RapidNLP.com presents…

Learn NLP At Home

The Fastest & Easiest Way To Learn The Powerful Techniques Of Neuro-Linguistic Programming

(702) 518-4190
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WELCOME

Congratulations on deciding to learn the powerful techniques of Neuro-Linguistic Programming!

The Learn NLP At Home program is the fastest and easiest way to gain a strong foundation in the field of NLP. Master NLP Trainer Michael Stevenson originally recorded this program for his NLP Practitioner students through his company Transform Destiny.

We know that you will find this program to be extremely valuable and we hope this course inspires you to come to a live training and take your skills to the next level.

Rapid NLP is committed to helping you get the most out of this course. We are also available for personalized coaching to help you master the material presented in this manual and the accompanying audio sessions.

For Personalized Coaching options you can contact us at:
   Email: contact@rapidnlp.com
   Phone: (702) 518-4190
   On The Web: www.RapidNLP.com

Enjoy!

Tim Tarango MNLP, MTT, MHt
Certified NLP Trainer
Certified TIME Techniques Trainer
Certified Hypnotherapy Trainer
NOTES:
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
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.

* NOTE: Principles followed by an asterisk are not “traditional” NLP.
# STATE - VS- GOAL

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

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.
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 *unresolved* 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 UNCONSCIOUS MIND

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
   - Rate
     - Fast - Slow
   - Location
     - High - Low

4. Lower Lip Size
   - Lines - No Lines

5. Eyes
   - Focus
     - Focused - Defocused
   - Pupil Dilation
     - 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
PREFERENCE TEST

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.

<table>
<thead>
<tr>
<th>V</th>
<th>A</th>
<th>K</th>
<th>Ad</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Visual</th>
<th>Auditory</th>
<th>Kinesthetic</th>
<th>Unspecified</th>
</tr>
</thead>
<tbody>
<tr>
<td>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.</td>
<td>Typically are easily distracted by noise. They can repeat things back to you easily &amp; learn by listening. They like music and like to talk on the phone. Tone of voice and the words used can be important.</td>
<td>Often they talk slowly and breathy. They respond to physical rewards &amp; 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.</td>
<td>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.</td>
</tr>
</tbody>
</table>

- **Visual**: see, look, view, appear, show, dawn, reveal, envision, illuminate, imagine, clear, foggy, focused, hazy, crystal, picture
- **Auditory**: hear, listen, sound(s), make music, harmonize, tune in/out, be all ears, rings a bell, silence, be heard, resonate, deaf, mellifluous, dissonance, question, unhearing
- **Kinesthetic**: feel, touch, grasp, get hold of, think, slip through, process, learn, catch on, decide, make contact, motivate, throw out, consider, turn around, change, hard, perceive, insensitive, concrete, distinct, scrape, get a handle, know, solid
- **Unspecified**: sense, experience, understand

## 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
- An eyeful
- Appears to me
- Beyond a shadow of a doubt
- Bird’s eye view
- Catch a glimpse of
- Clear cut
- Dim view
- Flashed on
- Get a perspective on
- Get a scope on
- Hazy Idea
- Horse of a different color
- In light of
- In person
- In view of
- Looks like
- Make a scene
- Mental image
- Mental picture
- Mind’s eye
- Naked eye
- Paint a picture
- See to it
- Short sighted
- Showing off
- Sight for sore eyes
- Staring off into space
- Take a peek
- Tunnel vision
- Under your nose
- Up front
- Well defined

## AUDITORY
- Afterthought
- Blabbermouth
- Clear as a bell
- Clearly expressed
- Call on
- Describe in detail
- Earful
- Give an account of
- Give me your ear
- Grant an audience
- Heard voices
- Hidden message
- Hold your tongue
- Idle talk
- Inquire into
- Keynote speaker
- Loud and clear
- Manner of speaking
- Pay attention to
- Power of speech
- Purrs like a kitten
- State your purpose
- Tattle-tale
- To tell the truth
- Tongue-tied
- Tuned in/tuned out
- Unheard of
- Utterly
- Voiced an opinion
- Well informed
- Within hearing
- Word for word

## KINESTHETIC
- All washed up
- Boils down to
- Chip off the old block
- Come to grips with
- Control yourself
- Cool/calm/collected
- Firm foundations
- Get a handle on
- Get a load of this
- Get in touch with
- Get the drift of
- Get your goat
- Hand in hand
- Hang in there
- Heated argument
- Hold it!
- Hold on!
- Hothead
- Keep your shirt on
- Know-how
- Lay cards on table
- Pain-in-the neck
- Pull some strings
- Sharp as a tack
- Slipped my mind
- Smooth operator
- So-so
- Start from scratch
- Stiff upper lip
- Stuffed shirt
- Too much of a hassle
- 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 sloooowly. 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

VC = Visual Constructed
VR = Visual Remembered
AC = Auditory Constructed
AR = Auditory Remembered
K = Kinesthetic (Feelings)
Ad = Auditory Digital (Self-talk)
EYE PATTERN QUESTIONS

(Remember, some people access V^r, A^r, Ad 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?”

Like to Dislike Diagram:

```
1 --> 2
```

**Swish:** “How do you know it’s time to....”

Swish Diagram:

```
\begin{array}{c}
  \text{Activation}
  \end{array}
```

**Anchor:** “Can you remember a time when you were totally _______? Can you remember a specific time?”

Anchor Diagram:

```
\begin{array}{c}
  \text{Anchor}
  \end{array}
```

**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...?”

Strategy Diagram:

```
\begin{array}{c}
  \text{Strategy}
  \end{array}
```

**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?”

Values Diagram:

```
\begin{array}{c}
  \text{Values}
  \end{array}
```
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.)

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!)

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.”

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 no longer 18. 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?

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
- 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

<table>
<thead>
<tr>
<th>Visual</th>
<th>1</th>
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<td># of Pictures (Shift?)</td>
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<th>Auditory</th>
<th>Location</th>
<th>Direction</th>
<th>Internal or External?</th>
<th>Loud or Soft?</th>
<th>Fast or Slow?</th>
<th>High or Low? (Pitch)</th>
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<th>Kinesthetic</th>
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Are there any sounds that are important?

Are there any feelings that are important?
## SUBMODALITIES CHECKLIST

### Visual
- Black & White or Color?
- Near or Far?
- Bright or Dim?
- Location?
- Size of Picture?
- Associated / Dissociated?
- Focused or Defocused?
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### Kinesthetic
- Location
- Size
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---

**Are there any sounds that are important?**

**Are there any feelings that are important?**
SWISH PATTERNS

KEYS TO SUCCESSFUL SWISH PATTERNS

- Swish patterns are 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 SWIIISSSH 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.” (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)


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.”
“What is the question that I can ask which by the very nature 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.

The Structure of Intuition: The ability to chunk-up to find connections & relationships, and then to chunk back down & relate to the current situation. 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

**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

Fiero

GT

Wheels -- Doors

Hub Caps

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 and
   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.”
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.*
## THE META MODEL

### DISTORTIONS

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<tr>
<th>Pattern</th>
<th>Response</th>
<th>Prediction</th>
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<tr>
<td>1. Mind Reading: Claiming to know someone’s internal state. Ex: &quot;You don’t like me.&quot;</td>
<td>&quot;How do you know I don’t like you?&quot;</td>
<td>Recovers Source of the Info.</td>
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<td>2. Lost Performative: Value judgments where the person doing the judging is left out. Ex. &quot;It’s bad to be inconsistent.&quot;</td>
<td>&quot;Who says it’s bad?&quot; &quot;According to whom?&quot; &quot;How do you know it’s bad.&quot;</td>
<td>Gathers evidence. Recovers source of the belief, the Performative, strategy for the belief.</td>
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<td>3. Cause—Effect: Where cause is wrongly put outside the self. Ex: &quot;You make me sad.&quot;</td>
<td>&quot;How does what I’m doing cause you to choose to feel sad?&quot; (Also, Counter Ex., or &quot;How Specifically?&quot;)</td>
<td>Recovers the choice.</td>
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<tr>
<td>4. Complex Equivalence: Where two experiences are interpreted as being synonymous. Ex: &quot;She's always yelling at me, she doesn't like me.&quot;</td>
<td>&quot;How does her yelling mean that she?&quot; &quot;Have you ever yelled at someone you liked?&quot;</td>
<td>Recovers Complex Equivalence. Counter Example.</td>
</tr>
<tr>
<td>5. Presuppositions: Ex: &quot;If my husband knew how much I suffered, he wouldn't do that.&quot; 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.</td>
<td>(1) &quot;How do you choose to suffer?&quot; (2) &quot;How is he (re)acting?&quot; (3) &quot;How do you know he doesn't know?&quot;</td>
<td>Specify the choice &amp; the verb, &amp; what he does. Recover the Internal Rep., and the Complex Equivalence.</td>
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### GENERALIZATIONS

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<td>6. Universal Quantifiers: Universal Generalizations such as all, every, never, everyone, no one, etc. Ex: &quot;She never listens to me.&quot;</td>
<td>Find Counter Examples. &quot;Never?&quot; &quot;What would happen if she did?&quot;</td>
<td>Recovers Counter Examples, Effects, Outcomes.</td>
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<tr>
<td>7. Modal Operators: a. Modal Operators of Necessity: As in should, shouldn’t, must, must not, have to, need to it is necessary. Ex: &quot;I have to take care of her.&quot;</td>
<td>a. &quot;What would happen if you did?&quot; (&quot;What would happen if you didn’t?&quot; Also, &quot;Or?&quot;&quot;)</td>
<td>Recovers Effects, Outcome.</td>
</tr>
<tr>
<td>b. Modal Operators of Possibility: (Or Impossibility.) As in can/can’t, will/won’t, may/may not, possible/impossible. Ex: &quot;I can’t tell him the truth.&quot;</td>
<td>b. &quot;What prevents you?&quot; (&quot;What would happen if you did?&quot;)</td>
<td>Recovers Causes</td>
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### DELETIONS

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<tr>
<td>8. Nominalizations: Process words which have been frozen in time, making them nouns. Ex: &quot;There is no communication here.&quot;</td>
<td>&quot;Who's not communicating what to whom?&quot; &quot;How would you like to communicate?&quot;</td>
<td>Turns it back into a process, recovers deletion, and Ref. Index.</td>
</tr>
<tr>
<td>b. Lack of Referential Index: Fails to specify a person or thing. Ex: &quot;They don't listen to me.&quot;</td>
<td></td>
<td>Recovers Ref. Index. Recovers Comparative Deletion.</td>
</tr>
<tr>
<td>c. Comparative Deletions: As in good, better, best, worst, more, less, most, least. Ex: &quot;She's a better person.&quot;</td>
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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.

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)

APPLICATION OF AN ANCHOR:
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 may have to stack all 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.
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 accurately 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 undesirable state, and anchor the state.

3. Fire the undesirable 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.

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 47.)
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:

• 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:

    VE → VR → Ar → K → 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:
Ad 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.

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^d_i = 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:  
\[ \rightarrow \] = Leads to
\[ \backslash \] = Comparison
\[ \times \] = Synesthesia
\[ m \rightarrow \] = Meta Response
\[ p \rightarrow \] = Polarity Response
\[ \] = Simultaneous but not interfering

Examples:

Sequence:  
A^r \rightarrow V^c \rightarrow K^i

Test:  
V^e \backslash V^r

Simultaneous Picture + Feeling:  
V^c \times K

Saying one thing & feeling another:  
A^i p \rightarrow K^i

Talking about a picture:  
V^i \rightarrow m \rightarrow A^d_i

Inputting Auditory &  
Visual Simultaneously
  \[ \rightarrow \]

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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 REFRA ME: “I’m too ....” -or- “He’s too .... “
Think of a different context in which the person will respond differently to the same behavior.

MEANING REFRA ME: “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."

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.