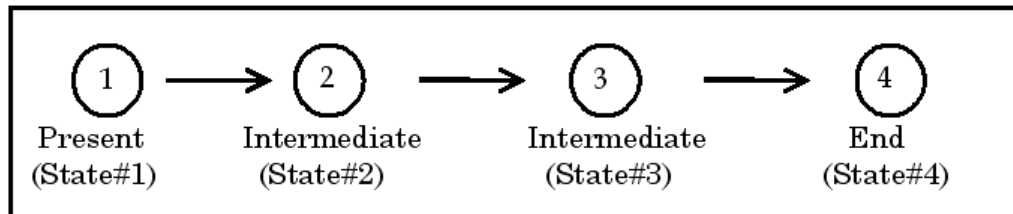
5. Get into each state as you elicit and anchor each state separately, beginning with the present state through the end state. (You will have to stack <u>all</u> states to get a high intensity.) Make sure that the subject is out of previous state prior to anchoring the next one. (Break State between states, especially between the last one and the first one.)
6. Test each state. Make sure that the client goes into each one.
7. Chain each state together firing #1 and when #1 is at its peak add #2, and then release #1. When #2 comes to the peak, add #3, then release #2. Add #4, etc. in the same way. (This is NOT a collapse because the two states do not peak at the same time.)
8. Test: Fire present state anchor. Client should end up in final state.
9. Ask the client, "Now how do you feel about _____." EG: How do you feel about procrastination.
10. Future Pace: "Can you think of a time in the future which if it had happened in the past you would have _____ (EG: Procrastinated) and tell me what happens instead?"

NEW ORLEANS FLEXIBILITY DRILL

This technique is rarely used, and the technique is included for historical reasons. The process has been replaced by Time Line Therapy™ techniques.

This is a 3-person exercise:

1.   Client identifies an external stimulus (a person, place, thing or a specific syntax of external and internal processes involving any or all of these) that consistently triggers an unresourceful state in client.

2.   Practitioner anchors client in several resourceful states accessing the appropriate resources to successfully handle the situation identified in Step #1. Using the same anchor for each of these resourceful states, Practitioner creates for Client, a powerful "stacked anchor". Practitioner tests the anchor.

3.   Client provides a detailed description of the scenario identified in Step #1 and coaches Observer in the specific behaviors necessary to role play so as to totally and <u>accurately</u> reproduce the external stimulus. (This means, using verbal and nonverbal language patterns to re-create the external stimulus, and may include the re-creation of situations devoid of human interaction.)

4.   Practitioner triggers Client's stacked resource anchor as Observer begins to role-play external stimulus. As Observer continues to role-play, Practitioner intermittently releases Client's anchor, calibrating Client's. If Client begins to revert to an unresourceful state, Practitioner fires anchor again.

Continue until there is no longer any need for Practitioner to externally anchor Client. I.E.: Client stays completely resourceful.

What has occurred now is that the external stimulus that previously triggered an unresourceful response in Client now triggers a resourceful response (related to the resources provided by the stacked anchor in Step #2).

NLP CHANGE PERSONAL HISTORY

Change personal History is for the purpose of changing a number of memories in the past and adding resources. It has been replaced by Time Line Therapy™ techniques.

Procedure:

1. Design and install a positive resource anchor.

2. Identify with client a persistent recurring undesireable state, and anchor the state.

3. Fire the undesireable state anchor while you identify and then anchor one event in the client's past where the client experienced the state.

4. Repeat this, anchoring at least two more events. (Anchor as many as necessary.)

5. Make sure that the state associated with the positive resource anchor is greater than the negative state.

6. Fire the first event anchor while holding the resource anchor and have the client relive the event with the new resources.

7. Repeat this for each event that was anchored.

8. Test.

9. Future Pace.

PHYSIOLOGY OF EXCELLENCE

Desired Outcome: To be able to discover, elicit the patterns of, and utilize excellent behavior in themselves and others

Theory:
The basis of NLP is the Process of Modeling, which has three elements
      1. Belief & Values Systems
      2. Physiology
      3. Strategies
The theory is that, "Anything you can do, I can elicit and also do." Through the process of Modeling, you can find and model excellent behavior and install it in someone else.

In successful people we often observe that they are generally in control of their state no matter what the external circumstances, and that they have a most excellent way of staying in a positive and up state

THE RING OF POWER

Process:
A resource anchor can be anything that is and anchor and helps you to recall the state. The Ring of Power is a resource anchor that is useful in many circumstances as a resource anchor.

1. Anchor a number of positive powerful states to an imagined circle on the floor: "Imagine a Ring of Power in front of you as a circle about 2 feet in diameter."
2. Now remember a time when you were totally motivated and when you are totally motivated, then step into the Ring.
3. When the state begins to subside then step out of the ring.
4. Add additional desired states in the same way. (For other states see, Page 49.)
5. When done adding all states, step into the Ring of Power and test.

STRATEGIES
THEORY

Definition:

A specific syntax of external and internal experience which consistently produces a specific outcome. Human experience is an endless series of representations. To deal with this endless sequence it is useful to suspend the process, and contextualize it in terms of outcomes.

The Components :

> **Mnemonic Device**
> # D U C k I e

- **Discover:** The first step is to discover the person's strategy through the process of elicitation.

- **Utilization:** The next step is to utilize the strategy by feeding back information to the person in the order and sequence that it was elicited.

- **Change & Design:** The next step is to then be able to change the strategy – to make changes in it so that it produces the desired outcome. This component includes the design of strategies.

- **Installation:** We then may want to install a new strategy if needed.

TYPES OF STRATEGIES

Everything We Do: Strategies involve everything we do. All our daily activity is generated & maintained by strategies. Whether or not we finish what we do is governed by a strategy. We have strategies for....

Love	Decision	Relaxation
Hate	Motivation	Tension
Learning	Happiness	Fun
Forgetting	Sex	Boredom
Parenting	Eating	Marketing
Sports	Health	Wealth
Communication	Disease	Depression
Sales	Creativity	Poverty

. . . . . . and, actually, everything else we do.

Shorthand Notation:

$$V^E \rightarrow V^R \rightarrow A^r \rightarrow K \rightarrow D$$
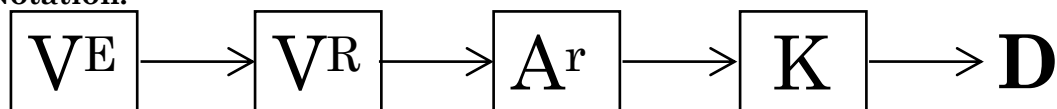
STRATEGIES

Components:

> *Elements*
> *Sequence*

Elements:

- *Visual*
  - External
  - Internal
    - Constructed
    - Remembered
- *Auditory*
  - External
  - Internal
    - Constructed
    - Remembered
- *Auditory Digital*
- *Kinesthetic*
  - External
  - Internal
    - Constructed
    - Remembered
      - Proprioceptive
      - Tactile
      - Meta
- *Olfactory*
  - External
  - Internal
    - Constructed
    - Remembered
- *Gustatory*
  - External
  - Internal
    - Constructed
    - Remembered

T.O.T.E. MODEL OF STRATEGIES

First formulated in *Plans and the Structure of Behavior* published in 1960 by George Miller, Eugene Galanter and Karl H Pribram. **T.O.T.E.** stands for Test, Operate, Test, Exit which is a sequence based on computer modeling.
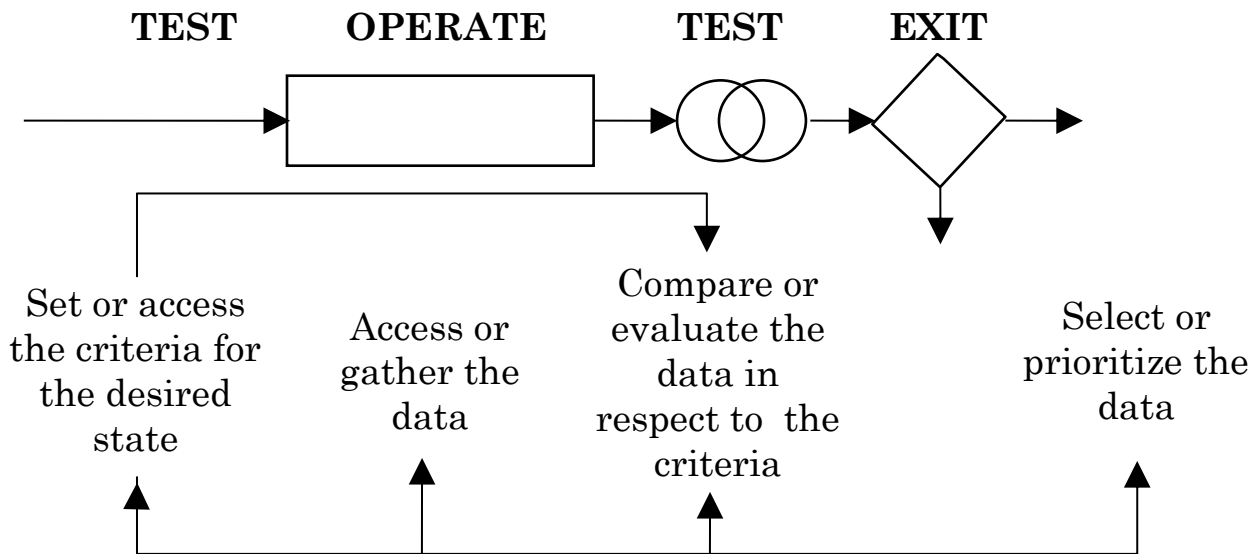
1.   The first **Test** is a cue or **trigger** that begins the strategy. It establishes the criteria "fed forward" and used as a standard for the second test.

2.   The **Operation** accesses data by remembering, creating, or gathering the information required by the strategy from the internal or external world.

3.   The second **Test** is a comparison of some aspect of the accessed data with the criteria established by the first test. The two things compared must be represented in the same representation system.

4.   The **Exit**, or Decision Point, or Choice Point is a representation of the results of the test. If there is a match, the strategy exits. If there is a mismatch, the strategy recycles.

5.   The strategy may recycle by:
- Changing the outcome or redirecting the strategy.
- Adjusting the criteria, chunking laterally or reorienting.
- Refining or further specifying the outcome.
- Accessing more data.

STRATEGIES

STRUCTURAL WELL-FORMEDNESS CONDITIONS

- Has a well-defined representation of outcome.
- Uses all three (3) of the Major representational systems.
- At least three points in every loop.
- Every loop includes an exit point.
- Goes external after "N" steps or "X" time.
- Uses least number of steps to get the outcome.
- Logical sequence with no steps missing.
- Has the internal & external sensory modalities to get desired outcome.
- Preserves positive by-products and eliminates negative consequences.
- Follows T.O.T.E. model.
- Minimizes bad feelings.

FUNCTIONAL WELL-FORMEDNESS CONDITIONS

- Trigger which starts the process and carries with it the final criteria.
- Operations to alter the present state to bring it closer to the desired state.
- Test which compares the present state to the desired state based on presorted or ad hoc criteria.
- Decision point which determines the next step based on the congruence or lack of congruence of the test comparison.

Knowing the functional well-formedness conditions allows you to ask very specific and directed questions. Knowing the functional properties of strategies allows one to recognize when one receives an answer to a different question than the one asked.

QUESTIONS TO ELICIT STRATEGIES

Test: What let you know it was time to decide?
When did you begin deciding?
How did you know it was time to decide?

Operate: How did you know there were alternatives?
How do you generate alternatives?

Test: How do you evaluate alternatives?
What has to be satisfied in order for you to decide?

Exit: How do you select which alternative to take?
How do you know (or what lets you know) that you have decided?

STRATEGIES

INSTALLING OR CHANGING STRATEGIES

- Rehearsing
- Reframing
- Metaphor
- Anchoring
- Dissociated state rehearsal

DESIGN PRINCIPLES

DESIGN

- Maintain the function.
- Intervene before the strategy goes haywire.
- Calibrate.
- Reframe or use SubModalities on unpleasant feelings or voices.
- Delete unnecessary steps.
- Make sure that the criteria are accessed sequentially and not simultaneously.
- Make least amount of change to get the results you want.

REDESIGN

- Make up what you think could work.
- Check your own strategy for applicability.
- Model someone else who has a good strategy.

REPRESENTATIONAL SYSTEMS
CHARACTERISTICS

1.   Each representational system can best represent the aspect of the world that it responds to directly. Many people get into trouble by representing experience with the wrong representational system.

2.   Digital descriptions are always secondary experience so they contain less information than the primary experience which they describe.

3.   Auditory digital is valuable as a filing system:
   - To keep track of experience.
   - To categorize experience.
   - To plan and set direction.
   - To summarize.
   - To make a running commentary on raw data.
   - To draw conclusions.
   - To make sense of things.

4.   Auditory tonal can add emphasis and help flesh out raw data.

5.   Visual can represent an enormous amount of data simultaneously and instantaneously.

6.   Auditory processing is sequential and takes longer than visual processing which is simultaneous.

7.   The kinesthetic system has more inertia and duration than the visual and auditory systems.

8.   When making decisions it is difficult to fully represent possibilities using only sounds, words or feelings. The visual system is helpful, because it enables one to simultaneously picture different options and make comparisons between them.

9.   Kinesthetic tactile and proprioceptive sensations help provide raw data.

10.   Kinesthetic Meta is the primary way people evaluate experience.

11.   Congruent feelings are perceptual feelings of events, involving direct tactile and proprioceptive sensations. They are purely perceptual or sensory experiences without evaluations.

12.   Meta-feelings are evaluative feelings about events in response to criteria, and usually have a positive or negative value. They are what we usually call emotions or feeling states. Meta-feelings may be created through past anchoring of experiences and/or beliefs.

MOTIVATION STRATEGIES

People either move toward or away. People who move toward too strongly may never get around to doing unpleasant things which are necessary. People who move away may never move until things get bad enough. The key to motivation is to be able easily and effortlessly to do things that are unpleasant. Most people do not need help in doing things that are pleasant.

TYPICAL MOTIVATION STRATEGIES

- Visual construct of task accomplished leading to positive K.
- V^C of negative consequence of not doing task leading to negative K.

Motivation strategies are related to procrastination strategies. They are the flip sides of the same phenomenon.

ELEMENTS OF AN EFFECTIVE MOTIVATION STRATEGY

1. Voice (if present) has good tonality.
2. Voice uses modal operators of possibility instead of necessity.
3. Includes a representation of what is desirable about the task (the completion or consequences) rather than a representation of the process of doing the task.
4. The task is chunked appropriately.
5. Toward strategies are more enjoyable and result in less stress than away.
6. Toward, away and mixed strategies work; mixed is the most general.
7. If mixed, think of negative first and then positive.
8. Try to replace away with toward strategy. Set frame that "if you do not learn a new strategy you will have to feel bad over and over again in the future" which uses their current strategy of moving away.
9. Association and dissociation are critical elements.
10. Good strategies work across contexts.
11. Always check ecology before removing negative feelings or anxiety.
12. It may be necessary to adjust the SubModalities of the representation of the task being done in order to get a strongly motivated response.
13. If representing the task as completed does not produce strong motivation, then focus on the consequences.
14. Procrastinators are often good planners.

Example of a Good Motivational Strategy:

A_d in pleasant voice "It will be so good when it is done." leading to visual construct of completed task of positive consequences leading to a positive K leading to beginning the task or future pacing appropriately.

STRATEGIES

TYPICAL PROBLEMS IN MOTIVATION STRATEGIES

1. **Begins with Overwhelm:** Person begins with feeling of overwhelm and needs to chunk down.

2. **The person only moves away**. Either this is not enough to motivate them or the person experiences too much stress, anxiety and unpleasantness.

3. **Uses MOP's of Necessity:** Person uses modal operators of necessity with harsh tonality resulting in bad feelings.

4. **Caution:** There are some things that one should move away from. Be careful about removing away strategies entirely. It is better to design a strategy with both elements.

TYPICAL PROBLEMS WITH DECISION STRATEGIES

1. **Problems with generating options.**
   a) No visual construct.
   b) Not enough options.
   - Only one choice.
   - Either/Or.
   c) Person keeps generating choices with no way to exit.

2. **Problems with representing options.**
   a) Options are not represented in all representational systems which makes it difficult to evaluate them.
   b) Person needs to go external to get necessary data.
   c) Options and criteria are not revised according to circumstances.

3. **Problems with evaluating options.**
   a) Criteria for selection are inappropriate.
   b) Criteria are not prioritized.
   c) Criteria are considered sequentially and separately rather than simultaneously. Polarity response is an example.
   d) Person does not get an overall evaluation of each criterion.

LEARNING STRATEGIES
WELL-FORMEDNESS CONDITIONS

1. Begin in a positive state. Think of a time when you succeeded & felt good rather than failed & felt bad. Access & anchor appropriate resources.

2. Chunk appropriately. Chunk down the task to avoid overwhelm. Recycle or go external until you can represent the smaller chunks so as to sequence and prioritize them.

3. Get appropriate feedback relative to the task being learned.

4. Make appropriate comparisons that give one a feeling of accomplishment. Do not make comparisons to expert or to an ideal self but to your ability in the past.

5. Exit. Avoid the dangers of exiting too soon or never exiting. Exit when you have learned enough for right now, and when you have learned something well enough for your outcome. Avoid the trap of chasing clarity. All important decisions are made on the basis of insufficient information.

6. Expect to not understand some things. Set them aside and come back to them later. Do not get trapped in bad feelings about not understanding. Remember that understanding is a feeling.

7. Know your Sub Modality equivalents of understanding and use them to get information in the necessary form.

8. Future pace learning to the time and place that they will be needed.

ELICITATION QUESTIONS

CONTEXT:
- Think of a time when you were able to learn something easily and rapidly.

INITIAL TEST:
- How do you know it is time to begin learning?

OPERATION:
- What do you do in order to learn?

SECOND TEST:
- How do you know if you have learned something?

EXIT:
- What lets you know that you have learned something fully?

SPELLING STRATEGIES

STEPS

1. **DISCOVER:** Finding out what strategy someone is already using.
2. **UTILIZE:** Use the strategy to assist the student in learning.
3. **CHANGING & DESIGNING:** Automating the new sequence so that it becomes part of the person's unconscious process. Changing also includes the process of designing: Streamlining what is there to make it more effective or designing a new strategy from scratch.
4. **INSTALLING:** Installing a new strategy if necessary.

> **Mnemonic Device**
> **D U C k I e**

SPELLING ELICITATION

1. Start at the beginning. "When I give you the word .... what is the first thing you do on the inside?"
2. Backtrack and go on. "So first you ... and then what?" Make sure they behaviorally follow you with each step.
3. Make sure that you get a step(s) that has to do with how to spell the word. (Some bad spellers do not have one.) "How do you know how to spell ...?"
4. "When you see, hear or feel that how do you know that it is right?"
5. Get only as much detail as you need.

Bad spellers are made not born. Bad spellers are not learning disabled. They were teaching-disabled.

INAPPROPRIATE SPELLING STRATEGIES:

- Negative K - Begin with a bad feeling
- Phonetic - sound it out - only 50% accuracy
- Visual construct - creative spelling - piece by piece

EXCELLENT SPELLING STRATEGY

- Asked to spell the word - may repeat it internally.
- See the word - visual remembered - may defocus rapidly - ask to spell backwards - rapid.
- Feeling of familiarity or not - look for shift in breathing or gestures.
- How good a speller they are depends on what they read.
- If no feeling of familiarity do a visual construct until get feeling.
- Secondary strategy for words for which no memory image exists.
- Final K is a motivator for continual improvement.

SPELLING STRATEGIES

INSTALLING

- "Do you have any objections to being a good speller?"
- New strategy is only for the context of spelling.
- New strategy will not result in instantly being an expert speller but will result in rapid improvement.
- Check for reverse wiring.
- "Can you think of a good friend?"
- Simplest method is rehearsing.
- Reframe only if necessary.
- "I am going to give you a word. As soon as I do, look up here (hold hand in their visual remember), allow an image of the word to appear, and as soon as it does, look down here (hold hand in their K) to get a feeling of familiarity or not."
- Use simple words initially.
- Have them spell words in reverse.

COMMON PROBLEMS

1. People try to create the word while looking in visual remembered. "Look up here and wait until you see the word the way you have seen it before. Allow the image to pop up."

2. If people draw a blank, write out the word and hold it up in visual remember. Have them look at it and then close their eyes and see it internally as a memory image.

3. Hold the word up for a short period. If too long some people will try to describe it rather than see it.

4. Have them visualize the word on something that they can remember easily.

5. A person keeps going back to their old strategy rather than using the new one. Reframe the persistent voice. If first step is a negative K, then create a resource anchor (or use a dissociated-state rehearsal if necessary).

NLP NOTATION

Representational Systems   **Superscripts**   **Subscripts**
V = Visual (Pictures)   r = remembered   t = tonal
A = Auditory (Sounds)   c = constructed   d = digital
K = Kinesthetic (Feelings)
O = Olfactory (Smells)   i = internal
G = Gustatory (Tastes)   e = external

Examples: A^e = Auditory External A^i = Auditory Internal
                A^r = Auditory Remembered A^c = Auditory Constructed
                A^r_t = Auditory Remembered Tonal
                A^i_d = Auditory Internal Dialogue V^c = Visual Constructed
                K^r = Remembered Feelings V^i = Visual Internal
                K^e = Tactile Feelings/Sensations V^r = Visual Remembered

Syntactic Symbols: ⟶ = Leads to

                        ╱ = Comparison

                        ⤫▲ = Synesthesia

                        —m→ = Meta Response

                        —p→ = Polarity Response

                        ——— = Simultaneous but not interfering

Examples:

                    Sequence: A^r ⟶ V^c ⟶ K^i
                        Test: V^e ╱ V^r
    Simultaneous Picture + Feeling : V^c ⤫▲ K

Saying one thing & feeling another: A^i —p→ K^i

        Talking about a picture: V^i —m→ A^i_d

Inputting Auditory & $\dfrac{A^e}{V^e}$
Visual Simultaneously

STRATEGY ELICITATION

BUYING STRATEGIES

1. Motivation
2. Decision (to buy)
   - Convincer Strategy (See Convincer Meta Program)
3. Reassurance

LOVE STRATEGIES

1. Attraction
2. Recognizing Attraction
3. Deep Love

TEXT FOR FORMAL STRATEGY ELICITATION

Can you recall a time when you were totally X'd?

Can you recall a specific time?

As you go back to that time now ...

What was the very first thing that caused you to be totally X'd?
   Was it something you saw (or the way someone looked at you?),
   Was it something you heard (or someone's tone of voice?), or
   Was it the touch of someone or something?
What was the very first thing that caused you to be totally X'd?

After you (saw, heard, felt) that, what was the very next thing that happened as you were totally X'd?
   Did you picture something in your mind?
   Say something to yourself, or
   Have a certain feeling or emotion?
What was the next thing that happened as you were totally X'd.

After you (list previous), did you know that you totally X'd, or...

(Continue until complete.)

STRATEGY ELICITATION

DEEP LOVE

DEEP LOVE STRATEGY

1. How do you know someone else loves you?

2. Can you remember a time when you were totally loved?

    A specific time?

3. In order to know you are totally loved, is it necessary for you:

    a. To be taken places and bought things or to be looked at with that special look?

    b. **OR** that you hear that special tone of voice or those special words?

    c. **OR** is it necessary that you are touched in a certain way or a certain place?

REFRAMING

(... if you change the context, meaning or content you can change the meaning!)

The two major kinds of reframes that we learn at the Practitioner level are the Context Reframe and the Meaning Reframe.

THE BASIS OF REFRAMING IS TO SEPARATE INTENTION FROM BEHAVIOR

CONTEXT REFRAME: "I'm too ...." -or- "He's too .... "
Think of a different context in which the person will respond differently to the same behavior.

MEANING REFRAME: "Whenever 'X' happens, I respond 'Y'."
Ask yourself, "What else could this behavior mean?" or internally think of an opposite frame or a different meaning. "What is it that this person hasn't noticed (in this context) that will bring about a different meaning, and change his response?"

SIX-STEP REFRAME

The Six-Step Reframe is no longer used, having been replaced by Parts Integration. It is included for historical purposes only. The purpose of a 6-Step Reframe is to find the benefits behind any behavior and install new ways to achieve those benefits more elegantly.

- Rapport
- Identify Behavior
- Stack Bail out Anchor

1. Access Behavior: _____ , I'd like you to ask the part of you responsible for _____ if it's willing to communicate with me now with a visible body movement. (wait for signal)

2. Set Up Signal: Let's refer to you as part X and I want to thank you for signaling me now.

3. Discover and Acknowledge Benefits: Part X, I want to acknowledge you for always having acted in _____'s best interest and for having provided benefits for her/him in the past. We're here to assist _____ in creating additional choices for her/his life now.

4. Creating Choices: _____ , can you take part X to that creative part of you now and have part X and creative part come up with at least 3 additional choices of behavior that will provide _____ with equal or greater benefit. When you have those 3 additional choices signal me with a visible body movement. Thank you.

5. Congruency Check: Now, _____ , go inside and check for any other parts which might object to adopting these additional choices. If so, will those parts signal with a visible body movement now. Thank you. (If signals, repeat step 4 creating additional choices agreeable with the creative part, part X and any objecting parts.)

6. Future Pace & Test: Now, _____ , can you step into the near future, and put yourself in a situation where you'd have reason to use these additional choices, experiencing this fully now? (pause) As I count to three, you will open your eyes, knowing you have fully integrated all these choices. 1-2-3.

SIX STEP REFRAME

The Six-Step Reframe is no longer used, having been replaced by Parts Integration. It is included for historical purposes only.

Instruct client on types of signals — in images, sounds/words, sensations — those are the kinds of communication we are setting up. Reframing can be used with any behavior, internal or external, or any symptom.

1.   Identify behavior that the client wants more choices about.

2.   Client asks the part in charge of behavior X if it's willing to communicate. Get a Yes/No signal. (What image, sound/word, sensation was client aware of when asking that question. Ask the part to increase that image, sound, sensation if answer is yes; decrease if answer is no.) If yes, thank part and go on. If no, thank part for communicating and reassure part that it is entirely understandable that it does not want communicate on a conscious level. Reassure part that it is in charge of behavior X and in no way are you trying to get rid of it nor would you allow client to attempt to do so — we are only trying to get some information and alignment.

3.   Ask part what purpose or function it has — what is its positive intention. (The Part can answer consciously or unconsciously. Client must accept that the part does have some positive intention.) To help person elicit this ask them to imagine what it might be — purpose here is to separate behavior from intention or function and to get client's conscious mind to begin to appreciate that part as friend and/or teacher.

       Thank part for positive intention and make sure client begins to sincerely appreciate part.

4.   Ask client to go to creative unconscious part, and ask that it generate at least 3 alternatives to behavior X that would satisfy intention — accomplish the purpose of behavior X (you can also have the part responsible for behavior X go to the creative part directly to inform that part what its purpose is — that is useful especially when purpose remains unconscious). These new choices can be on a conscious level —ask creative part to give client signal when it has generated these new alternatives.

       Thank creative part. (continued, next page)

SIX STEP REFRAME

5.   Ask the part responsible for behavior X whether it's willing to use these alternative choices instead of behavior X. Yes/No signal. If yes, thank part and go on. If no, put time limit on request (e.g., 2 weeks, etc.) to try out some alternatives to find out if they are effective and available. If still no, ask part to go back to creative part and help generate alternatives it would be willing to try out for at least a limited time.

      Thank part.

6.   Ecological check. Ask client to check with all their parts to make sure all are comfortable and accept the entire process and the alternatives. If yes, thank all parts and surprise and delight self in future. If no, check on how client knows this, how this represents an objection — then ask the image, sound, sensation, and increase if needed.   Reassure client any objection is important information and is welcome. If there is an objection, go back to step #3 and go through process with part that objects - making sure that the objecting part and the part that runs behavior X agree on all the alternatives and can work together. Treat parts of a person as though they were all parts of a negotiating team. It is important that each member's function and purpose be respected and paid attention to. Cycle back through process until you get full acceptance for any alternative behaviors from all parts involved.
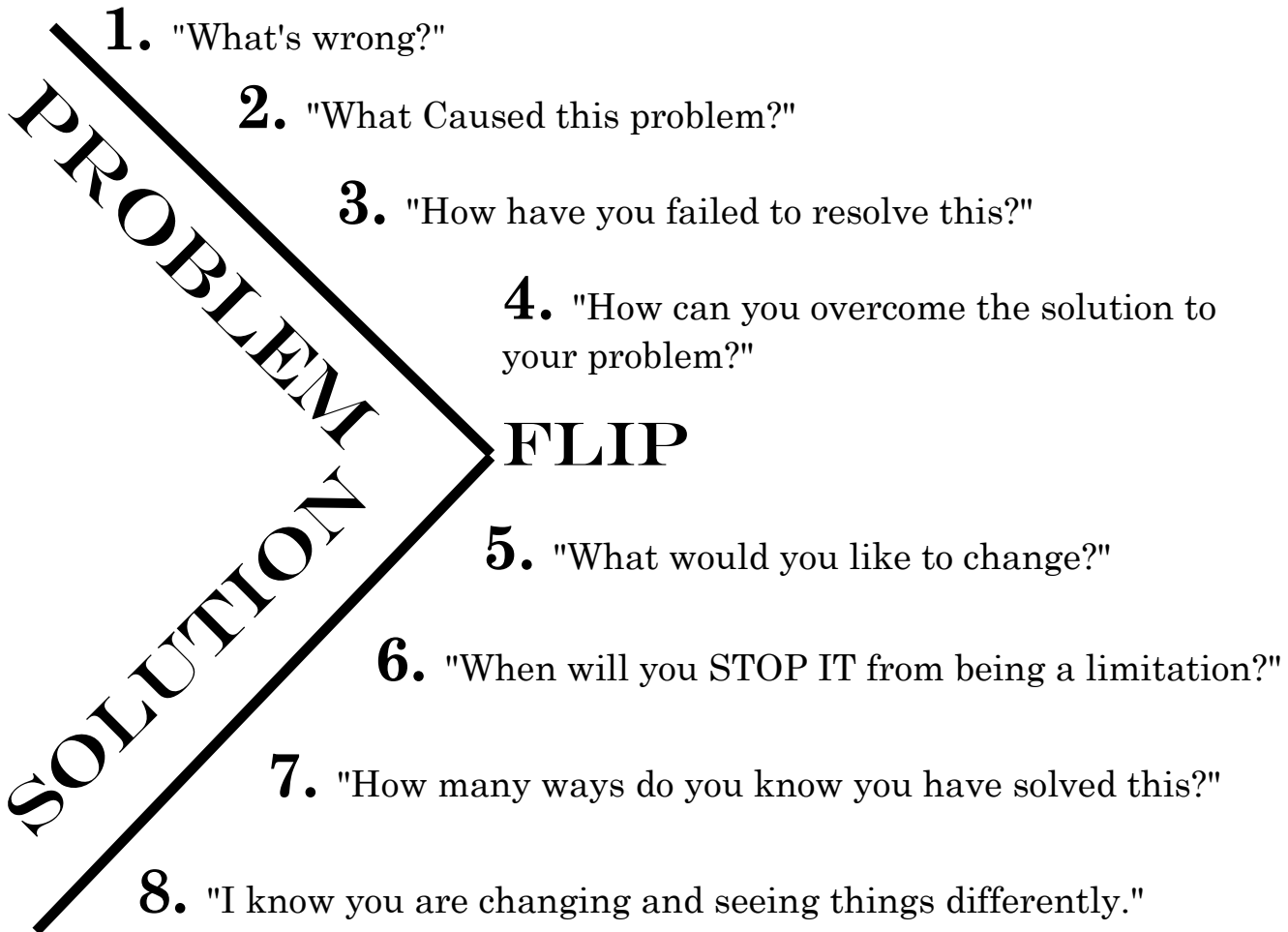
      Thank all parts.

      NOTE: The main purpose of a 6 Step Reframe is to establish — set up — bridges (channels of communication) between client's unconscious and conscious mind, even between parts of the person's unconscious and to install in the person a belief that all parts are allies — potential teachers and friends.

META MODEL III

DETAILED QUESTIONING FOR A SPECIFIC RESULT

START

1. "What's wrong?"

　　2. "What Caused this problem?"

　　　3. "How have you failed to resolve this?"

　　　　4. "How can you overcome the solution to your problem?"

FLIP

　　　5. "What would you like to change?"

　　6. "When will you STOP IT from being a limitation?"

　7. "How many ways do you know you have solved this?"

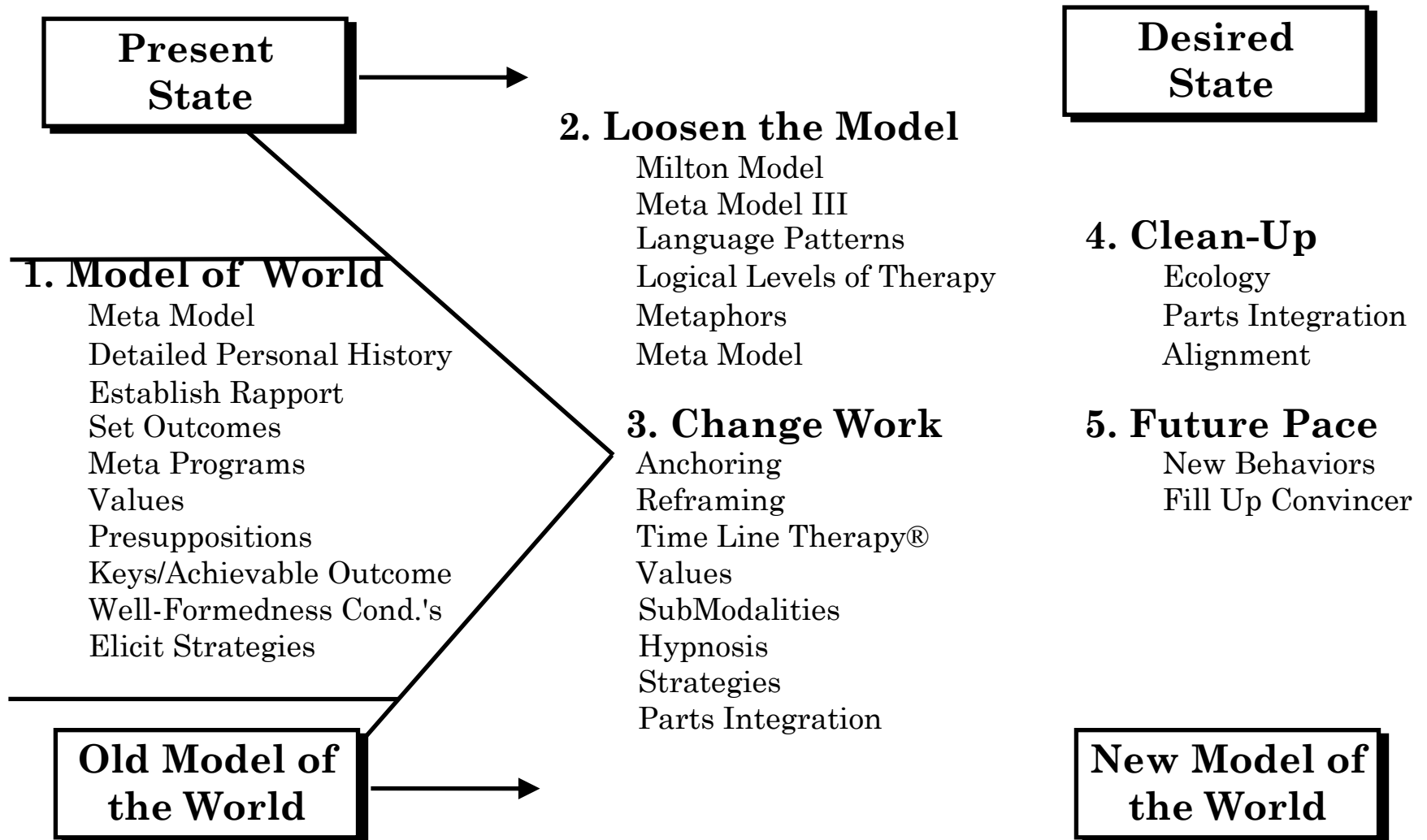**8.** "I know you are changing and seeing things differently."

PROBLEM

SOLUTION

CONFIRM

SMALL PRINT DISCLAIMER: This is an example. This is only an example. If this were the real test, then you would already know about MMIII.

NLP MODEL OF THERAPY

Present State

Desired State

2. Loosen the Model
Milton Model
Meta Model III
Language Patterns
Logical Levels of Therapy
Metaphors
Meta Model

4. Clean-Up
Ecology
Parts Integration
Alignment

1. Model of World
Meta Model
Detailed Personal History
Establish Rapport
Set Outcomes
Meta Programs
Values
Presuppositions
Keys/Achievable Outcome
Well-Formedness Cond.'s
Elicit Strategies

3. Change Work
Anchoring
Reframing
Time Line Therapy®
Values
SubModalities
Hypnosis
Strategies
Parts Integration

5. Future Pace
New Behaviors
Fill Up Convincer

Old Model of the World

New Model of the World

PARTS INTEGRATION

THIS SCRIPT HAS BEEN REVISED

1.   Identify the conflict and the parts involved: Make sure you clearly identify the parts clearly, and understand the nature of the conflict.

2.   Have the Part, which represents the unwanted state or behavior come out on the hand first: "I wonder if I can talk to this part. Which hand would it like to come out and stand on?" (Show client how to hold hand.)

3.   Make sure that the Client has a V-A-K image of the part as it comes out on the hand: "Who does this part look like; does it look/sound/feel like someone you know?"

4.   Elicit the "Opposite Number" to come out on the other hand: "I'd like to talk to the Part with which this Part is most in conflict, the flip side of the coin the opposite number, and let's have it come out and stand on the other hand." (Show client how to hold hand.)

5.   Make sure that the Client has a V-A-K image of the part as it comes out on the hand: "Who does this part look like; does it look/sound/feel like someone you know?"

6.   Separate intention from behavior: Reframe each part so that they realize that they actually have the same intention by chunking up — ask, "What is the intention ..." or "For what purpose ..." (Begin chunking up first with the part that has the unwanted state or behavior. As you do, make sure that the client's intention stays associated.) Make sure that both parts get to the same word as highest intention.

   a) Now, have the parts notice they were once part of a larger whole.

   b) Ask for other parts that were also once part of the larger whole. Have them join in the integration.

   c) What resources or attributes does each part have that the other part would like to have?

7.   As the hands come together give additional suggestions for integration.

8.   Take the integrated part inside and have it merge into the wholeness inside.

9.   Test & future pace.

DISSOCIATIVE TECHNIQUE
V-K DISSOCIATION

1.   Establish an anchor for the "Here and Now" state. If the person gets stuck in an associative place with the original event, the "Here and Now" anchor may be used to return the person to the present. Also anchor a "calm, relaxed" state.

2.   Ask the person to remember the <u>last time</u> the reaction occurred. (In some cases, Time Line Therapy™ techniques may be needed to deal with the root cause.)

3.   Anchor that state, interrupt the state, then test the anchor.

4.   Instruct the person to place that scene on an imaginary television or movie screen with all the attendant feelings.

5.   Tell the person to run the movie to the most traumatic part and then freeze that frame. Tell tale person to imagine floating out of his/her body and watch from behind the chair or a position behind.

6.   Anchor this dissociated state.

7.   Tell the person to run the scene until he/she learns something new or something not previously remembered from this perspective. When the person acknowledges this, continue to Step 9.

8.   Tell the person to talk to the younger self on the screen, stating "I am from your tomorrow and this is what I have learned..." The person is then told to nurture and comfort the younger self. The person is to accept the younger self as part of the present existence and to bring the new learning to the present.   *(Fire the calm, relaxed state anchor as the person comforts the younger self.)*

9.   To further solidify the disassociated state, have the person run the movie scene backwards, making the scene smaller and smaller. Fade the contrast until the scene becomes a small dot, then have the small dot spin out into space.

10.   Test and future pace.

CAUTION: When removing a phobia, caution should be observed to be sure the fear did not serve a protective function. If the fear does serve as a protective function, appropriate new learning strategies have to be installed.

ELICITATION OF THE TIME LINE #1
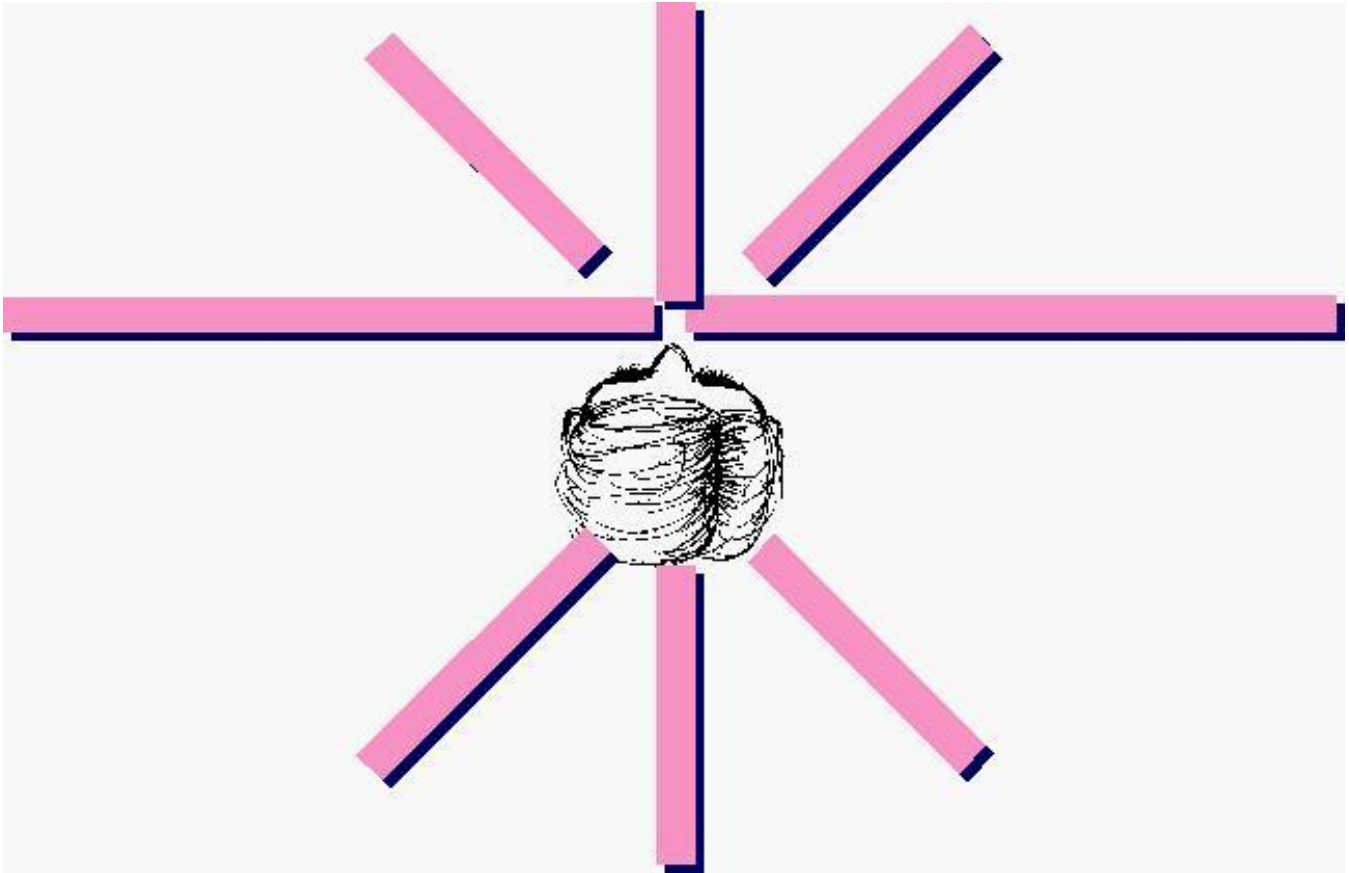
We do this with the client awake—<u>not</u> in trance—increasing unconscious trust & cooperation.

"If I were to ask your unconscious mind, where your past is, and where your future is, I have an idea that you might say, "It's from right to left, or front to back, or up to down, or in some direction from you in relation to your body. And it's not your conscious concept that I'm interested in, it's your unconscious. So, if I were to ask your unconscious mind where's your past, to what direction would you point?"

(Always note all analog behavior in elicitation)

"And your future, what direction would you point if I asked your unconscious mind, where's your future?"

NOTE: As you elicit the Time Line, make sure that you understand that however your client does it (how they organize the past and future) is perfect for your client. Make no value judgments about the organization of your client's Time Line until you find out if it works for your client.

FIRST TEST OF ELICITATION

"Now, would you bring to mind the directions that you pointed to (or the memories of the past and future that you noticed). Do you notice that they imply a line?"

If no: "Well, could you notice that?"

If still no: "Is your past arranged by location, for example, where you lived?"

If yes: "How would it look if, for purposes of this process, it were stretched out in a line?"

(Remember Time Line Therapy™ is not only a visual process, it can be done visually or auditorally or kinesthetically.)

"Good, now when I say line, I don't mean to imply only visual, because in a moment I'm going to ask you to float up above that line, and by float, I also mean as sounds floating on the wind, or floating in the bathtub, or visually. However you float up above your Time Line is perfect. So, can you just float up above your Time Line and remaining above your Time Line float back into the past (pause). Are you there?"
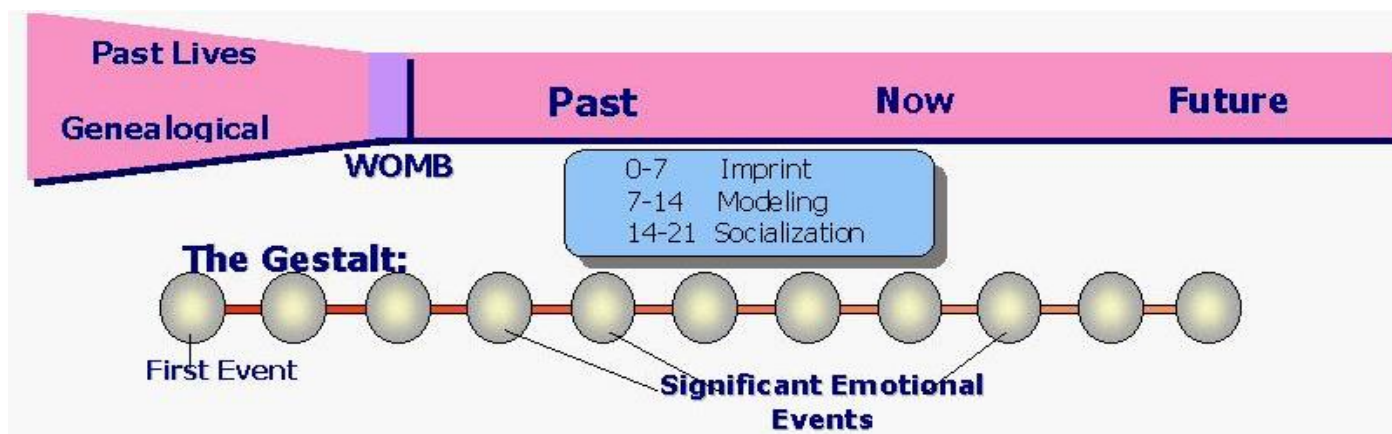
"And now, float out into your future (pause). Are you there?"

"Now, float up higher. Float so high that your time line looks like one inch long." (pause)

"Good, float back to now, and float down into now and come back in the room." (pause)

"How was that?"

DISCOVERING THE ROOT CAUSE

NOTE: This section is done <u>before</u> client is above the Time Line. It increases unconscious trust and cooperation.

1. Ask: "Is it all right for your Unconscious Mind for you to release this (emotion or limiting decision) today and for you to be aware of it consciously?"

2. Find the First Event:

    "What is the root cause of this problem, the first event which, when disconnected, will cause the problem to disappear?

    If you were to know, was it before, during, or after your birth?

    -->**BEFORE:** "In the womb or before?"

          WOMB: "What month?"

          BEFORE: "Was it a past life or passed down to you genealogically?"

               PAST LIFE: "How many lifetimes ago?"

               GENEALOGICAL: "How many generations ago?"

    -->**AFTER:** "If you were to know, what age were you?"

    Go to next page

NOTES:

If client says "I don't know what the root cause is" then respond with "I know you don't, but if you did...take whatever comes up...trust your unconscious mind."

If client says both genealogical and past life, work with the earlier one first, then the later.

Ratify the change: Verify conscious acknowledgment of shift. When a major physiological shift occurs in the client, be sure to mention it: "That was a big one, wasn't it?"
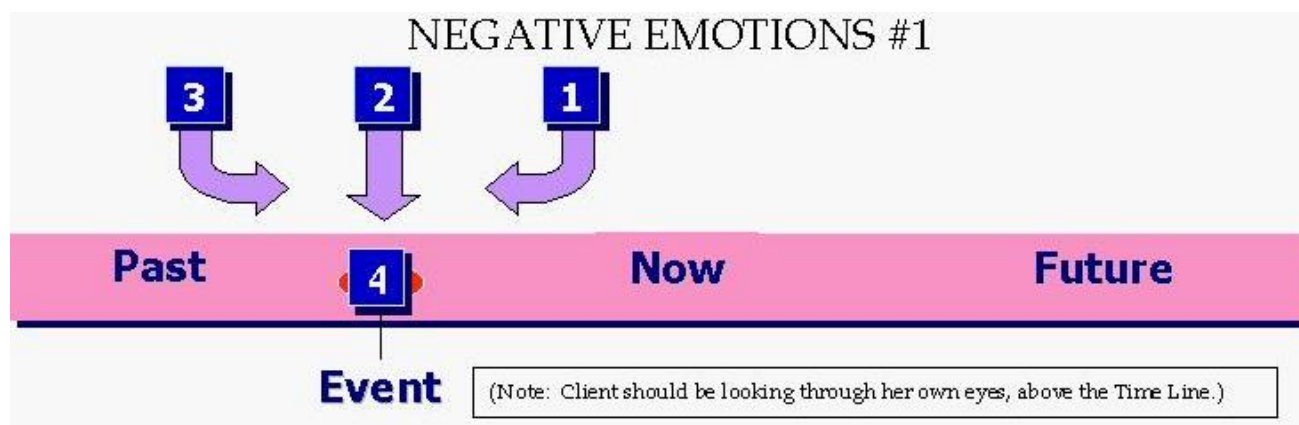
Procedure:

1. "Just float up above your Time Line, and over the past to Position #1, facing the past, and when you get there notice the event. Let me know when you're there"

2. "Now, float to Position #2 directly up above the event so you are looking down on the event. Ask your Unconscious Mind what it needs to learn from the event, the learning of which will allow you to let go of the emotions easily and effortlessly. Your Unconscious Mind can preserve the learnings so that if you need them in the future, they'll be there."

3. "Now, float to Position #3 so you are above the event and before the event, and you are looking toward now. (Make sure you are well before of any the chain of events that led to that event.) And ask yourself, 'Now, where are the emotions?'"*

4. (Optional Test:) "Float down inside the event, to Position #4, looking through your own eyes, and check on the emotions. Are they there? Or have they disappeared! Now!! Good, go back to Position #3."

5. ******"Now, come back to now above your Time Line only as quickly as you can let go of all the (name the emotion   )   on the events all the way back to now, assume position 3 with each subsequent event, preserve the learnings, and let go of the (name the emotion) all the way back to now. (When Client is done) Float down into now, and come back into the room." **(Break State)**

6. **Test:** (Client back at now.) "Can you remember any event in the past where you used to be able to feel that old emotion, and go back and notice if you can feel it, or you may find that you cannot. Good come back to now."

7. **Future pace:** (Client back at now.) "I want you to go out into the future to an unspecified time in the future which if it had happened in the past, you would have felt inappropriate or unwarranted (name the emotion   ), and notice if you can find that old emotion, or you may find that you cannot. OK?" Good come back to now.

*Note: If the emotion does not disappear, then reframe. See next page.

THE 3 THINGS TO CHECK AT POSITION #3

1. **Make sure client is in position #3.**
   (Indictor: Client is _really_ feeling the emotions)

   Tell client:
   "Get up higher, and float farther back."
   "Get high enough and far enough back until the emotion disappears,"

2. **Be sure client is before the first event.**
   (Indicator: 90% of the emotions release.)

   Ask client:
   "Are you before the first event?"
   "Is there an event earlier than this one? Go back before the FIRST one."

3. **Must be totally agreeable to let go of the emotion.**
   (Indicator: Client says, "The emotions are not releasing.")

   Ask client:
   "What is there to learn from this event? If you learn this, won't it be better than having the old emotions? How can you get the same benefit that the emotions provided when you let them go?"

(Use this reframe or any reframe on the GENERAL REFRAMES page 83.)

GENERAL REFRAMES
USE IF NEGATIVE EMOTIONS DO NOT RELEASE

BASED UPON:

1. **Learning:**
   "What is there to have learned from this event, the learning of which will allow you to easily let go of the emotions? Won't it be better to preserve the learnings than the emotions? If you let go of the emotions and preserve the learnings you will have learned what you needed."

2. **Protection/Safety:**
   "The negative emotion of _____ doesn't protect you."
   (If you're working with fear or anger, mention flight or fight)
   "In fact negative emotions aren't safe for the body. Each negative emotion can contribute to the following types of health problems:

Anger	Heart attack, Heightened Cholesterol (JAMA, 6/96)
Sadness	Weakened Immune System, Depression
Fear	Excessive stress, PTSD, Phobia
Guilt	Lowered healing energy
Conflict	Cancer

   "Won't you be a lot safer if you let go of the emotions and preserve the learnings about taking care of yourself?"

3. **Prime Directives:**
   "Not letting go of this emotion is in direct conflict with the highest Prime Directive of the unconscious mind, which is, 'To preserve the body.' This emotion, though getting results, does not preserve the body; it hurts the body. Wouldn't it be better to let go of the repressed emotion and get the same results in some other way?"

STEPS FOR PUTTING A SINGLE GOAL
<u>IN YOUR FUTURE</u>

1. **Be sure the goal is stated so it is S.M.A.R.T.**

2. **Get the last step:**
   "What is the last thing that has to happen so you know you got it?"

3. **Make an Internal Representation:**
   A Visual representation,
   or Auditory representation,
   or Kinesthetic representation.

   Having all –V, A, K, O, G, A_d is best.

4. **Step into the Internal Representation — associate the Client**

5. **Adjust the SubModalities**—Adjust them for the most positive Kinesthetic or for the most "real" feeling.

6. **Step out of the Internal Representation — dissociate the Client.**

7. **Take the Internal Representation and float above now.**

8. **Energize the Internal Representation with four deep breaths:**
   Have the Client breathe in through the nose, out through the mouth, and blow all the energy into the Internal Representation.

9. **Float out into the Future:** Take the Internal Representation and float above the Time Line out into the future.

10. **Insert the Internal Representation into the Time Line:** "Let go of the Internal Representation and let it float right down into the Time Line.

11. **Notice the events between then and now re-evaluate themselves to support goal:** The Client may or may not have an experience of the reevaluation, so we call it to his (her) attention.

12. **Float back to now.**

FAST PHOBIA MODEL

The Fast Phobia Model is more useful when used in conjunction with Time Line Therapy™ techniques. See the Time Line Therapy® Practitioner training manual for more information.

1. (Optional) Establish a resource anchor.

2. Acknowledge one-trial learning and client's ability to learn.

3. Discover strategy used for having phobia. (Use Logical Levels of Therapy)

4. Using Time Line Therapy™ techniques, have them go back before the first event.

5. Make movie screen above the Time Line, and have them watch from the projection booth.

6. Run the movie forward in B & W to the end.

7. Freeze frame at end, and white (or black) out.

8. Have the client associate into the memory and run it backwards in color to the beginning.

9. Repeat steps 6 - 8 until the client can't get the feeling (K) back, or until the memory is not accessible. (If you are deleting a memory then give the appropriate instructions.)

10. Check ecology. If necessary, use a swish. Test and future pace.

SUGGESTED FAMILY THERAPY MODEL

This model takes approximately 8-10 hours for a two people. We expect that each additional person will take 2-3 hours.

The Presuppositions:

We assume that from an NLP point of view there are mainly two reasons why relationships end —

- negative anchoring,
- non-aligned values, and
- unfulfilled strategies.

So this process is designed to:

1.   Cleaning-up Negative Anchoring
   a. Delete negative anchors and experiences using Time Line Therapy. Clean up negative events. This is possible because of gestalts
   b. Practitioner can also do positive anchoring — Have them remember positive states.
   c. You can also show them how to set their own anchors.

2.   Teach them the necessary strategies to fulfill in the relationship, and eliminate Unfulfilled Strategies.
   a. Meta Programs
   - Myers Briggs
        I/E
        S/N
        T/F
        J/P
   - Direction
   - Frame
   - Convincer
   - Relationship
   - Rules Structure (Management Rules)
   - Time Line (In or Through Time)
   b.   Values and Values Levels (National Values Center)
   c. Love Strategies
   - Attraction
   - Recognizing Attraction
   - Deep Love
   d. Primary Rep

SUGGESTED FAMILY THERAPY MODEL

The Steps:

1. **Ask:** "Is this marriage worth saving? Is it worth being married to your spouse?" (Ask this each time you start a session; it will save you a lot of time.) "Then, are you willing to do whatever it takes in this relationship?"

2. **Discover their Meta Programs and Values**

3. **Meet with them individually and do individual therapy**
   a. Disconnect negative anchors
   b. Delete guilt, anger, frustration, fear, etc.
   c. Do parts integration and negotiation:
   - Father
   - Mother
   - Significant others, etc.
   d. Check role models

4. **Couple Therapy — Have Fun**
   a. Go through Meta Programs, Time Line, Values, Love Strategies
   b. Set up and make agreements
      1. No Double Binds
      2. Communication to work out problems
      3. Generative, Supportive systems

5. **Anchoring**
   a. Handle Negative Anchors
   b. Give Example of how it works
   c. Positive Anchoring
   d. Re-anchor Positives at Beginning of relationship
   e. Teach them how to use anchors

6. **Test and Future Pace**

THE 5 STEP SALES PROCESS

1. **Establish Rapport:** Remember, people who are like each other, tend to like each other. Match & Mirror:
    - Physiology
    - Tone of voice
    - Representational systems
    - Breathing
    - Key words

2. **Ask Questions:** The questions you ask are directly related to the business of the person you are interviewing. Talk their language. Ask questions in the language of their main interest. (In business, talk the language of their business.)
    - What do you do? What are you interested in?
    - "For what purpose..." do you want this?
    - Also discover client's I/R of success
    - Find out client's primary rep system and desired state
    - Discover client's Motivation, Decision, Reassurance Strategies
    - Elicit Values

3. **Find a Need:** Establish need — establish value. Propose a solution to the client's problem, and then ask, "Do you see any value in this?" (If there is no need, then stop here. Find another client. There are plenty out there.)

    Your job at this point is to quickly find as many no's as possible. That means that you need to push up against the client enough so that she makes a decision right now. No's are infinitely better than, "I need to think about it. Can you call me back tomorrow?" (Remember the spinning plates analogy.) Most sales people waste 80% of their time on people who buy nothing. If you spend 80% of your time on people who are going to buy, then they will spend more with you. You want "High Probability" clients.

    While you are in this step, you can also use:

- Conditional close -- "Do you see any value in this…" or "Is it fair to say that if we solved this problem then that would be valuable to you."
- Tag questions – "Then it would be valuable to you to solve this, wouldn't it?"

4. **Link the Need or Value to your Product or Service**
At this point you propose how your product or service will solve the problem that you uncovered earlier. Make a clear proposal of how, but with as little detail as possible. Only tell the client enough to make it possible for them to purchase.
- "What would happen if..."
- "Compared to..." (Contrast Frame)
- Because
- Agreement Frame
- Use strategies if you elicited them
- Also repeat client's values & key words as you close

5. **Close:** Ask for the order!

- If yes: Future pace. Fire reassurance anchor. Get referrals.

Handle Objections by either:

- Ignoring them and going to #3
  -or-
- Handling Objections and going to #3

This part is about moving the buyer from resistance to objection or to buying.

Closing: There are a number of ways to ask for the order, technically called "Closing". There are a number of books with many ideas that have worked over the years for closing. Here are some that are valuable:
- Assuming the Sale
- The Order Blank Close
- Alternative Choice Question
- Sharp Angle Close

ANSWERING THE OBJECTION

You may choose to answer the objection if you think the objection is significant.
Here are the only 4 objections:

1. "I don't have enough time,"
2. "I don't have enough money,"
3. "It won't work for me (it works for everyone else but it won't work for me),"
4. "I don't believe you."

HANDLING AN OBJECTION: (THE FINAL OBJECTION CLOSE)

1. Listen fully to the client's objection!
2. Act a little bit surprised.
3. Say, "Oh I get it, you mean that's the only reason you're not buying?"
4. "If I could show you how to have the time would you buy?"
5. The last step is to answer the objection as above and go right back to establishing the value.

RE-ESTABLISH VALUE BY GOING TO #3

Resistance to your message indicates lack of rapport. If that happens at any point, build more rapport.

NEGOTIATING — INFLUENCING
PLANNING

1. **Determine your outcome.**

2. **Develop as many options as possible to achieve that outcome.**
   a) Avoid fixed position.
   b) Define upper and lower limits of range.

3. **Identify potential areas of agreement.**

4. **Identify issues to be resolved and plan how to discuss them.**

5. **Determine your best alternative to an agreement.**

THE PROCESS

A. **Opening**
   1. Establish rapport.
   2. Get consensus that there is basis for negotiation.
   3. Qualify the other negotiator through the "as if".
   4. Establish the other negotiator's outcome through the "as if".

B. **Exchange**
   1. State areas of agreement.
   2. Anchor every and any state you can utilize later.
   3. State issues to be resolved.
   4. Probe for other's outcomes in areas of disagreement.
   5. Develop options that include both parties' outcomes.
   • Remind the other of shared interests.
   • Ask for help in developing options.
   • Ask for preference among several options.
   • Emphasize objective standards for selecting an option.
   6. Get agreement on the best option and move to close.

C. **Closing**
   Summarize agreement and action plan emphasizing the next step.

NEGOTIATING — INFLUENCING

TACTICS

1. **Do not respond to a proposal with a counterproposal.**
    Restate, validate, clarify and probe.

2. **Invent options for mutual gain - win/win - dovetail outcomes.**

3. **Avoid attack/defense exchanges. Use "negotiation Aikido".**
    - Treat their proposal as one option. Probe for the outcome behind it.
    - Treat your proposal the same way. If attacked, probe for the outcome behind the attack.

4. **Anchor any and every state you can use later.**

5. **Avoid "irritators" - value judgments and statements which glorify the options you favor.** EG: "I can't believe you'd make such a ridiculous offer."

6. **Separate intent from behavior.**

7. **Label suggestions and questions.**
    "Let me offer a suggestion."
    "I'd like to ask a question."

8. **Use "I" language rather than accusing.**
    "I'm having trouble understanding this," rather than, "You're not making yourself clear."

9. **State your reasons first before making a proposal.**
    1) Reason
    2) Explanation
    3) Proposal
    Not the reverse

NEGOTIATING — INFLUENCING

TACTICS (CONTINUED)

10.   **Anticipate Objections - Handle in advance.**

11.   **Behavioral Flexibility - Law of requisite variety.**

12.   **Minimize the reasons you give when stating an option.**
      Multiple reasons give the other the opportunity to select the weakest
      and make it the basis for rejecting the option.
      NOT: *"We must implement flextime because:*
                  it will increase our hiring options
                  it will reduce our turnover
                  our employees will be happier
                  we'll look like a progressive company."

13.   **Test understanding and summarize.**
          "So you think that ..."
          "Your main concern is..."
          "Then it seems that we both think the idea is worth a trial period."
          "Let me be sure I understand where we are now."

14.   **Tell the other your feelings.**
      "I'm having trouble with your proposal for more time off. We've
      agreed that we both want a lower unit cost. And yet I feel that this will
      only increase..."

      "I get the feeling that we're jumping into, and from issue to issue.
      Which one would you like to discuss first?"

15.   **Don't negotiate with your team in front of the other team. If an
      option is raised and you need more time or information, ask for a
      break or schedule another session.**

16.   **If you get stuck:**
          a) Stop doing what you're doing.
          b) Generate at least three options for doing something else.
          c) Choose the best and go with it.

NEGOTIATING — INFLUENCING
HANDLING OBJECTIONS

1. **Ignore them. One of the simplest and most potent ways to handle an objection is to act as if it never came up.**

2. **Restate and validate. Use agreement frame.**

3. **Clarify by using the pointers. The pointers will uncover complex equivalents which may open up new options. Apples or fruit?**

4. **Some options to resolve:**
   - Exaggerate
   - Conditional close through the "As if." "What would happen if I could solve this concern?"
   - Devise an acceptable option that handles the objection.
   - Outframe

5. **Options when the objection hasn't been resolved after five minutes.**
   - Go on to other issues.
   - "Let's act as if we were in binding arbitration."
   - "Act as if you were me."

THE MEETING FORMAT
BEFORE THE MEETING

1. **Have as few regularly scheduled meetings as possible.**

2. **Ask: Could I handle this by memo or phone? Is there a need for interaction?**

3. **Determine the outcome:** What do you want as a result?
    a. Stated in the positive
    b. Sensory specific
    c. Has an evidence procedure
    d. Is ecological
    e. Has short and long-term outcomes

4. **Develop the evidence procedure:** How will you know you have it? "What will you accept as evidence?", can be used to direct attention to a representation of a desired state.

5. **Develop options:** What will happen if...? (As if frame)

6. **Establish membership and agenda.**
    a. Each person invited to the meeting must have information needed for a decision on two out of three agenda items.

    b. *The two-thirds rule:* If 2/3 of relevant people are not there, do not hold the meeting.

7. **Meeting place.** Choose a meeting place where only business takes place.

8. **Sensory check.**
    a. As people come in, make a sensory check. Check their physiology.
    b. "Do I have responsive, alert people here?"

THE MEETING FORMAT

OPENING THE MEETING

1.   **Establish rapport.** Maintain respect for each other.

2.   **State the outcome and evidence procedure.**

3.   **Get agreement on #2 above.** Smoke out hidden agendas.

4.   **Unless you assign people something to do, they will find something.**

DISCUSSION

1.   **Relevancy Challenge**

   a.   The question, "How does (statement) relate to the outcome agreed upon for this meeting", is a challenge to any statement which, in the perception of the information processor, is not relevant to the outcome. This procedure demands that the information source justify his statement relative to the context.

   b.   Use relevancy challenge to defend the need to know/need not to know.

   c.   Make agenda overt so meeting participants can become self-monitoring.

   d.   Write up agenda and just glance at it.

   e.   One unchallenged irrelevancy will take at least 20 minutes to get back on track.

2.   **The Meta Model**

3.   **"As if"/What would happen if?**
      Provide a context to access information which would otherwise be unavailable because of some present state restrictions.

THE MEETING FORMAT

4. **Use conditional close:**
   "If I X then will you Y?", **OR** "If I could, would you?"
   Get a conditional close or you will be nickle'd and dime'd to death.

5. **If someone's mind appears to be wandering, alert them:**
   "In a few minutes I would like to ask you to backtrack."

6. **Give polarity person a job to do!** Polarity people with their natural tendency to see the opposite side of an issue often can demoralize others by derailing the synergy generated by like minds. The problem is not their objections, it is the timeliness of their objections. Give them a role to play at a particular time. Ask them to play the devil's advocate, and to wait until the end to give the other people enough rope to hang themselves with.

7. **Conservative:** Conservatives are people who say we have always done it that way. One response is: "I'd be willing to consider doing it the way we have in the past if you will consider driving home tonight while looking only in your rear view mirror".

CLOSING THE MEETING

1. **Summarize outcome(s).**
   Backtrack frame provides a mechanism to review or trace the development of the information maps, which is relevant to the outcomes established.

2. **State next step(s). GO FOR IT.**