NLP Practitioner Notes

NLP Practitioner Course presented by

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2018

Contents

The legs of NLP

NLP has a set of legs or principles. They started as three, and then became four and now there are six. Why the founders decided to call them legs I am not sure.

What they do though is provide us with a very useful foundational set of skills which will allow us to practise NLP effectively. These principles are also known as the Five Principles for Success. As you read through them, you will understand how they can be used to achieve success.

The original three legs or principles of NLP are

- Outcome
- Sensory Acuity, and
- Flexibility

They have been added to over time but they still form the fundamental requirements for practising NLP.

In essence, what we are saying is that we must have a well-formed outcome. You will learn that in NLP we speak of outcomes, not goals. A goal is in the future, something you want to achieve, but an outcome presupposes you have an action plan to get there.

Once you have a well-formed outcome – which you will discover has a set of distinct criteria – you must then have the sensory acuity to know when you are achieving the outcome. Sensory acuity is the ability to use our senses to make accurate observations about ourselves and other people. Your sensory acuity will assist you in deciding whether or not you are achieving the outcome you want.

 But as we are not always immediately successful we need to have the flexibility to change course if necessary. Flexibility is a key feature of NLP and you will come across a key NLP presupposition that states that the person with the greatest flexibility rules the system. You need to develop this flexibility by developing the resources that provide choice.

People realised though that these three legs were not enough. Something vital was missing. Tony Robins added number four, 'Take action', as without action there is no way you can actually achieve any outcome.

Later a physiology of excellence was added to the list. We will discuss the importance of physiology when we talk about the NLP communication model.

Finally, Ian McDermot added 'Rapport' as another key leg. Rapport is the unconscious sharing of patterns of thinking, feeling and speaking with someone. You know when you seem to just 'click' with someone? Things flow between you. You are in rapport. In the section on rapport you will learn the skills to be able to get into rapport with someone.

Activity The legs of NLP
Think of a situation in which you could use the legs of NLP in your life.

Use everyday terms to describe how using each of these six legs can assist you in that situation.

At cause and at effect

The notion of being at cause or at effect is of great importance in NLP.

A person at effect

- Places blame on someone or something else for their pain
- Feels disempowered and believes they are powerless to change
- Is often inactive, depressed, displays apathy and even impulsive behaviour
- Holds onto resentments and pain longer than they need to because they believe they don't "have a right" to solve the problem.

A person at cause

- Gets results
- Feels empowered
- Has the ability to solve problems.
- Realises and accepts that "things are"
- Is usually highly successful because they have placed themselves there
- Finds it easy to change
- Often displays altruistic behaviour.

As NLP Practitioners, our goal is to help clients always remain at cause in their lives.

What is NLP?

Dr Richard Bandler invented the term "Neuro-Linguistic Programming" in the 1970s. He was recently asked to write the definition of Neuro-Linguistic Programming that appears in the Oxford English Dictionary:

> Neuro-Linguistic Programming: "a model of interpersonal communication chiefly concerned with the relationship between successful patterns of behaviour and the subjective experiences (esp. patterns of thought) underlying them" and "a system of alternative therapy based on this which seeks to educate people in self-awareness and effective communication, and to change their patterns of mental and emotional behaviour."

A more esoteric sounding definition of NLP from Bandler: "NLP is an attitude and a methodology that leaves behind a trail of techniques."

Most definitions of NLP provide a clear understanding of the different elements of NLP: neuro, linguistic, programming.

> Neuro-linguistic programming (NLP) is an approach to communication, personal development, and psychotherapy created in the 1970s. The title refers to a stated connection between the neurological processes ("neuro"), language ("linguistic") and behavioural patterns that have been learned through experience ("programming") and can be organised to achieve specific goals in life (NLPEA.com).

A fundamental part of NLP is that its results can be tested for yourself. Bandler and Grinder noted in an early work, *Frogs into Princes* (Bandler, R and Grinder, J, Real People Press, 1979):

> Everything written in this book is explicit, and can be verified quickly in your own experience. There is no hocus-pocus, and you will not be asked to take on any new beliefs. You will only be asked to suspend your own beliefs long enough to test the concepts and procedures of NLP in your own sensory experience.

It is essential for an NLP practitioner to be able to define NLP for themselves, and their clients, in a way that is congruent for them. As you work through the course, put together your own definition of NLP.

Activity Your definition of NLP
What is your definition of NLP?

Use whatever resources you wish to develop a brief definition of NLP. We will revisit this at the end of the training.

A (very brief) history of NLP

In 1972, John Grinder, a professor of linguistics, and Richard Bandler, a psychology student, met at the University of Santa Cruz and started the field of NLP. This was based on what they had learned from people like Korzybski, Bateson, and Fritz Perls, one of the early Gestalt therapists. The first published book from Bandler and Grinder, *The Structure of Magic, vol. I*, was mostly concerned with the use of linguistics to intervene for improved mental health.

Bandler and Grinder began writing about their discoveries and teaching a psychology course in which they taught their approach to psychotherapy. However, they were accused by the university of experimenting on students and had to stop. They continued their seminars outside of the university. Three key texts emerged from these seminars: *Frogs into Princes, Trance-Formations,* and *Reframing*.

A fundamental approach they worked with was modelling excellence. Various models were developed over the years.

In 1975 the Meta Model was developed. This model focuses on language use and helps to expose badly formed structures. It provides 12 questions to elicit a more well-formed and fuller linguistic representation. We are not looking at 'bad' grammar, but rather how people use language (for example to generalise – 'I cannot get anything right'), distort and delete in their language.

In the same year, the Representational Systems Model took the model of the five senses and asked — could it be that we represent information using these senses, and that predicates indicate and sort out these five systems? Again, you will see the linguistics popping up. A predicate, which you will learn more about later, is a word or phrase that we use that links to one of our senses. Do you see what I mean? Or did it sound right to you? Maybe you are comfortable with the idea?

The Eye Accessing Cue Model shows that people move their eyes in a particular way according to the way they access their representational systems. You may have heard about being able to see if someone is telling a lie based on what their eyes are doing. This is where that comes from. You will be able to test if this is indeed possible and come to your own answer.

1976 brought the Milton Model. Bandler and Grinder modelled the hypnotic patterns of Milton Erickson, a highly respected hypnotist, and developed the Milton Model. As you sit there,

you may be wondering, and it is good to wonder, whether you will develop the skills to use this model during our work together.

In 1977 the Strategy Model was introduced. Bandler and Grinder did not create the model; they enhanced an existing model, the Miller, Pribram TOTE model. TOTE stands for Test-Operate-Test-Exit.

The 1978 Meta Programs Model examines the patterns in information processing, sorting, and paying attention that we operate. The metaprograms are one of the filters that we use in the Communication Model to filter information.

In the same year, the Submodalities Model came into play. The submodalities look at how we can work with the Representational Systems.

1978 was definitely a productive year, as Timelines were added. This metaprogramme explores how people experience and work with time. This was then extended into a whole body of knowledge called Timeline therapy. This was based on work done by Tad James in 1965, and became a full element of NLP in 1988.

The late 1970s and early 1980s saw conflicts developing between the founders. Bandler tried to secure the rights to the name NLP, but his legal battles came to nought and the two founders split. They each developed their approaches to NLP and came up with a new name.

Bandler uses 'design human engineering'. This approach emphasizes the creating of powerful states that "propel" people to excellence. It uses a variety of 'mental tools' to achieve this.

Grinder calls his approach New Code.

From 1980 to the present practitioners have developed specific models for specific outcomes. These include models like the Spelling Strategy, The Phobia Resolution Model, Motivation Strategy, Decision Strategy and Positive Parenting.

1988 saw the publication of *Time Line Therapy and the Basis of Personality* by Tad James and Wyatt Woodsmall. Timeline therapy is taught as part of NLP and we will cover this in our course.

In the 1990s, Michael L Hall who had worked with the original founders developed a series of models with a basis in meta states. The principle is that each of our states – the state of mind and body – when you think about it, becomes a meta or above state. If you get angry when you think about how sad you are being, your anger is a meta state.

- 1994 The Meta-States model.
- 1998 The Frame Games Model.
- 2002 The Matrix Model and The Meta-Coach Training System
- 2003 The Axis of Change Model
- 2004 The Self-Actualization Quadrant, Model, and Matrix.
- 2005 The Meta-Performance Model, The Axis of Leadership, The Stroke of Genius series

Over this time there have been a few NLP oversight bodies developed. They all aim to ensure that they training people receive covers key elements of NLP and that ethics and standards are upheld. Your training is accredited by the International NLP Association of Excellence.

The NLP Communication model
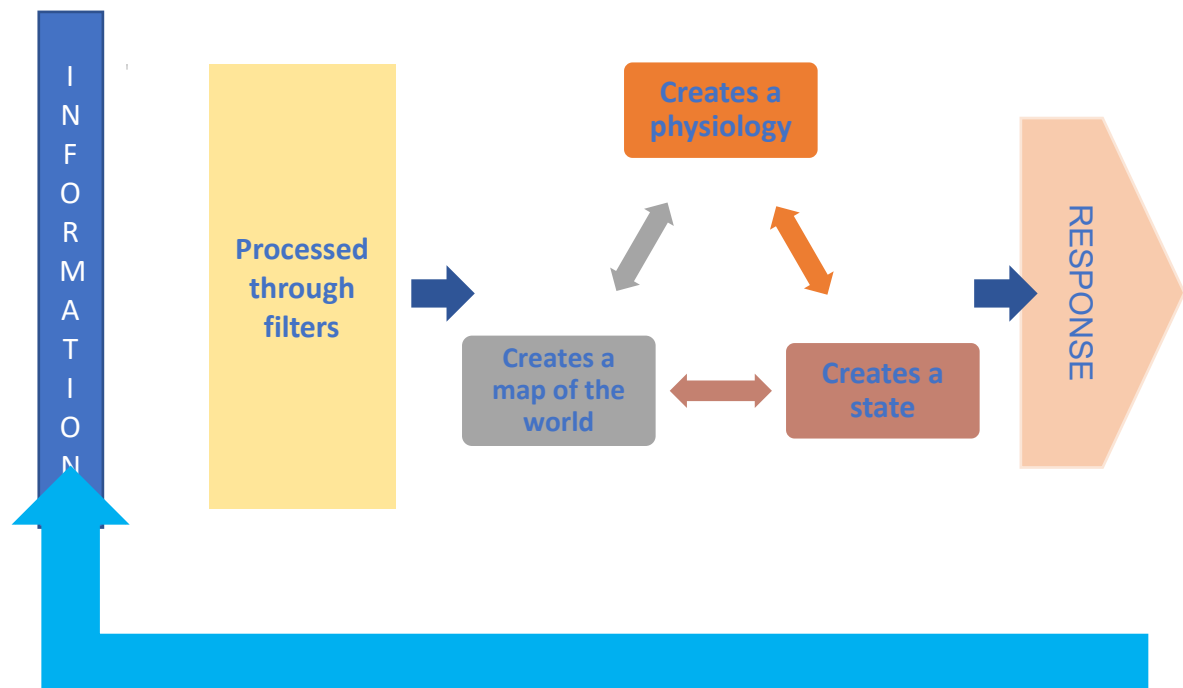
Overview

Our brains need to cope with the vast amount of information that is coming in from our senses in addition to the information generated within our own physiological processes. In order to deal with information coming in from our senses, we, using a variety of filters, delete, generalise, and distort information to create a physiology and a state and a map of the world.

Filters

Filters include:

- beliefs – which can be limiting or empowering
- decisions made
- memories
- culture
- values
- metaprogrammes (covered in Master Practitioner level).

Processes

There is an incredible amount of information coming into our brains from our senses (and our brains too) at any one time. We try to make the best choices we can with the information we have, but we cannot sift through all the information presented. We therefore use three processes to limit the amount of information available to us: generalisation, deletion, and distortion. The result of these processes leaves us with our model of the world – and the choices we have available to make.

Bandler and Grinder noted: "It is not the world that lacks choices but the individual's model of the world."

According to the NLP model of communication we delete, distort and generalise our experience when we transform it into internal representations/models of the world. Then our choice of words to describe those experiences deletes, distorts and generalises it all over again.

These three processes are natural ways of thinking and we must acknowledge them and not attempt to stop them. But we need to be aware that they can interfere with our experience of reality and in our interactions with other people. We therefore need to be aware of how they operate and whether we have a preference for one of them. NLP has developed a number of processes to uncover the deletions, distortions and generalisations taking place. The Meta Model is a very useful tool for this.

Generalisation

Generalisation involves the creation of categories, classes and chunks of information from single examples which are then used to process new information. You take one example of a thing and have it represent a whole group: one BMW driver drives poorly, therefore all BMW drivers are bad drivers.

Generalisation is the basis of learning. Consider how you open doors – one successful attempt at an early age has given you the way to access places.

When generalising, elements of a person's model of the world become detached from their original experience and come to represent the entire category of which the experience is an example. This can be problematic.

- If we generalise from an unusual experience and then process information to fit the same pattern we may develop inflexible thinking. One event or exception does not necessarily mean that all events are the same.
- Beliefs are a form of generalisation. However, they are not challenged in the same way

a scientific belief might be challenged and can therefore become limiting.

- People who generalise a lot may be very sure of themselves and have very fixed thinking patterns. While they may be quick to see patterns, they may also be reluctant to change the way they see the world.

Deletion

Deletion is the process by which we selectively pay attention to certain dimensions of our experience and ignore or exclude others. Deletion is essential, otherwise we would be overwhelmed by all the information coming at us.

Deletion is neither good nor bad in itself. It depends what we delete.

- When we need to focus on something, it is useful to be able to delete all distractions so we can get the job done. These distractions can be internal or external.
- If a person deletes too much in their thinking, they could make too large a leap in logic, making it hard for others to follow them.
- Some people delete things they do not want to hear – whether good things or bad things – and this has consequences for their well-being.

Distortion

Distortion occurs when we place more emphasis on one part of an experience than on another. This can be done by enhancing it, diluting it, changing the sequence of events, adding things that are not there, etc. This changes our experience.

Distortion, like deletion, is neither good nor bad. It depends on what and how you distort.

- Distortion allows one to make assumptions, jump to conclusions and therefore can make you unhappy and paranoid.
- Distortion is also the basis of original thinking and creativity.

Physiology

Our physiology in this model has to do with posture, or how we hold ourselves.

State

Our state is our emotional response; how we feel.

Our physiology has an impact on our state, and our state has an impact on our physiology. You can change the way you feel simply by changing your posture and rearranging your face muscles.

Map of the world

Our physiology and state then influence the way we see and interpret our world because they allow us to create a map or picture inside of ourselves of what we believe the world is like outside.

This map may not be accurate but it is what we believe things are like. We then act based on this map of the world, receive feedback and respond to that based on the filters that delete, distort and generalise to create a physiology and state that influence our map of the world on which we act.

Perception is projection

'Perception is projection' is an important concept in NLP. Based on the ideas of Carl Jung, the expression suggests that we are not perceiving the external world; rather we are projecting what we carry inside us out onto the world around us. Therefore, the world is a reflection of our inner thoughts, feelings, values, beliefs.

As Jung put it: "We tend take our most unconscious material and project it on people and events around us. That which is unconscious must of need be projected on people and events that are around us." In other words, perception is projection.

We tend to perceive people and events around us based on our preconceived filters. Which means that much of our perception and therefore much of our projection are influenced by our personal beliefs, personal choices, our personal decisions, etc.

People often take two extreme views on the idea that perception is projection. They either reject it, calling on the physical world to prove that that shoe is a shoe. Others take the opposite view and would argue that if perception is projection then nothing exists. It is all in my head.

Perception is projection is not an absolute, though, and exists along a spectrum.

Look at the floor beneath your feet. Based on your senses and your knowledge you can definitively say it is a floor. And were someone to come into the room now, they too (unless they were being perverse or were insensate) would agree that that is the floor. However, what colour is it? Do you like the colour? And what is the floor made of? Do you like what it is made of? These are your perceptions and could easily lead you to say 'This is an ugly floor,' whereas the visitor may have a different set of perceptions.

Where can we see perception is projection in our lives?

In medicine it is appreciated that one's perception of the treatment and the illness do have a role to play in the effectiveness of the treatment. This is not to say that a positive attitude or a perception that one is invincible will cure you. As I suggested with the floor example, you may not have control over the physical experience, but you have 100 percent control over your reaction to it.

On the other hand, when it comes to something like an emotion or a state, that's an experience that is entirely internal and within your control. Even if it would appear to us sometimes that we are not in control. In State Management, we will explore this further.

Your clients will come to you for whatever change they want and a lot of your getting results with them will depend on your beliefs and projections inside of you. And the projections inside them.

Activity Is perception projection?

Give some thought to the idea that perception is projection and then answer these questions.

1. What is your response to this expression? Do you agree completely or disagree completely or is your answer on the continuum between the two extremes? If it is on the continuum, to which end is it closer?
2. In your experience, have you had a personal example of perception is projection? What did you learn?

Body-Mind Connection

When we examined the communication model you learned that physiology has an impact on state of mind, and vice versa.

There is an NLP presupposition which states that mind and body form a linked system and therefore affect each other. The point is that mind and body interact and influence each other.

Deepak Chopra has been credited with being instrumental in showing how mind and body are connected in healing. In *Quantum Healing* (1986), Chopra gave us a new paradigm for how the body handles its own rejuvenation processes.

Chopra is an endocrinologist, but calls himself a quantum biologist. He argues that the body is a quantum mechanical device, and that it is subject to the laws of quantum physics and not Newtonian physics.

I am not about to enter into a long lecture on Newtonian physics, quantum mechanics and quantum biology. I will let the experts speak for themselves. Please watch this video.

https://www.youtube.com/watch?v=_qgSz1UmcBM

If you would like to learn more, I can recommend these links – just do not disappear down the wormhole and not come back to the course.

http://discovermagazine.com/2014/dec/17-this-quantum-life

http://www.bbc.com/earth/story/20160715-organisms-might-be-quantum-machines

Another facet of the body-mind connection is an understanding of neuropeptides. Dr Candace Pert is famous for her book *Molecules of Emotion*.

https://www.youtube.com/watch?v=cOSLvTWjebw

Another wormhole opportunity for you.

https://www.youtube.com/playlist?list=PLIdVrdjGsjNl4aPzT5RfSQK6a2FSR_RFW

In conclusion, to reiterate NLP's position then: Mind and body form a linked system and therefore affect each other.

Activity A body-mind connection?
What is your position on the body-mind connection?

Conscious and unconscious mind

 NLP has a particular approach to the notions of the conscious mind and the unconscious mind that is different to many of the definitions you may have come across in psychology.

The NLP understanding of the unconscious relies heavily on the esoteric knowledge of the ancient Hawaiian Kahuna. The following are extracts from *The Heart of HUNA* by Laura Kealoha Yardley, Ph.D. First Printing 1991.

> What makes it HUNA Psychology is that we are using as our frame of reference the Ancient Wisdom derived from the actual practices of the rigorously trained specialists of old Hawaii, the Ka-Huna, knowledge which the "modern" psychologist has only come to recognize in recent years—or even yet does not recognize. As a case in point, no one apparently even heard of the unconscious mind (at least in academic circles) or even suspected its existence until Sigmund Freud wrote of his "discovery." Yet, the Kahuna of ancient Hawaii knew not only of its existence, but its special and important functions and how to harmonize it with the other functions of his psychological make-up.

> What follows here is the Huna account of the structure of the conscious and unconscious mind and their relation to the spiritual or High Self.

> Psychology since Freud recognizes both an unconscious and a conscious mind. For the purpose of discussing the psyche (the focus of the study known as psychology), we may speak of two minds or two selves—the conscious mind self and the unconscious mind self. The Kahuna had names for these two selves. They called the conscious mind "Uhane" (or the middle self) and the unconscious mind self the "Unihipili" (or the low self). The "Uhane" is the conscious part of man with the power to reason. The "Unihipili" is the animal nature where the emotions reside.

> First, the Unihipili is the inner self, the unconscious self. It is where the memory and emotions reside. It is illogical, forming exact, literal, deductive conclusions. The Unihipili controls body functions and "aka" threads and thought-forms. It responds to suggestion. It is the seat of conscience, relies on the five senses and can use telepathy.

 The conscious mind is what we are aware of – many people use the analogy of an iceberg – and the unconscious mind is what lies beneath and supports the conscious mind – the exposed part of the iceberg. The easiest place to start is with the conscious mind.

What is the conscious mind?

The conscious mind contains what we are aware of and how we direct our lives. It is about understanding our achievements, formulating, the present moment. We tend to think that thinking is completely conscious, but very rarely do we engage in conscious thinking. Rather, we become conscious of thoughts that are the result of the unconscious process.

What is the unconscious mind?

In NLP we do not refer to the subconscious as we do not wish to imply that the unconscious is sub or below the conscious. Rather than seeing the unconscious as the Freudian 'id' full of repressed material, it is seen as a vast resource of experience, memory and skill. NLP has a healthy respect for the unconscious.

In NLP terms then the unconscious indicates everything that is not conscious in our present moment awareness. Therefore, the unconscious holds many different thoughts, feelings, emotions, resources and possibilities that you are not paying attention to at any given time. It also holds the key to the most important life functions like heart rate, liver functions, breathing, homeostasis. From this you can see that the unconscious is not really a thing, it is a process.

All our skills are carried out in unconscious competence and all change takes place at the unconscious level. Our emotions seem to reside in the unconscious. It is very obvious to others when you consciously fake an emotion.

Comparing the Conscious and Unconscious Minds

The conscious mind excels at	The unconscious mind is better at
working linearly	working holistically
processing sequentially	intuition
logic	creativity
verbal language	running your body
mathematics	taking care of your emotions
analysis	storing memories

The conscious mind	The unconscious mind
sets the outcome	carries out the outcome
is where we become aware of change	is where change takes place first

> 'A healthy life has a balance of conscious and unconscious, like a good work of art. To live with grace and balance you need to take the power and energy of the unconscious and transform it with the conscious mind so it supports and nourishes you.' – (O"Connor, 2001)

Now that we have an understanding of the differences between the conscious mind and the unconscious mind let's take a look at the unconscious mind more closely. In NLP we say that the unconscious mind has a set of prime directives. In other words, it has a set of chief objectives or guiding principles that it abides by.

Prime directives of the unconscious mind

The unconscious mind has a number of prime directives that dictate how it operates.

The unconscious mind has a "blueprint" of and runs the body.

The unconscious mind holds the blueprint of the body's optimum state. It is responsible for the autonomic systems of our bodies (heart rate, breathing, digestion of food). These processes need no input from the conscious mind.

The unconscious mind has also been called the "body-mind" or the mind of the body, and in performing this function it provides the consciousness, and the direction for the functioning of the body.

The unconscious mind is a highly moral being.

Every person has their own moral code which is based on what they have been taught, what their beliefs are and what they value.

If we behave in conflict with our moral being then our unconscious mind reminds us. One strategy it uses is to replay again and again the memory of the action that was out of harmony with it until we resolve the issue.

The unconscious mind makes associations and learns quickly.

The unconscious mind wants us to learn quickly to protect us. It seeks patterns, things that are similar, or different, and ideas in order to respond more quickly.

The unconscious mind enjoys taking direction and following orders.

The unconscious mind wants clear direction from the conscious mind and will follow the instruction of the conscious mind.

The unconscious mind responds with instinct and habit.

Some behaviours are part of our genetic make-up, such as our fear responses of fight and flight. Other behaviours we train into ourselves. The unconscious mind generates and preserves our habits and instincts. It is important to note though that it preserves both resourceful and unresourceful habits and instincts.

To change instincts and habits, you need to work with your unconscious mind.

The unconscious mind requires repetition to install new behaviours and therefore habits.

The unconscious mind needs repetition to build a habit. In order to make a change the unconscious mind will require a number of repetitions to form a new habit. This can require cooperation between the conscious and unconscious mind to ensure it sticks.

The unconscious mind is the domain of the emotions.

Despite emotions being experienced consciously, they are generated, maintained and are the responsibility of the unconscious mind.

The unconscious mind stores our memories.

Memories are stored temporally, that is in relation to time, or atemporally, that is not in relation to time.

The unconscious mind is responsible for the coordination of the storage of and for access to these memories.

The unconscious mind organises our memories.

The unconscious mind organises the memories for recollection in one of two ways:

1. By subject using gestalt or Temporally on your Timeline. By gestalt we mean organised as a whole that is perceived as more than the sum of its parts.
2. When you recall an event, do you remember the time and date – your memory was stored temporally – or the whole event – people, smells, feelings? If the latter then you stored using gestalt.

The unconscious mind may keep repressed emotions repressed for our protection.

Repressing memories is a short-term function of the unconscious mind. Eventually the unconscious mind will continue to present the memories for release so the emotions can be released as well. This is in the long-term interests of our bodies.

The unconscious mind represses memories with unresolved negative emotion.

This can be viewed as a bit of a contradiction with other directives. The unconscious mind, on occasion, will repress a memory and maintain a negative emotion in its place. All or part of the memory may also be repressed. Tad James, creator of Timeline therapy, believes that repressed memories are the memories we may have little awareness of or maybe this can create resistance or a "blockage" in internal communication throughout the body and the mind. In the Timeline work we will be doing you will learn how to remove a negative emotion from the timeline.

The unconscious mind presents repressed memories for resolution.

The unconscious mind will present the repressed memory so that the unresolved negative emotion can be released. This can be a long-term process.

The repressed memory may present in many ways: visual form, dreams, flashes, words or symbols.

If, at the point of presentation, the conscious mind can take the learning lessons from the memory, emotions can be cleared and the memory resolved.

The unconscious mind controls and maintains all perceptions.

We are bombarded with millions of pieces of information per second and expect instant understanding. For this purpose, the unconscious mind must filter and manage this information so that we can respond instantly. Perceptions are a large part of this filtering which is achieved by deleting, distorting and generalising the information.

The unconscious mind is programmed to continually seek more.

Our unconscious mind is always seeking "more" – new things, new achievements, more knowledge and constantly asking "what's next?"

To keep seeking more and achieving more it is important that we challenge the "comfort zone" and at the same time the unconscious mind will be trying to keep us safe as well.

The unconscious mind functions at its best as a whole integrated unit.

The unconscious mind operates better with fewer parts. Parts may be goals, ideas, beliefs. At times these parts may be in conflict with each other, and the ideal is to resolve the parts into a whole.

NLP has a powerful technique called Parts Integration that assists in resolving the conflict between parts and creating an integrated whole.

The unconscious mind utilises symbols.

The unconscious mind creates, uses and responds to symbols. Much of the messaging it provides to us is symbolic.

The unconscious mind only sees fact.

When you read a book about a wonderful tropical island your unconscious mind cannot differentiate between the fictional account and the reality of the island. The unconscious mind has no concept of make-believe. Our conscious mind must distinguish between the two. The NLP presuppositions work on this notion – if you behave as if the presupposition is true, it will be. Be aware of this and behave as if what you think is real.

Consider the implications of this when you work with a client. Consider the notion that perception is projection.

The unconscious mind takes everything personally.

Based upon the work completed by Carl Jung, what we like about another person are the aspects we like about ourselves. What we dislike about another person is reflecting what we dislike about ourselves.

The unconscious mind does not process negatives.

Whatever you do, do NOT think of the pink gorilla in the blue tree!

Because you need to first visualize what you must not think about, you have already thought about it. And then you get what you focus on.

Aim to provide positive statements as guidance rather than negative directions that will be understood by the unconscious mind as being positive – and an instruction.

The unconscious mind is in charge of the energy of the body.

The unconscious mind generates, stores, distributes and transmits energy throughout our body. It can be directed to increase the energy in parts of your body for healing; but it will also switch that energy to enact fight or flight if it has to.

The unconscious mind operates on the principles of minimum effort and conservation of energy.

Considering the demands put on it, the unconscious mind operates on the principles of minimal effort and the conservation of energy. It uses patterns and habituation to do this.

The unconscious mind will always prioritize according to its needs. If we want something from our unconscious minds we need to provide specific instructions.

Activity The Prime Directives of the Unconscious Mind

You are not expected to memorise these prime directives – they will become part of your thinking and practise over time. But take some time to read through each of the prime directives, and give it some thought.

Outcomes and states

In NLP we use the term 'outcome' rather than target or goal because the word outcome implies that you want something and you have a plan, as opposed to just a goal which is looking to the future for something one wants to achieve. Yes, it is a purely semantic difference – and NLP often makes these very fine distinctions in the linguistics of things.

So, a goal is general whereas an outcome has specifics to it. In the next session we are going to look at how to develop a well-formed outcome, but for now let's work with the idea that an outcome gives us a clear understanding of *what to do*, *how to achieve an outcome* and *has an internal representation of what it will look like.*

We have already explored what a state is. Remember what it was?

A state is our way of being in any moment. It comes from our physiology and our internal representations.

Often a person will set an outcome with a state in it. But that is not effective because you can achieve a state right now. Please sit up straight, take a deep breath and think of a time that you were motivated, really motivated – a one-time event. Go back to that event and see what you saw through your eyes, hear what you heard through your ears, feel what you felt.

That feels good, doesn't it?

I think you can see the problem already. When I get a promotion, I will be motivated. Of course, you just created a state of motivation in yourself – how will you know if you got your outcome? Every time you feel motivated in the future it will **feel** like you achieved your outcome.

A comparison of states and outcomes

A state	An outcome
Can be achieved almost immediately	Requires time to achieve
Is achieved by a simple elicitation	Has specific steps that need to be achieved to get there
Can be described vaguely. What does it really mean to be happy?	Must be very specific to be worthwhile
Cannot be measured. Yes, on a scale of 1 to 10 how happy are you is a measurement,	Must be measurable to be worthwhile

but I think you can agree it is very subjective.	
Can involve only you, or others too. 'When we win the award, we will be happy.'	Can only involve you. You have to be at cause, solely responsible for its achievement.

Activity Your outcome for this course

What outcome do you wish to achieve by doing this course? Write it down.

Keys to an achievable outcome

Well-formedness conditions

1. Be stated in the positive
2. Be capable of representation in the sensory representational system
3. Be possible and achievable
4. Have all the resources required or accessible
5. Have a defined time frame
6. Be ecological in having consideration for cost and consequences for oneself and others affected.

SMART

Specific

Measurable, with milestones

'As if happening now' framing

Results orientated with an emphasis on sensory-based evidence

Time-based

Specific

Measurable & Meaningful

Achievable & As if now

Realistic & Responsible

Timed & Toward what you want

PURE

Positively framed

Under the individual's control

Right size

Ecological

Activity Reworking your outcome for the course and writing another

1. Take the outcome you wrote earlier and work through each step of the original six conditions of well-formedness. Answer each of the questions and make changes that you need to your original outcome.

    Did your outcome change in any way during the process?

2. Use either SMART or SMART + PURE to develop another outcome in any field of your choosing.

4 Steps to learning

There are four stages to learning a new skill. You can move from one to the other as you gain knowledge, and practise the skill.

1.Unconscious Incompetence

In unconscious incompetence you are not aware of a skill or knowledge area, you may not know that you are not skilled or knowledgeable about that area, and you might even deny that having that knowledge or skills is worthwhile.

Your goal is to become aware or conscious of your incompetence. This is needed to actually start the learning process.

Once you are aware of your incompetence, you will have conscious incompetence.

2.Conscious Incompetence

At this stage you are now aware that you need to do something but you don't yet know how to do it. You may have an insight into what you need to do but no confidence or the knowledge on how to achieve it. At this stage in the learning process it's common to feel overwhelmed with the prospect of how much there is to learn. But, if you invest time and practice, you will develop the skills or knowledge.

3.Conscious Competence

You know that you know how to do it. You are likely to feel uncomfortable because you are doing things differently and are outside your comfort zone. Even though it may, at times, be a bit uncomfortable, it's fun to stretch yourself to grow and develop. This is so you can go on to the next level.

You will have conscious competence when you can perform it successfully when you need to. You will have to concentrate and think to perform it, but you will not need assistance to do so. You are not going to be able to teach someone else to do the skill, although you can demonstrate it.

In order to move to level 4, unconscious competence, you need to practise to develop muscle memory.

4. Unconscious Competence

You will have mastered the technique and the behaviour our skill has been installed at the unconscious level. You can even do two or more things at the same time. You might now be able to teach someone how to do the skill, but might need to develop the skill to do that effectively.

Knowing this allows you to simply relax and do and learn.

Using the 4 steps to learning in coaching

When coaching, the 4 steps are useful to help a client understand the process they go through when developing a new skill. This helps them to understand the overwhelm they may feel in the second step, conscious incompetence, and the need to practise to move from levels 2 to 3 to 4.

This knowledge is also useful to help you forgive yourself when you find that the new task seems impossible.

Activity The 4 steps to learning

Think of a single skill that you have learned to the level of unconscious competence, and then answer these questions.

1. What is the skill?
2. What moved you from unconscious incompetence to conscious incompetence? Put another way, why did you choose to develop competence in that skill?
3. When did you start to learn the skill?
4. How long was it before you achieved conscious competence?
5. What were your feelings when you first realised that you had achieved conscience competence?
6. How did you know that you had achieved unconscious competence?
7. How did you feel when you realised that you had achieved unconscious competence?

Presuppositions of NLP

Have respect for the other person's model of the world.

We each have our own unique model of the world, and we must respect that. It is possible to do this especially when you keep in mind another of NLP's presuppositions – every behaviour has a positive intention.

The meaning of your communication is the response you get.

With this presupposition, we realise that we must take responsibility for our communication. We cannot expect to simply communicate something and expect, or worse, demand, that the other person understands our intention. We must take into account the other person's response, and therefore their interpretation to check that the message we sent equals the message that was received. This may mean changing the way we communicate if necessary until we get the response we wanted. Taking 100% responsibility may seem a task, but the question is this: What is more important – what you intended to communicate or what you actually communicated?

This takes flexibility, which is addressed in another presupposition: the person with the greatest flexibility rules the system.

We are always communicating.

We communicate constantly: by what we do and don't do; what we say and don't say. It is important to remember that we are sending messages both deliberately and with mainly unconscious non-verbal signals.

There are no resistant clients, only inflexible communicators.

Resistance in a client is a sign of a lack of rapport. As NLP practitioners we need to develop our ability to gain rapport with people; and we can assist the client to develop the ability to accept and use all communication presented to them so that they too can become effective communicators.

Mind and body form a linked system and therefore affect each other.

Mind and body interact and influence each other. When we think differently, our bodies change. When we act differently, we change our thoughts and feelings. We will see this in action when we explore the NLP model of communication. There we will discover that our physiology – our bodies – have an impact on our states – our thoughts and feelings – and vice versa.

The map is not the territory.

We respond to our representation or map or model of the world in our heads which is created based on our senses, past experiences and beliefs. We do not respond to reality itself.

Some maps are better than others for finding your way around. We travel through life like an early explorer; as long as the map shows the main hazards, we will be fine. When maps have missing information or wrong information, we are in danger.

And the information that the map is based on has been deleted, distorted and generalised differently to other people's maps, so each person's perception of an event is different.

Disagreements between people show us that we are looking at different maps of the same territory.

Every behaviour has a positive intention. Everyone is doing the best that they can with the resources they have available. People make the best choice they can at the time.

Our behaviour is motivated by our desire to have or get something useful for us. This does not mean that is may not seem to be negative to someone else – for us it has a positive intention. We may also not be aware what that intention is. Important also is that people are making the best choice they can, within their model of the world. No matter how we perceive that choice, it is the choice that they see as the best choice.

As NLP practitioners, we do not claim that all behaviour is necessarily the best possible choice from an objective point of view. Nor does it suggest that all behaviour will have positive benefits for everyone involved. We just accept that there is nothing intrinsically wrong with any behaviour, there's just a time and a place for it. Our goal is to assist in making the model of the world broader and thus giving them more choices.

We already have all the resources we need or we can create them. For these reasons, we can say that there are no unresourceful people, only unresourceful states of mind.

It is possible though that we may not be consciously aware of our resources, or our ability to create them. Resources mean the internal responses and external behaviours needed to get desired results. Our job as NLP practitioner therefore is to help people become aware of their resources, and to help them create them.

The system (person) with the most flexibility (choices) of behaviour will have the most influence on the system. (The Law of Requisite Variety)

We can develop models of the world that give us the widest number of choices and that allows us to act to always increase choice. This means that we will have more flexibility in how we respond and act, and as a result, will be the most likely to achieve our outcomes.

As NLP practitioners, we can work with people to loosen their models of the world to allow for this flexibility.

People work perfectly.

All behaviour has a structure and when you understand the structure you can change the behaviour into something more desirable. We are all executing our behavioural strategies perfectly, but they may be poorly designed and ineffective and therefore getting results that are not desired. As an NLP practitioner, we can find out how someone operates, and from this we can work with them to change the behavioural strategy to one that is more useful and desirable.

Accept the person; change the behaviour.

From an NLP perspective, we need to separate the intention behind an action from the action itself. In other words, a person is not their behaviour. If we repeat a certain pattern of behaviour it is usually because it produced a desired result at some point. If a person has a choice that will achieve their positive intention, they will take it.

There is no failure, only feedback.

What this presupposition offers us is a different way to frame the results that we get from any action. It is possible that the results may not be the desired outcomes we had in mind for a task or context, but they do provide useful information on how to make changes to either the methods we employed, or perhaps even to the outcomes we had in mind. What is useful here is that there is no longer any need for blame or disappointment in receiving results we did not wish for – we can use the feedback to find solutions to improve what we did.

I find this presupposition very powerful as it removes any anxiety when coaching someone. Together we are seeking ways for the person to achieve their goals, and if something does not go to plan, we can examine the feedback and come up with a different strategy. This links with the presupposition of flexibility.

Choice is better than no choice.

Having options can provide more opportunities for achieving results.

As an NLP practitioner then, we should aim to ensure that all procedures that we design are designed to increase choice and therefore, develop greater personal flexibility. Something to bear in mind when doing this though, is that one option is no choice at all; two options is a dilemma and real choice only starts when you have three or more options.

All processes should lead to integration and wholeness.

Our goal is to operate as an integrated whole. But as a result of parts our unconscious mind becoming disassociated from our whole Self, we end up with parts within us that operate differently. Have you ever said, 'One part of me wants to do this; but another part of me wants to do that'? This is an example of how we lose the wholeness. We will be exploring this notion in more depth when we look at techniques like parts integration.

If you want to understand – Act.

Real learning is in the doing. We can gain knowledge through reading, talking, observing, but experience is the best way to learn. By doing you can see what works and does not work and remembering that there is no failure, only feedback, you can refine the procedure until you achieve the outcomes you want.

Possible in the world and possible for me is only a matter of how.

As NLP practitioners we can use our knowledge of modelling excellence to break a task down into small enough steps that can each in turn be mastered towards achieving the target task. We will learn more about modelling, but for now, it is useful to know that Modelling in NLP is the process of identifying and replicating both the conscious and unconscious competence which results in that person's excellence. This involves careful observation of the sequence of components (thoughts, beliefs, values and behaviours) that are necessary to achieve the desired result. There is a caveat to this, in that we need to appreciate that a person with physiological or neurological damage may not be able to achieve exactly the same result.

Activity The Presuppositions of NLP

1. Pick one of the NLP presuppositions that appeals to you.
    a. Now think of a difficult situation you have with another person.
    b. What would you do if you were to act as if that presupposition were true?
    c. How would the situation change?
2. Pick the presupposition that you have the greatest doubts about.
    a. Take another difficult situation in your life.
    b. What would you do if you acted as if that presupposition were true?
    c. How would the situation change?

Ecology

> 'All actions have consequences beyond their specific context. Our lives are complex and a change will ripple out like a stone dropped into a still pool. Some changes make stronger ripples than others. Some ripples will wash away; some may disturb the surface far more than you thought. A few may even become tidal waves.'
> – (O"Connor, 2001)

In NLP, a fundamental principle is to always leave someone in a better place than before you started. By examining the ecology of all outcomes and changes, we are able to check that we do just this.

Ecology can be defined as a concern for the consequences on a system or an environment caused by an action; in NLP this action is a change or an outcome that has been set. The focus is on how the action affects everything (self, career, family, community, business and industry, and finally the world and the planet).

When to do an ecology check

Before proceeding with a change or an outcome we need to do an ecology check, and then once again once we have made the change or set the outcome.

When the action passes the ecology check there is maximum benefit and damages are limited or at least acknowledged.

Internal ecology check

The first ecology check we do is on the person wishing to take the action. This an internal ecology check. Internal ecology is how a person's different thoughts and feelings fit together to make them feel congruent or incongruent.

Incongruence is the feeling that the action has consequences that are uncertain or are negative. Incongruence is not bad, but the person must be aware of it and explore why they are feeling it. If they are uncertain or there is a negative consequence they need to get more information about the action before they proceed.

How to spot incongruence

- saying Yes, but …
- an uneasy feeling, usually in the stomach.
- sense of the pieces of a jigsaw puzzle not making sense.

Why do internal ecology checks?

To check that

- the actions do not lead to gain for the self and loss for another
- the change harmonizes with the rest of the person's life
- the change harmonizes with the rest of their relationships
- the client is not forcing themselves into some course of action that they will come to regret later or that will hurt another person badly.

Internal ecology check questions

- What are the wider consequences of this action?
- What will I lose if I make this change?
- What extra will I have to do?
- Is it worth it?
- What will I gain if I make this change?
- What is the price of making this change and am I willing to pay it?
- What are the good aspects of the present state?
- How can I keep those good aspects while making the change I want?

External Ecology

An external ecology check examines how the action will affect other significant people in the person's life.

External ecology check questions

Imagine being the other people in your life/Have your client imagine being the other people in their lives.

- How will your change affect them?
- Does it go against any of their values?
- Does this matter?
- How will they react?

Post change work ecology check

'Imagine taking this new XXX with you into the future. How does it work for you?'

State management

Defining a state

Our state is an interconnected state, state of body, and state of emotion. It is how a person feels internally; it is the way of being in any moment.

States

- vary in intensity and length
- can be resourceful or unresourceful
- have an emotional component and so are described in kinaesthetic terms
- are our chosen by ourselves
- are created by ourselves
- can be controlled by ourselves.

States govern

- how we learn
- what we remember
- how we perceive events
- how we behave
- how we communicate
- how we perform
- etc.

Our states are determined

- by what we think
- by the structure of our thinking
- by the kinds of pictures we create of the world in our heads
- by our physiology
- by ourselves.

And, are more than the sum of the parts.

Associated and disassociated states

It is possible to be associated or disassociated. Each has its own uses.

	Associated	**Disassociated**
Definition	you are inside your body, seeing pictures through your own eyes	you see yourself as if from the outside
You	• are present and in flow • are inside your body looking out from your own eyes • feel your bodily sensations	• are thinking about something rather than being in it • see yourself in a picture, at a distance • are at a distance from your bodily sensations
Useful	• enjoying pleasant experiences and memories • practising a skill • paying attention	• reviewing experience • learning from past experience • keeping track of time • taking a step back from unpleasant situations

Why is state management important?

Because states have an effect on our capabilities, and govern so much of our lives, being aware of our states is key.

Different types of internal states are more effective for handling different situations and problems. Learning various strategies for establishing and shifting internal states can make you more effective in all aspects of your personal and professional life. Some people develop the habit of relying on less than ideal states – anxious, angry, crisis mode – to get the outcomes they want. What's the problem with that?

We constantly anchor states, even unintentionally. We can become aware of this, and do something about it.

Anchoring states is an important part of the techniques used in NLP. Being able to manage your own state will allow you to be in the ideal state for a technique, and, as the best way to learn is to do, to be able to develop the skill in a client.

Knowing your state

We must keep our states clean; in other words, there are no other states competing with the resourceful state in our neurology. Clean entry and exit from one state to another is essential in the utilisation of state selection and management. Ongoing care and maintenance of our internal states helps to keep them congruent and available.

Therefore, being able to identify your state at any point in time is key. The following questions are a way to develop an awareness of your states.

Answer these questions about your state right now.

1. What state are you in right now?
2. What is the quality and nature and intensity of that state?
3. Is the state a response to (a) a personal memory, (b) an ongoing observable behaviour or (c) an imagined experience?
4. How are you experiencing this state?
5. What triggers this state?
6. What is the context and environment in which you experience this state?
7. What is the physiology and the physiological factors of this state?
8. Do you know how to interrupt your state?
9. How skilled are you at this state?

Managing your state

We can manage states by

- Choosing the pictures we create of the world in our heads
- Being aware of the meanings we give to these pictures
- Choosing the words that we use and how we talk to ourselves
- Choosing our physiology
- Noticing how we achieve resourceful and unresourceful states
- Monitoring the intensity and variability of our states.

Uptime and downtime

Uptime and downtime both refer to states.

	Uptime	Downtime
Definition	• awareness is outside ourselves • a heightened state of sensory acuity of things around us	• awareness is inside ourselves • attention to internal dialogue, internal visualisations, and internal feelings
Uses	• the ideal state for training • the ideal state for learning	• can help initiate or deepen trance • can improve patience, introspection, and receptiveness

Learning state

The learning state in NLP allows you to place yourself in a state where there are no negative emotions and you have complete awareness.

Research has shown that activation of peripheral vision activates the parasympathetic nervous system – the so-called rest and digest system as it brings your body back to balance after a flight or fight experience. In essence, the part of your nervous system that calms you down.

A script to use

I would like you to get comfortable and find a point on the wall which is straight in front of you and slightly above your eye level…. And just continue to look at that point in soft focus, noticing everything about that point…. So as your eyes continue to look at the same point, don't move your eyes. But you can begin to broaden out your field of vision and notice what's either side of that point and your field of vision can get wider and wider until you're really paying attention to what you can see out of the corners of your eyes…. At the periphery of your vision…. And you might be quite interested to find out how far round your peripheral vision goes…. And I'd like you to extend your awareness all the way around behind you….

Just use your senses to be aware of what's behind you as well…. And you may have noticed that your breathing has slowed down a little…. And you find yourself quite relaxed, sitting there. So, when you're really in peripheral vision…. You are calm and relaxed…. You can learn easily and effortlessly ... And now, I'd like you to begin to return to normal waking consciousness now…. By letting your field of vision narrow back down…. and welcome back!

Uses of the learning state

- Learning
- Training
- Stress reduction
- Reducing anxiety and panic attacks
- Increasing low self-esteem
- Social phobias
- Public speaking

Present to desired state model

People often find themselves in a present state that they find unsatisfactory, and wish to change it to another, desired state.
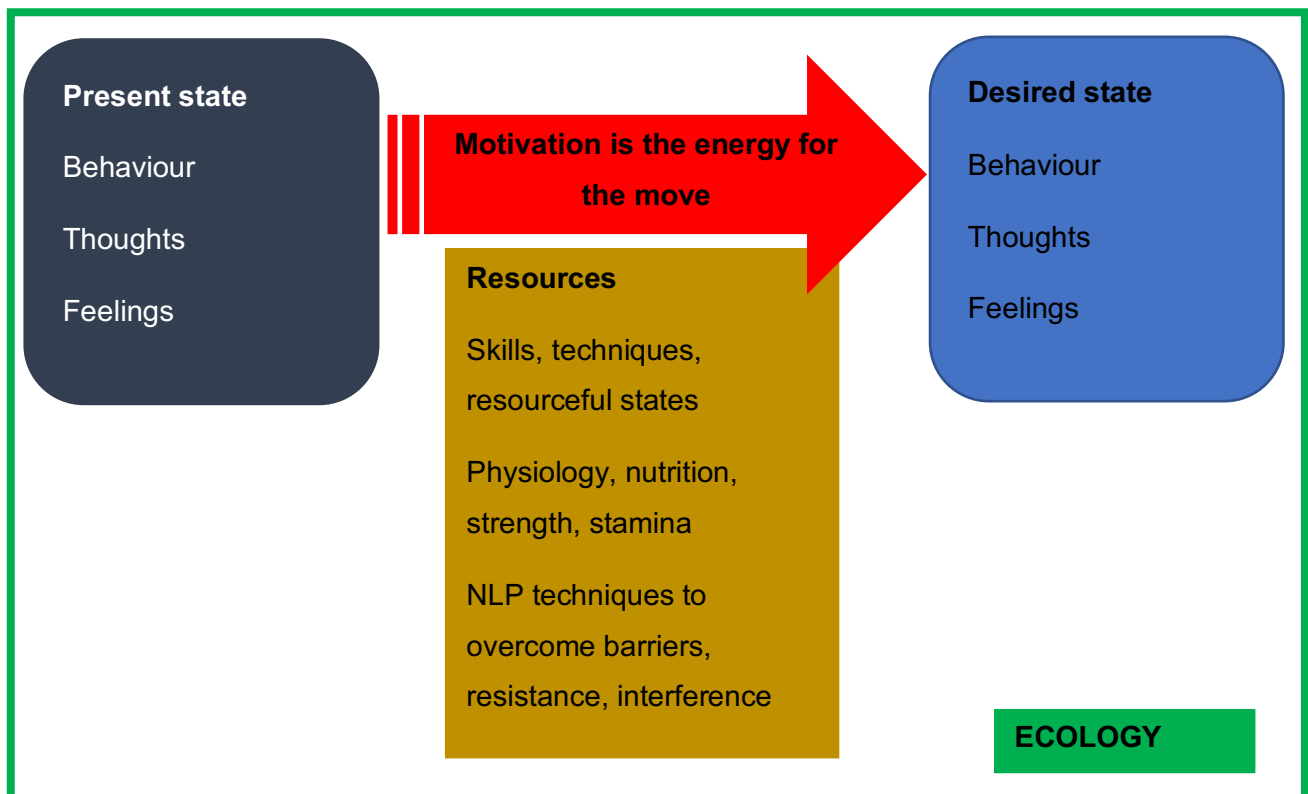
Key points of the model

- Behaviour, thoughts and feelings will be different in each state.
- The present state need not be a problem state.
- Resources are needed to move from one state to the other. These resources can be internal, external or to be learned.
- Motivation is the energy for the move.

- Desired state must be something we really want and expressed as a well-formed outcome.
- Ecology check is essential – reservations mean the ecology is not at its best.

Self-editing

Self-editing is a process involving accessing your personal resources and making a change in yourself.

There are a variety of NLP techniques that can be used in a self-edit. We will explore them as we proceed through the course.

NLP Techniques used in Self-edit
- Perceptual positions
- Laughing
- Stacking anchors
- Collapsing anchors
- Chaining anchors
- Swish pattern

State elicitation script

Can you remember a time when you <u>were totally happy and excited</u>?

- ... 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 felt you couldn't fail?
- ... a time when you felt 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?

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 <u>totally happy and excited.</u>

Inventory

When we become aware of our internal world by paying particular attention to what is happening within our representational systems, our state and physiology we are better able to understand ourselves. This systematic awareness is called a personal inventory. It is important to remember that an inventory is not an attempt to change anything – it is only to bring our awareness to what is happening internally. This could lead to being better prepared for change work.

Conducting a personal inventory

Sit quietly for a few moments and become aware of your body – just become aware; do not judge or criticise. Just notice.

- Scan your physiology from your toes to your head. Is there any part that you are more aware of? Is there any discomfort anywhere?
- Scan your state. What feelings do you have? What thoughts do you have? What are you most aware of?
- Scan your internal representations. What do you notice about the pictures (brightness, moving or static, close or far)? What do you notice about the sound? (quiet or noisy; internal or external; loud or soft)?
- Come back to now.

Sensory acuity

Defining sensory acuity

From an NLP perspective, Sensory acuity is the ability to make refined sensory distinctions in order to identify slight differences in what is observed, heard and felt. A change in physiology would suggest an internal shift that is occurring within a person. You can appreciate the value of being aware of this during your interactions with clients, friends and colleagues.

As you have learned already, sensory acuity is one of the legs of NLP, and is therefore a vital skill to develop as it builds our awareness and underpins a great deal of our work.

The first step to effective sensory acuity is an understanding of calibration.

Calibration

Calibration is the ability to notice and measure changes between two different sets of external, non-verbal cues. We are comparing a person's physiology from a start or base position to another position.

Two simple examples would be noticing the change in the physiology of someone as they move from neutral to happy; or happy to sad.

Put another way, calibration is the skill of learning to read unconscious, non-verbal responses.

It is important to remember that calibration is not the same as interpretation; it is simply noticing the change. We do not mind-read or hallucinate what we think another person may be thinking. We are paying attention to the changes in their physiology as a possible guide to any internal shifts taking place.

Calibrating depends on refined sensory acuity: visual, auditory and kinaesthetic.

It is possible to have both external (the outside world) and internal (inside yourself) acuity.

Visual acuity

This is the ability to experience something through your sense of sight.

Whole body

1. Muscle tonus
2. Breathing location: high/low/middle
3. Posture
4. Head tilt
5. Gestures

 Face

1. Skin colour
2. Lower lip size
3. Pupil dilation
6. Eye movements

 Breathing

1. Breathing rate: fast/slow/even
2. Breathing depth
3. Breathing pauses

Auditory acuity

This is the ability to experience something through your sense of hearing.

 Voice quality

1. Tone
2. Timbre
3. Speed
4. Pauses
5. Rhythm

Kinaesthetic acuity

This is the ability to experience something through your sense of touch.

Activity 1 Calibrate State Changes

- Work in threes: Subject, Practitioner, Observer.
- Subject chooses three different intense *non*-traumatic memories.
- Subject goes back into each one (one at a time). Use code numbers to identify each state. When the subject gets the memory intensely the subject nods head to let Practitioner and Observer know subject is in the experience vividly.
- Practitioner and Observer build a sensory-based description for the state
- Break state.
- Work through all three memories in the same way.
- Subject then goes through each memory experience again and Practitioner describes without any judgments but in sensory-based language what is observable with each state.
- Subject picks out one of the states without telling the others what it is and Practitioner and Observer attempt to identify which code number it is from the calibrations they made before.
- Repeat until there are three successes in a row and then rotate.

Activity 2 Calibrate Yes and No

- Work in pairs: Subject and Practitioner.
- Practitioner asks subject 10 questions that will get a "yes'" response. Examples: Do you live in South Africa/relevant? Are you a man (woman)? Practitioner identifies sensory cues for "yes" response. Examples: Eye blink, head tilt, skin colour change, eye movement, muscle tone.
- Practitioner asks subject 10 questions that will get a "no" response. Practitioner identifies sensory cues for "no".
- Once the Practitioner identifies those sensory distinctions for both "yes" and "no". Practitioner asks questions for which they don't know the true answer and Practitioner pays attention to the sensory distinctions for the response. Practitioner should be able to discern or predict the "yes" and the "no" answers.
- Switch after completing a successful round.

Rapport

Definition
Rapport is the unconscious sharing of patterns of thinking, feeling and speaking with someone. It is the quality of relationship that results in mutual trust and responsiveness, and you gain this by understanding and respecting the way another person sees the world. It is like speaking their language on all levels – physiologically and neurologically.

Remember this about rapport
- Rapport is not digital, but analogue.
- Rapport is not about liking a person.
- It is possible to create rapport with anyone – you may have to work a little harder than usual for it with some people.
- Rapport is not just about one person – rapport is a loop of mutual influence and interaction with each person influencing and being influenced by the other person.

Uses of rapport
- Rapport is essential for good communication. If you have rapport, others will feel acknowledged and immediately be more responsive.
- In education, therapy, counselling, business, selling and training it is powerful because you can influence, negotiate, mediate, form strong bonds and achieve desired outcomes. This is essential in personal, business and therapeutic relationships.

Establishing rapport

You	1. mirror 2. match 3. cross-over mirror	• physiology • voice • words	to establish and maintain rapport	by	pacing and then leading.

Mirroring

Mirroring is a technique in which you mirror exactly the movement of another person. If they lift their left hand, you lift your right hand.

It is easily spotted, and can cause offense as it can be perceived as mimicking.

Matching

Matching is literally that – matching the physiology, voice and words of another person. If the person lifts their right leg over the left, you lift your right leg over the left.

Matching is subtler than mirroring as a technique, but it can be obvious too if not done well.

Cross-over matching (also called cross-over mirroring)

Cross-over matching is indirect matching. You match your behaviours to a corresponding but different movement of another person.

It is said to be the most effective method in developing rapport since it consists of taking one aspect and matching it with another of our own.

For example, tapping your finger to match their breathing; moving your foot to pace another person's head movements.

Pacing and leading

Pacing

When we mirror, match and cross-over match a person we are pacing them, keeping up with them. This builds rapport as we like people who are like ourselves.

You pace in order to gain and prolong rapport as you move to their state. The goal is to be able to move to leading.

Leading

Once rapport has been successfully established, we start to lead the person. What we do is start our own behaviours with the intention of getting the other person to match us. Once we are leading, we can lead the person to the desired outcome.

For example, if we wanted to lead someone from a state of anxiety to one of calm, we would start off by matching them, and pacing them. This would probably entail things like speed of speech, tone of voice, quick and erratic movement. Then once rapport is established we can start to slow our speed of speech down, lower the voice, etc., leading them to a calm state.

It is important to establish a pattern – the brain after all seeks patterns – in our pacing and leading. We can set up a response pattern of what is 'true' for the other person. After three 'true' responses, the brain is likely to take the fourth as true too.

We pace to get rapport, and lead to an outcome.

Getting rapport, step-by-step
1. Put yourself in a resourceful state.
2. Shake hands with equivalent firmness.
3. Let them sit down first. (It is easier to mirror as you sit, rather than shifting position.)
4. Spine:
   a. straight or an angle left to right
   b. where in relation to chair back – angle forward or back
5. Shoulders – slanted, up, down
6. Head
7. Facial expression
8. Muscle tension
9. Leg position (You can match from the waist up if not appropriate)
10. Gestures
    a. Symmetric or asymmetric
    b. Palms down, up or sideways
    c. Pointing
    d. Hands open or closed
    e. Fast or slow
    f. when listening (Match talking and listening gestures)
11. Sitting still or moving
12. Match repetitive movements
13. Voice
    a. Tone
    b. Pitch
    c. Speed
    d. Pauses
    e. Predicates
14. Breath
    a. Rate
    b. Depth
    c. Location

d. Speed

e. Inhalation vs exhalation

Indicators of rapport

You will know when you are in rapport when:

- you have a feeling inside (warmth, peace, confidence, security).

- the skin colour (of the face) of the other person changes.

- verbal phrases such as "Do I know you from somewhere?" are used.

- the person follows when you lead.

Breaking rapport

Deliberately mismatch the person.

Remember

"There are only two limits to your ability to gain rapport:

1. the degree to which you can perceive other people's postures, gestures and speech patterns

2. the skill with which you can match them in the dance of rapport."

– (Seymour, 1990)

Perceptual positions

A perceptual position is a place (position) from which you perceive (perceptual) a situation. There are five perceptual positions.

First position

- Associated
- In your own body and space
- Words: I, me, myself
- Experience from your own perspective
- You do not see yourself
- Your map of the map
- Can help you feel calm and grounded, tuned into your own power.
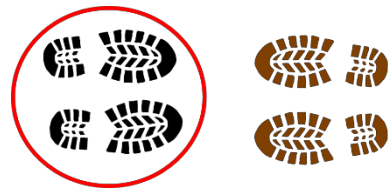
Second position

- You assume another person's position in an interaction
- See and hear yourself through someone else's eyes
- Take on their posture and world view
- Experience them reacting to you
- Disassociated from self, associated into them
- A temporary information gathering position
- Can help create a communication strategy
- Can help develop empathy
- Be sure to return to your own associated position with the information you have gathered.
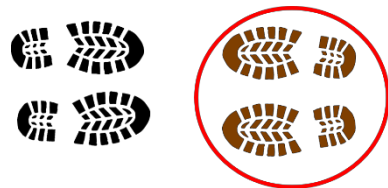
Third position

- An observer position, witnessing, watching the interaction between you and the other person
- Posture to assume is symmetrical and relaxed
- Use third person language: he, she
- Disassociated from the interaction – like watching a movie of yourself in an interaction
- Objective information gathering position.
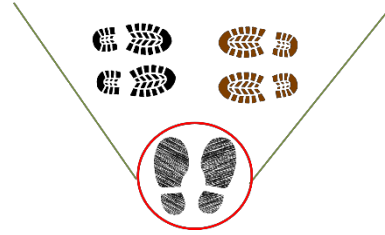
Fourth position

- Gives a view of the systems in action in an interaction
- Use first person plural language: we
- Useful for getting a team spirit understanding
- Can help understand how a situation came to be as it is.
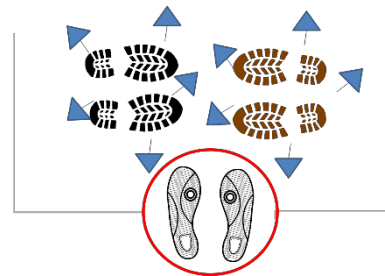
Fifth position

- A cosmic, universal view beyond the whole situation
- Most disassociated of all the positions
- Gives a sense of perspective
- Perfect place to mediate from
- You can imagine being at the source of what is going on; and at the same time hold all in loving compassion.

Using perceptual positions in coaching

1. Establish what experience the client needs to have a different perspective on. Ask them to be sure they have a memory of the event.

2. Identify three (four) physical spaces – one for each of the perceptual positions.

3. Have your client stand in First Position and ask them to recall that memory and run through it as if it were happening now.

4. Now have them stand in Position 2. Coach them into Second Position.

5. Ask them to watch the whole sequence again. Ask for any new information they have.

6. Now have them stand in Position 3. Coach them into Third Position. If they have difficulty assuming this position, ask them to imagine if they were watching through a window as an outsider.

7. Ask them to watch the whole sequence again paying attention to the interaction between the two people.

8. Ask for any new information they have. Ask how they are feeling watching the interaction and to note how the other person seems to respond.

9. Now have them go back to Position 1. Coach them into the position to be sure they are completely associated.

10. Have them watch the whole scene again.

11. Ask them what has changed for them.

If you want the client to have the client reflect on themselves and their actions, or they need to re-evaluate how they judge themselves, adding the Position 4 is useful.

1. Follow the steps to Position 3, but then ask them to move to Position 4.

2. Ask the client to comment on Position 3's feelings towards and relationship with Position 1. Have them take this new information and perspective back to Position 3.

3. Ask the client what their new perspective on the situation they are viewing is.

4. Return to Position 1 and conclude as before.

Representational systems

Communication starts with our thoughts, and we use words, tonality and body language to convey them to the other person. And what are thoughts? There are many different scientific answers, yet everyone knows intimately what thinking is for themselves. One useful way of thinking about thinking is that we are using our senses internally. When we think about what we see, hear and feel, we recreate these sights, sounds and feelings inwardly. We re-experience information in the sensory form in which we first perceived it. Sometimes we are aware of doing this, sometimes not.

O'Connor and Seymour

Definition

The basic building blocks of the NLP model are representational systems. They are the processes by which human beings perceive, represent or code and operate on the world.

Seeing, hearing, feeling, smelling and tasting is how we experience the world around us and we recreate those same sensations in our mind, re-presenting the world to ourselves using our senses inwardly. Our representational systems encode, organise, store and attach meaning to perceptual input. Using our rep systems, we may either remember real past experiences or imagine possible (or impossible) future experiences.

The representational systems

The Visual system

This is how we create our internal pictures, visualise, daydream, fantasise and imagine.

The Auditory system

The auditory system is used to listen to music internally, talk to yourself and rehear the voices of other people. Auditory thinking is often a mixture of words and other sounds.

The Kinaesthetic system

This is made up of our internal and external feelings of touch and bodily awareness.

The emotions are also included in the kinaesthetic system, although emotions are slightly different – they are feelings about something, although they are still represented kinaesthetically in the body.

Sometimes the olfactory and gustatory systems are treated as part of the kinaesthetic system. These two are less important in Western culture.

The Olfactory system and the Gustatory system

The olfactory system consists of remembered and created smells and the gustatory system is made up of remembered and created tastes.

The Auditory Digital system

Some people think mostly in language and abstract symbols. This way of thinking is often called 'digital'. A person thinking this way typically has an erect posture, often with the arms folded. Their breathing is shallow and restricted, speech is a monotone and often clipped and they talk typically in terms of facts, statistics and logical arguments.

Internal and external representations

Our representations can come from sources external to us (e = external), as when we are looking at, listening to, feeling, smelling or tasting something that is outside of us, or can be internally generated (i = internal), for example when we are remembering or imagining some image, sound, feeling smell or taste. We use superscripts 'e' and 'i' indicate whether the modality is internal or external.

4-tuple and 6-tuple

The 4-tuple and 6-tuple are two delightful examples of the origins of NLP. Bandler was a maths expert and this idea comes from there. They both refer to the notation of the senses or modalities.

A 4-tuple is the sensory sequence VKAO (O represents both O and G) and this could be for either internal or external experience.

A 6-tuple is the six sequential experiences VKAOGAd and this could be for either internal or external experience.

These tuple notations are useful when identifying the steps in a TOTE in strategies. You can also use them to describe your ongoing experience.

Think for a moment, how would you describe your current experience working on this section of the work. Write your answer down.

Predicates

When someone is speaking, they will often use words in their sentences that aren't part of the content, but refer to the different senses based on Representational System. In NLP we call these words or phrases predicates (Do not confuse this with the grammatical structure of a predicate when analysing sentences. Subject + Predicate).

Predicates are mainly verbs, adverbs and adjectives. We can use someone's predicates to identify their rep system. Predicates are the result of thinking with a particular representational system. Habitual use of one kind of predicate will indicate a person's preferred representational system.

Predicates are similar to eye accessing cues as they are language cues for internal processing.

Examples of visual predicates and phrases: look, visualise, perspective

- I see what you mean.
- I am looking closely at the idea.
- We see eye to eye.
- I have a hazy notion.
- He has a blind spot.
- Show me what you mean.
- You'll look back on this and laugh.

Examples of auditory predicates and phrases: say, loud, tone, resonate

- We're on the same wavelength.
- They were living in harmony.
- The place was humming with activity.
- That's all Greek to me.
- Turn a deaf ear.
- That rings a bell!
- It's music to my ears.
- It ended not with a bang, but with a whimper.

Examples of kinaesthetic predicates and phrases: touch, feel, firm, grab, contact, grasp

- I will get in touch with you.
- He got the sharp end of her tongue.
- I'm surfing the Internet.

- I feel it in my bones.
- There was tension in the air.
- He is a warm-hearted man.
- The pressure was tremendous.

Examples of olfactory predicates and phrases: scented, smelly, stale, fishy, nosy

- I smell a rat.
- It was a fishy situation.
- He had a nose for the business.

Examples of gustatory predicates and phrases: sour, bitter, salty, juicy, sweet, spicy

- That's a bitter pill.
- She is a sweet person.
- He made an acid comment.

Examples of rep system neutral **predicates:** decide, think, remember, know, meditate, recognise, attend, understand, evaluate, process, decide, learn, motivate, change, conscious, consider, assume, choose, outcome, goal, model, programme, resource, thing, theory, idea, representation, sequence, result, logic, memory, future, past, present, condition, connection, competence, consequence…

You may have noticed that in academic writing, these words predominate almost to the exclusion of sensory based words.

Using predicates in a coaching context

Being able to establish rapport is a key task in a coaching session. You can match predicates to establish rapport. First identify the predicate type that the client uses and match them. Try to use the same words as the client.

How to recognise the different rep systems

The accessing cues of the rep systems are to be found in the body, breathing, voice, eyes and predicates chosen. We deal with eyes and predicates in the next sessions.

Look for	Visual	Auditory	Kinaesthetic
Body	Tend to be ectomorphic Tense body	Tend to be endomorphic Rhythmic body movement	Rounded shoulders Relaxed muscles
Breathing	Shallow Top of chest	Even Middle of chest	Deep Abdomen
Voice tone	High and clear	Resonant and melodious	Low and deep
Voice tempo	Fast	Medium pace	Slow, many pauses
Eye movements	Top left and right	Middle left and right	Lower, to the right
Predicates	see, imagine, look, picture, focus, imagination, insight, scene, blank, visualise, perspective, shine, reflect, clarify, examine, eye, focus, foresee, illusion, illustrate, notice, outlook, reveal, preview, see, show, survey, vision, watch, reveal, hazy, dark, appearance, brilliant, colourful, dim, focus, glimpse, highlight, illusion, illustrate, insight, obscure,	hear, sound, listen, tone, echo, unheard, say, accent, rhythm, loud, tone, resonate, sound, monotonous, deaf, ask, accent, audible, pitch, clear, discuss, proclaim, cry, remark, listen, ring, shout, sigh, squeak, speechless, audible, click, croak, vocal, whisper, tell, silence, dissonant, hum, hush, mute, harmonious, shrill, quiet, dumb, question, rhythm, rumble, comment, call, melodious, the	feel, do, heavy, weight, warm touch, handle, balance, break, cold, feel, firm, grab, contact, grasp, push, rub, hard, hit, tickle, tight, solid, hot, jump, pressure, run, warm, rough, tackle, seize, push, sharp, pressure, sensitive, stress, soft, sticky, stuck, tap, tangible, tension, vibrate, touch, walk, concrete, gentle, grasp, hold, scrape, solid, suffer, heavy,

	overshadow, overview, sparkle, spotlight, watch, vivid, mirror, shine, clear, brilliant, sketch, insight, view, visible, point of view, appears	tone, whine, harmony, tune, sound, musical, acoustic, buzz, cackle, dialogue, speechless, loud and clear, manner of speaking, tune in/out, rings a bell	smooth, vibration, grab, warm feeling, hand in hand, affect, firm

Lead, and Primary/Preferred rep systems

The Lead Representational System

Our Lead Representational System is the system we use to retrieve stored information or memories.

You can tell a person's lead system by watching their eye accessing cues.

The Primary/Preferred Representational System

We use our Primary or Preferred Representational System most often to organise and understand our experiences. It is the representational system that we use commonly and most easily.

When stressed or under pressure we usually use our preferred system. This could cause us to behave less flexibly than we need to as it can limit our thinking to the familiar.

You can tell a person's primary system from their predicates and body language.

Matching Representational Systems

To match a rep system, you simply have to identify the rep system a person is using and then match it with a predicate from their rep system. Of course, if you are using the same rep system, you are already matching.

Example 1 My future looks hazy.

Identify: Visual

Match: When I look to the future, it doesn't seem clear.

Example 2 Sarah doesn't listen to me.

Identify: Auditory

Match: Sarah goes deaf when I talk.

Example 3 Mary gets churned up on Mondays when the boss expects the report.

Identify: Kinaesthetic

Match: Mary gets agitated and nervous on Mondays.

You will want to match a rep system to gain rapport with someone. You will match and pace them. Once you have developed rapport, you could translate to another rep system, or overlap with another rep system.

Translation across rep systems

Translating across representational systems means taking an idea and expressing it in different representational systems. It is important that the meaning is retained, and only the form changes. It is useful to translate your rep systems into someone else's in order to pace them.

Example 1 Jacob doesn't listen to me. (Auditory)

Visual: Jacob never sees me, even when I'm present.

Kinaesthetic: I get the feeling Jacob doesn't know I'm alive.

Example 2 Thabo gets churned up on Mondays when his boss expects the report. (Kinaesthetic)

Visual: Thabo can't focus on Mondays when the report comes due.

Auditory: Thabo hears lots of static on Mondays when the report comes due.

Using translation across rep systems in a coaching context

Translation is a useful communication skill to avoid misunderstanding. When people are caught in their own preferred rep system they can fail to see/hear/feel what someone else is saying in their own, different preferred rep system.

The two people are only disagreeing over the expression of an idea, not the idea itself.

Activity 1 Matching and Translating rep systems

1. Identify the rep system used in each of these sentences.
2. Write a sentence to match the rep system expressed in each of the sentences.
3. Write a sentence to translate each *original* sentence into two different rep systems.

    1. Now you are warming up to your task.
    2. People don't see me as I see myself.
    3. I need to get in touch with my feelings.
    4. That left a bitter taste in my mouth.
    5. I'll be glad when things get brighter in my life.

6. I feel tied down to my family.

7. I stumbled onto my current career choice.

8. He has a solid understanding of the material.

9. I can see clearly now the rain is gone.

10. Mr Jones was a little tough on Chris at the meeting.

Overlapping Representational Systems

Overlapping is an example of pacing and leading using the language of the rep systems. The aim is to move a client from their preferred rep system to another rep system, and even to a third. This is done to give them an understanding of what they are missing out on by not being flexible. This develops the less developed rep system.

Overlapping is sometimes used in inducing trance. We will learn more about this in the hypnotism section.

Activity 2 Overlapping rep systems

Each of these sentences contains an overlap of rep systems.

Write another sentence that uses the same overlap combination.

1. Listening to her sends shivers down my spine.

2. I want to share this with you but you appear too icy.

3. That sounds like a very colourful idea.

4. The comfort of this training room rings true with our purpose.

5. I'm hot on the scent of the solution.

6. Sounds like you have a good grasp of the material.

7. I see what you are saying.

8. I see that she is grasping the material well.

9. He was struck by a bright idea.

10. She could see that she was going to carry the burden.

11. Sounds like you are saying that you want me to go home.

12. He obviously runs the office with a cool hand.

13. He smiled and said he would bend over backwards for her.

Synaesthesia

Synaesthesia comes the Ancient Greek *syn*, "together", and *aisthēsis*, "sensation" – feeling or sensing together. Synaesthesia occurs when one sense links with another.

In NLP synaesthesia is when two or more representational systems are accessed simultaneously. It is most common for the lead system and the preferred system to be involved because they are used most commonly in that sequence when we use in our thinking and memory. Remember, our lead rep system is used to retrieve memories and our preferred rep system is used to organise and understand our experiences.

Eye accessing cues do not always indicate synaesthesias, though sometimes a person will stare at a particular point in space while they are clearly under the influence of some emotion.

Using synaesthesia in a coaching context

A phobia of something is a perfect example of a synaesthesia that has an unproductive outcome. The kinaesthetic response to a visual input is immediate and the reaction is understandable. In week 2 we will explore how we can assist someone with a phobia using the NLP Fast Phobia cure.

Another area in which an understanding of synaesthesia is useful in the area of strategies. A synaesthesia is often the crucial element that determines whether a strategy is successful or not. In the strategy section of our course we will examine how to identify a strategy using eye accessing cues to assist where a strategy is successful or not.

An important warning

Beware of labelling people as visuals, auditories, or kinaesthetic. This is too broad a generalisation. People have a preference or habitual behaviour within a particular context. The rep system is not their identity.

Remember too, that no one rep system is better than another. The rep systems are just different ways of taking in, processing, and outputting information that your senses take in from the outside world.

Activity 3 What would you do?

Your client reports the following conversation he overheard at work that has distressed him.

'I can't grasp your point about the accounts department…'

'Look it's perfectly clear, we need to see what's happening with a report first before we decide.'

'Well, I'm uncomfortable with that approach. Let's sit down with David and thrash it out, person to person.'

'I think we will lose objectivity that way. With so many changes on the horizon we need to have the options outlined in black and white.'

'Hold on, that's a bit hasty…'

1. What is going wrong here?
2. What can you do to assist your client?

Activity 4 More rep systems work

Complete the following for increased awareness of rep systems. For each item:

1. Identify the rep system of the sentence
2. Match the rep system
3. Translate the original sentence into the other three rep systems. Indicate whether they are VAKAd.
4. Rate the difficulty level of the translation of each rep system. 1 = easy, 2 = moderate, 3 = hardest. You can have more than one 1 or 2 or 3 for each item.

1. My boss walks over me like I'm a door mat.

   Match:

   Translate:

   Translate:

   Translate:

2. I get the feeling I'm unappreciated.

   Match:

   Translate:

   Translate:

   Translate:

3. I have trouble looking back to that problem.

   Match:

   Translate:

   Translate:

   Translate:

4. I guide this project by the seat of my pants.

   Match:

   Translate:

Translate:

Translate:

5.   She seems like such a sweet girl.

        Match:

        Translate:

        Translate:

        Translate:

6.   I ask myself, "How did I ever get into this?"

        Match:

        Translate:

        Translate:

        Translate:

7.   I can imagine what she's like.

        Match:

        Translate:

        Translate:

        Translate:

8.   Something tells me I'm making a mistake.

        Match:

        Translate:

        Translate:

        Translate:

9.   I've tried to get a handle on what my boss means.

        Match:

        Translate:

        Translate:

        Translate:

10.   I keep stubbing my toe on unexpected obstacles.

        Match:

        Translate:

        Translate:

        Translate:

11.   Joe paints a clear picture of disaster ahead.

        Match:

        Translate:

        Translate:

        Translate:

12.   Smells like a dead fish to me.

        Match:

        Translate:

        Translate:

        Translate:

Activity from Genie La Horde, *Influencing with Integrity*

Eye patterns

You have already learned that NLP's model of understanding and changing behaviour uses the representational system as the basic building blocks of subjectivity. These systems describe the process by which we understand, represent and operate on and in the world. Eye accessing cues give us indicators of a person's ongoing representational functioning.

Important to note is that the eye movements do not create the internal experience, they reflect and indicate internal neurological information processing.

What do the eye accessing cues show?

Constructed Images　　　　　　　　　　**Recalled Images**

Visual　　　　　　　　　　　　　　　　　**Visual**

Auditory　　　　　　　　　　　　　　　　**Auditory**

Kinaesthetic　　　　**Visualisation**　　　**Auditory Digital**
(checking feelings)　　　Straight ahead　　　(internal dialogue)
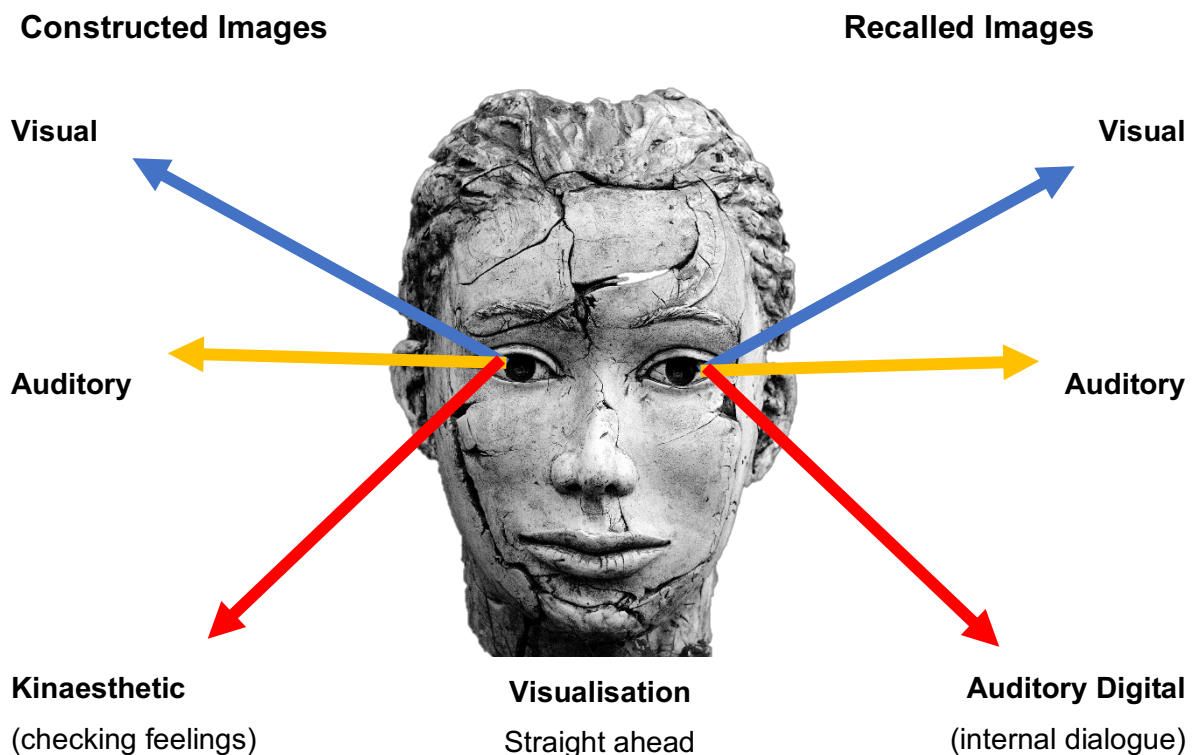
Note that for eyes straight ahead it could be 'quick access' to any of the representational systems or visualisation.

These eye patterns are the most common, but are not necessarily true for everyone. The term used for people for whom this is accurate is 'normally organised'. But that does not mean that someone for whom this is not true is abnormal. NLP jargon again.

Some left-handed people and a few right-handed people may have a reversed pattern.

Testing for eye accessing cues

1. Ask: How are you feeling? OR Ask: What is something that is really important to you? Think of it now.

2. Look at the person's eye movement before they answer. Once they start to speak they will have already completed the eye access process.

When you may be uncertain

Certain accessing cues are avoided.

Your client may be systematically blocking visual, auditory or kinaesthetic information from consciousness, perhaps as a result of earlier trauma.

No obvious accessing cue.

Check again. Ask direct, clear questions that require some thought. If the topics are too familiar they may not need to access anything.

Immediate auditory internal dialogue (eyes to the right and down) in response to every question.

Your client may be first repeating the question and then accessing the answer.

Seemingly confused eye accessing cues.

Your client is probably making a synaesthesia (a mixture of representational systems simultaneously).

The eyes go around to all points after asking a question that leaves them confused.

The client is doing a transderivational search which is when you look through your ideas, memories and experience to search for something that will enable you to make sense of the question. You are looking for the reference experiences that would answer the question.

The eyes shift left to right when they are explaining something.

It could mean that your client is struggling to construct a sentence or an argument and are searching, as it were, for what to say next. This shifting could be for either visual or auditory.

Annotating eye accessing cues

It is possible to annotate the eye access cues – and will be necessary when we do strategies. A standard notation system is used where the representational system is abbreviated V, A, K, Ad and whether it is recalled or constructed is indicated with a superscript R or C.

For example: V^r A^c

Use of eye accessing cues in coaching

Eye accessing cues can be used for two important functions:

1. To get the client's rep system so that you can more easily get rapport

2. To get their strategies when strategy work is going to be helpful in getting them to achieve the outcome they want.

Activity Testing for Eye Accessing Cues

Work with different partners and ask the various questions. See what their eye accessing cues look like.

Visual recall

- What colour is your front door?
- What do you see on your journey to the nearest shop?
- How tall is the building you live in?
- Which of your friends has the longest hair?
- Which of your friends has the shortest hair?

Visual construct

- What would your bedroom look like with orange stripes on all the walls?
- Imagine a purple triangle inside a red square.
- How do you spell your first name backwards?
- Can you imagine the top half of a tiger on the bottom half of an elephant?

Auditory recall

- Can you hear your favourite piece of music in your mind?
- Which door slams loudest in your house?
- What does your best friend's voice sound like?

Auditory construct

- How loud would it be if ten people shouted at once?
- Think of your favourite piece of music played at double speed.
- What will your voice sound like in 10 years?

Kinaesthetic

- What does it feel like to be happy?
- What is it like to feel wool next to the skin?
- What does it feel like to put on wet socks?

- What is it like to settle down in a nice hot bath?

- What is it like to eat a raw onion?

- How do you feel after a good meal?

- What is it like to taste a spoonful of very salty soup?

- What does it feel like to walk barefoot on a cool sandy beach?

- What does it feel like when you rub your fingers on sandpaper?

Auditory Digital

- What tone of voice do you use when you talk to yourself?

- Recite a nursery rhyme or your favourite song silently.

- When you talk to yourself, where does the sound come from?

- What do you say to yourself when things go wrong?

- What is something you continually tell yourself?

Submodalities

The distinctions we make about an image – dark, big, etc., are known as submodalities.

Our main modalities, our senses, determine the structure of the internal representation. The submodalities, which we can see as the building blocks of the senses – how each picture, sound or feeling is composed – determine the significance of the representation.

All memories that we recall and all thoughts, when reflected on, can be seen to have a submodality structure. Generally, good memories tend to have bigger, brighter, closer, moving images, with clear sounds and light, rising, warm feelings while bad memories are characterized by pictures that are dark, fuzzy, distant images, have quiet, muffled sounds and have cold, falling, heavy feelings.

Because we can choose our submodalities, we can choose the meaning we give our experience. Once an event has become a memory, we can never return to the event and make any changes. After that, we are responding to the memory of an event, not the event. Because we can make changes to the submodalities we can make changes to the memory. Dissociating from a memory robs it of its emotional force.

Submodality work is a powerful technique and it is important that any change is ecological. Check for ecology first. If the change is not ecological, then it will not stick.

Critical and driver submodalities
Some modalities can be changed and will make no difference, but others will change the experience completely. The submodalities that will make a difference are called critical submodalities.

Critical submodalities have thresholds beyond which they will have no impact or make the picture less attractive. These critical submodalities are all analogue submodalities.

It is possible that changing a critical submodality will result in the reorganisation of other submodalities.

A driver submodality is the critical submodality that is *most* critical in a given context. A driver submodality is unique for each individual and internal representation.

The visual submodalities **location** and **associated/dissociated** are often drivers.

Measuring submodalities

Submodalities are subjective and are therefore measured against what they were before they changed, and in general against daily life.

Submodality changes provide evidence for other changes.

A note about submodalities and state

Submodalities are one element of state. Therefore, changing submodalities can change state – and changing state can change submodalities.

Common submodality distinctions

Visual

- Associated (seen through own eyes), or dissociated (looking on at self)
- Colour or black and white
- Framed or unbounded
- Depth (two or three dimensional)
- Location (e.g. to left or right, up or down)
- Distance of self from picture
- Brightness
- Contrast and clarity (blurred or focused)
- Movement (like a film or a slide show)
- Speed (faster or slower than usual)
- Number (split screen or multiple images)
- Size

Auditory

- Stereo or mono
- Words or sounds
- Volume (loud or soft)
- Tone (soft or harsh)
- Timbre (fullness of sound)
- Location of sound
- Distance from sound source
- Duration
- Continuous or discontinuous
- Speed (faster or slower than usual)
- Clarity (clear or muffled)

Kinaesthetic

- Location
- Intensity

    Pressure (hard or soft)

- Extent (how big)
- Texture (rough or smooth)
- Weight (light or heavy)
- Temperature
- Duration (how long it lasts)
- Shape

Digital and analogue

Digital means in one state or another – on or off. Some submodalities are digital.

For example: associated or dissociated

Analogue means varying continuously between limits like a sliding scale.

For example: brightness and volume

Contrastive analysis

Contrastive analysis is the technique we use to find the driver which will cause all the other submodalities to shift.

The essence of this technique is to take two experiences and find the differences in their submodality structure. These will show you the critical differences that give these experiences their meaning.

How to elicit submodalities

You do	You say
Choose your state. (Fascination is best.)	
Establish rapport.	
Presuppose there are submodality distinctions.	
Ask: Not: Is there a picture?	When you think about XXX, what picture do you see?
If your client is not aware of a picture or has difficulty with making the submodality distinctions, ask:	If you could see a picture, what would it be like? OR I know you are not aware of a picture, but pretend there is one and if there is, what is it like?
Be direct. Say Help them to see, hear and feel the submodality distinctions. Ask them to see what they saw and hear what they heard. Avoid: Try, can	Please make your picture bigger.
Keep a lively pace. Elicitation changes the experience as the other person becomes aware of it, so the submodalities may shift during the elicitation, and if you are too slow, they could change even more.	
Use a brisk tone of voice and speed. Do not give the person time to be confused. The first answer is usually the best answer.	
Elicit, don't install. Don't suggest submodality distinctions. Let the client explore their subjective experience.	
Use a brisk tone of voice and speed. Do not give the person time to be confused. The first answer is usually the best answer.	

Submodalities worksheet

You will find at the end of these notes a Submodalities worksheet to use when eliciting submodalities.

Mapping Across script (also called Like to Dislike)

Mapping across is the technique where we determine the driver(s) and then change the submodalities of an internal representation to change the meaning of this internal representation. We do this by transferring the submodalities from one to another internal representation.

You do	You say
Get into a resourceful state.	
Get into rapport with the client.	
Establish what the client currently likes, but would prefer not to.	
Check [Client answers. If NO, then this is not ecological – you need to explore more before you continue.]	Is it alright with your unconscious for you to dislike _____ today, and for you to be consciously aware of it?
Ask	What is it that you like that you wish you didn't?
[Client answers]	
Ask	As you think about how much you like that now, do you have a picture in your mind?
[Client answers]	
Elicit the submodalities using column one of the submodalities worksheet.	Is the picture …
Break state	
Ask	What's something that's similar, but that you absolutely dislike?
[Client answers]	
Ask	As you think about how much you dislike that now, do you have a picture in your mind?
Elicit the submodalities using column two of the submodalities worksheet.	Is the picture …
Break state	

Use Contrastive Analysis to find the possible drivers.	Please give me a moment while I look these through.
Ask	So, when you think about how much you like that first thing, do you have the picture?
Change the submodalities of the item in column one, to those of the item in column two.	Make the picture (bigger/smaller …)
Once you have completed the list say	You know the sound Tupperware makes when you close it? Lock it in place, just like that. OR Let's lock it in place [CLICK fingers], just like that.
Test	Now, what about that old thing you used to like? How's it different now?
Future Pace	Imagine a time in the future when, if it had happened in the past, you might have been tempted to _____, and tell me what you do instead.
[Client answers]	

Standard belief change script

You can change someone's beliefs using modalities. Remember, changing a belief does not change anything else, but because beliefs act as permissions, changing a belief can open areas of life that have been closed to you before because of that belief.

You do	You say
Get into a resourceful state.	
Get into rapport with the client.	
Ask	What is the limiting belief about yourself that you wish you didn't believe?
[Client answers]	
Ask	Is it alright with your unconscious for you to get rid of this belief today, and for you to be consciously aware of it?
[Client answers. If NO, then this is not ecological – you need to explore more before you continue.]	
Ask	And when you think of that belief, do you have a picture?
Elicit the submodalities using column one of the submodalities worksheet.	Is the picture …
Break state	
Say	Think of a belief which is no longer true. For example, 'I am 15 years old,' or 'Father Christmas is real.' Do you have a belief like that which you used to believe, but isn't true now?
[Client answers]	And when you think of that belief, do you have a picture in your mind?
Elicit the submodalities using column number two of the submodalities worksheet.	Is the picture …
Break state	
Use Contrastive Analysis to find possible drivers.	Let me have a minute to look at these please.

Say	Think of that belief that you wish you didn't believe. And when you think of it, do you have the picture?
Change the submodalities of the item in column one, to those of the item in column two.	Make the picture (bigger/smaller …)
Test	Now what about that old belief? How is it different now?
Say	Think of a belief which is absolutely true, like 'The Sun will come up tomorrow'. When you think of that belief, do you have a picture in your mind?
Elicit the submodalities using column number three of the submodalities worksheet.	Is the picture …
Break state	
Say	Think of the positive belief that you want to have instead – probably the opposite of the limiting belief you used to have. When you think of that, do you have a picture?
Elicit the submodalities using column number four of the submodalities worksheet.	Is the picture …
Say	Please wait a moment while I look at this.
Change the submodalities of the item in column four into those of the item in column three.	Make the picture (bigger/smaller …)
Test	Now, what do you believe about XXX? Why do you have this new belief?
Future Pace	Think of a time in the future when, if it had happened in the past, you would have believed XXX, and tell me what happens instead.

Swish Pattern script

The swish pattern is an example of generative change; that is, change that has a direction built into it, with nothing left to chance or random outcomes. The Swish Pattern is a useful technique to help the client address an unwanted behavioural response to a specific trigger or stimulus by changing critical submodalities.

A key element of the process is to establish what the trigger is: How do you know when it is time to …

You do	You say
Get into a resourceful state.	
Get into rapport with the client.	
Ask	What is the current behaviour or state you would like to change? What behaviour would you like to have to replace it?
Ask	Is it alright with your unconscious for you to get rid of this current behaviour today, and for you to be consciously aware of it?
[Client answers. If NO, then this is not ecological – you need to explore more before you continue.]	
Ask (Get the unwanted state/ behaviour (the Old State))	How do you know it's time to (ex: feel bad)? When you think of that, do you have a picture?
Break state	
Ask (Get the Desired State (the New State))	How would you like to feel/act instead? What kind of a person do you want to be? When you think of that, do you have a picture?
Say (Associate to New State)	Now step into your body, looking through your own eyes.
Adjust the visual submodalities for most positive feelings.	What if we make the picture …
Say (Dissociate from New State)	Good, now step out of the picture, so you see your body in the picture.
Break state	

Say (Associate to Old State)	Bring back that old picture. Now step into the picture so that you're fully associated, looking through your own eyes and make it fill the screen.
Say	Now take that picture of the New State and put it in the lower left-hand corner, small and dark. When I say 'SWISH!' bring up the picture and make it explode BIG and BRIGHT on the screen, while the old picture rapidly shrinks to a distant point and disappears. This can happen as quickly as 1…2…3…SWISH! Are you ready?
Say	Ok, 1…2…3…SWISH! Good, open your eyes, close your eyes. Bring up the Old State. Bring up the New State in the corner… 1… 2… 3… SWISH!
Say	Open your eyes, close your eyes. 1… 2… 3… SWISH!
Repeat last step until the client immediately accesses the desired state.	
Ask (Make sure the client cannot access the old state/behaviour.)	That old state/behaviour, is it anywhere?
Test	Now how do you feel about that old state/behaviour? How is it different now?
Future pace	Go out in the future, which, if it would have happened in the past, you would have (had that old state/done that old behaviour) and what happens instead?

Neurological levels

Neurological levels are helpful in change work. They were developed by Robert Dills from the work of Gregory Bateson. Neurological levels are not a hierarchy. They all connect to each other and all influence each other.
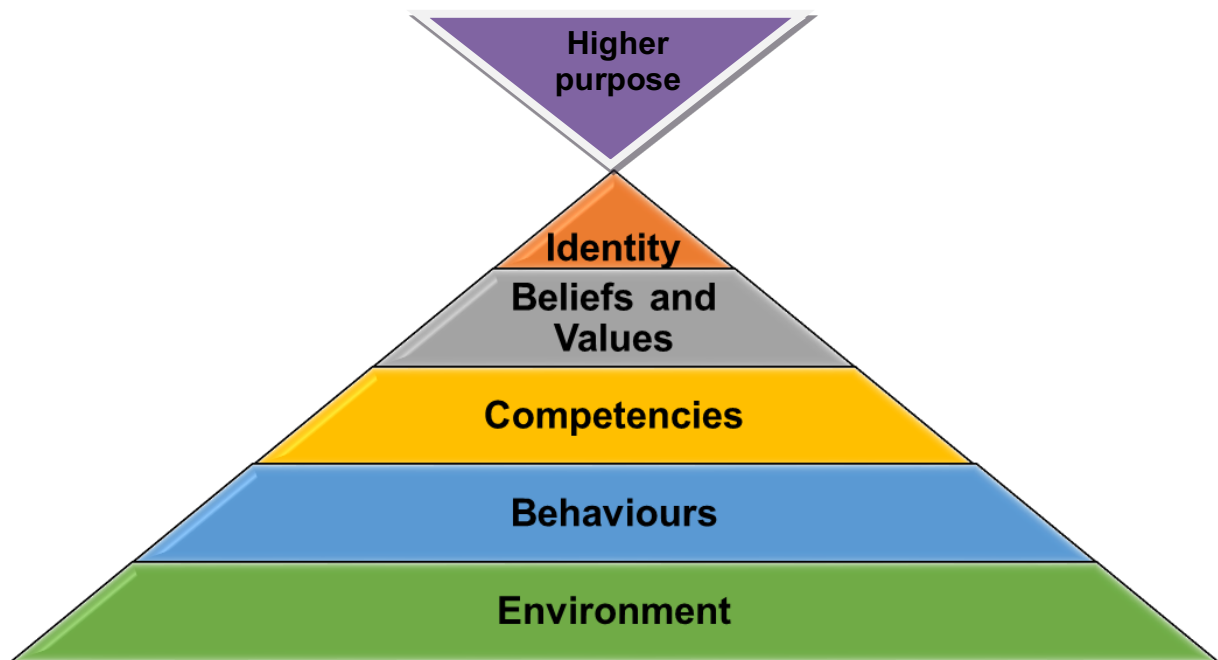
Environment – the where and the when

- the place, the time and the people involved
- success may be achieved only in specific circumstances or with particular people

Behaviour – the what

- what we do and think
- Seen from the outside
- Often difficult to change because it is so closely linked to other levels

Competencies – the how

- skill-behaviour that is consistent, automatic and habitual
- includes both thinking strategies and physical skills
- only visible in the resulting behaviour because it lies within the person

Beliefs and values – the why

- Beliefs – the principles that guide actions
- Beliefs give meaning to what we do
- Values – why we do what we do
- Values are what is important to you
- Beliefs and values direct our lives, acting both as permissions and prohibitions of how we act

Identity – the who

- Identity is your sense of yourself, the core beliefs and values that define you and your mission in life
- Identity is built throughout your life and is very resilient
- More than the sum of our behaviour, skills, beliefs and values

Beyond identity – connection

This is the realm of ethics, religion and spirituality – your place in the world.

Using the neurological levels in coaching

- building a client's resources and congruence with the different levels
- setting outcomes
- resolving neurological level confusion, especially between behaviour and identity
- aligning a team to an outcome or vision

Coaching Neurological levels questions

Neurological level	Questions
Outcome or vision	Think of an outcome or vision that is currently not being achieved.
Environment	Describe the environment in which the outcome is to be achieved. Describe the physical environment, the social environment the emotional environment. Can the outcome be achieved in this environment? What must change? The outcome or the environment?
Behaviours	Describe the behaviours that must take place for the outcome to be achieved. What are you doing right now? Can the outcome be achieved with these behaviours? What must change? The outcome or the behaviours?
Competencies	Describe the competencies and/or skills needed to achieve the outcome. Do you have these competencies? Can the outcome be achieved without these competencies? What must change? The outcome or the skillset?
Beliefs and values	Describe the beliefs and values needed to achieve the outcome. Do you have the needed beliefs and values? Can the outcome be achieved without these beliefs and values? What must change? The outcome or the beliefs and values?
Identity	What identity must you have to achieve the outcome? I am a person who … Can the outcome be achieved without this identity? What must change? The outcome or your identity?

(Replace I with team as required.)

Linguistic presuppositions

Definition

A presupposition is a structure of language that makes unverbalised assumptions. From an NLP perspective, a presupposition is what is assumed in the model of the world of the speaker by the listener.

Examples

> Can you visualise your success now?
>
> Should I go to the supermarket now or later?
>
> He understood the solution.

Uses of presuppositions in coaching

1. They help you recognise what is assumed by the client in their model of the world.

2. They help in creating new internal representations because you are able to structure their internal processing towards change. While the conscious mind attends to the surface structure, the unconscious grasps and responds to the deep structure – the presupposition – without reasoned review, analysis, or process of conscious acceptance or rejection.

3. They can be used to create and enhance trance when used in utilisation in the Milton Model. You use: As … so. "As you sit there in your seat you feel more relaxed, so too you notice your eyelids becoming heavier. And as your eyes become heavier and heavier, so too they become harder and harder to keep open."

The Milton Model

The Milton Model is a set of language patterns used for inducing trance or an altered state of consciousness, and utilising unconscious resources to make desirable changes and solve difficult problems. It was modelled by Richard Bandler and John Grinder from Milton Erickson in 1974 on the suggestion of Gregory Bateson. The results were published in two books – *Patterns of the Hypnotic Techniques of Milton H. Erickson MM, Volume I* (1975) and *Volume 2* (1977).

Use of the Milton Model

The Milton Model allows you to use language that is artfully vague so that clients can give it meaning that is appropriate for them. The Milton Model can be used to pace and lead a person's reality, distract and utilise the conscious mind and to access the unconscious and the person's resources.

We access the unconscious resources through a state of trance.

Trance

Trance is a state of consciousness with an internal focus of attention. In NLP we think of trance as a downtime state. Trance is an analogue state. We go through stages of trance through our day.

How does it work? The more you focus on the internal world of your own thoughts and feelings, the less attention you pay to the external world. The further into trance you go, the deeper you go internally until, at the limit of trance, you go to sleep.

Trance is an excellent state for many activities – meditating, relaxing, fantasising and planning. It is usually a restful and relaxing state. We also enter a kind of trance when we are on 'autopilot', doing everyday things like driving and watching television. The famous flow state is a state of trance.

Phases of the Milton Model

There are three phases of the Milton Model:

1. Pacing a person's experience and leading them into an altered state (trance)
2. Distracting the conscious mind
3. Accessing unconscious resources.

Phase 1 Pacing a Person's Experience

To pace you describe the person's ongoing sensory experience; in other words, what they are hearing, seeing and feeling. As you do this, you start to lead by drawing the person's attention into their internal experience so that they enter trance.

Your tone should be soft and you must establish a rhythm to keep the person in a relaxed state.

As you sit there … comfortably in the chair …**while** listening to my voice … **and** you can let yourself relax more … **as** you reflect on your learnings …*when* you think back … **and** relax more … *then* you will see …**and** hear … *during* this time …*since* you want to, don't you …

Note: The words in **bold** keep a sensory link and provide sense of cause-effect. The words in italics imply time and can create a stronger trance.

Phase 2 Distracting the Conscious Mind

Now use complex multi-layered and ambiguous language to engage the conscious mind in transderivational searches.

You can use the various Milton Model techniques to achieve this (see the Milton Model table).

- Phonological ambiguity
- Syntactical ambiguity
- Scope ambiguity
- Punctuation ambiguity
- Double binds

In addition to these patterns all the Meta Model patterns of deletions, distortions and generalisations are ambiguous and work here in the opposite – rather than making things precise, here they strive to make things vague.

Phase 3 Accessing Unconscious Resources

Milton Model patterns give the client many choices and also suggestions for accessing unconscious resources that will not be interpreted as commands. The client can choose if and how they wish to follow the command.

Useful Milton Model techniques (see the Milton Model table)

- Conversational postulates
- Tag questions
- Embedded questions (see note below about analogue marking)
- Embedded commands (see note below about analogue marking)
- Extended quotes
- Metaphor
- Selected Restrictional Violation

Analogue marking

Use 'analogue marking' to indicate embedded commands or questions by:

- making your voice louder or softer for that portion of the sentence
- pausing slightly after giving the command or question
- altering your voice tone, making it deeper or higher for the part of the sentence you want to mark out for attention
- lengthening or compressing the marked words
- dropping your voice tone at the end of a command or raising it at the end of a question
- using a visual anchor to mark the words.

Phase 1

Name	Explanation	Examples
Pacing Current Experience	Describing what someone is currently experiencing in a way which is undeniable.	We have talked about what stress is, how it can be positive or negative. We have done some exercises and written some group ideas on the board and this means that we are now able to easily identify and deal with stressful situations.
Utilisation	Utilising all that happens or that the person says or does in the context of hypnosis to deepen the person's trance. In essence, you are using statements that use everything as though you control it, as though you planned it and thought of it.	(I'm not sold on this seminar.) Reply: Of course, you're not sold on this seminar because I haven't told you about the extensive changes that it makes as well as the one piece of information that you need to know about before you are completely sold. Reply: (My company is not like all those others you have worked with.) Yes, you're right, every company is different and that's exactly the reason you need to hire my firm, we tailor our services to fit your company exactly. (There are many other great communication models.) Reply: You're right, there are many other great communication models; that is actually how NLP was able to take the best of the best to make an even better model.

Phase 2

Ambiguities		
a. Phonological Ambiguities	Using two words with different meanings that sound alike in the same sentence, or using one of them in a context where it could also be taken for the other. (you ewe, there their, our hour, sea see, four for, bee be, mine mine, know no, knows nose, I eye, hear here, by buy, hair hare, pray prey, a part apart, right write rite, insecurity in security, still (motion) still (time), weight wait, sight site, just us justice, I rate irate).	Buy Now! you know you can use Power Affirmations for self-improvement. You may hear, here but can you hear, there?
b. Syntactic Ambiguities	Using a combination of words that has more than one possible meaning, so the function can't be immediately determined from the context.	They are visiting relatives. Fascinating people can be difficult. Selling salesmen can be tricky. Speaking to you as a child ...
c. Scope Ambiguities	Using words that are unclear to cause confusion as to whom or what is being referred to. The context changes based on how the words are heard.	And the smiling men and women. The disturbing thoughts and noises. Even being an exceptionally strong reservoir engineer and communicator ...

d. Punctuation Ambiguities	(1) Run-on sentence: Using the last word or phrase in a sentence as the first word or phrase of the next sentence. (2) Pause at unexpected place: Pausing to mark out certain sections of a sentence so that it could mean more than one thing. (3) Incomplete Sentence: Not completing the sentence that was.	(I notice that you are wearing a [Watch) carefully what I am doing.] Use stress management techniques they will work in some cases you may notice dramatic improvement. How are you able to go into a deep trance now. As you continue to breathe deeply down in your diaphragm ...

Double Binds	Creating the illusion of choice where either choice will lead the listener to do what the speaker is suggesting.	You may begin to feel terrific immediately or it may take several minutes before you begin to feel great. Would you like to go ahead and set up an appointment or should we just jot down a time when we can meet? It's important to keep people happy and producing at a maximum, so perhaps you could manage your section by example or you could consistently demonstrate what you expect others to do.

Techniques from the Meta Model

Mind read	Claiming to know the thoughts or feelings of another without specifying the process by which you came to know them.	a. I know that you are the type of person who wants to be really successful. I also know that this course will make the comprehensive changes you want to make.

		b. You realise that you need to improve your life. All of my other clients were just at this point when they were able to see that it was in their own best interest to hire me. c. So many people just like you feel that NLP is the world's greatest communication model. I know that you are thinking … You think that … You realise that ... You have seen … (visual) You have heard that … (auditory) You feel that … (kinaesthetic)
Lost performative	Stating a value judgment without specifying whose judgment it is.	You're too serious about life. It is easy to … Many people think that ... It's been proven that … All the best companies …
Cause and Effect	Stating or implying that one thing causes another.	Being on this task force will help you learn all about communication.

		Your being here means that you really want to learn.
		Your completing this assignment allows you to feel exceptionally good.
Complex equivalence	Equating two things, or saying that their meanings are equivalent or synonymous.	You're doing good work. You must be happy at your job. The reason you feel this way is … Our involvement with this means … Happiness is … Being in love means …
Presuppositions	What must already be assumed to be true for the statement being made to be true.	Everyone here already knows more about making changes than they think they know. After you finish this seminar, you too will have the skills to be able to influence, persuade and communicate at a much higher level.
Universal quantifiers	A set of words that generalise to absolutes of 'all' cases or 'no' cases without saying who, what, were, when, how, etc.	Everyone can begin to feel totally relaxed, now. Every time you begin to feel this way you can remember all the ways you can change your feelings, now. Winston Churchill said, "Never, never, never, never give up." And he was right, wasn't he?

Modal Operators	Words that suggest that something is necessary or possible and which define the boundaries of a person's model of the world. must, can, may, try, intend to, have to, should, able to, pretend to, ought to, possible to, have to, suppose to, decide to, wish to, got to, need to, let, allow, want to, could, permit, choose to, would, will, won't,) Match your use of modal operators to the client's modal operators.	Would you close your eyes and relax. …
Nominalisations	Changing verbs into nouns. The most common nominalisation is adding -ing to a verb to make a noun.	We stand for love, peace and liberty, don't you? Confusion is just the beginning of understanding. So, you're not stubborn, you're just persistent.
Unspecified Predicate (verb)	Omitting the verb, or the object of the verb, or both so that there is no specification of how or on what an action is performed.	Can you move through that into a more happier time? With teams we can do things differently.
Lack of Referential Index	Using a noun or pronoun to refer to a non-specific group or category. The person doing or receiving the action is deleted.	This is one of the most important subjects we can discuss. One can take this learning and have fun with it.
Comparative Deletions	Using comparative words without saying who or what the comparison is being made to.	The sooner we understand this the better will be our results. All the best communicators have studied the material we are looking at now.

		And this is more or less the right thing to do.

Phase 3

| Conversational Postulate | A statement in the form of a question which when asked and taken literally would require a yes or no answer. This statement is normally taken as a command to perform the requested action.

Use the voice intonation of a command. | Do you feel that this is something you can understand?

Can you close the door?

Can you set that aside, now?

Can you think about enrolling, now? |
|--|--|--|
| Tag Question | A question added after a statement, designed to dissolve resistance, often resulting in an affirmative answer.

Can you not?, isn't it?, hasn't it?, wasn't it?, aren't you?, aren't they?, can't you?, couldn't you?, doesn't it? don't you agree?, don't we?, shouldn't it?, wouldn't it?, won't it?, hasn't it?, isn't that right?, didn't it?, can you not think that?

Use tag questions to invite people to share your certainty.

Use the intonation of a command or a statement. | You have learned a lot here, haven't you?

It's worth every cent, isn't it?

You all agree, don't you?

Language patterns are very powerful, don't you agree? |
| Extended Quotes | A statement that contains one or more quotes that are intertwined with each other and with the story so that it | A student of mine said that she had talked to another participant at one of my workshops who said she had made extensive changes in her life and that she wasn't |

	becomes ambiguous as to what is quote and what is story.	the only one who had because others had told her the same thing.

One of the coordinators I worked for in the past said that he had an engineer who worked for him tell him that the way to become really good at your job is to develop personal initiative to be able to be proactive rather than reactive when necessary and that he agreed with that and I think so too.

An expert in the field of communication told me she had heard Albert Einstein say that the best way to solve a problem was to think at a higher level of abstraction than before and also to look at the problem from multiple perspectives and that seems to be an excellent method. |
| Selectional Restriction Violation | Attributing consciousness to an inanimate object or a mode of communication to a creature that does not have that mode and so violating the meaning understood by speakers of the language. | This seminar has pervasive change written all over it.

A chair can have feelings …

My friend who is pregnant is hoping it is a boy.

(Metaphor) And the clock said, "It's time to change now." |

Example of the use of the Milton Model

You probably are aware… **That's perfect**. As you sit there, then you can relax. **Being here means that you will change.** You are changing all the time, **so every time you think of that.** You can begin to get that change now. **Changing is easy as.** And you do, **don't you?** You may not know it. **Sooner or later you will become aware**. As you continue breathing… **You can continue changing as quickly or as slowly as you want to now**. Can you imagine this? **A place where there is no time, no space, no-one and yet everything, a place where all knowledge and experience is one, and with no reason to say**… It's impossible to know what you don't know. **It's all in there you have it.**

Different patterns are shown in alternating bold and roman text.

(Source misplaced)

Activity The Milton Model

Consider the following sentence: You should hire me as a coach.

If we were to use the different Milton Model techniques on the concept – hiring me as a coach – here are some of the things that could be said.

- Everyone, and I know you are one of them, wants success, and you know that hiring a coach, like me, will get you that success. – Mind read
- A formal client of mine told me recently that she told a friend of hers that one of the best things she had done was to hire an NLP coach. – Extended quote
- Hiring a coach like me would be beneficial, don't you think? – Tag question; Lack of referential index

Now choose an area of your life in which you could use the Milton Model and create a sentence or two for each pattern from the Milton Model.

Metaphors

A metaphor can be used to make a connection with a client's unconscious mind.

Types of metaphors

Shallow metaphor

A shallow metaphor is a simple comparison, for example the simile and the basic metaphor.

Examples: He is like a dog. He is a dog.

Deep metaphor

A deep metaphor is a carefully constructed story with an outcome. It is most useful when a client is in trance in order to communicate with the unconscious mind – to effect change, to connect with a client, to prepare a client for information (training context).

Embedded metaphors

Embedded metaphors are several deep metaphors linked together. The idea is that the conscious mind of the client is confused as the stories appear to make no sense, thus allowing the practitioner to get access to unconscious resources and make suggestions to improve learning or healing. Embedded metaphors follow a pattern: each of the three is introduced, then content is presented, then the metaphors are concluded in reverse order. The usual length of a metaphor used in an embedded way is about three minutes, making the total around ten minutes.

Example of embedded metaphors

I recently found a painting I bought on a holiday in Thailand. One of those souvenirs we buy, believing it will enhance our homes, but then never do anything with, like frame it?

Anyway, what makes this painting unique is that it was done by an elephant – yes, an elephant.

In Thailand there are tourist places where the mahouts or elephant trainers have taken the time to train the elephants to do more than just work. They get to do all sorts of amazing things like play football, do tricks and paint.

During the show, I was surprised to see the mahouts simply kept the elephants who were not performing in place by tying a rope around their front leg and attaching the rope to what looked like a large tent peg. And the elephants calmly and quietly waited their turn to perform. What? I mean, these are huge animals – OK, not as big as our African elephants but big. How come they just did not walk away?

And the next movie that came on was a strange remake of a Cinderella story brought into the 20th century. It reminded me so much of my grandmother. So, in the movie there was of course the sweet heroine and her two nasty stepsisters and stepmother. No working among the cinders though. The family had a clothing company. Now the young girl was very keen to be part of the family business, but every time she asked if she could come to the factory after school she was told no. This went on for ages, but finally one day the step mother said she could work there in the school holidays. She was so excited.

Now her stepmother was the vice president of the company. And although the stepsisters had zero talent – other than talking themselves up – they were senior designers at the company. Our heroine had to report to them. And I am sure you can think how that went.

They told her that she had to work her way up by starting at the bottom. And they took her to a room – the button room – and opened the door. It was filled with buttons and fastenings of every possible kind and in every possible colour. 'Tidy this,' they said with a laugh and walked away.

Our heroine is not someone to give up or be put down. She set about her task. Sorting out the buttons into size and colour and shape and what it was made from. She put the press studs into sizes. And before she knew it, the button room was tidy.

She quickly left the room to find her stepsisters. They were in the cafeteria drinking tea. She later told me the looks on her stepsisters' faces were a sight to see. They were so angry she was done so soon. But, they took her to another room, the fabric room. And, as you have guessed already, haven't you, that room too was in a complete mess. 'Tidy it,' they said as the tripped away laughing.

Our heroine set about her task without blinking. First, she sorted the fabric according to type – natural fibre and synthetic. Then she sorted each type into weight. Heavy fabrics for winter, light fabrics for summer. They she sorted these groups again, this time whether they were patterned with objects, pattered with stripes, patterned with checks or plain. And the she broke these groups down again into colours. She was pleased with her work.

She quickly left the room to find her stepsisters. Now they were in the cafeteria eating lunch. She later told me the looks on her stepsisters' faces were a sight to see when she walked into the cafeteria. 'You can't be done already!' they shouted. 'We are sure that you made a mess.' But when they went to inspect the work, everything was just right. So, they took her to another room.

The Great War, the War to end all wars, started on 28 July 1914, and by the time it ended, about 15 million men had been killed. If you were to ask most people why the second world

war started, chances are you would get a quick reply. German expansion, Hitler are the likely answers. But ask someone why the first world war started and I am sure you will find they are stumped. At best, they may be able to say something about an archduke, or the shot ran around the world. But my story is not about why the war started, it is about what happened.

World War I, as I am sure you know, was fought mainly in the trenches. This was because new inventions like barbed wire and machine guns made it almost impossible to cross open ground like soldiers had done in the past. So, they dug trenches. These were long ditches of about 2.1 metres deep and 1.8 metres wide that ran along the battlefront. Each side – the Germans on the one, and the French, Belgian and English on the other – occupied a trench that ran parallel to the enemy's. On the signal from an officer, the men would climb out of the trench and run across no man's land and attempt to kill the soldiers in the other trench. As you can imagine, running bravely across an open piece of land while someone is able to stand and take a shot at you is a very risky business, and it's no wonder that one million, 120 thousand men died at the battle of the Somme, and between 700 and 975 thousand men died at the battle for Verdun.

When you consider life in the trenches though, you may begin to understand why the men were prepared to leave the safety of the trenches. The sanitation was appalling, there were rats that ran up and down eating from corpses and whatever else they could. When it rained – and you know it rains a lot in Europe – the trenches filled with water and you had to stand in cold mud and fight, and live. And then there was the problem of lice, too. What was remarkable though was that the trenches were often as close as 30 odd metres apart. This meant that you could literally hear the enemy a few metres away from you. One soldier has said that left up to the men in the trenches, this alone would have encouraged them to stop fighting and end the war. Of course, the generals did not agree.

In September 1914, Pope Benedict XV was elected as the new Pope. He immediately called for a truce, but to no avail. He then called for there to be a truce at least for Christmas. But the warring countries ignored him. Fighting went on.

Christmas eve 1914 was a cold and frosty moonlit night by the accounts of the soldiers who survived the war. They noted that there was an incredible silence in the cold air. And then, in the British trenches, they heard the very surprising sound of men singing. *Stille nacht, heilige nacht*. The Christmas carol is so famous that even though nobody could speak German, they knew what was been sung. Soldiers found themselves humming quietly to themselves, *Silent night, holy night*. The singing spread along the German trenches, and soon the men on the opposite side joined in. When that carol was done, an Englishman started to sing and

soon his whole battalion were singing along in the still air. And when they were done, the Germans answered back with another carol. What was going on? One of the lookouts was astounded to see some Germans climbing out of their trench. But there was no whistle to drive them out, they had no guns in their hands. Was this a trap?

CONTENT CONTENT CONTENT

And soon the English soldiers realised that the Germans were still singing as they moved, unarmed into the no man's land. One brave soul climbed out of the English trench, and when no harm came to him, others started to do the same. In some places it was reported that impromptu soccer games started. I was told of a story of a man who even had his hair cut by the German barber who had cut his hair before the war started. Soon, nearly 100 000 men were out of their trenches, not fighting, but wishing each other a merry Christmas, singing carols, and being at peace. They had seen past the differences, and called their own Christmas Truce.

In this room was a sewing machine, and a pattern. 'Now you are ready to work,' they said. We will give you two hours to make something. With their usual cackles they strolled out. Well, our heroine was able to dash to the fabric room and easily and effortlessly choose the best fabric – weight, colour and pattern. She stopped into the button room, grabbed four perfect buttons from the third shelf on the right and went back to the sewing room where she cut and sewed a beautiful dress in no time.

She quickly left the room to find her stepsisters.

The show was incredible. I would not have believed that elephants could be trained to do so many things with just the right amount of work. As I was leaving, my painting securely under my arm, I walked past an area where the little baby elephants were being kept. And what a difference, while their older friends were calm and peaceful, they were wild and tugging at the ropes and the pegs that they were being held in place with. When I looked closely, I noticed that the pegs were exactly the same pegs that the older elephants were kept in place with.

Guidelines for writing metaphors

1. Identify and determine the desired new outcomes and choices or states.
2. Create or think of a logical, smooth story.

3. Choose an appropriate context for the story.
4. Displace referential indices.
5. Establish a relationship between the client's situation and behaviour, and the situation and behaviours of the characters in the story.
6. Access and establish new choices and resources for the client in terms of the characters and events in the story.
7. Use ambiguities, direct quotes and other language patterns.
8. Provide a resolution.
9. Aim for about 3 minutes for a metaphor.

Framework for embedded metaphors

Metaphor 1

Guide	Your metaphor
Match story to environment and content to build rapport.	
Establish purpose for your metaphor.	
What is the outcome for the content session?	
What states do you want to elicit in your audience in this metaphor?	
What objections, if any, do you wish to overcome?	
Time – about 3 minutes	
Does your metaphor break where the audience is left with a sense of anticipation?	
Is there a seamless transition from one metaphor to the next?	

Metaphor 2

Guide	Your metaphor
Match story to environment and content to build rapport.	
Establish purpose for your metaphor.	
What is the outcome for the content session?	
What states do you want to elicit in your audience in this metaphor?	
What objections, if any, do you wish to overcome?	

Time – about 3 minutes	
Does your metaphor break where the audience is left with a sense of anticipation?	
Is there a seamless transition from one metaphor to the next?	

Metaphor 3

Guide	Your metaphor
Match story to environment and content to build rapport.	
Establish purpose for your metaphor.	
What is the outcome for the content session?	
What states do you want to elicit in your audience in this metaphor?	
What objections, if any, do you wish to overcome?	
Time – about 3 minutes	
Is there a seamless transition from one metaphor to the next?	
Does Metaphor 3 introduce some element of the content?	

Using metaphors

- Induces rapport in training sessions and in coaching sessions.
- Can help clients to better understand something about the object or idea to which the metaphor is applied.
- Can make speaking and writing more lively and interesting.
- Can create a mind shift since they imply rather than directly state relationships, can get clients to think about what they are hearing and take on new learnings.

Activity Writing embedded metaphors

Write a set of 3 embedded metaphors to use at a training session. The topic and audience of your choice. Remember, you are looking at about 10 minutes in total.

The Meta Model

The Meta Model was first described by John Grinder and Richard Bandler in their book *The Structure of Magic Vol.1* (1975) Grinder and Bandler had observed successful therapists using certain language patterns – essentially questions – that enabled them to get to the heart of issues and assist their clients.

Gregory was impressed with the Meta Model and wrote in the preface, "John Grinder and Richard Bandler have done something similar to what my colleagues and I attempted fifteen years ago … They have tools which we did not have – or did not see how to use. They have succeeded in making linguistics into a base for theory and simultaneously into a tool for therapy … making explicit the syntax of how people avoid change, and, therefore, how to assist them in changing."

Definition
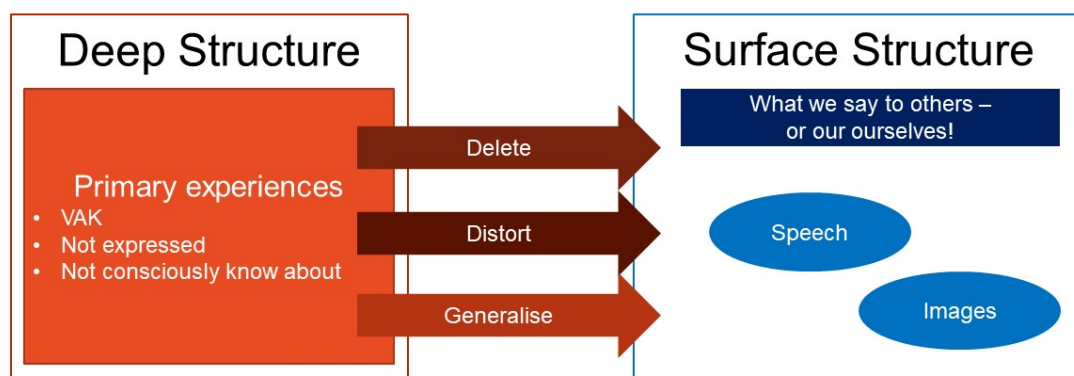
When anyone is speaking, the language that they use (the surface structure) provides the listener with an indication of how the speaker makes sense of the world (deep structure). People generalize, distort, and delete information from what they say.

The Meta Model allows us to recover information that was not stated.

The Meta Model patterns and questions
Distortions

Pattern	Aim to	Response
Mind Reading (knowing someone's internal state) He thinks we can't work as a team.	recover the source of information.	How do you know?

Lost Performative (Value judgments where the person doing the judging is left out) It's wrong to do it this way.	recover the source of belief, performative and belief strategy.	Who says it's wrong? According to whom? How do you know it's wrong?
Cause and Effect (A causes B) (Where cause of wrong is put outside of self) Management make me angry.	recover choice.	How does what they do cause you to feel angry? Give counter example. How specifically?
Complex Equivalence (A=B) (Two experiences are interpreted to be the same. They occur when in sentence two things are equated, where their meanings are equivalent.) He ignores me, he doesn't like me. You are relaxing and so you are more likely to learn. You have come a long way and so you are more likely to understand this now. Your ability to learn means you can easily change your behaviour.	recover the complex equivalence or counter example.	How does his ignoring mean he …. Have you ever ignored someone you liked?

Generalisations

Pattern	Aim to	Response
Universal Quantifiers (all, every, never, always everyone, etc.) They never listen to us.	recover the counter example, effects and outcome.	Find counter examples Never? What would happen if they did?
Modal Operators a. of necessity (Required) (should, must, have to, ought, need to) I have to do it all myself. b. of possibility or impossibility (can/can't, will/won't, may/may not) I can't understand this.	recover the effects, outcome and causes.	What would happen if you did/didn't? or b. What stops you? What prevents you? What would happen if you did/didn't
Presuppositions If they knew how hard we work they wouldn't treat us this badly.	recover the performative. Also:	How do you know they don't know? How do you know we work hard?

	eliminate the mind read. get the comparison. specify choice.	Who says they treat us badly? Who says we have to work hard?

Deletions

Pattern	Aim to	Response
Nominalizations (verbs that have been turned into nouns) We need to improve our decisions. Nominalisations are also distortions.	recover deletion and referential index so as to return to a process.	Who's deciding? How can you re-decide? How would you like to decide?
Unspecified Verbs She embarrassed me.	recover the specific verb.	How do you know? How specifically did she embarrass you
Deletions a. simple deletions I am very stressed.	a. recover the deletion.	a. About what, by whom?
b. lack referential index They don't listen.	b. recover the referential index.	b. Who specifically doesn't listen to you?
c. comparative deletions He is a better manager.	c. recover the comparison deletion.	c. Better than whom in what way? Compared to whom?
d. Unspecified nouns He said they were late.	d. recover the nouns.	d. Who said whom was late?
e. Unspecified adjectives an inconvenient time. certain people	e. recover the adjective's meaning.	e. Who would be inconvenienced? or in what way?
Either/ or phrases If I don't get promoted I am leaving.	recover the middle ground.	Is this truly an either/or situation? Are there any in betweens or other considerations?
Static words (One value words) Science says that it is true.	recover specificity.	What science? Is there only one science that speaks for all sciences?
Characterisations (assume enduring characteristics) (aggressive, weak, lazy, domineering, unassertive, disrespectful) She is aggressive! He is disrespectful.	recover specificity and eliminate enduring characterization.	What does he actually say or do that you call being aggressive?

Attribution of Emotions He feels guilty.	recover the descriptions.	How do you know he feels guilty?
Conjectures and Conclusions (claims without evidence) I know it will end badly.	recover the evidence and sensory based description.	How do you know? How do you know that that's the correct conclusion?
Predictions (Claims to know future happenings) It won't ever happen.	eliminate the past equals the future projections	How can you possibly know the future?

Using the Meta Model in Coaching

We can use the Meta Model to:

1. gather information about what has been omitted
2. clarify meaning
3. challenge the rules and generalisations being applied by your client to their thinking
4. help the client discover where they are limiting themselves
5. expand your client's map of the world.

Use the Meta Model only when the response/challenge will recover information for a specific purpose. Note that that there are no why questions in the Meta Model. A why question could lead the speaker to speculation, mind reads, and attributions.

Activity The Meta Model

1. Read/Listen to the statement.
2. Identify what is missing, generalized or distorted and ask a question to recover the information.
   a. He thinks we can't work as a team.
   b. It's wrong to do it this way.
   c. Management make me angry.
   d. He ignores me, he doesn't like me.
   e. You are relaxing and so you are more likely to learn.
   f. You have come a long way and so you are more likely to understand this now.
   g. Your ability to learn means you can easily change your behaviour.
   h. If they knew how hard we work they wouldn't treat us this badly.
   i. They never listen to us.
   j. I have to do it all myself.
   k. I can't understand this.
   l. We need to improve our decisions.
   m. She embarrassed me.
   n. I am very stressed.
   o. They don't listen.
   p. He is a better manager.
   q. He said they were late.
   r. This is an inconvenient time for certain people.
   s. If I don't get promoted I am leaving.
   t. Science says that it is like that.
   u. She is very aggressive!
   v. He is very disrespectful.

w. He feels guilty.
x. It won't ever happen.
y. I just know that it will end badly.

The Hierarchy of ideas

Introduction

A strong influence on the development of NLP was Alfred Korzybski's General Semantics. He spoke of what he called the 'ladder of abstraction'. He said it is possible to move further and further from an idea and our language becomes vaguer and vaguer – and yet we still expect people to understand what we mean.

NLP has a solution though. We label the process of moving up or down the ladder of abstraction the hierarchy of ideas. When we move up we start with the details and work up to the overview. Moving down means breaking down an 'abstract' overview into ever more precise details.

The word 'chunking' is used to describe the process of moving up and down the hierarchy of ideas. We therefore chunk up, or chunk down. 'Chunking' is jargon from computing and simply means to organise information into groups. A group consists of 'chunks' of information all with something in common. A key point to remember is that you decide exactly what the pieces have in common.

In essence then, chunking defines the relationships between pieces of information.

7 ± 2 and chunk size

In 1956 George Miller published a paper that is still regarded as useful today. In his paper *The Magic Number Seven, Plus or Minus Two*, he suggested after research that our conscious mind seems to be able to cope consciously with about five to nine pieces of information at any one time. You may have heard this as being able to hold 7 ± 2 chunks of information in your short-term memory, at any one time.

This may seem a little, but remember that a chunk of information can be just a single digit or a very rich and detailed piece of information – a sentence or a paragraph of information. It depends on how you put the chunks together.

Chunk size varies from person to person, and even from topic to topic for that person. Chunk size also tends to grow in size as you become more familiar with the material.

We each then tend to operate from a particular level of chunking – from the specific detail to the global picture; from the global to the specific – and everything in between.

Most people have a preferred chunk level. Some like to synthesize – to build the bigger chunks from the smaller details. They understand the parts first and then the whole. Others

like to analyse – they like to start with the big chunks and then address the smaller parts. They understand the whole first and then the parts.

Chunking down

Chunking down means that you move from generalities to specifics. This can mean moving from a whole concept or object like from school to classroom; or moving from a class of things to an example. For instance, school as a class of education (among higher education and vocational education) to technical school or remedial school.

Chunking down from whole to part is analysis. Analysis helps you understand the parts by relating them to the whole. Chunking down helps you become more specific and precise. You can do this by asking: What is a part of this whole? What is a part of this school? A classroom, a staff room, a sports field.

To chunk down from class of things to example, ask: 'What is an example of this class of things?' So, what is an example of wild animals (this class of things)? Herbivores, carnivores, predators …

Chunking up

Chunking up moves from the specific to the general. You start with the smaller parts and move up to the larger. Chunking up from part to whole is called synthesis. It helps you to understand the whole by seeing how it is made from the parts and how the parts relate.

When you chunk up, you get a category or object that contains the smaller chunk, but also contains other examples or other parts of that category or object.

To chunk up from part to whole you can ask: What whole is this part of? What whole is classroom part of? The answer is school.

You can also go from example to class of things. You ask: What class of things is this an example of?

What class of things is private school part of? The answer is school.

Chunking sideways

It is also possible to chunk sideways within a class of things or within a set of examples. Desk, chair, chalkboard are all examples of classroom furniture.

What is important though when chunking sideways is that you know what the higher level class of things is. So, chair and desk could also be examples of office furniture – a different class of things to classroom furniture.

The hierarchy of ideas in coaching

Chunking up and down has a lot of value in coaching.

- Outcomes that are not being achieved: chunk down from an outcome by asking: 'What prevents you achieving this outcome?'
- Appreciating outcomes: chunk up and ask: If you got this outcome, what would that get you?
- Explore intentions and behaviours by asking: 'What other behaviour would also satisfy this intention?' (chunking down) And: 'What is the intention behind this behaviour?' (Chunking up)

In coaching, chunking up is a way of creating wider choices and more mental space, while chunking down helps you help the client become more specific and precise.

Activity Hierarchy of ideas

Part 1

1. Think of something you want to accomplish or change.
2. Chunk up – Ask yourself: What will this do for me? What will accomplishing/changing this mean in my life?
3. Chunk laterally – Ask yourself: What else in my life is like this? What else have I accomplished that was similar to this?
4. Chunk down – Ask yourself: What can I do first? What resource can I use?

Part 2

1. What have you learned about what you want to accomplish or change?
2. What are you going to do about it?

Anchoring

Introduction

You may have heard of behaviourism of Pavlov's dogs – they both operate on conditioning. Anchoring is, in essence, conditioning.

When something is anchored, we react without thinking. The upside of anchoring is you can link desirable states to just about anything. The downside is that just about anything can link to negative states like anxiety and irritation.

When we use NLP anchoring, we make or break those associations deliberately.

Definition

NLP anchoring uses a stimulus; it may be a sound, an image, a touch, smell or a taste, to trigger a consistent response in you or someone else.

Because most anchors are developed accidentally when something in the environment is associated with a given state, NLP is useful to change the anchoring.

Anchors can occur in all representational systems

- Visual anchors — colours that affect our mood
- Auditory anchors — songs that take you back to a given time and place, an ambulance siren
- Kinaesthetic anchors — a comforting hug
- Olfactory anchors — smell of coffee
- Gustatory anchors — oranges that remind you of a special winter

Using anchoring in coaching

1. To control a client's unresourceful response to a stimulus by changing that response to a more resourceful response
2. To access resources, feelings and states when you want them
3. To gain control over emotions
4. To access memories and creativity
5. To influence responses in other people.

NLP Techniques to use

- Anchoring – basic, stacking, chaining, collapsing
- Circle of Excellence – accessing positive states
- Visual squash – a powerful way to collapse an anchor.

The basic anchoring technique

The five keys to anchoring successfully – ITURN

1. **I**ntensity of the Experience

Anchors work best when linked to intense states. Ideal is a natural state, the next best is a recalled state, then constructed state.

2. **T**iming of the Anchor

The anchor must be placed at a precise time, that is just before the intensity of the state reaches its peak. The anchor is held for the duration of the peak, and then released before the intensity starts to lessen – all between about 5 and 15 seconds.

3. **U**niqueness of the Anchor

Place the anchor in a spot where it will not be weakened by incidental touching – for example the palm of the hands in not a good place; the elbow is better.

4. **R**eplication of the Stimulus

The way in which the anchor is set must be one that can easily be used again by you during the change work and by the client when appropriate. You must be able to touch the same place at the same speed, for the same period of time and with the same pressure each time you set the anchor.

5. **N**umber of times

The more times you set the anchor, the stronger it will become. This can be achieved by stacking the anchor, in other words, setting the anchor a number of times. The anchor can be maintained by repeating the anchoring process every so often.

The 4 steps to anchoring

1. Elicit the desired state

Help your client identify a resource state (natural, recalled or constructed) and elicit it. Have your client associate fully into the experience. Once the client has the original memory, it is possible and often useful to have them modulate the memory using submodalities.

2. Anchor

Anchor the state effectively.

3. Break state

Release the anchor and break state.

4. Test

Fire the anchor and check if the response is to experience the desired resource state. Repeat if necessary.

More about Future Pacing

We always future pace after anchoring.

Remember that future pacing asks the client to go into the future and imagine him or herself using the skill that has been developed, or, experiencing what is like with the change that has taken place.

Future pacing is done for a number of reasons.

1. It is an ecology check.
2. It embeds the change.
3. It provides the client a chance for mental rehearsal.
4. It gives the brain positive VAK which makes success more likely.
5. It can highlight other areas of change that might be needed as a way to prepare for the future event.
6. It motivates the client.
7. It gives you a chance to test your work.

A future pacing script

I would like you to go out into the future to time when you would use/experience this. Step into your body, see what you see, hear the sounds around you and feel the feelings of really being there. Notice the changes. And now go out further into the future, and notice how these changes have made a difference to your life.

Stacking anchors

Stacking anchors involves adding more anchors to the first anchor that was set. You can add additional states to the original anchor so that when fired all the states fire. The states should be complimentary states.

You do	You say
Choose a resourceful state.	
Establish rapport.	
Confirm the positive states the client wishes to anchor.	
Prepare the client for the technique.	I will be using a technique called anchoring. I will need to be able to touch your knuckles/or where is best. Is that alright? We will be remembering specific times that you experienced states like we have chosen. I would like to remind you to see through your own eyes each time.
Elicit state	Remember a time when you felt absolutely … Do you have a picture? Go back to that time, SEE what you saw through your own eyes, HEAR what you heard through your ears and FEEL the feeling of being absolutely …
Use sensory acuity to assess when the client is at near peak and set the anchor – 5 to 15 seconds, release before it weakens.	
Break state.	
Repeat for each state.	
Test the anchor by saying (and in the midst, fire the anchor)	Notice how you feel
Break state.	
Repeat if necessary.	
Future pace.	

Collapsing anchors

The goal here is to remove a negative state. This is achieved by first anchoring a positive state, and then anchoring a negative state, and then firing them together and releasing the negative anchor first, leaving the positive anchor firing for a bit longer.

You do	You say
Choose a resourceful state.	
Establish rapport.	
Anchor a positive state.	
Confirm the negative state the client wishes to remove.	What is the negative state which you want to get rid of? Are you willing to let it go TODAY and be aware of it consciously?
Elicit the negative state.	Remember a time when you felt absolutely … Do you have a picture? Go back to that time, SEE what you saw through your own eyes, HEAR what you heard through your ears and FEEL the feeling of being absolutely …
Use sensory acuity to assess when the client is at near peak and set the anchor – 5 to 15 seconds, release before it weakens.	
Break state.	
Collapse the anchors. Say:	I am going to touch both knuckles and you might feel BOTH the states at the same time…like mixed feelings. Then when I let go of the negative, the positive will take over.
Touch both knuckles, watch client's facial expression. Release THE NEGATIVE knuckle when client's face is symmetrical and hold on to the positive knuckle until you see a positive facial expression.	
Let client tell you the experience.	
Break state and future pace	

Chaining anchors

This technique is a great technique to achieve a positive state when the current state is far from the desired one. An example that is often given is procrastination. It is quite far from being motivated. By chaining procrastination to motivation through two other intermediate states, the change is more likely to happen. The chain needs to be logical for results.

You do	You say
Choose a resourceful state.	
Establish rapport.	
Design the chain with the client. 1. Identify the undesired state. 2. Decide on the positive end state. 3. Decide on the two intermediate steps that will take the client to their desired state. Each must move one step further from the undesired state and closer to the desired state.	
Elicit and anchor the first state.	Remember a time when you felt absolutely … Do you have a picture? Go back to that time, SEE what you saw through your own eyes, HEAR what you heard through your ear and FEEL the feeling of being absolutely …
Use sensory acuity to assess when the client is at near peak and set the anchor – 5 to 15 seconds, release before it weakens.	
Break state.	
Now elicit each of the other states, breaking state between each. Note, each state must be on a different anchor point.	
Test each state, breaking state between.	

Chain the anchors 1. Fire the anchor for the present state. When the state hits its peak, quickly release the anchor and... 2. Immediately fire the anchor for the second state. When the state hits its peak, quickly release the anchor and... 3. Immediately fire off the third anchor. Let the state peak, releasing the anchor at the peak, and... 4. Fire off the final anchor! Hold the anchor until the peak.	
Break state and take a minute or two before continuing.	
Test the first anchor. If the chaining anchors technique has worked, the client will immediately go into the final, desired state! If not, just repeat the above steps 2-3 times to embed the changes further.	
Future pace.	

Circle of excellence

A presupposition of NLP is that there are no unresourceful people, only unresourceful states. In essence, it is saying we have all the resources we need. There are times though when we find ourselves in unresourceful states. The circle of excellence technique is a way of gathering powerful internal states in our unconscious and making them available when we need them.

The circle of excellence is a way to gain control over our states – and therefore our physiology and our internal representations.

You do	You say
Choose a resourceful state.	
Establish rapport.	
Have the client decide on a resourceful state. (You may wish to get a number of resourceful states from them that you can add, see below.)	Choose a resourceful state you want to experience more often.
Say:	Imagine a circle on the floor in front of you, big enough to step into. If you like, you can even mark it out in some way.
Say:	Take a moment to relax, clear your mind and breathe deeply.
Elicit the strong resource state.	Remember a time when you felt … Go back to that time, SEE what you saw through your own eyes, HEAR what you heard through your ear and FEEL the feeling of …
Say:	Project those intense feelings into the circle in front of you. - What colour, texture, qualities and size symbolize this state? - What sounds and feelings come from the circle? - Maybe there are tastes and smells.
Say:	Step into the circle when the feelings are at their peak. Intensify them even more. Feel that powerful emotion surrounding you and

	flowing through your body. Breathe in the feeling. Enjoy it fully and completely.
Before the intensity fades say:	Step out of the circle.
Break state.	
Say:	Let's make the circle become more and more powerfully resourceful.
Repeat the steps with an additional resource state (or the same state).	
Break state.	
Future pace.	
Invite the client to scoop up the circle and take it with them for use when they need it. They could wear it as a ring.	

Change Personal History

Change Personal History is a traditional NLP Technique used to change a number of memories in the past and to add resources. The technique has been replaced by the Timeline work in NLP.

Change Personal History can be used when a client feels unresourceful over an unpleasant (not traumatic) experience.

An outline is given here for reference.

1. Associate client into the past context or otherwise let them access the unresourceful state and how that codes in their brain. Set anchor 1 with hand 1 on top of the knee.
2. Break state, test anchor.
3. Let the client pick a resource that would be helpful or overpower that situation at hand. Pick a time in the past where the client had this present. Set anchor 2 with hand 2 on the side of the knee.
4. You could pick another resourceful state, or as many as you like, and again set anchor two, same hand, same spot (on top of the other resourceful anchor.)
5. Break state, test anchor 2.
6. Take the resourceful state, fire anchor 2.
7. Into the unresourceful state, fire anchor 1.
8. Let the anchors integrate.
9. Test anchor 1 again.
10. Future pace.

Strategies

Introduction

A strategy is a sequence of mental and physical steps that a person goes through on a consistent basis to produce a behaviour with positive intention and to achieve an outcome.

We constantly use our representational systems to think and to plan our actions. We can therefore identify a strategy because it is a sequence of representational systems, starting and ending with an external stimulus or action. In other words, a strategy is a sequence of representations that lead to an outcome.

Strategies have three key components:

1. An outcome
2. A sequence of representational systems
3. The submodalities of the representational systems.

Types of strategies

There are various kinds of strategies available to use for the NLP coach:

*   Decision strategies
*   Motivation strategies
*   Reality strategies
*   Learning strategies
*   Memory strategies.

Strategies lead to generative change. If you give a person a better decision-making strategy, then you are helping them in every part of their life, not just in one decision, important though that one may be to them at that moment.

Strategies always work. They always get an outcome. If they get an outcome that you do not want, then do not blame the strategy, but understand it, streamline it or change it for one that works better.

Coaching application of strategies

Understanding strategies provides a basis to:

*   Change personal strategies and, therefore, results
*   Assist clients to change strategies that no longer serve their best interests
*   Elicit the strategies of role models and install them (in self or others) to produce similar
*   outcomes
*   Utilize another's strategy to communicate and lead that person more effectively

- Model those who are producing results you would like to emulate.

TOTE model

The NLP TOTE model was derived by NLP developers from the work of Karl Pribram, George Miller and Eugene Gallanter in their book *Plans and the Structure of Behaviour*. From their work, it is noted that all strategies fit into a Test – Operation – Test – Exit format (TOTE). It is useful to note that originally the first test was called the trigger.

The TOTE begins with an outcome – what you want to achieve. This outcome is something that is important to you at that moment, and it is something you value.

TEST	OPERATE	TEST	EXIT
Establish or access the criteria for outcome	Access or gather internal and external data	Compare or evaluate the data in respect to the criteria	Exit to next tote.
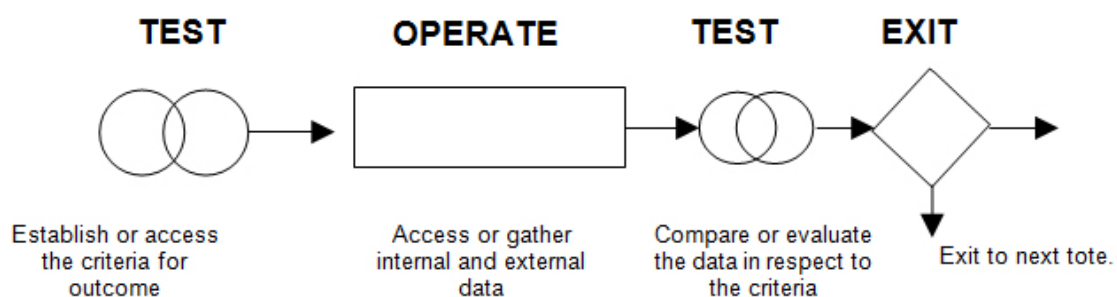
1. The first Test (Trigger) is a cue or trigger that begins the strategy. The test compares the present state with the desired state. To achieve the outcome the difference between the desired state and the present state must be reduced (ideally to zero). This Test establishes the criteria that will be used as the standard for the second Test.
2. The Operation is the action we take to reduce the difference between desired and present state. The Operation accesses data by remembering, creating, or gathering the information required by the strategy from the internal or external world. In doing so, the Operation alters the present state to bring it closer to the desired state.
3. The second Test is a comparison of some aspect of the accessed data with the criteria established by the first test to evaluate if the Operation has reduced the difference between present state and desired state. The two things compared must be represented in the same representation system.
4. The Exit, Decision Point, or Choice Point is a representation of the results of the test. If there is a match – the difference between present state and desired state is zero/the outcome has been achieved – the strategy exits. If there is a mismatch, the strategy recycles.

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.

This outlines a simple TOTE for a simple action. Complex actions consist of many different TOTES, all working simultaneously and sequentially. Many strategies consist of nested TOTES.

Well-formedness conditions for strategies

A strategy must meet structural and functional well-formedness conditions.

Structural Well-formedness Conditions

1. It has a well-defined representation of an outcome.
2. It uses all three of the major representational systems (VAK).
3. There are at least three points in every loop.
4. Every loop includes an exit point.
5. The strategy goes external after "N" steps or "X" time.
6. It uses least number of steps to get the outcome.
7. It follows a logical sequence with no steps missing.
8. It has the internal and external sensory modalities to get the desired outcome.
9. It follows the TOTE model.
10. It is ecological.

Functional Well-formedness Conditions

1. There is a trigger which starts the process and carries with it the final criteria.
2. There are operations to alter the present state to bring it closer to the desired state.
3. There is a test which compares the present state to the desired state based on criteria.
4. There is a decision point which determines the next step based on the congruence or lack of congruence of the test comparison.

Eliciting strategies

Step 1 Associate the person into the strategy

- Provide a context to demonstrate it now (for example ask the client to make a simple decision now) or associate the client into a past time.

- Keep the client associated in the strategy.

Step 2 Elicit the strategy

- Note, this will be either a state or a decision.

- As you elicit, make note of all possible clues – eye accessing cues, physiology, verbal answers, predicates, etc.

- Pay attention to the process of the strategy. Do not get drawn into what the strategy is being used to do.

Formal Strategy Elicitation Script *(StateX or Decision)*

1. Can you remember a time when you *were completely X'd/made a decision*? Can you remember a specific time?

2. And as you go back to that time now ...

3. (TEST) What is the very first thing that caused you to *be totally X'd/make a decision*?
    - Was it something you saw (or the way someone looked at you)?
    - Was it something you heard (or the tone of someone's voice)?
    - Was it the touch of someone or something?

4. After you (saw/heard/felt) that, what was the very next thing that happened as you *were totally X'd/made a decision*?

5. (OPERATION)
    - What happens as you begin?
    - Did you picture something in your mind?
    - Did you say something to yourself?
    - Or did you have a certain feeling or emotion?
    - What was the very next thing that happened as you *were totally X'd/made a decision*?
    - After you (list previous) did you know that you *were totally X'd/made a decision*, or
    - <u>Did you picture something in your mind?</u>
    - <u>Did you say something to yourself?</u>
    - <u>Or did you have a certain feeling or emotion?</u>

- What was the very next thing that happened as you *were totally X'd/made a decision*?
- After you (list previous) did you know that you *were totally X'd/made a decision,* (Repeat underlined until complete.)

6. (TEST)
- What's the comparison you're making here?
- How do you know you've satisfied your criteria?
- (Repeat 4 and 5 until you return here, and complete.)

7. (EXIT)
- How do you know you've finished?
- How do you know (or what lets you know) you have decided?
- What lets you know you're successful at *X/making the decision*?
- (Repeat until you return here, and complete.)

Step 3 Check the strategy
- Try it out for yourself. Does it make sense?
- Take your client through the strategy.
  - Does it make sense to them?
  - Are they congruent that this is how they do it?

A note on calibrating
The eye accessing cues are used here. There is additional notation.

Leads to	$\longrightarrow$
Comparison	/
Synaesthesia	{ }
Indecision	(?)
Simultaneous	----

Activity 1 Eliciting buying strategies
Elicit a buying strategy.

Activity 2 Eliciting motivation strategies
Elicit a motivation strategy.

Synaesthesia

A synaesthesia occurs when two representational systems are so closely linked or associated within the neural network that they are experienced simultaneously. A synaesthesia can be empowering or disempowering within a strategy.

Disempowering strategies

Food – {V-K}

Finances – {V-K}

Inserting an Ad check between the two can be a very powerful solution.

Motivation strategies

Typical motivation strategies are:

- V^c of task accomplished leading to positive K.
- V^c of negative consequence of not doing task leading to negative K.

Example of a good motivational strategy

Ad in pleasant voice "It will be so good when it is done," leading to V^c of completed task of positive consequences leading to a positive K leading to beginning the task or future pacing appropriately.

Pattern interrupts

A pattern interrupt is anything that disturbs the flow of activity.

Something in the client's body language, voice tone, or facial expression flashes by, signalling that a problem is about to arise. By breaking the flow in the behaviour or conversation at that point you may stop the problem going any further.

Pattern interrupts include anything that can break the flow – from a loud noise (dropping something) to a sneeze. Do what is most appropriate and most likely to achieve your outcome – interrupting the pattern that is going to be a problem.

Using strategies

Once you have elicited a strategy you can give the client information to them that will be irresistible to them. This could be to help them get motivated, or to sell them something, for example.

The strategy provides a structure for the information to be given to the client. You follow the client's strategy using predicates.

For example: a client's decision strategy is visual, auditory digital, and kinaesthetic, and if in the auditory digital they were comparing criteria, you could say to them, "Have you seen the plan yet, so that you can see that it meets your criteria and feel good about it?"

In essence, you are presenting information to the client in the order and sequence in which they process information in the context of that strategy. It feels congruent to them and it will bypass their filters more effectively than a presentation in a different sequence.

Framing

Definition

A frame can be defined as the specific point of view or the context around an experience which provides a context or focus for thoughts and action.

The meaning we get from information comes from how we frame it. The framing depends on our internal representations (including state and physiology) and our filters.

We can create frames to influence information for other people (and ourselves). We can do this by:

- asking questions
- using presuppositions (even only a word – obviously, unfortunately, we)

Outcome frame

The outcome frame allows us to focus on the 'outcome' of a situation. This frame evaluates events by whether they bring us closer or not to our outcomes.

Questions to use

- For what purpose?
- What are you trying to achieve now?
- What do you want?
- What does this get for you that is of value?

The outcome frame puts us at cause; its opposite, the blame frame, puts us at effect.

Evidence frame

The evidence frame is a logical part of the outcome frame – how will we know when the outcome has been achieved?

Questions to use

- How will you know when you have achieved your outcome?
- What will you see, hear, feel or experience?

Backtrack frame

The backtrack frame restates the other person's words and points of view. It is useful for gaining rapport (you are pacing predicates, linguistics, physiology), ensuring the practitioner has a full understanding of the client's situation, getting agreement.

Questions to use

- Can I check that I understand….?
- Can I summarise so far?

Relevancy frame

The relevancy frame is used to return a client to a train of thought if they have digressed. It is a statement of what is relevant. Asking 'how is that relevant?' is not always going to have the best effect.

Statement to use

- So, getting back to ...

As If frame

The 'as if' frame allows a person to see the world 'as if' they had a skill, behaviour or resource. It allows a person's limiting beliefs to be set aside and gives them a chance to explore possibilities.

Questions to use

- What would it be like if ….?
- Could you guess what would happen…..?
- Could we suppose that…..?
- Let's imagine that …
- Let's think of it as being …

The opposite of the 'As If' frame would be the Helpless frame.

Open frame

An open frame builds rapport and allows for a chance to ask questions and comment.

Question to use

- What questions do you have about …?

Discovery frame

A discovery frame opens the possibility to enter a state of curiosity and discovery.

Statement to use

- For the next two hours, let's be totally immersed in discovery.

Contrast frame

A contrast frame evaluates differences in the pursuit of the difference that makes the difference. Contrastive Analysis is an example of the contrast frame.

Questions to use

- How is this different?
- What is it that makes this stand out?
- What are the important variations between these things?

Ecology frame

An ecology frame requires that we consider the wider implications of a change.

Questions to use

- Is this change going to improve this person's life?
- What is the impact on this person's family and business life?
- What will this new behaviour replace?
- What was being satisfied by the old behaviour and is it still being satisfied?
- Is the new state a well-formed outcome for this person?
- What is the impact over the long term?
- Who else does this have an effect on?

The opposite of the Ecology frame is the Me frame.

Agreement frame

The agreement frame helps in establishing rapport since it aims at disagreeing with the client without upsetting them.

Statements to use

- I appreciate that you believe …
- I respect that you believe …
- I agree that you believe …

Reframing

We use frames to create meaning from information. However, we are not always aware of the unquestioned beliefs and values that it contains. If we change any part of that frame the meaning that was understood as a result of the frame may change.

Context reframes and Content reframes

Reframing can be broken into two categories according to the issue being reframed.

Context Reframing

Context reframing is used to reframe comparative generalizations.

 'I'm too…' or 'That person is too…'

The client has put a behaviour in a context where it is a disadvantage and deleted the context. Change the context to change the meaning. In this way, we move the behaviour from a negative/disadvantaged context to a context where the behaviour could be a resource.

Make a context reframe by asking yourself, 'In what context would this behaviour have value?' Then reframe the statement.

Examples
Sometimes this is as simple as renaming it, for example:

Statement	Reframe
I'm too obsessive about small details.	You're a real perfectionist, eh?'
'I'm much too stubborn.	' 'I bet that's useful when you need to argue your point in those difficult business meetings.'
'I'm too bossy.'	'You must be good at running meetings.'
'I'm not ruthless enough.'	'You will be a better father because of it.'

(Examples from O'Connor)

Content Reframing

This is used when a person does not like the way they react to an event or class of events.

They see their reaction as a mistake or a disadvantage.

To reframe ask yourself:
- What could this mean?
- What would be a better thing for this to mean?
- In what frame could this be positive or be a resource?

Then reframe based on how you answer those questions.

The content reframe pattern can be used to change a perception for anything that could be judged negative,

For example:

Statement	Reframe
'Your boyfriend is rough, he doesn't have good manners.	'That means he would be able to take good care of you if there were any trouble.'
'I had to buy a smaller car.'	'Great! You'll save a fortune in petrol.'
'My television broke down last night.'	'I bet that gave you a good opportunity to start some of those books you are always complaining you never have enough time to read.'

(Examples from O'Connor)

Using reframing in a coaching context
Reframing can provide a person with insight into a situation and gives them flexibility to see things in a new way.

Take note!
- Make sure that your reframe is respectful.
- Make it appropriate and ensure you have rapport.
- A good reframe is one that works for that person – you cannot store up a set of reframes for future use.
- You will be aware of the success of a reframe by the change in the person's physiology.
- *Warning* – A reframe will not work if the person perceives you as just being superficial or shallow or not really caring about what happened.
- *Warning* – Do not keep reframing everything – it does more harm than good.

6 Step reframe
The 6 Step reframe is useful for a client who feels stuck and they are not achieving the outcomes they want.

Key to the technique is identifying the behaviour in the first step (and not being confused by the fact that there are seven steps!)

Step 1 Identify the pattern of behaviour to change.
Be very specific about the behaviour.

It is usually in the form: 'I want to . . . but something stops me.' Or, 'I don't want to do this, but I seem to end up doing it just the same.'

A problem behaviour might actually be a distraction from another behaviour or need that conflicts with the client's values or beliefs or environment. A behaviour can be something that the client does NOT do – find the substitute behaviour.

Do not proceed until you are sure you have the correct behaviour that has to be changed.

Step 2 Communicate with the part that generates the behaviour.
Remember that every behaviour has a positive intention and therefore has a purpose. This behaviour will be generated by the part that must achieve the outcome.

Step 3 Separate the intention from the behaviour.
What does the part wish to achieve through the behaviour? The intention may not be desirable within the specific context, but it has positive intention. Focus on the intention.

Step 4 Create alternative behaviours
We each have a creative part to ourselves. This part is able to generate alternatives for us.

Access the creative part and ask it to generate alternatives to the behaviour.

Note: the first few alternatives may be very similar to the problematic behaviour. Keep pushing for more alternatives – If that part were to have alternatives, what would they be?

Watch for when the alternatives suddenly become creative and real alternatives.

Step 5 Accept responsibility for change
Ask the original part to take responsibility for its outcome and for achieving its outcome more effectively.

If the client gets stuck here – the part cannot or will not take responsibility –
1. it is possible that the positive intention has not been clearly identified go back to Step 3.
2. you can turn the part on itself. For example: If the positive intention of the part is to maintain self-control, say to the part: Don't you think that the part that maintains self-control would have enough self-control to try new things and maintain self-control?

To avoid overwhelm by the size of the change say to the part:

I know that [purpose] is important to you, so to help you achieve [purpose] even better than you already have, would you be willing to try some of these new behaviours, just for the next 24 hours (or ten minutes, or whatever is relevant) and see for yourself how it works out? And if you don't like the result, you can just go right back to the old way of doing things.

Step 6 Check ecology
There may be other parts that benefit from the behaviour of the part. Check that changing this will not have them sabotage the changes. You might need to reframe these parts too.

Step 7 Future pace

Take the client through a number of future scenarios where the old behaviour would have occurred and test for the new response, or ideally, a moment of confusion where the client evaluates new choices rather than responding out of habit.

What are parts in NLP?

Have you ever felt that one part of you wants one thing, and another part wants another?

Parts are developed in response to Significant Emotional Events and to imprinting in the early years of life. Parts exist to protect and perpetuate a non-integrated behaviour.

These Parts generate their own values and beliefs, and are responsible for certain behaviours. Parts exist as part of the unconscious that has a separate purpose, intention, function and/or behaviour and are functionally detached (non-integrated) from the rest of Nervous System.

A part usually has an exact opposite, but each will have the same highest purpose/intention.

They are incongruent with one another. The incongruence is usually in the difference between the purpose/intention of the part and function/behaviour displayed.

Parts are a source of incongruence in the individual; they may manifest as behaviours

not aligned with conscious direction.

It is important to remember that the parts were once a part of a larger whole and can therefore be reintegrated into the whole. Parts Integration is the technique we use for this.

Sequential Incongruity

Sequential incongruity occurs when a conflict between two parts within a person is expressed over a period of time. There is little or no communication between the parts.

Simultaneous Incongruity

Simultaneous incongruity occurs when a conflict between two parts is experienced at the same time.

The NLP technique Parts Integration resolves this conflict and brings congruity.

Negotiating between parts

Parts Integration is the NLP technique used to improve congruency and alignment in a person – in other words, to help them match their thoughts and actions so they are one.

A person with 'Integrated Parts' is more congruent, empowered and clear in their decisions and actions.

Identifying conflict between part

 "I'm incongruent"

"I'm conflicted"

"I feel I could do this but"

"I don't know which way to turn"

Parts integration script

You do	You say
Get into a resourceful state.	
Get rapport.	
Identify the conflict and the parts involved: Make sure you clearly identify the parts clearly, and understand the nature of the conflict.	
Ask	Is it ok for you to let go of this conflict TODAY, and to be aware consciously AND unconsciously?
Have the Part, which represents the unwanted state or behaviour 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. And create the arm catalepsy.	
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?"
When a full description is received, say	I would like to thank this part for coming out and taking to us.
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. And create the arm catalepsy.	
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?"

When a full description is received, say	I would like to thank this part for coming out and taking to us.
Separate intention from behaviour: Reframe each part so that they realize that they actually have the same intention by chunking up. Begin chunking up first with the part that has the unwanted state or behaviour. As you do, make sure that the client's intention stays associated. Ask:	I would like to ask this part – the part that XXX "What is the intention ..." or "For what purpose ..."
When you get the highest intention – you may loop, thank the part. Say	I would like to thank this part.
Now switch to the other part and say	And now I would like to ask this part – the part that XXX "What is the intention ..." or "For what purpose ..."
When you get the highest intention – you may loop, thank the part. :Say	I would like to thank this part.
Say	I wonder if the parts have noticed they were once part of a larger whole. … I wonder if the parts have realised they each have the same highest intention – to XXX
Point to a part and say	I wonder, if this part would like to have any of the attributes or resources of the other part. What you would you like?
Now point to a part and say	I wonder, if this part would like to have any of the attributes or resources of the other part. What you would you like?
As the hands come together give additional suggestions for integration. Repeat positive intention etc.	It is wonderful that both parts have the same highest intention, to XXX

Keep using your hands to come together. Ask	As you are sitting there, I wonder if you have noticed your hands coming together. You're not doing that deliberately are you?
When the client has brought their hands together say	Take the integrated part inside and have it merge into the wholeness inside.
Sit and be very quiet for a few minutes, observe the integration in your client.	
Test and future pace	"Think of a time in the future when, if it had happened in the past would have caused the old feeling, how do you feel now?

Creating a new part

With this technique, you are able to assist a client to align their belief systems to be successful at a behaviour they currently do not have in order to achieve an outcome. The process is to create a part for the client that is organised to achieve the specific outcome. The part will have thoughts, beliefs, desire and insight. Because any learning process organises and sequences skills to build a part to do something during the process, we can create a part rather than wait for the development of that part.

It is important that the part that is created does not interfere with other parts and outcomes.

Step 1 Identify a desired behaviour, response, or emotion.
Determine the specific outcome the client wants. For example: assertiveness, to respond to conflict positively, to handle rejection resourcefully, etc.

Step 2 Access experiences that contribute to it.
Access some historical experiences that involved some bits and pieces of the resource. When did the client experience some part of it?

Have the client step inside each experience and access the desired aspects in all representational systems. Anchor each component piece of the new behaviour.

Fantasy creation: Have the client create a visual and auditory movie of themselves engaging in this new behaviour. They can observe the whole sequence.

Step 3 Ask: What supports this part?
Have the client identify the beliefs, values, identities, decisions, understandings, etc. that will support the part as it works towards the outcome.

Step 4 Check ecology
Ask: Does any part of you object to this new behaviour? Are all facets of your mind-body aligned with this?

If there are objections, identify them and then have the client use that information to re-edit the movie. Continue until there's no objections.

Step 5 Experience the movie
Have the client step inside the movie and go through the sequence from the inside in an associated state.

Say: Experience yourself successfully engaging in the behaviours.

You can help the client amplify the movie with submodalities and then anchor it.

Step 6 Check ecology again

Ask: Do you want this? Would this enhance your life? Will *You* own *this as yours?*

Step 7 Future pace

Uses of parts work in coaching

Use parts integration to improve congruency and alignment in a person – in other words, to help them match their thoughts and actions so they are one.

Create a part assist a client to align their belief systems to be successful at a behaviour they currently do not have in order to achieve an outcome.

Phobia cure

A phobia is a present-day response to an intensely traumatic experience in the past. The fear is anchored to the object, animal or situation that caused it initially in a V-K synaesthesia (the sight of the object and the fearful feeling are linked as one). The person knows that the phobia is not sensible, but the anxious feeling is so intense that they feel compelled to avoid the trigger.

In reality, phobias are a quite a considerable achievement. They are a strong dependable response based on a single experience. What they do teach us though is that it is possible to use the same structure to have strong, dependable, good feelings about a person or an object based on one good learning experience.

The phobia cure works by giving the client the opportunity to reprocess the phobia-causing memory in a safe space. The reprocessing will turn the traumatic memory into a non-threatening memory (the memory may still be awful, but the emotions will not be there so there will be no terror response). The process allows the memory to move from the amygdala – responsible for fight and flight and where the memory has become trapped – to the neocortex. In the amygdala, the memory is stored as a sense memory; but in the neocortex, it is stored as a narrative memory.

The phobia cure described below is also known as the V-K dissociation technique.

V-K dissociation

The goal of a V-K dissociation is for the V to be disassociated from the K. If the visual and the kinaesthetic are no longer linked, the sight of the object cannot set off a fear response.

Double dissociation

We already know that we are sometimes associated in a memory or picture, seeing through our own eyes, or dissociated – watching ourselves. Double dissociation occurs when you watch yourself watching yourself. Double dissociation (and even triple if necessary) gives a safe distance from a troubling memory or fearful event or object.

Working with a client

First establish that this is a phobia, not a simple fear. A phobia would score 7 or higher on a fear scale out of 10 as it is irrational and uncontrollable.

You can establish a 'safe mental space' anchor before starting. Firing this anchor should allow the client to feel calm and safe.

Ensure rapport and that the client is relaxed and calm.

Phobia cure script

Step 1 Think about the memory as if just witnessing it.

I want you to imagine yourself sitting in a movie theatre. Notice on the screen in this mental theatre that there is a black-and-white picture of the memory, of the younger you in some situation *just before* the fearful, traumatic, or unpleasant event or events occurred. Got that?

Now freeze-frame this scene just prior to the event so that it appears as a snapshot. Is it a black-and-white snapshot? If not, then let the colour of the picture just fade out.

Remember, you are a spectator, watching a movie of a younger you. Sit back to watch it. Notice that you have stepped out of the picture and observe it from outside. This changes how you are feeling *about* it, doesn't it? And you can sit comfortably eating your popcorn or whatever you like to snack on.

And as you gain this psychological distance, just be a witness to that old snapshot, delighted that you can step aside even further. Because taking this spectator position to your old memories enables you to *begin to learn* from them in new and useful ways. You might notice that your younger self in the memory thought and felt from a less resourceful position than you have now, sitting here, and observing with your adult mind. And this gives you a new and different perspective, does it not?

Step 2 Float back to the projection booth to watch yourself watching.

Imagine now floating out of your body as you sit there in the tenth row and just float back to the projection booth that's behind you and above you. From this point of view, you can see your observing self in the tenth row watching the black-and-white snapshot on the screen, can you not?

From this position, you can put your hands on the glass or the plexi-glass to remind yourself that you are not in the picture, not even in the theatre, but way back here in the projection booth, the place where you can control things. How much distance do you have between yourself and the movie? How safe and secure do you feel here in the control booth?

Now as you watch this movie, notice the cinematic features. Notice its size, whether it is clear or fuzzy, the sound track, volume, pitch, tone of voices, etc. Be a good film critic about the cinematic features.

As you begin with the visual system, just notice whether you have the picture in colour or black-and-white. Is it a movie or snapshot? Bright or dim? Close or far? As you become aware of these possibilities, you can begin to choose how you would like to see the picture

so that you are able to *think comfortably about* that memory so that you can stay resourceful and thoughtful in a relaxed and comfortable way.

Notice the soundtrack and the auditory qualities. Do you even have a soundtrack? What sounds do you hear coming from that movie? What quality of tones do you hear? At what volume, pitch, and melody? And what about the words being used? What words do you hear from that younger you? From where do you hear these words coming? Notice their tone, volume, and location. As you notice how that younger you feels, what sensations does that person have in his or her body up on the screen? Where and at what intensity, weight, pressure?

Step 3 Now let the old memory play out as you watch it from the projection booth.
From the projection booth, let the initial snapshot turn into a black-and-white movie, and just watch it play out to the end from this control booth. Watch it from the beginning to the end ... Good. And if it needs to speed up to get through it, just fast-forward it.

Let the movie play past the end to a time when the unpleasantness is all gone, when those scenes disappear and play it until you can see that younger you in a time and place of safety and pleasure. And when you find that scene of comfort ... whether it occurred at that time or whether you have to fast forward your memories to some future event of pleasure, even years into the future, do so. Got it? Good. Stop the movie and freeze-frame the comfort scene.

Step 4 Step into the comfort at the end of the movie and rewind.
Now I want you to step into the comfort scene where there's pleasure and delight and just be there. Step in ... at the end of the movie and be there, and feel that comfort fully ... Do you like that? Let it grow and fill all of your body. Isn't that nice?

Now in just a minute we are going to *fast rewind* this memory and do so in super-fast rewind speed. You have seen movies and videos run backwards, haven't you? Well. I want you to rewind this movie at the fastest rewind speed imaginable, in just a moment or two and to do so while you are *inside* this movie. From your vantage point, you might see a confusion of sights and a jumbling of sounds as everything zooms back to the beginning and as you zoom backwards to that original snapshot.

Ready? Step into the comfort scene at the end of the movie, feel the feelings of comfort, turn on some pleasant music ... Do you feel that comfort scene? Good. Now push the rewind button and experience it rewinding... zooooooommmmm. All the way back to the beginning.

There you go. It only takes a second or two to do that fast rewind, and how did that feel ... rewinding from inside the movie? When you experience the fast rewinding, all the people

and their actions go backwards. They walk and talk backwards. You walk and talk in reverse. Everything happens in reverse, like rewinding a movie.

Step 5 Repeat this process five times.

Was that weird or what? Well, let's do it again. Are you ready for this? Clear the screen in your mind. Take a short break and shift your awareness; open your eyes and look around. Now, go to the scene of comfort at the end again, and *as soon as* you step into it, feel, see, and hear it fully ... rewind the movie even faster. As you do this over and over your brain will become more and more proficient and the rewind will go faster and faster until the rewind takes only a second each time. Zoommmm!

Step 6 Break state.

[Give it a few minutes.]

Step 7 Test the results.

How was that? You know things come apart when you rewind things. How about this? Sense makes nothing then and apart comes syntax backwards sentence a read we when. When we read a sentence backwards, the syntax comes apart and then nothing makes sense. So, with our memories, scramble them with this rewind method, and it's hard to even call up the original memory and feel bad. See if you can do it? Can you, can you get the unpleasant feelings back? Try really hard and see if you can recall the trauma movie.

Step 8 Future pace,

Timeline Change Work

A Timeline is the unconscious arrangement of our internal representations of all our past, present and future memories, experiences, and outcomes.

Eliciting a Timeline

If I were to ask you to imagine 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. So, if I were to ask you where's your past, to which direction would you point?

And your future? What direction would you point if I asked, where's your future?

Now, think of the directions that you pointed to. Do you notice that they are on a line?

Now everyone has their own idea where their line is. For some people, it runs from behind them, right through them. Is your line like that?

And for others it is from one side to the other in front of them. Is there anyone like that? And it could even be from underneath you to above you. It is your Timeline. It does not matter where it is, I just want you to be aware of it so we can travel on it. Got it?

Now I will ask you to float up above the line. Can you just float up above your Timeline and see it, or feel like it would feel to float up above your Timeline? Make sure you are looking through your own eyes, and are looking directly (or feeling) your Timeline.

Now, remaining above your Timeline just float back over the past (pause). Are you there?

Good, now float back toward now and stop there (pause). Are you there? Good.

Now keep facing towards the future, and float up higher and farther back over the past.

And now, float out above your future. Are you there?

Now, float up higher. Float SO HIGH that it makes your Timeline seem like it is just a few centimetres long.

Good, float back to now, and float down into the now and come back into the room.

Welcome back.

In time and Through time

Depending on where a client perceives their Timeline to be, is whether they are said to be in time or through time.

In time	Through time
Timeline goes through body	Timeline passes outside body
Lives in the moment	Evaluates life linearly through time
Likes to keep options open	Likes day planners and schedules
Can be chronically late	Very aware of time; always on time
Associated in the now	Is dissociated from the now
Is not aware of time passing	Is aware of time passing
Tends to have associated memories	Tends to have dissociated memories
Tends not to plan	Tends to plan ahead
Tends to avoid deadlines or is not good at keeping them	Is aware of deadlines and is good at keeping them
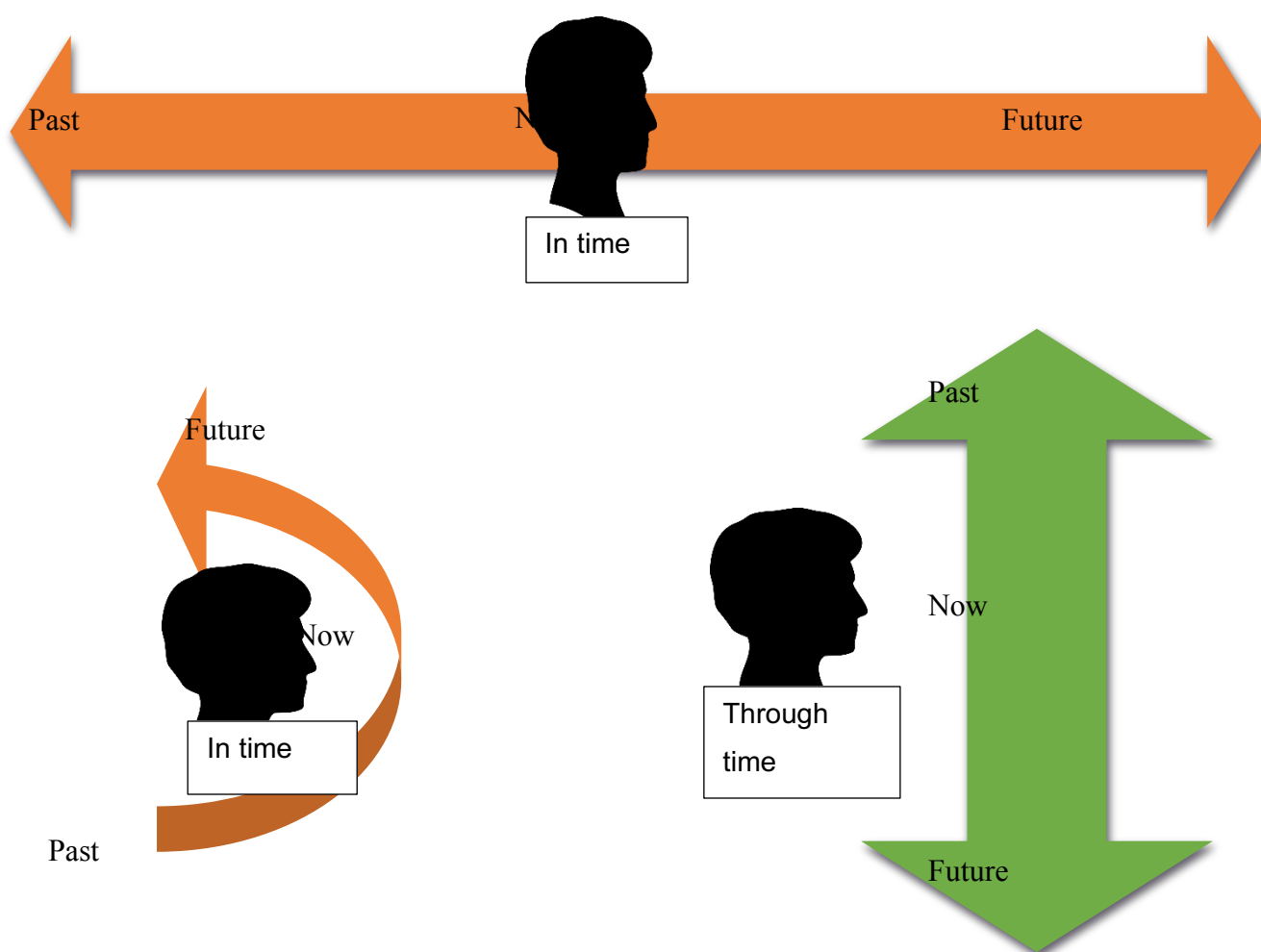
Removing a limiting decision script

I'd like to ask you to float up in the air, above your Timeline, into the past and down into the event where you first made the limiting decision— right at the event.

[Pause]

Notice what emotions are present, and also note if you are aware of the decision that was made there, too.

If you are not aware of the limiting decision, I'd like you to rewind the movie of your memory until you come to the time of the limiting decision right now.

[Pause]

Float back up above the Timeline and go to well before the beginning of the event, or any of the chain of events that led to that event, and turn and look toward now.

There are always important learnings in events. Make a mental note of what you need to learn.

[Pause]

Now where are the emotions? And the limiting decision, did it disappear too?

Float down inside the event, looking through your own eyes, and check on the emotions. Are they there? Or have they disappeared? *Now*! Good, and the limiting decision too — it's disappeared!

Good, come back up to before the event.

And come back to now only as quickly as you allow all the events between then and now to be evaluated based on your new choices, and let go of all the negative emotions on those events. Stop just before the event, make a note of the stuff to learn, let go of the emotions and allow each event to be evaluated all the way back to now.

As you come back to now I'd like you to allow yourself to notice at least three events where you could have made a different decision, but because of the limiting decision which we just deleted, you didn't notice the possibility, and now you can.

[Break State]

Now, how do you feel about that old limiting decision?

I want you to go out into the future to an unspecified time in the future that would be most appropriate, and imagine a time when something like this could happen again, and how do you react, OK? Good, come back to now.

How does it feel to be freed of that limiting decision?

Steps for putting an outcome into your future

Have the client decide what outcome they want. Remind them to make sure it meets all the requirements of a well-formed outcome.	
Ask the client to get the last step	What is the last thing that has to happen so you know you got it?
Have the client make an internal representation of achieving the outcome. They must create a full VAK. **Say**	Now step into your internal representation. Be sure you can see through your own eyes.
Have the client adjust the submodalities for the most positive kinaesthetic or for the most real feeling.	
Say	Step out of the Internal Representation. You should see yourself in the picture now.
Say	Now take the Internal Representation and float above now on your Timeline.
Say Breathe with the client.	I want you to energise the Internal Representation with four breaths. Breathe in through your nose, out through the mouth, blowing all the energy into the Internal Representation.

Say	Taking the Internal Representation with you floating above your Timeline, float out into the future to the time when it would be most appropriate for you to have accomplished this outcome. Go out to the point in the future when you will have accomplished the desired result. When you find the most appropriate moment for the accomplishment of your outcome, position yourself above that point in your Timeline.
Say The client may or may not have an experience of the re-evaluation so we draw it to their attention.	Let go of the Internal Representation and let it float right down into the Timeline. And turn back around and look toward now. Notice that all the events between then and now are changing and rearranging themselves so as to totally support your having exactly what you want in the future. And you can, can't you?
Say	Come back to now and, looking toward the future, notice that this is just the beginning of your having what you want. Notice that the accomplishment of this event sets a direction of accomplishment for you in the future, and that it continues out into the future as far as you can see. Notice how good it feels to have what you want.

Uses of Timeline work in coaching

- Changing the Timeline for improved time management
- Releasing Negative Emotions
- Releasing Limiting Decisions
- Accessing resources
- Installing Future outcomes
- Ecology checks.

NLP Model of Therapeutic change and Coaching

Present state				Desired State
Behaviour				Behaviour
Thoughts		Motivation is the energy for the move		Thoughts
Feelings				Feelings
Old model of the world				New model of the world

	Model of the world	Loosen the model	Change work	Clean up	Future pace
	Meta Model	Meta Model	Anchoring	Ecology check	Generalise change
	Beliefs	Milton Model	Submodalities	Parts integration	Put in future
	Behaviours		Swish		
	Presuppositions		Parts Integration		
	Outcomes		Timeline		
	Rapport		Reframing		
			Neurological levels		
			6 Step Reframe		
			Create a new part		
			Phobia cure		
Resourceful state for the practitioner	**Establish rapport** **Specify outcome**	**Open up model of world**	**Leading to desired state**	**Verify change** **Ecological exit**	

The RESOLVE Model

by Dr Richard Bolstad and Margot Hamblett.

Resourceful state for the practitioner

The aim of this stage: The NLP Practitioner will begin the session confident of their ability to embody the presuppositions of NLP, and clear about their role in relation to the client.

- Adopt the presuppositions of NLP
- Negotiate a consulting relationship
- Anchor self into a resourceful state
- Cultivate a quality of love.

Establish rapport

The aim of this stage: Rapport will be established so that non-verbal and verbal leading can occur.

- Pace client non-verbally
- Pace client's sensory system use and other metaprograms
- Use generalised language
- Verbally pace client's dilemma.

Examples of language structures used while establishing rapport*:

"So what happened for you was...", "Sounds like you really want...", "Can I check; the way you see it..."

SPECIFY outcome

The aim of this stage: At least one sensory specific, ecological outcome will be set for this session.

SENSORY SPECIFIC

POSITIVE LANGUAGE

ECOLOGICAL

CHOICE INCREASES

INITIATED BY SELF

FIRST STEP IS IDENTIFIED AND ACHIEVABLE

YOUR SENSORY RESOURCES IDENTIFIED

- Reframe problems as outcomes
- Sort outcomes
- Ensure outcomes are sensory specific, and ecological
- Identify resourceful states and exceptions to the problem

Open up client's Model of the World

The aim of this stage: The client will discover how they generated the old strategy and experience themselves as capable of generating a new, more useful strategy.

- Demonstrate the possibility of change (e.g. pointing exercise)
- Pretest the problem strategy
- Elicit the strategy
- Reframe person as "at cause"
- Have the person dissociate from and experimentally alter the strategy
- Demonstrate the specific change techniques (Pre-frame change techniques).

Leading to desired state

The aim of this stage: The client will change their strategy or strategies, enabling them to reach their outcome.

- Select change process based on consultant skills, client skills, client's outcome
- Run change processes

Verify change

The aim of this stage: The person will consciously identify that change has occurred.

- Ask questions presupposing change
- Use client's convincer strategy

Examples of language structures used to verify change:

- *"Remember that problem you used to have. Try and do it now and notice what has changed."*
- *"Try again, and find out how much you've really changed now!"*
- *"Notice what else is different as a result of this change you've made."*

- *"What do you want to change next?"*
- *"So what changes have happened since we started; big or small?"*

Ecological exit

The aim of this stage: Anchor the changes to the actual situations where the client needs to access them.

- Future pace change
- Check for ecology issues
- Future pace past any "relapses".

Examples of language structures used in future pacing:
- *"Think of a time in the future, when in the past you would have had that old problem, and notice how it's changed now."*
- *"So as you think of the future, is it okay for that to be changed in this way now?"*
- *"Is there any way you could you stop yourself automatically using the solution to your problem?" (If they say, "I can't," say "I guess you're stuck with the solution then")*

Client concern	NLP options
Being more creative	Creating a part
	Anchoring
Conflicting outcomes or demands	Parts integration
Decision making	Neurological levels
Difficult relationships	Perceptual positions
	Matching
Difficulty relaxing	Resource anchor
	Collapsing anchors
Enjoying experience	Timeline therapy
Habitual unresourceful state	Resource anchoring
	Chaining anchors
	Stacking anchors
	Collapsing anchors
	Submodality contrastive analysis
	Changing states
Habits or compulsions, self-sabotage	Six-step reframing
	Parts integration
	Meta Model modal operators
Incongruence	Aligning neurological levels
	Parts integration
Lack of assertiveness	Perceptual position
	Creating a new part
Lack of direction	Outcomes
Lack of social skills	Rapport
	Mismatching
	Resource anchoring
Life planning	Outcomes
	Neurological level alignment

Limiting beliefs	Timeline therapy
	Belief change
Limiting comparisons	Context reframing
	Meta Model – comparisons
Motivation	Submodality change work
	Well-formed outcomes
	Neurological level alignment
	Motivation strategy
Negotiation and mediation	Neurological levels
Not getting results, lack of follow through	Future pacing
	Six-step reframing
Over-involvement	Dissociation
Past limiting decision	Timeline work
Perceived failure, not achieving results	TOTE exercise
Phobias	Phobia cure
Relaxation	Resource anchor
	Collapsing anchors
Repeated misunderstandings	Map of the world
	Backtracking
	Representational systems
Stage fright, lack of confidence	Neurological level alignment
	Association/dissociation
	Future pacing
	Changing state
	Resource anchoring
Strong negative state	Break state
	Pattern interrupt
	Chaining anchors
	State management
Stuck situation	Six-step reframing

	Chaining anchors
	Meta Model challenges
	Collapsing anchors
Time management	Timeline work
Unwanted habits	Swish
	Six-step reframing
Uninvolvement	Association
Vague feeling, difficult to pinpoint specific problem	Metaphor
	Changing state

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Certification as an NLP Practitioner

Requirements for certification as an NLPEA NLP Practitioner

1. Trained by an NLPEA recognised NLP Trainer.
2. The certification training meets NLPEA training structure requirements – minimum of 130 hours of formal training or study.
3. The candidate has successfully met the competency standards of NLPEA of NLP Practitioner, as assessed by the recognised NLPEA Trainer.

General assessment criteria for NLP Practitioner:

The NLP Practitioner Certification process is based on your integration of self-evolving and ecological attitudes, proficiency in NLP skills and abilities, and content knowledge of NLP principles and techniques.

Concepts

An NLP Practitioner is expected to know the following NLP content at appropriate levels of frames, concepts, principles, processed, techniques, and distinctions:

- The Presuppositions of NLP
- The Legs of NLP
- The Present to Desired State Model
- Well-Formedness Conditions for Outcomes
- State Management
- Rapport
- Pacing and Leading
- Calibration
- Sensory acuity
- 7 ± 2
- Uptime/Downtime
- Representational system – Primary/Lead/Reference
- Predicates
- Eye Patterns
- Synaesthesia
- Overlapping
- 4-tuple, 6-tuple
- Inventory
- Association and Dissociation
- V-K Dissociation, Double Dissociation

- Milton Model/Meta-Model
- Deep and Shallow Metaphors

Basic NLP Inductions
- Pacing and Leading
- Overlapping
- Anchoring:
  - Basic Anchoring
  - Stacking anchors
  - Collapsing anchors
  - -Chaining anchors
  - Future Pacing
  - Change Personal History
  - Circle of Excellence
- Self-Editing
- Strategies: TOTEs Well Formedness Conditions for Strategies Eliciting, Calibrating, and Utilising Strategies Pattern Interrupts
- Submodalities
  - Analogue and Digital Submodalities
  - Critical and Driver Submodalities
- Phobia Cure
- Swish Pattern
- Standard Belief Change (mapping across Submodalities)
- NLP Frames:
  - Outcome frame
  - Backtrack frame
  - Relevancy frame
  - As If frame
  - Open frame
  - Discovery frame
  - Contrast frame
  - Ecology frame
  - Agreement frame
- Reframing:
  - Content/Context reframes
  - 6 Step reframe

- Negotiating Between Parts
- Creating New Parts

- Simultaneous and Sequential Incongruity
- Chunking and Sequencing
- Basic Timeline work: In time – Through time

NLP Practitioner Assessment

This assessment is in two parts. Part 1 is a theoretical review of the course and Part 2 is a practical assessment.

Instructions
For Part 1

    a. Please complete this assessment electronically in this document. You will forward the final document to me for assessment.

    b. You are free to use whatever resources you wish to complete the assignment. I would urge you though, to avoid plagiarism.

    c. Consult the accompanying email for the submission date.

For Part 2

You will need to either:

    a. set a time for me to meet with you to demonstrate the selected techniques to me. Please organise that you have a client who has given you permission to do the demonstration to your assessor.

    b. do a recording of you doing the selected techniques. Please note the following:

        a. This is not a professional recording – a handheld cell phone with clear sound is right.

        b. Please organise that you have a client who has given you permission to do the demonstration to your assessor and who is prepared to be filmed for this assessment by a third person.

        c. The entire recording must be non-stop with no breaks in the recording.

        d. Discuss with me the best way for me to access the unedited recordings.

If you have any questions, you may address them to me until one week before the submission date. Notes on how this will be assessed are at the end of this section.

Enjoy the opportunity to review and demonstrate what you have accomplished.

Part 1

1.   What is *your* definition of NLP? Write it down, and then explain why you would use this definition to explain to a potential coaching client what NLP is.

2.   Presuppositions

    2.1.   Pick one of the NLP presuppositions that appeals to you.

        2.1.1. Now think of a difficult situation you have with another person.

        2.1.2. What would you do if you were to act as if that presupposition were true?

        2.1.3. How would the situation change?

    2.2.   Pick the presupposition that you have the greatest doubts about.

        2.2.1. Take another difficult situation in your life.

        2.2.2. What would you do if you acted as if that presupposition were true?

        2.2.3. How would the situation change?

(Activity from NLP Workbook: *A Practical Guide to Achieving the Results You Want Joseph O'Connor, Thorsons, 2001)*

3.   The legs of NLP

    3.1.   What are the three original legs of NLP?

    3.2.   What are the additions to the original three?

4.   What is the Law of Requisite Variety?

5.   "Perception is projection."

    5.1.   What is your response to this expression? Do you agree completely or disagree completely or is your answer on the continuum between the two extremes? If it is on the continuum, to which end is it closer?

    5.2.   In your experience, have you a personal example of perception is projection? What did you learn?

6.   What is the magic number 7±2 and why is it useful to know?

7.   What is meant by the unconscious mind?

8.   What would you say are the most important three to five Directives of the unconscious mind? Explain your choices.

9.   Calibration

   9.1.   What is calibration?

   9.2.   How do you do it?

   9.3.   When do you use calibration?

10.   Ecology

   10.1.   Give a brief definition of ecology.

   10.2.   Why is ecology important in change work?

   10.3.   When would you do an ecology check?

   10.4.   How would you do an ecology check?

11.   Which of the following descriptions are Sensory Based (S) and which are Mind Reads (M)?

   11.1.   [ ]   His lips tightened and the muscles on his face tightened.

   11.2.   [ ]   She cringed when he said that.

   11.3.   [ ]   He shouted out.

   11.4.   [ ]   He is showing some remorse.

   11.5.   [ ]   The sound of her voice grew fainter.

   11.6.   [ ]   She is very shy.

12.   What is the difference between Uptime and Downtime and when would you use each?

13.   Rapport

   13.1.   How would you define rapport?

   13.2.   Mention at least five things that you could do to establish rapport.

   13.3.   What is the difference between matching and mirroring?

   13.4.   What is cross-over mirroring?

   13.5.   Rate the following methods of getting rapport in order of effectiveness and explain your answer. Mirroring, Cross-over mirroring, Matching

13.6.   What is the difference between pacing and leading?

13.7.   What is the test for rapport?

13.8.   How can you break rapport instantly?

14.   What is the difference between voice tone, tempo and timbre?

15.   Translate the following sentences into a different representational system:

15.1.   Look ... paint me a picture of what you really want.

15.2.   That concept really rings true for me.

15.3.   That leaves a sinking feeling in my stomach.

15.4.   That doesn't sound like a good plan to me.

15.5.   I don't see things the way other people do.

15.6.   Your words leave a sour taste in my mouth.

15.7.   Every day above ground is a great day!

16.   Representational systems

16.1.   What is meant by a Primary Representational System?

16.2.   List four ways to identify a Primary Rep System.

16.3.   What is meant by Lead Representational System?

16.4.   List three ways to detect a Lead Rep System.

16.5.   Define overlapping and explain when you would you use it.

16.6.   What is the difference between the Rep Systems of Auditory Tonal and Auditory Digital?

17.   Draw a simple diagram of a face and show the eye patterns of a normally organised right handed person.

18.   For each of the following predicates, identify whether they are visual (V), auditory tonal (At), kinaesthetic (K), olfactory (O), gustatory (G), or auditory digital (Ad).

Predicate	Representational System
Stink	
Warm	
Tough	
Look	
See	
Hear	
Yummy	
Remember	
Look	
Feel	
Sense	
Taste	
Thoughtful	
Viewpoint	
Tell	
Survey	
Tension	
Putrid	
Push	
Shocking	
Watch	
Silent	
Music	
Hard	

Throw	
Motivate	
Bitter	
Brilliant	

19. State
    19.1.   What is a "State"?
    19.2.   Identify two ways to change state.
    19.3.   What is meant by a Stuck State?
    19.4.   What is a break state? Give an example of break state.
    19.5.   How would you elicit a recalled state? Write what you would say.

20. What is a Physiology of Excellence, and why is it important?

21. Submodalities
    21.1.   List six visual submodalities.
    21.2.   List six auditory submodalities.
    21.3.   List six kinaesthetic submodalities.
    21.4.   What is the difference between Analogue and Digital Submodalities?
    21.5.   What are Critical Submodalities?
    21.6.   What is Mapping Across?

22. What is the difference between Association and Dissociation, and when is each useful?

23. The Swish Pattern technique
    23.1.   When would you use this technique?
    23.2.   Briefly describe how you would do it.

24. Strategies
    24.1.   What is a strategy?
    24.2.   What are the steps in eliciting a strategy?

25.   What is a Future Pace and how do you do it?

26.   What are the six keys to achievable outcomes?

27.   What is a 'pattern interrupt' and when is it useful?

28.   Describe the following frames and explain when to use them:
    28.1.   Evidence frame
    28.2.   Backtrack frame
    28.3.   Relevancy frame
    28.4.   Contrast frame
    28.5.   Ecology frame
    28.6.   As if frame

29.   The Meta Model
    29.1.   What is the Meta Model?
    29.2.   What are the three processes of internalising on which the Meta Model
               is based?
    29.3.   Read the following sentences and then
        29.3.1.   Identify the Meta Model violations
        29.3.2.   Suggest what the appropriate Meta Model challenge would be.

	Meta Model violation	**Challenge**
He makes me happy.		
It's wrong to cheat.		
I regret my decision.		
Nobody ever pays any attention to me.		
Sue loves me.		
Susan hurt me.		
I'm angry.		
I should study harder.		

30. What is a Synaesthesia?

31. Anchoring
    31.1. What is an anchor?
    31.2. What are the five keys to anchoring?
    31.3. Describe how to anchor someone.
    31.4. Describe the process of collapse anchors and explain when it is useful to use this technique.
    31.5. What is chaining and when would you use this technique?

32. The Hierarchy of Ideas
    32.1. Explain how you can use chunking up in a coaching session.
    32.2. Explain how you can use chunking down in a coaching session.
    32.3. Think of something you want to accomplish or change. Use chunking to discover as much about it as you can. Write this process out in full.
    32.4. Reflect on your answer in the previous question. What have you learned about what you want to accomplish or change?

33. What is Analogue Marking?

34. Metaphors
    34.1. Describe the difference between deep and shallow metaphors.
    34.2. Write a set of three embedded metaphors to use at a training session. The topic and audience of your choice. Your metaphors should be about ten minutes in length in total.
    34.3. Complete these questions about your embedded metaphors.
        34.3.1. What presentation are you planning to use these with? Audience?
        34.3.2. Are the metaphors slightly different in terms of the scenarios and the story being told?
        34.3.3. What states do you aim for each metaphor to elicit?
        34.3.4. How would you label each metaphor? (What would you call each one - so that you can remember them easily?)

34.3.5.	Do the metaphors enable the audience to make connections unconsciously to the content of the presentation?	
34.3.6.	What techniques have you used? Highlight and identify them.	
34.3.7.	Have you marked where the metaphors end and the content starts and ends? Are the metaphors >75% through the story in the opening section and <25% of the story in the close?	
34.3.8.	Do they link together smoothly?	
34.3.9.	Do the metaphors embed correctly – 1, 2, 3 content, 3, 2 1?	
34.3.10.	Are the metaphors about equal length and about three minutes long for each?	
34.3.11.	What state is the audience left in at the end of the presentation?	

35. Reframing

    35.1. What is a reframe?

    35.2. When could you use a reframe?

    35.3. What is the difference between a context and a content reframe? Give an example of each.

    35.4. Why would you want to Integrate Parts?

    35.5. What are the six steps in a six step reframe?

36. Phobias

    36.1. What is a phobia?

    36.2. Describe how to remove a phobia.

37. Prepare a hypnotic phrase for each of the following Milton Model patterns.

    37.1. Mind reading

    37.2. Conversational postulate

    37.3. Simple conjunction

    37.4. Cause and effect

    37.5. Selectional restriction violation

    37.6. Lack of referential index

    37.7. Deletion

    37.8. Unspecified verb

Part 2

Select two of the following techniques covered during your training and prepare to present a client session for assessment.

Please review the notes at the beginning of this assessment before you start.

Choose any two of the following, but only one from each group.

Group A

1. Stacking anchors
2. Collapsing anchors
3. Swish pattern

Group B

1. Parts integration
2. Six-step reframe
3. Creating a part

How you will be assessed

General feedback

How Part 1 is assessed

I will read through your answers and provide feedback on particularly good answers, and on answers that need some further attention. Please note, I will not make a comment on every answer. If the answer meets requirements I will not comment.

What exactly is being marked? I want to check that:
- You are able to distinguish one element from another: framing from reframing, chaining anchors from stacking anchors, Milton Model from the Meta Model.
- You understand the mechanics of the various elements (so you will find if you have answered, for example, "Anchor the state" I have asked you to say how you actually do that).
- You have an understanding of how to apply what you have learned, particularly in a coaching context.

Where you have provided a particularly insightful answer you will be credited.

Based on this, I assign one of four categories:
1. Not yet competent – The candidate does not meet any of the three criteria in any consistent way.
2. Adequate – The candidate meets most of the criteria, but there are gaps here and there (indicated by a "Please revisit" comment).
3. Competent – The candidate has met all of the criteria in a comprehensive way.
4. Exemplary – The candidate has shown consistent insight in their answers.

You can be awarded the qualification: NLP Practitioner if you have achieved Adequate or above. However, if you would wish to proceed to do the NLP Master Practitioner Course you will need to have accomplished a Competent or Exemplary result. With an Adequate result, you may revisit the noted answers to move to Competent or Exemplary. You have no time limit to make the changes – you will be allowed to go on the next course after your Competent result.

How Part 2 is assessed

Your demonstrations are assessed according to the rubric below.
There are three results possible:
1. Not yet competent
2. Competent
3. Highly competent

If you receive a Not Yet Competent assessment you can redo the assessment. A result of Competent here is required to go on to the Master Practitioner course.

In summary then, you require a minimum Competent on the written and the demonstration to proceed to the Master Practitioner course.

Assessment rubric for Part 2

Name			
Desired outcome			
Technique			
Use of technique			
Incorrect technique used.	Correct technique used. Muddled and stumbling use of technique.	Correct technique is used. More confidence in own skills is needed. Competent	Correct technique used effectively. Confident. Highly competent.
Rapport			
No rapport achieved.	Rapport is intermittent.	Rapport achieved and maintained most of the time.	Rapport is excellent throughout.
NLP outcome achieved			
No. Did not finish the technique.	No. Client is confused and upset.	Yes, although more work will need to be done with client to achieve the outcome desired.	Yes. Client is aware of the change that has happened.
Overall assessment			
Not yet competent – a great deal of work is required.	Not yet competent – elements of the technique need to	Competent.	Highly competent.

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	be better understood in order to be applied more effectively.	More practice will develop more confidence in self and the technique.	A powerful change worker.

SUBMODALITIES WORKSHEET

Is the picture …? (Visual)	1	2	3	4
Associated or dissociated?				
Colour or black and white?				
Framed or panoramic?				
Flat or 3D?				
Location (e.g., to left or right, up or down)?				
Near or far?				
Bright or dim?				
Amount of contrast?				
Focused or unfocussed?				
Still picture or a movie?				
Movie – fast normal slow?				
Number of pictures?				
Size?				
Are there any sounds that are important? (Auditory)				
Stereo or mono?				
Words or sounds?				
Loud or soft?				
Soft or harsh tone?				
Internal or external?				
Location of sound?				
Direction of sound?				
Duration?				
Continuous or discontinuous?				
Fast or slow?				
Clear or muffled?				
Are there any feelings that are important? (Kinaesthetic)				
Location?				
Intensity?				
Size?				
Shape?				
Light or heavy?				
Hot or cold?				
Duration (how long it lasts)?				
Pressure (hard or soft)				