

January 5

9:00 AM

Introduction to the program: background, previous results.  
Theory: Jung, Maslow, Quantum Change.  
The Stages of Change and Prochaska's Strong Principle of Change.  
Three promises: enhancing memory, enhancing mood, gaining control.

10:30 to 10 45

Break

10: 45

Questions  
Incentive salience; The orbitofrontal cortex and hierarchies of preference.  
Outframing behaviors.  
Reconsolidation vs Extinction.  
Why the process needs to be separated from the idea of treatment.

12:00

Lunch

1:30

Questions  
Submodalities, language, tonality and pace.  
Exercise one enhancing a positive resource.  
The importance of abstractions from content and context.  
Ecstasy as an intrinsic motivator.  
One single event, the best ten seconds of the event.  
Content free—I don't want to know.  
Success criteria  
**Group Exercise**  
Discussion

3:00 to 3:15

Break

3:15 to 5:00

The five states defined  
Finding appropriate exemplars.  
No baggage.  
Edit the example  
Success criteria  
**Group Exercise:** Focus, Solid.  
Discussion and refinements.  
Practice at home.

5:00

Adjournment

January 6

9:00 AM

Questions

Exercise 2

**Break outs:** Good, Fun, Yes

Discussion and refinements.

10:30 to 10 45

Break

10: 45

Questions

Reviewing the states. Setting the mood.

Anchoring as an incidence of classical conditioning

Creating the anchor

The importance of abstractions from content and context.

Defining the gestures. Why these?

Creating the anchor.

**Group Exercise:** Anchoring Focus and Solid.

Timing the pump

Testing the anchor

Pressing your own buttons.

Discussion and refinements.

Language patterns

Homework for generalization and self efficacy.

12:00

Lunch

1:30

Questions

**Review of states.** Setting the mood.

**Break out groups:** creating the anchors, Good, Fun and Yes.

Discussion

Using the buttons to direct the flow of the experience.

3:00 to 3:15

Break

3:15 to 5:00

Discussion and questions

**Break out:** reviewing the states

Polling the group

Content free?

Ecstatic?

Directable?

Automatic?

Discussion

Homework

5:00

Adjournment

January 7

9:00 AM

Discussion and questions

**Break out:** reviewing the states

Polling the group

Content free?

Ecstatic?

Directable?

Automatic?

10:30 to 10 45

Break

10: 45

Questions

**Review of states.**

Exercise three: stacking the anchors, creating NOW.

Instantiating the deep self.

**Group Exercise:** review anchors. Crank them up. Chain the anchors.

Discussion of language.

**Break outs:** Reassemble NOW.

Questions and Discussion

12:00

Lunch

1:30

Questions

**Group Exercise:** Review of NOW ...New Worlds to Gain.

Positive resource Day Planner.

Generalize the behaviors into other contexts

Future pacing the new skills

**Break Out Exercise:** Access now, imagine three places in the next 24 to 48 hours where this will be useful and imagine using this or another anchor to change that situation. Notice its effects on you and the people around you. Do it subtly. Make appointments with yourself to step inside and use it in different part of your day.

Discussion

3:00 to 3:15

Break

3:15 to 5:00

Meditations

Language skills

Intonation, ambiguity, analogue marking

**Break Outs:** The Tesla Meditation

Discussion

5:00

Adjournment

January 8

9:00 AM

**Group process:** Access Now: set the mood.  
Meditation: Future Perfect.  
Well-formedness conditions for outcomes.  
Deci and Ryan intrinsic motivations.  
Appropriate outcomes  
Using NOW as an affective window  
Amygdalar dominance and the construction of positive futures.  
**Break Outs:** Meditation: Future Perfect.

10:30 to 10 45

Break

10: 45

Questions  
The five outcome domains: Family, spirit, intellect, health, employment.  
**Break outs:** Access Now, use future perfect to lay out future outcomes  
For each outcome walk through the smart outcome generator.  
Homework  
Discussion

12:00

Lunch

1:30

Questions  
The one-on one sessions  
Success criteria  
Common problems.  
Discussion

2:45 to 3:00

Break

3:00 to 5:00

Resolutions  
Refinements  
Discussion

5:00

Adjournment

January 5  
9:00 AM

Introduction to the program: background, previous results.

Poor results from expensive programs

Treatment modalities that did not match the science

NLP tools and Jungian theory

Theory: Jung, Maslow, Quantum Change.

The path of individuation, The self-actualizing life, religious conversion and quantum change

The alchemical metaphor

Something valuable in itself—not necessarily sobriety

The Stages of Change and Prochaska's Strong Principle of Change.

Precontemplation, contemplation, preparation, action, maintenance and termination.

All of the change from precontemplation to action is predicted by one thing.

If not intrinsically motivating the relapse cycle is more probable.

Back to Jung, Maslow and quantum change.

Three promises: enhancing memory, enhancing mood, gaining control.

Intrinsic motivators must be valued in themselves.

They cannot be desired for secondary reasons

Because sobriety is important or because I love my family is not enough.

It should feel good.

It should be more intuitive, more accessible and represent more possibilities than the problem behavior

Flow.

Jung, Maslow and Bill Miller

10:30 to 10 45

Break

10: 45

Questions

Incentive salience; The orbitofrontal cortex and hierarchies of preference.

Outframing behaviors.

Reconsolidation vs Extinction.

Why the process needs to be separated from the idea of treatment.

12:00

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Questions

Submodalities, language, tonality and pace.

Exercise one enhancing a positive resource.

The importance of abstractions from content and context.

Ecstasy as an intrinsic motivator.

One single event, the best ten seconds of the event.

Content free—I don't want to know.

Success criteria

**Group Exercise**

Discussion

3:00 to 3:15

Break

3:15 to 5:00

The five states defined pp 20 & 22

Focus , Solid, Good, Fun, Yes.

Finding appropriate exemplars p 27.

No baggage.

Edit the example

Success criteria

**Group Exercise:** Focus, Solid. Scripts pp 35 & 40

Discussion and refinements.

Practice at home.

5:00

Adjournment

## **Exercise 1**

### **Feeling Good**

#### **Presuppositions Underlying the Exercise:**

- Begins orientation towards positive resources.
- Sets up present time experience of powerful endogenous states.
- Challenges participants to choose a pleasurable independent of its source or legality.
- Makes state choice easy by indulging rebellious or negative impulses.
- Participant is led through exercises illustrating that all emotions are subject to conscious manipulation.
- State enhancement abstracts feeling from the original memory context.
- As the feeling intensifies the memory fades away.
- The Feeling is transformed from something passive to something active.
- Repeated access yields practice effects for easy access and manipulation of positive feelings.
- There is a surprising experience of memory enhancement.

From the outset, it is the purpose of the exercises to enlist the participant in a series of pleasurable experiences which, superficially, have no relationship to drugs or treatment. The most important lesson here is that people can choose to feel better and there are simple techniques available to make that possible.

#### **NLP presuppositions**

- People are not fundamentally broken
- Every person has the resources necessary to accomplish their goals.
- People have access to memories that can be used as behavioral resources in the present.

The Magic Number--working memory store (short term memory) has a limited capacity. By emphasizing more and more features of the felt experience of the memory, we gradually abstract a feeling tone from the memory and allow the memory content to fade away.

One of the indicia of success in this exercise and those following is access to a point where the state is no longer identified with a memory or memory context, but floats freely in a tranquil nether land associated only with the participant's awareness of the feeling.

The simple act of choosing a memory and manipulating the memory provides a powerful experience of self-efficacy. This serves to convince the participant that something interesting or valuable will follow as time goes on.

## Expected Outcomes:

Participants will have:

- Identified a specific pleasurable memory.
- They will have accessed it several times and noted the difference between associated and disassociated states.
- They will have the experience of manipulating the sensory components of the memory and their own capacity to access a powerful, pleasurable resource state.
- Participants will begin to learn to describe their resource states and the associated affect in specific, sensory-based language that details an experienced sequence of visual, auditory, kinesthetic, olfactory and gustatory data.
- Participants will gain an appreciation for the individuality of experience from person to person. They will have gained experience in moving into and out of positive altered states.

## Instructional Notes

- *emphasize the foundational nature of these skills*
- participants are expected to follow the instructions provided.
- choose any state for now but specific, clean, legal and positive in the future.
- *increasing self-efficacy* is a crucial piece and needs to be emphasized throughout.
- Instruct participants that they are learning to use their brains in new kinds of ways.

**Participants who successfully complete the exercise have an experiential basis for believing that they know *how* to feel good or better and that they *have the ability* to repeat it in the future.**

**Common objection: participants already use past memories to change their own mood.**

- Daydreaming is a haphazard process.
- We are learning systematically and intentionally to use the brain's own process for revivifying *memory*.
- We will be using these skills later to create buttons for automatic access to altered states.
- Getting to the needed state of mind can be difficult but we are going to make state change as simple as making a gesture.

## Points about the process:

- Remind participants that the process is *gentle*.
- Suggest that if attention wavers, it can be *gently* returned to the memory.
- Things will become easier as the wanderings are incorporated into the process as reminders to return to some facet of the memory.



- *Wanderings are normal* and that for most people, except those well practiced in meditation, there is no such thing as a purely monolithic attention.
- As the states become more intense, they will have no problem with maintaining attention. The States have many levels (VAKOG), use them.
- Even if the attention shifts from visual to auditory or kinesthetic elements of the object, there is always another submodality distinction to be discerned.

**1. Invite the participants to choose an experience that made them feel wonderful.** It may have been empowering fulfilling fun or ecstatic. Let them keep it private. Aim of the first exercise is to gain experience with the techniques.

*Emphasize the following criteria for choosing remembered states:*

- Choose one specific moment in time (not a series of times). This might be experienced as a short movie or still picture, ending at the most intense part of the experience.
- The memory should be emotionally clean. It should not (intrinsically) carry the emotional baggage of regret or bad circumstances.
- The memory or circumstance should be stable over time and not subject to transformation (like focusing on a present job or relationship that could be lost or destroyed).
- All examples should be experienced for themselves, without regrets or negative baggage. If a state cannot be used without self pity or remorse, another state must be used. If a participant refuses to access states without making such attachments, they should be invited to work one-on-one at a later time.
- Suggest that childhood memories of innocent experiences are just fine. Remind participants just to go for the memory in isolation. For all examples, just get into the memory for the sake of how it felt then.

**2. In the first exercise we do not specify the state and do not ask the participants to describe the state, unless they have troubles later in the exercise. This means that some of our participants will use illegal, immoral and otherwise objectionable states. This is not a problem.**

*The point of the first exercise is:*

- To engage participation
- To give each participant has an experience of the positive impact of the technique.

**If the exercise is being done properly:**

- The memory with which they began will fade as they become absorbed in their own experience of control and ecstasy.
- The techniques transform the experience from a rebellious response into one that serves the purposes of the program.
- From the perspective of classical learning theory, the last experience in the sequence, an experience of efficacy, sober ecstasy and personal empowerment

is the response that will be reinforced.

**3. As they access the states, they are asked to notice the difference between associated and dissociated experience—in the picture or out of the picture. They vary the intensity, — bring it closer, make it brighter, make it louder. After each change they are asked to note the change in their felt experience. Each instruction is designed to provide a felt change in the experience and to provide practice in the manipulation of feeling by changing the submodality qualities of the experience.**

Emphasize that:

- Not every remembered experience will have the impact of a photographic memory.
- *Initial experiences are often weak and must be enhanced.*
- *The submodality manipulations are a systematic means for controlling the valence and intensity of subjective experience.*
- At the outset, whatever sense of the memory is available will work just fine.

**4. Have the participants close their eyes and experience the memory. Let them note just how they get to the memory: what they notice first, a picture, a smell, a feeling?**

**What comes next and next and next?**

- ***Read through the submodality list and give the participants an opportunity to adjust their perceptions accordingly.*** Remind them that the process is easy and that imagination makes it work best.
- In the first run-through, poll the group after each change and ask what impact (if any) the change had on their personal experience.
- Note that each participant will have a unique experience and that they should each take careful note of what works for them.
- **Remind them to notice which changes have the most impact.**
- Advise the participants that your suggestions are just that,— suggestions that they can try. If there is no picture at first, turn to the sound. If there is only feeling, stay with it and don't worry about the other parts.
- Reassure the participants that whatever sensory manipulation that they can use to enhance the feeling is just right.

**5. During the initial walk-throughs, as you are reading the submodality lists, make an effort to use normal intonation and volume, with no effort at trance language or special emphases.** Persons in substance use treatment are notoriously paranoid and can respond badly to unconscious communication styles if used prematurely. Use trance patterns only after they have created altered states for themselves. These will be treated later in the training.

**6. Lead the participants through the list several times.** After each submodality change, ask them to shake off the state, by literally shaking their bodies in order to return to the

present.

7. **After accessing the resource state several times, begin to suggest that they can now “zoom” into the very best part; the place they left off at the last access.** After a quick visit with the memory, have them come fully into the present and shake out the state. Have them literally shake their bodies to reorient them to the present.
8. **Now suggest that they return to the same state, noting :**
  - Where the feeling starts.
  - How and where it spreads in their bodies.
  - How it reaches peak; and
  - How it leaves their body.
9. **Again, have them come fully into the present and shake out the state.**
10. **Now have them return to the state and quickly enter into the feeling state.** As they note the rush of onset (call it a “rush”) as the memory reasserts itself, have them draw the energy back to the starting point so that the experience feeds forward through the cycle, increasing in intensity. In the exercise we use the phrase “using imaginary hands.”

The following language may be useful: **“Imagine that you can reach out with imaginary hands and take hold of the best part of the feeling as it spreads through your body. Take hold of it and bring it back to the place where it started. Push it back through the center so that it doubles. Continue to push it out through your body and notice how it grows stronger. Grab the best part again and push it back through the center. Repeat this cycling, faster and faster until the state becomes surprisingly powerful. ”**

- Remind participants to attend to the cycling of the feelings not the picture. It can also be useful to think of stirring or turning the felt sense.
  - Remind the participants to focus more and more on the qualities of the felt state.
11. **Overload short term memory with impossible dimensions of feeling: location, texture, spread, depth, breadth, height, temperature, imagined color and imagined sound.** As the participants focus on more and more of these, the context and content will be crowded out of working memory and they will be left in a powerful, peaceful ecstasy that carries the flavor and physical tone of the original state. It is a generalized state of autonomic arousal that is framed by the original state.

Language for cognitive overload might include, **“ ...And as you turn your attention, ...just gently turn your attention, ... to the center of the place where the feeling is centered, you can begin to notice, ... really notice... its temperature, ... its color..., whether it makes a sound , ... or a hum. And you can notice, really notice,... how it moves.... Whether it is centered in your body, or beyond your body.... Whether it moves in a circle ... or a loop, ... or a spiral.....whether it turns clockwise or counterclockwise ... and whether it turns like a wheel ...or like a turntable.... And as you notice the pattern of this**

**movement, ... you can reach out with imaginary and hands ... and begin to trace this movement... with those imaginary hands, ... and if the movement of the feeling ...is not a complete movement or loop, ... you can take those imaginary hands ... and guide that feeling ... through its own pattern, ... back into its own center, ... so that it grows .... and increases ... and multiplies. And you can use those imaginary hands ... to take hold of the feeling .... and move it faster ... and faster ... through its own center so that it doubles ... and doubles again, ... and grows stronger ... and stronger, ... and the pictures fade, ... and the memories fade ... and you find yourself floating ... and resting, ... down, ... all ... the ... way ... down, ...into pleasant, .... safe and ....warm. ...Resting ....into your own ability ... to feel .... good ... now....**

**12. Gently call the participants back to the present time and place.** This may be done casually, “Come on back. Reorient to the room and the present context in a way that is comfortable and that allows you to retain the lessons of this exercise in the present context. Come on back. NOW.”

An important part of the exercise is the abstraction of the feeling from the memory.

- We begin with a remembered experience to gain access to a feeling state.
- We enhance the memory to increase the felt sense of the experience.
- We then focus more and more on the feeling in order to lose it from the memory and discover the feeling as something associated with the participant’s own capacity to feel; independent of external influences.

**In the end, all of the states should result in a tranquil, ecstatic or peaceful experience carrying the flavor of the original emotion but disconnected from the memory itself.**

- By abstracting it, we gain a completely transferable resource.
- By making it strongly pleasurable, we gain a motivation for practice, increased probability of use and a set of positive experiences that can compete with cravings.

At the end of the session, participants are sent home to practice the enhancement techniques with several more experiences of their own choosing. In practice, these will be reviewed and re-accessed at the beginning of the next meeting. This will begin the session with a positive bias towards the facilitator and more generally towards the techniques.

### **Behavioral Standards**

For this exercise, each participant will be able to:

- Name and access a series of memories which they have manipulated to ecstatic levels. Form a basic understanding of the submodality distinctions and a budding appreciation of their own capacity to change their own mood.
- They will show clear signs of altered consciousness.
  - Relaxation of facial muscles should be apparent,
  - Muscle tonus should be modified.

- Breathing patterns should be altered. They will fail to respond to loud or disturbing noises.
- If they began in a poor mood, their mood upon returning to normal states of consciousness will be more positive.
- Most participants will take a while to come fully back to normal consciousness.

## **Error! Reference source not found.**Exercise 1

### **Feeling Good**

Recent research (Damasio, 1999; Freeman, 1998) has begun to show that memories are not so much stored in our heads as they are reconstructed. Antonio Damasio (1999) points out that the brain has no direct experience of the world. What we experience is our bodies' response to sensory stimulation. So, each experience that enters awareness is a sequence of physical, neuronal and hormonal adjustments and includes things like changes in posture, changes in eye focus, dilation or contraction of the pupils, variations in the tensions of the muscles in the inner ear, flaring of the nostrils, adjustment of facial muscles and remapping of percepts in the original sensory areas (Bechara, et al., 2000). Each memory experience is created new from this complex interaction of nerves, hormones, muscles and physical movements as they replicate the physiology of the original perception.

The brain uses multiple sensory systems to build up memories and present-time experiences, layer-by-layer. As the details from multiple sensory systems come together, a coherent, present-time experience of the object of attention arises into consciousness. Francisco Varela (et al., 1991) has estimated that only 10% of the neuronal information processed by the brain represents direct sensory input. The remainder is interpretative feedback from the rest of the brain.

If we start with a remembered image, a map of the retinal image (at the back of the eye) is transmitted to the primary visual cortex (in the back of the head). After the image registers, feature detectors combine with inputs from short term memory (where we experience attention) to recognize the basic form of the pattern or thing seen. The brain now starts to amplify the pattern while the rest falls into the background. As the pattern gains clarity, it begins to awaken connections to other sensory systems. These feed back into the original perception, strengthen it, clarify it, and bring in connections to information from other sensory systems. This pattern of activity continues until enough information is added so that context, a function of the hippocampus, is added to the mix. This contextual information feeds back through the entire loop and fosters the addition of still more data until the whole is clear enough to awaken the emotions and feelings that originally accompanied the memory. Thus, the memory is reconstructed in

present time as the brain weaves together multiple layers of sensory information into a recognizable experience.

Neuro-Linguistic Programming (NLP) has taken this process and developed a way to systematically use sensory information to create present time experiences of remembered events. By carefully mapping, organizing and adjusting the sensory information surrounding a memory and systematically going through each sense with its submodalities, NLP uses the brain's own rules to enhance and recreate remembered experience. In NLP, each sense is described as possessing several submodality features. These include things like location, intensity, distance, and dimension. We will discuss the individual submodalities in depth below. The roots of this exercise are to be found in the works of Richard Bandler (Bandler, 1993, Bandler & Macdonald, 1987)

What makes submodality distinctions important is their ability to change present time experience. Submodalities represent the brain's control system for subjective experience. Just as the zoom button on a camera changes the size of the picture, and the volume knob controls the loudness of a sound recording, changes in the submodality structure of an experience change the meaning and intensity of an experience. By changing submodalities, you can start with the shadow of a memory – the memory that something happened – and end with a real-time felt experience of the memory. Further, submodality manipulations will allow you to separate the emotion from the memory and enhance it separately.

This means that, for the following exercises, it does not matter how well or how poorly you remember an event. We will be teaching you how to use the brain's own control system to create a full experience of several memories.

**The following can be treated as a basic script for the first few iterations:**

People differ as to which sense arises first when they access a memory. Some people remember pictures; some sounds; some begin with feelings. Most people in the West prefer vision. For this reason, we are starting with the visual part of the memory. If you find that sound or feeling comes up first for you, feel free to start there and return to the other senses in the way that works best for you. But please read through the rest of the exercise before starting.

One more thing; All of this is easy. Most of it consists in just noticing how things are. The simple act of turning your attention to the sensory distinction is often enough to change it. In every other case, gentle imagining works fine.

Start off with a pleasant memory. A memory that was fun or interesting or positively moving. Go for a memory that stands on its own as something pleasant. Go through the list. Note anything that intensifies your experience of the memory. Fiddle with some of the possibilities and see what feels best. When you find something that dramatically enhances the experience, keep the change.

Vision has the following features or submodalities:

- Association: Are you experiencing the memory from the perspective of an actor in the scene or as an external observer? Can you see it through your own eyes? Does it seem like you are watching a movie, or are you in the action?
- Color: Is the experience in color or black and white?
- Brightness: Is the experience brightly or dimly lit?
- Focus: Is the image focused or unfocused?
- Frame: Is the experience framed or unframed?
- Aspect ratio: Is the experience tall or short: wide or narrow?
- Dimensions: Does it have one dimension or two or more dimensions?
- Movement: Is it a movie or a still picture?
- Distance: Is it near or far?
- Size: How much of the visual field is filled by the image?
- Association: Make sure that you're experiencing the memory from within. If you seem to be watching from outside, use your imagination and step all of the way into the experience. Notice what changes in your experience.
- Color: Notice whether the memory is in color or black and white. If the memory is black and white, use your imagination to turn on the color. If it is already in color, or if you've just turned the color on, turn up the intensity. Notice the difference.
- Brightness: If the image is dim, turn up the brightness, — just enough to reveal more detail. Notice the difference in your experience.
- Focus: Where do you focus your attention in the image? Is everything in focus? Can you change the focus? What focus gives the most impact?
- Frame: If it is framed, remove the frame and make it panoramic. What changes?
- Dimensions: If the experience has two dimensions, imagine three dimensions. Extend them into the plane. Add a sense of time or eternity. What happens to the experience?



- Movement: If the representation is a still picture, make it a movie. Note the change.
- Distance: Bring the picture much closer. How does the impact change?
- Size: Make the picture much larger. Double it and double it again. What happens?

Auditory submodalities can add significant depth to an experience. Some of the more significant auditory submodality distinctions are as follows:

- Volume: How loud is the sound?
- Sources: Are there one or more sources of the sound?
- Dimension: Are the sounds mono, stereo or holophonic?
- Direction: From what directions do the sounds come from?
- Type: What kinds of sounds are there? Voices, music, just sound?
- Timbre: How rich or complex is the sound?
- Rhythm: What rhythms are there in the sounds?

Return to the same memory and make the following adjustments and observations.

Again, notice which changes carry the most impact.

- Volume: Make the sound louder. Turn up the volume. Adjust the volume for the maximum positive impact.
- Sources: Notice where the sounds come from.
- Dimension: If the sounds are monophonic add stereo or holophonic sound.
- Direction: Notice the directions of the sound sources. Pay special attention to the ones that move with objects that you see.
- Type: Notice whether the sounds are voices, music or just sound.
- Timbre: Note the richness and complexity of the sound. Does it resonate in your body?
- Rhythm: Notice any rhythms in the sounds. Do they resonate in your body or move with any seen objects?

By now, you should have noticed that the memory that you began with has grown much stronger, much more vivid and more real. Any emotion associated with it should already be growing strong. You may have also realized that when you stepped back into it to manipulate the sound dimension, it was already easier to get into. The more sensory data that is added to the

original memory, the stronger and the more detailed it becomes in consciousness. By now, you have already noticed something of the feel of the memory. Feeling -- kinesthesia, —has the following dimensions:

- Depth: Do you experience emotion, physical sensation or both?
- Location: Where do you feel it? In one place or several?
- Movement: Is it moving or still?
- Dimension: How does it spread, one dimension, two dimensions, three or more?
- Intensity: How strong is the feeling?
- Texture: Is it smooth or rough, ragged or even?
- Temperature: Cold, warm, hot, changing?
- Moisture: Moist or dry?

Now, step back into the same memory. Enter quickly and enjoy the speed with which the experience arrives. Notice the rush of sensory information. As you step into it, make the picture much larger, turn up the volume and pay close attention to how the experience arises in your body. As you enjoy these sensations you may even notice that you remember more detail from within the experience. Play with the following submodality distinctions. Notice how they change your experience of the memory and note which has the most impact. Stay with it for a while and enjoy it.

- Depth: Do you experience emotion, physical sensation or both? If you are only feeling one, add in the other.
- Location: Notice where in your body you feel the sensations. Where do the emotions start?
- Movement: Notice if the feelings move. If they do, note where they start and how they spread. Notice where they are strongest and how they leave the body.
- Dimension: When you experience a feeling or emotion and you notice that it spreads, notice how it spreads. Does it spread in one dimension as a line, two dimensions like a plane or disk, three dimensions like a ball, or more dimensions than you can express?
- Intensity: Notice the intensity of the feeling. Double it and double it again. Adjust the level of intensity so that it becomes most pleasurable.

Texture: Just notice if the texture is smooth, wavy, rough, ragged or even. If one feels better, try it on.

Temperature: Is the feeling cold, warm or hot? Is it changing?

Moisture: Is the feeling moist or dry?

At this point, the intensity of the experience should be surprising. You have been working with the brain's own intensity controls and you may have noticed that you can do some amazing things with your own feelings.

Now, quickly, step back into the memory again. Notice the rush. Do it fast to maximize its intensity. As you enjoy the rush, turn up the sounds, enhance the colors, and make the picture bigger and closer. Notice where in your body the emotions begin and how they spread. As you become aware that the feelings are intensifying, notice where and how far they have spread. Imagine that you can grab all of that intensity and recycle it through the place where it started. Reach out with imaginary hands and draw that intensity back through its own center. Notice that as it flows out again, it is stronger, deeper, thicker, and it spreads further through your body. Catch it again and bring it back through the center so that it starts to spin through its own circuit and doubles with each loop. Keep it spinning until the memory disappears and the room disappears and you find yourself floating in bliss.

**Note scripted language on page 11 above. Use it after two or more more walk-throughs.**

When you come back – you might drift off or just return spontaneously, — come completely out of it and try it again. This time, though, you'll notice that all you have to do is turn your attention to the memory and the feeling should begin to arise. Turn your attention to the feeling. Let it start to spin and notice how quickly you can get someplace very interesting.

At this point you may notice that the memory itself just begins to fade away. Let it happen. As you spend more and more attention on the feeling and your favorite parts of the feeling; as you spend more and more attention on how many levels of depth and peace, enjoyment and glory are wrapped up inside of you; the memory will gently fade from consideration.

When this happens, when the memory itself fades, but the feeling remains, you have crossed a subtle threshold. Emotion has begun to be something that you can do, not just

something that happens to you. You have chosen to feel something and you now have subjective tools for doing it again. You can do it with any feeling that you have ever had.

Unfortunately, for humans, most of our practice with these tools has led us to enhance the wrong feelings. We have, in the past, used them to create anger, depression and shame. It is now time to use these tools to grow feelings of love, joy, tranquility, peace, hope and strength.

**[End script]**

The following steps summarize the process we have just completed.

Find 5 exquisite experiences and magnify them using the following steps.

Please read each instruction completely before beginning

**This section can also be used as a script for exercise one after the first several walk-throughs and for the later exercises.**

1. Think of a time when you felt wonderful.
2. Notice whether, in your imagination, you are experiencing the memory from within, or watching it from outside like in a movie.
3. If your memory seems to be just in your head, imagine that you can *step all of the way into it*. As you experience the memory, you may even notice flashes that feel like really being there, focus on these. Take a few minutes to make sure that you are actually in the experience. Once you have the sense of really being there, even if it was only for flashes, come fully back into the present context.
4. Once you have a sense of what it's like to relive the memory from within, step all the way into it and get a feel for it. Notice that you can step right into one of those parts where it all came alive. Step right into it. Notice what you are seeing and feeling and hearing. Notice the patterns of tension in your muscles. Notice who is there and how you feel emotionally. Take a few minutes to get really familiar with the feel of being there. Enjoy it. Come fully back into the present.
5. Step back into the memory. Again, notice how you can zoom right into the best part. As you do so, imagine that the memory is 40 feet tall and 40 feet wide. Become aware of the sound and the directions from which the sounds come. Notice how these enhance the experience. Come fully back into the present.
6. Now, return to the memory once more. As you do, notice that you can zoom right to point where you left off the last time; right to the very most intense part. Make it bigger and

brighter and closer. Turn up the volume of the sound. Notice the rush of feelings and sensations. Pay attention to the feelings and notice

- A. Where in your body does the feeling start?
- B. How does it spread through your body to peak intensity?
- C. How does it dissipate?

Shake out the feeling and return to the present.

7. Return to the memory and zoom right back to the very best part. Turn up the brightness, bring it closer and turn up the volume on the sound. While you do these things, note the path of the energy through your body. As you notice the feeling getting stronger, loop the feeling back through the starting point so that it doubles up as it moves through you. Notice that it moves further, faster and more powerfully.

**Here, again, you may use the scripted language from page eleven.**

8. Continue to recycle the energy in this manner. Do it faster and faster until you lose any sense of the memory and find yourself floating, immersed in the feeling alone.

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**A Note on Submodality Distinctions**

Research from standard psychological and neurophysiological sources has validated many of the visual submodalities. Fearful stimuli evoke different responses depending upon their distance or perceived distance. When the feared stimulus is far off, it evokes freezing responses that may allow us to avoid detection or assess the next action. Closer to the feared object, we run away and still closer we fight. Stimuli that seem to be moving toward us evoke more powerful responses, while those that are receding evoke lessened responses (Blanchard, Blanchard, Takahashi & Kelly, 1977; Muhlberger, Neumann, Wieser, & Pauli, 2008). Moving stimuli, whether the movement is congruent with the expected movement of the object or not, the simple fact of movement awakens stronger emotions

than do static stimuli (Simons, Detenber, Reiss, & Shults, 2000; Simons, Detenber, Roedema, & Reiss, 1999).

De Cesarei and Codispoti (De Cesarei & Codispoti, 2006; Codispoti & De Cesarei, 2007), showed that larger emotional stimuli evoked stronger responses than did smaller, independent of their valence. The same authors (De Cesarei and Codispoti, 2008) have also shown that focus, or the availability of fine-grained detail, affects emotional impact in the visual system. Pictures lacking fine-grained detail were perceived as less impactful than those containing high levels of detail. They also found that attention was based less on fine-grained detail than by whether there was enough detail to recognize the object.

Research into the functions of the orbito-frontal cortex, where the brain creates hierarchies of value, indicates that motivations reflected there are ordered preferentially in terms of the amount of detail that they provide and the richness of their representation across multiple sensory systems. Objects that are more fully represented across multiple sensory systems are perceived as more valuable or more threatening (Kringelbach, 2005). Further data emerging from studies of the superior colliculus--where spontaneous eye and head movements are controlled and where visual, somatosensory and auditory information is integrated--indicate that when auditory and visual impressions move together across the perceptual field, the neurons in that area fire more intensely. This has the effect of increasing the amount of attention paid to the object in question (Sparks, 1999).

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## **Exercise 2**

### **Finding Resource States**

#### **Presuppositions Underlying the Exercise:**

- Begins orientation towards positive resources.
- Sets up present time experience of powerful endogenous states.
- Challenges participants to choose a series of pleasurable positive resources that are clean, sober and legal.
- Participant is led through exercises illustrating that all emotions are subject to conscious manipulation.
- State enhancement abstracts feeling from the original memory context.
- As the feeling intensifies the memory fades away.
- The Feeling is transformed from something passive to something active.
- Repeated access yields practice effects for easy access and manipulation of positive feelings.
- There is a surprising experience of memory enhancement.

From the outset, it is the purpose of the exercises to enlist the participant in a series of pleasurable experiences which, superficially, have no relationship to drugs or treatment. The most important lesson here is that people can choose to feel better and there are simple techniques available to make that possible.

#### **Expected Outcome**

At the end of the exercise the participants

- Will have identified five individual resource states following the choice criteria in the lesson. These will represent experiences of focused attention, the moment of decision, personal discovery, fun and confident competence.
- Will differentiate between appropriate and inappropriate exemplars. Appropriate exemplars are positive in nature; they do not include intoxicants, criminal behavior or injury to another or another's property.
- Will learn to describe their resource states in specific, sensory-based language that details a sequence of visual, auditory, kinesthetic, olfactory and gustatory data.
- Will gain an appreciation for the individuality of experience from person to person.
- Will have gained experience in moving into and out of positive altered states.

#### **Instructional Notes**

- *Emphasize the foundational nature of these skills*
- Participants are expected to follow the instructions provided.

- The skills learned now will be theirs to use as they please later.
- *Increasing self-efficacy* is a crucial piece and needs to be emphasized throughout.
- Instruct participants that they are learning to use their brains in new kinds of ways.

**When used in the context of a group program, It is our practice to complete about half of part one and half of part two in the first session and to leave the remainder to be done as homework. This ensures that the entire exercise is understood in session.**

At the outset, the target states need to be explained.

**FOCUS:** This should be an example of focused attention. It might have been a time when you were watching an exciting movie or reading an interesting book. It might be a time when you were playing a game or doing something exciting. Whatever it was, it was a time when you were really THERE, time disappeared and you enjoyed it totally. It might be a time when you met someone new that you were very interested in getting to know. A time when you were able to spend hours with that person, but it only seemed like minutes. Make sure that it was something that you enjoyed. Choose a memory with no regrets or mixed feelings.

**SOLID:** A time when you made a good decision, one that continues to be satisfying even today. Maybe you bought a car or a house and it proved to be a good investment. For our purposes, find an example that involved a real choosing process. Find one that began with many possibilities but ended with a single choice. For example, think of going to buy clothes. Think of the initial choice of a store; then, of a brand or price range; then, of a style. At some point the choice narrows to just a few possibilities. As you make the final decision there is a feeling that tells you, "This is it." This should be an experience of choice, not of settling.

**GOOD:** A time when you totally surprised yourself by being able to do something, and do it well, despite the fact that you didn't think that you would be able to do it. What might make this experience special is that it wasn't until you had already learned and were already doing the new thing that you finally realized you were doing it! I often think of trying to learn to ride a bicycle or drive a stick shift. There is that one minute when it all comes together. Find a moment like that, when something difficult suddenly comes together. I also like to think of learning to play a new chord or riff on the guitar. It begins as a complex set of individual movements. After practice, however, there comes a point where it all begins to flow together as a single motion. That is the feeling we want.

**FUN:** A time of playfulness; an experience where you were just having fun. That simple. It doesn't have to be the best time of your life, just a moment of enjoyment (not to mention legal and positive).

**YES:** Something that you can do competently, reliably and repeatedly; something that you know that you can do well without a doubt. I like to think of tying my shoes. As a child, I had some trouble learning, but now I do it automatically without thinking. Think of something you do well and do easily; especially if it took some effort to learn. Be sure to add an appreciation of how well you do it now, compared to how hard it seemed at first.



**Remember that :**

- *None of these is expected to be the very best time that they ever had or the most important decision ever made, just a good example.*
- The names are only labels or mnemonics for the states.
- Remind participants not to use their own interpretations of the words to define the states; the descriptive paragraphs are the important definitions.

In the first half of the exercise we emphasize choosing the appropriate exemplar using the following criteria:

- It is a specific moment in time (not a series of times) that may be experienced as a short movie or still picture, ending at the most intense part of the experience.
- The memory chosen must be an active (i.e., non-passive; what I was doing, not what was done to me.) example of the state.
- The memory should be emotionally clean. It should not (intrinsically) carry the emotional baggage of regret or bad circumstances.
- The memory or circumstance should be stable over time and not subject to transformation (like focusing on a present job or relationship that could be lost or destroyed).
- The memory should be free of substance abuse, illegality or questionable motives. It should be as innocent as possible.
- All exemplars should be experienced for themselves, without regrets or negative baggage. If a state cannot be used without self-pity or remorse, another state must be used. If a participant refuses to access states without making such attachments, they should be invited to work one-on-one at a later time.

**The single event is emphasized to ensure that an appropriate affect is accessed. By returning to a specific instance, characterized by a specific feeling, we can lay a foundation for a specific feeling tone. Later, if other memories are to be added, they are more likely to be linked to the original exemplar by feeling tone as opposed to visual or semantic criteria.**

**Most of the remaining criteria are stated to ensure that, as we amplify the felt experience of the state, the participant is not thrown into a negative feeling state. *Remorse, regrets, feelings of hurt are not useful for our purposes. Further if a memory is rooted in an ongoing enterprise, the failure of that enterprise may taint the exemplar.***

One participant used his decision to take his current job as an exemplar for “Solid.” When he lost the job, his responses became unstable. Ideally, if the participant enhances the states to the point where they are content free, this will not be a problem. Because, however, responses are often uneven, it remains an important rule. Self motivated and well engaged participants should not find this a problem.

**For Solid**, it is best to find a memory that includes a genuine choice process. That is, it represents a specific instance of making a conscious choice from among

several possibilities. The exemplar should not be an emotional response to a highly charged event (I had to stab him, just a little). It should not be the response demanded by the emotional content of the situation (I had to marry her, it was the right thing to do.). We are looking for the felt sense of choice that follows a rational procedure. By anchoring this we will create a standard for right decisions, a basis for comparison in demand situations.

We seek active events for the simple reason that we are looking to awaken choice. Passive feelings may be very powerful but as choice is central to the entire process, we ask them to find active states rather than passive.

**Objections are often raised as follows:**

- Nothing good ever happens to me.
- I have no positive memories.
- I never have fun.
- I've never made a good decision.

More often than not these are either expressions of resistance or lack of imagination. They may reasonably express state-dependent memory problems that make access to positive memories somewhat more difficult. Emphasize that they do not need to find the best memory in the world, just pretty good.

- If you laughed last week, you had fun.
- If you drove in heavy traffic, performed a difficult task, engaged in martial arts, watched a movie or had good sex, you were focused.
- If you got up this morning and did what you must to stay alive and free, you made a good decision.
- If you have ever learned anything, ever; especially like riding a bicycle or driving a stick shift, you have had that moment of discovery.
- If you can tie your shoes, write your signature, walk or drive a car, you have an example for Yes.

Suggest that childhood memories of innocent experiences are just fine.

Remind participants just to go for the memory in isolation.

For all examples, just get into the memory for the sake of how it felt then.

Each memory is to be experienced as a discrete moment in time.

For participants who have persisting problems finding exemplars for one or more states, have them access a state that they have already enjoyed, enhance it and from that state “imagine” that they can “open a window” into their memory of a good example for the other state.

**Participants may be polled, one at a time, for their examples.** Good examples should be complimented. Less good examples should be discussed and refined in a gentle and respectful manner. If someone does not have an example, work with them for a few minutes. If they don't get it, suggest that they listen to some of the other examples and return to that participant later in the session. As one of the aims is to choose one example

and use it consistently during this exercise, make sure that everyone makes a written note of their exemplar.

**In the second half of the exercise, participants are asked to close their eyes and re-access the memories, one at a time.** For each, they should be gently told to notice if they are in the picture or watching themselves from outside of the picture. Suggest that they step all the way into the picture and notice something new about the memory. Suggest further that they pay attention to the order of things that they experience as the memory becomes more powerfully present. Use the scripting from the previous exercise to lead them into a deeper experience.

**The following is the scripting from Exercise One. If participants have difficulty in accessing the altered states using the abbreviated process language, they may be stepped through the complete submodality lists from Exercise One.**

- 1. Invite the participants to begin with one of the exemplars (Focus, Solid, Good, Fun or Yes).** In this exercise all participants are asked to access the same state.
- 2. As they access the states, they are asked to notice the difference between associated and dissociated experience—in the picture or out of the picture. They vary the intensity, — bring it closer, make it brighter, make it louder. After each change they are asked to note the change in their felt experience. Each instruction is designed to provide a felt change in the experience and to provide practice in the manipulation of feeling by changing the submodality qualities of the experience.**

Emphasize that:

- Not every remembered experience will have the impact of a photographic memory.
- *Initial experiences are often weak and must be enhanced.*
- *The submodality manipulations are a systematic means for controlling the valence and intensity of subjective experience.*
- At the outset, whatever sense of the memory is available will work just fine.

- 3. Have the participants close their eyes and experience the memory. Let them note just how they get to the memory: what they notice first, a picture, a smell, a feeling? What comes next and next and next?**
4. Notice whether, in your imagination, you are experiencing the memory from within, or watching it from outside like in a movie.
5. If your memory seems to be just in your head, imagine that you can *step all of the way into it*. As you experience the memory, you may even notice flashes that feel like really being there, focus on these. Take a few minutes to make sure that you are actually in the experience. Once you have the sense of really being there, even if it was only for flashes, come fully back into the present context.

6. Once you have a sense of what it's like to relive the memory from within, step all the way into it and get a feel for it. Notice that you can step right into one of those parts where it all came alive. Step right into it. Notice what you are seeing and feeling and hearing. Notice the patterns of tension in your muscles. Notice who is there and how you feel emotionally. Take a few minutes to get really familiar with the feel of being there. Enjoy it. Come fully back into the present.
7. Step back into the memory. Again, notice how you can zoom right into the best part. As you do so, imagine that the memory is 40 feet tall and 40 feet wide. Become aware of the sound and the directions from which the sounds come. Notice how these enhance the experience. Come fully back into the present.
8. Now, return to the memory once more. As you do, notice that you can zoom right to point where you left off the last time; right to the very most intense part. Make it bigger and brighter and closer. Turn up the volume of the sound. Notice the rush of feelings and sensations. Pay attention to the feelings and notice
  - a. Where in your body does the feeling start?
  - b. How does it spread through your body to peak intensity?
  - c. How does it dissipate?
9. Shake out the feeling and return to the present.
10. Return to the memory and zoom right back to the very best part. Turn up the brightness, bring it closer and turn up the volume on the sound. While you do these things, note the path of the energy through your body. As you notice the feeling getting stronger, loop the feeling back through the starting point so that it doubles up as it moves through you. Notice that it moves further, faster and more powerfully.
11. **Now suggest that they return to the same state, noting :**
  - Where the feeling starts.
  - How and where it spreads in their bodies.
  - How it reaches peak; and
  - How it leaves their body.
12. **Again, have them come fully into the present and shake out the state.**
13. **Now have them return to the state and quickly enter into the feeling state.** As they note the rush of onset (call it a "rush") as the memory reasserts itself, have them draw the energy back to the starting point so that the experience feeds forward through the cycle, increasing in intensity. In the exercise we use the phrase "using imaginary hands."

The following language may be useful: **"Imagine that you can reach out with imaginary hands and take hold of the best part of the feeling as it spreads through your body. Take hold of it and bring it back to the place where it started. Push it back through the center so that it doubles. Continue to push it**

**out through your body and notice how it grows stronger. Grab the best part again and push it back through the center. Repeat this cycling, faster and faster until the state becomes surprisingly powerful. ”**

- Remind participants to attend to the cycling of the feelings not the picture. It can also be useful to think of stirring or turning the felt sense.
- Remind the participants to focus more and more on the qualities of the felt state.

**14. Overload short term memory with impossible dimensions of feeling: location, texture, spread, depth, breadth, height, temperature, imagined color and imagined sound.** As the participants focus on more and more of these, the context and content will be crowded out of working memory and they will be left in a powerful, peaceful ecstasy that carries the flavor and physical tone of the original state. It is a generalized state of autonomic arousal that is framed by the original state.

Language for cognitive overload might include, “**...And as you turn your attention, ...just gently turn your attention, ... to the center of the place where the feeling is centered, you can begin to notice, ... really notice... its temperature, ... its color..., whether it makes a sound , ... or a hum. And you can notice, really notice,... how it moves.... Whether it is centered in your body, or beyond your body.... Whether it moves in a circle ... or a loop, ... or a spiral....whether it turns clockwise or counterclockwise ... and whether it turns like a wheel ...or like a turntable.... And as you notice the pattern of this movement, ... you can reach out with imaginary and hands ... and begin to trace this movement... with those imaginary hands, ... and if the movement of the feeling ...is not a complete movement or loop, ... you can take those imaginary hands ... and guide that feeling ... through its own pattern, ... back into its own center, ... so that it grows .... and increases ... and multiplies. And you can use those imaginary hands ... to take hold of the feeling .... and move it faster ... and faster ... through its own center so that it doubles ... and doubles again, ... and grows stronger ... and stronger, ... and the pictures fade, ... and the memories fade ... and you find yourself floating ... and resting, ... down, ... all ... the ... way ... down, ...into pleasant, .... safe and ....warm. ...Resting ....into your own ability ... to feel .... good ... now....**

Allow participants to remain in state for a while. They may safely be allowed to remain in this state for extended periods.

**15. Gently call the participants back to the present time and place.** This may be done casually, “Come on back. Reorient to the room and the present context in a way that is comfortable and that allows you to retain the lessons of this exercise in the present context. Come on back. NOW.”

An important part of the exercise is the abstraction of the feeling from the memory.

- We begin with a remembered experience to gain access to a feeling state.
- We enhance the memory to increase the felt sense of the experience.

- We then focus more and more on the feeling in order to lose it from the memory and discover the feeling as something associated with the participant's own capacity to feel; independent of external influences.

**16. After a brief discussion, repeat the sequence from 13 to 15 allowing them to discover "How much they can enjoy that state." And "How many dimensions of wonder they can find inside."**

**Sequence Note:**

This exercise often stretches over two sessions. In the second session it can be useful to review several of the states and anchor them using instructions from the next exercise. This can keep interest going and provide a dramatic illustration of the power of the techniques.

It is not uncommon for this exercise to stretch over two full sessions.

**Behavioral Standards**

For this exercise, each participant will:

- Be able to name and access a memory exemplar for each of the five states.
- Provide a written description of each.
- Provide their own name for the memory.
- Provide a written list of their experience of the sequence of sensory data that they use to access the state
- They will note which submodality changes are most important for the overall quality of the experience.
- Form a budding appreciation of their own capacity to change their own mood.
- They will show clear signs of altered consciousness.
  - Relaxation of facial muscles should be apparent,
  - Muscle tonus should be modified.
  - Breathing patterns should be altered. They will fail to respond to loud or disturbing noises.
- If they began in a poor mood, their mood upon returning to normal styles of consciousness will be more positive.
- Most participants will take a while to come fully back to normal consciousness

## **Exercise 2**

### **Finding Resource States**

In this exercise we are going to use past experiences of positive emotions and bodily states to create present resources for focused attention, confidence, decision making, optimal learning, and having fun.

One of the important functions of memory is its capacity to make responses that we have already tried or experienced available in present time. Each memory awakens the personal experience of a situation and a present time experience of the feeling that accompanied it. Both the experience of the memory and the feeling that it produces are present time events. Memory recall is, in a sense, a kind of present time practice of the skill or experience recalled. Some Buddhist teachers have pointed out that, because of the processing time between sensory input and conscious awareness, even present time experience is already in the past (Nyanaponika, 1993).

Our store of remembered experiences represents a set of resources waiting to be tapped. Within that store we can find answers that can be used to solve many of life's problems. Resources can be thought of as any experience or any memory of an experience that you have had. It might even be an imagined experience or a role play. The idea that people possess these kinds of resources is one of the basic presuppositions of NLP (Andreas & Andreas, 1987; Andreas & Andreas, 1989; Bodenhamer & Hall, 1998; Bandler & Grinder, 1975b, 1979; Bandler, Grinder, Dilts, et al.; Haley, 1973; James & Woodsmall, 1988; Linden, 1997).

We will be using remembered and imagined resources for several purposes.

- As we did in the last exercise, we will be using memories to access a feeling. In this exercise we will continue to use the brain's own control system to enhance the memory, recreate the felt emotion and then experience the feeling in a pure state.
- We will begin by finding a set of five states that will serve as a set of feeling-tools in everyday life and as a foundation for other exercises.
- An important purpose of this lesson also continues from the previous exercise: we are learning to make feelings and emotions something that we can do on purpose – not things that just happen to us.
- In every exercise, learning how to feel good is an important goal. We have all had far too much practice focusing on the other extreme.

Start by finding one memory example for each of the following categories. As you think of the example, pick the best few seconds. For each memory, give it a name and write a short description. The states are: Focus, Solid, Good, Fun and Yes. If you feel that the memory is too personal to write down, just write a word or two that will allow you to remember the same episode in a reliable way (Baffa, 1997; Gray, 2001, 2002).

We are not concerned about which example you find first. The order is unimportant. Feel free to try your favorites first. Come back for the others later. We will be using these examples to access feelings. As we enhance the memories, using techniques from the last exercise, the feelings associated with them will become very strong. This makes it very important to follow the instructions carefully.

Because we will be amplifying the feelings associated with them, use these rules for choosing the memories:

- Each memory should be positive – they make you feel good.
- Each memory should represent a completed activity – not something that is still subject to change.
- The memory should not be related to drugs, illegal activity or sad experiences – even if the decision was otherwise very good and very important.
- It is OK to choose simple, unimpressive memories. Remember that we are going to take the feelings and magnify them.
- Make sure to start with one specific example from a single time and a single place – even it was something that you did often. Having a specific memory is more important than having a perfect one.

**These are the basic states:**

**FOCUS:** This should be an example of focused attention. It might have been a time when you were watching an exciting movie or reading an interesting book. It might be a time when you were playing a game or doing something exciting. Whatever it was, it was a time when you were really THERE, time disappeared and you enjoyed it totally. It might be a time when you met someone new that you were very interested in getting to know. A time when you were able to spend hours with that person, but it only seemed like minutes. Make sure that it was something that you enjoyed. Choose a memory with no regrets or mixed feelings.

Take a moment and write your example down.

**SOLID:** A time when you made a good decision, one that continues to be satisfying even today. Maybe you bought a car or a house and it proved to be a good investment. For our purposes, find an example that involved a real choosing process. Find one that began with many



possibilities but ended with a single choice. For example, think of going to buy clothes. Think of the initial choice of a store; then, of a brand or price range; then, of a style. At some point, the choice narrows to just a few possibilities. As you make the final decision there is a feeling that tells you, “This is it.” That is the feeling we want.

Take a moment and write your example down.

**GOOD**: A time when you totally surprised yourself by being able to do something, and do it well, despite the fact that you didn't think that you would be able to do it. What might make this experience special is that it wasn't until you had already learned and were already doing the new thing that you finally realized you were doing it! I often think of trying to learn to ride a bicycle or drive a stick shift. There is that one minute when it all comes together. Find a moment like that, when something difficult suddenly comes together. I also like to think of learning a new chord or riff on the guitar. It begins as a complex set of individual movements. After practice, however, there comes a point where it all begins to flow together as a single motion. That is the feeling we want.

Take a moment and write your example down.

**FUN**: A time of playfulness. An experience where you were just having fun. That simple. It doesn't have to be the best time of your life, just a moment of enjoyment (not to mention legal and positive).

Take a moment and write your example down.

**YES**: Something that you can do competently, reliably and repeatedly. It is something that you know that you can do well without a doubt. I like to think of tying my shoes. I had some trouble learning how but now I do it automatically without thinking. Think of something you do well and do easily; especially if it took some effort to learn. Be sure to add an appreciation of how well you do it now, compared to how hard it seemed at first.

Take a moment and write your example down.

### **Do the following for each example**

Go back to the memory and step all of the way into it. Close your eyes and re-experience the whole thing. Provide the memory with a short descriptive name. Write down the description.

Go back to the memory and notice how quickly it comes on. Notice how much more detail is available this time. Notice something that you hadn't noticed before. What are you

noticing now that makes the experience more intense? Enjoy your ability to enhance your own experience.

Use the methods from the last exercise to make the memory much more enjoyable. As you step into the memory, rush right to the best part. As you do, make the picture huge and bright and bring it close. Turn up the volume on the sound and notice where the sounds are coming from. As all of this is going on, notice the feelings that you have in your body. Use imaginary hands to take hold of the feelings and double them back through their source. Spin them faster and faster until the feeling becomes very intense. Spin the feeling faster and notice how the details of the memory increase just before they fade and you find yourself floating in pure feeling.

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## **Core Competencies: Success Criteria** **Behavioral Criteria**

The program depends upon the learned capacity to create automated response systems for mood change and behavioral control. Persons who do not respond in accordance with the following guidelines have not mastered the core competencies.

In early stages of the program participants may legitimately have trouble creating truly automatic anchors. If, at the time of the first one-on-one the participant meets the first 5 criteria but stumbles at the sixth, she may need coaching on the anchoring process. Attempt to coach the participant through the states, enhance them and re-anchor NOW. Make appointments for further one-on-one contacts if necessary.

If, by the first one-on-one session, a participant cannot meet the first 3 criteria there is reason to believe that they are not participating. If they remain unable to meet the root criteria after the second half of the program they should be asked to repeat the program or to seek another form of treatment.

- 1) Name the five states and illustrate the appropriate hand gestures; do this in order (Exercises Two and Three).
- 2) Describe the sequence of physiological responses as the state arises (Exercises one-five and throughout the program).
- 3) Physiological signs: Changes in posture, facial expression, heart rate, breathing and skin tone. Many will begin to express rhythmic movements that reflect the underlying experience. Although they differ from person to person, state changes will be observable.
- 4) Response latency: Persons who have entered the deep states required will either not respond to external stimuli (loud noises) or will respond with a marked latencies (eye movements several seconds after the sound)
- 5) Perseveration: Persons who access the states appropriately usually take a few seconds to return to normal consciousness. Persons who immediately return to normal voice tone and reaction time are suspect.
- 6) Mood change: The state enhancement and anchoring exercises(one-five) and all of the others, lead to strong positive feelings. People who begin the session in negative states quickly change to more positive affects. Persons who retain a negative mood are suspect.
- 7) States arise automatically in response to the anchors; there is no prep time or conscious effort to access the state.

## **SCRIPT ONE Exercises One and Two and as Needed for Review.**

Use this script for the first several passes through exercise one. It may also be used anytime that clients are unsure of the process or unable to create the altered states.

- 1. Invite the participants to choose an experience that made them feel wonderful.** It may have been empowering, fulfilling, fun or ecstatic. Let them keep it private. The aim of the first exercise is to gain experience with the techniques.
- 2. In the first exercise we do not specify the state and do not ask the participants to describe the state, unless they have troubles later in the exercise. *This means that some of our participants will use illegal, immoral and otherwise objectionable states. This is not a problem.***

**For the second exercise Invite the participants to begin with one of the exemplars (Focus, Solid, Good, Fun or Yes).** In this exercise all participants are asked to access the same state.

- 3. Have the participants close their eyes and experience the memory. Let them note just how they get to the memory: what they notice first, a picture, a smell, a feeling? What comes next and next and next?**
- 4. As they access the states, they are asked to notice the difference between associated and dissociated experience—in the picture or out of the picture. They vary the intensity, — bring it closer, make it brighter, make it louder. After each change they are asked to note the change in their felt experience. Each instruction is designed to provide a felt change in the experience and to provide practice in the manipulation of feeling by changing the submodality qualities of the experience.**
- 5. During the initial walk-throughs, as you are reading the submodality lists, make an effort to use normal intonation and volume, with no effort at trance language or special emphases.** Persons in substance use treatment are notoriously paranoid and can respond badly to unconscious communication styles if used prematurely. Use trance patterns only after they have created altered states for themselves. These will be treated later in the training.
  - People differ as to which sense arises first when they access a memory. Some people remember pictures; some sounds; some begin with feelings. Most people in the West prefer vision. For this reason, we are starting with the visual part of the memory. If you find that sound or feeling comes up first for you, feel free to start there and return to the other senses in the way that works best for you. But please read through the rest of the exercise before starting.**

- **One more thing; All of this is easy. Most of it consists in just noticing how things are. The simple act of turning your attention to the sensory distinction is often enough to change it. In every other case, gentle imagining works fine.**

*For the first few iterations of exercise one or to reassert the process in later exercises use the following.*

**Start off with a pleasant memory. A memory that was fun or interesting or positively moving. Go for a memory that stands on its own as something pleasant. Go through the list with me and make the changes. Note anything that intensifies your experience of the memory. Fiddle with some of the possibilities and see what feels best. When you find something that dramatically enhances the experience, keep the change. If it makes no difference, Put it back the way it was.**

*For the first few iterations of exercise two or to reassert the process in later exercises or during the one-on-one, use the following.*

**Start off with {specify the state: focus, solid, good, fun, yes}. Go through the list with me. Note anything that intensifies your experience of the memory. Fiddle with some of the possibilities and see what feels best. When you find something that dramatically enhances the experience, keep the change. If it makes no difference, put it back the way it was.**

Vision has the following features or submodalities:

- Notice whether you are experiencing the memory from within your own body or as an external observer. Can you see it through your own eyes? Does it seem like you are watching a movie, or are you in the action?

Pause and get answer.

Make sure that you're experiencing the memory from within. If you seem to be watching from outside, use your imagination and step all of the way into the experience. Notice what changes in your experience.

Pause and get answer

- Notice whether the memory is in color or black and white.

Pause and get answer

If the memory is black and white, use your imagination to turn on the color. If it is

already in color, or if you've just turned the color on, turn up the intensity. Notice the difference.

Pause and get answer

- Is the experience brightly or dimly lit?

(Pause and get answer)

If the image is dim, turn up the brightness, — just enough to reveal more detail. Notice the difference in your experience.

(Pause and get answer)

- Is it a movie or a still picture?

(Pause and get answer)

If it is a still picture make it a movie. If it is a movie, make it a still picture. Notice which of those has the most impact.

(Pause and get answer)

- Is it near or far?

(Pause and get answer)

Bring it closer and closer still and notice what happens.

(Pause and get answer)

- How much of the visual field is filled by the image?

(Pause and get answer)

Make the picture much larger. Double it and double it again. What happens?

(Pause and get answer)

- Is the image focused or unfocused?

(Pause and get answer)

Where do you focus your attention in the image? Is everything in focus? Can you change the focus? What focus gives the most impact?

(Pause and get answer)

- Is the experience framed or unframed?

(Pause and get answer)

If it is framed, remove the frame and make it panoramic. What changes?

(Pause and get answer)

- Does it have one dimension or two or more dimensions?

(Pause and get answer)

If the experience has two dimensions, imagine three dimensions. Extend them into the plane. Add a sense of time or eternity. What happens to the experience?

(Pause and get answer)

Auditory submodalities can add significant depth to an experience. Some of the more significant auditory submodality distinctions follow. Return to the same memory and make the following adjustments and observations. Again, notice which changes carry the most impact.

- How loud is the sound?

(Pause and get answer)

Make the sound louder. Turn up the volume. Adjust the volume for the maximum positive impact.

(Pause and get answer)

- Are there one or more sources of the sound?

(Pause and get answer)

Notice where the sounds come from.

(Pause and get answer)

- Are the sounds mono, stereo or holophonic?

(Pause and get answer)

If the sounds are monophonic add stereo or holophonic sound.

(Pause and get answer)

- From what directions do the sounds come from?

(Pause and get Answer)

Notice the directions of the sound sources. Pay special attention to the ones that move with objects that you see.

(Pause and get answer)

- What kinds of sounds are there? Voices, music, just sound?

(Pause and get answer)

Type: Notice whether the sounds are voices, music or just sound.

(Pause and get answer)

- How rich or complex is the sound?

(Pause and get answer)

Note the richness and complexity of the sound. Does it resonate in your body?

(Pause and get answer)

- What rhythms are there in the sounds?

(Pause and get answer)

Notice any rhythms in the sounds. Do they resonate in your body or move with any seen objects?

By now, you may have noticed that the memory that you began with has grown much stronger, much more vivid and more real. Any emotion associated with it should already be growing strong. You may also have realized that when you stepped back into it to manipulate the sound dimension, it was easier to get into. The more sensory data that is added to the original memory, the stronger and the more detailed it becomes in consciousness. By now, you have already noticed something of the feel of



the memory. Feeling -- kinesthesia, —has the following dimensions.

- Do you experience emotion, physical sensation or both?

(Pause and get answer)

Do you experience emotion, physical sensation or both? If you are only feeling one, add in the other.

(Pause and get answer)

- Where do you feel it? In one place or several?

(Pause and get answer)

Notice where you feel the sensations in your body. Where do the emotions start?

(Pause and get answer)

- Is it moving or still?

(Pause and get answer)

Notice if the feelings move. If they do, note where they start and how they spread. Notice where they are strongest and how they leave the body.

(Pause and get answer)

- How does it spread, one dimension, two dimensions, three or more?

(Pause and get answer)

When you experience a feeling or emotion and you notice that it spreads, notice how it spreads. Does it spread in one dimension as a line, two dimensions like a plane or disk, three dimensions like a ball, or more dimensions than you can express?

(Pause and get answer)

- How strong is the feeling?

(Pause and get answer)

Notice the intensity of the feeling. Double it and double it again. Adjust the level of intensity so that it becomes most pleasurable.

(Pause and get answer)

- Is it smooth or rough, ragged or even?

(Pause and get answer)

Just notice if the texture is smooth, wavy, rough, ragged or even. If one feels better than another, try it on.

(Pause and get answer)

- Is the feeling cold, warm or hot? Is it changing? Feel free to adjust the temperature so that it feels best.

(Pause and get answer)

- Is the feeling moist or dry? Add a little moisture and notice what happens. Change this so that it adds to the quality of your experience.

(Pause and get answer)

Now, step back into the same memory. Enter quickly and enjoy the speed with which the experience arrives. Notice the rush of sensory information. As you step into it, make the picture much larger, turn up the volume and pay close attention to how the experience arises in your body. As you enjoy these sensations you may even notice that you remember more detail from within the experience. Play with the submodality distinctions. Notice how they change your experience of the memory and note which has the most impact. Stay with it for a while and enjoy it.

At this point, the intensity of the experience should be surprising. You have been working with the brain's own intensity controls and you may have noticed that you can do some amazing things with your own feelings.

6. **Lead the participants through the list one or more times—as necessary.** After each submodality change, ask them to shake off the state, by literally shaking their bodies in order to return to the present.

**From this point forward drop the use of the word memory and begin to refer to *the feeling, the experience or the resource.***

7. **After accessing the resource state, begin to suggest that they can now “zoom” into the very best part; the place they left off at the last access.** After a quick visit with the memory, have them come fully into the present and shake out the state. Have them literally shake their bodies to reorient them to the present.

8. **Now suggest that they return to the same state, noting :**

- Where the feeling starts.
- How and where it spreads in their bodies.
- How it reaches peak; and
- How it leaves their body.

9. **Again, have them come fully into the present and shake out the state.**

10. **Now have them return to the state and quickly enter into the feeling state.** As they note the rush of onset (call it a “rush”) as the memory reasserts itself, have them draw the energy back to the starting point so that the experience feeds forward through the cycle, increasing in intensity. In the exercise we use the phrase “using imaginary hands.” The following language may be useful:

**“Imagine that you can reach out with imaginary hands and take hold of the best part of the feeling as it spreads through your body. Take hold of it and bring it back to the place where it started. Push it back through the center so that it doubles. Continue to push it out through your body and notice how it grows stronger. Grab the best part again and push it back through the center. Repeat this cycling, faster and faster until the state becomes surprisingly powerful.”**

- Remind participants to attend to the cycling of the feelings not the picture. It can also be useful to think of stirring or turning the felt sense.
- Remind the participants to focus more and more on the qualities of the felt state.

11. **Overload short term memory with impossible dimensions of feeling: location, texture, spread, depth, breadth, height, temperature, imagined color and imagined sound.** As the participants focus on more and more of these, the context and content will be crowded out of working memory and they will be left in a powerful, peaceful ecstasy that carries the flavor and physical tone of the original state. It is a generalized state of autonomic arousal that is framed by the original state.

Language for cognitive overload might include,

**“...And as you turn your attention, ...just gently turn your attention, ... to the center of the place where the feeling is centered, you can begin to notice, ... really notice... its temperature, ... its color..., whether it makes a sound , ... or a hum. And you can notice, really notice,... how it moves.... Whether it is centered in your body, or beyond your body.... Whether it moves in a circle ... or a loop, ... or a spiral.....whether it turns clockwise or counterclockwise ... and whether it turns like a wheel ...or like a turntable.... And as you notice the pattern of this movement, ... you can reach out with imaginary hands ... and begin to trace this movement... with those imaginary hands, ... and if the movement of the feeling ...is not a complete movement or loop, ... you can take those imaginary hands ... and guide that feeling ... through its own pattern, ... back into its own center, ... so that it grows .... and increases ... and multiplies. And you can use those imaginary hands ... to take hold of the feeling .... and move it faster ... and faster ... through its own center so that it doubles ... and doubles again, ... and grows stronger ... and stronger, ... and the pictures fade, ... and the memories fade ... and you find yourself floating ... and resting, ... down, ... all ... the ... way ... down, ...into pleasant, .... safe and ....warm. ...Resting ....into your own ability ... to feel .... good ... now....**

- 12. Gently call the participants back to the present time and place.** This may be done casually, “Come on back. Reorient to the room and the present context in a way that is comfortable and that allows you to retain the lessons of this exercise in the present context. Come on back. NOW.”
- 13.** After the participants have become comfortable with the process in either exercise one or two, use the short form as in the following script.

**SCRIPT TWO: For the later iterations of exercise and generally for any state after the first few experiences.**

1. **For Exercises Two and later.** Invite the participants to begin with one of the exemplars (Focus, Solid , Good , Fun or Yes).

**For later iterations of Exercise One** have them use the same state that they have been working on, or have them choose a new one after discussion.

2. As they access the states, they are asked to notice the difference between associated and dissociated experience—in the picture or out of the picture. They vary the intensity, — bring it closer, make it brighter, make it louder. After each change they are asked to note the change in their felt experience. Each instruction is designed to provide a felt change in the experience and to provide practice in the manipulation of feeling by changing the submodality qualities of the experience.

3. Have the participants close their eyes and experience the memory. Let them note just how they get to the memory: what they notice first, a picture, a smell, a feeling? What comes next and next and next?

4. Notice whether, in your imagination, you are experiencing the memory from within, or watching it from outside like in a movie.

5. If your memory seems to be just in your head, imagine that you can *step all of the way into it*. As you experience the memory, you may even notice flashes that feel like really being there, focus on these. Take a few minutes to make sure that you are actually in the experience. Once you have the sense of really being there, even if it was only for flashes, come fully back into the present context.

6. Once you have a sense of what it's like to relive the memory from within, step all the way into it and get a feel for it. Notice that you can step right into one of those parts where it all came alive. Step right into it. Notice what you are seeing and feeling and hearing. Notice the patterns of tension in your muscles. Notice who is there and how you feel emotionally. Take a few minutes to get really familiar with the feel of being there. Enjoy it. Come fully back into the present.

**From this point forward drop the use of the word memory and begin to refer to *the feeling, the experience or the resource.***

7. Step back into the experience. Again, notice how you can zoom right into the best part. As you do so, imagine that the experience is 40 feet tall and 40 feet wide. Become aware of the sound and the directions from which the sounds come. Notice how these enhance the

experience. Come fully back into the present.

8. Now, return to the experience once more. As you do, notice that you can zoom right to point where you left off the last time; right to the very most intense part. Make it bigger and brighter and closer. Turn up the volume of the sound. Notice the rush of feelings and sensations. Pay attention to the feelings and notice
  - a. Where in your body does the feeling start?  
Pause
  - b. How does it spread through your body to peak intensity?  
Pause
  - c. How does it dissipate?  
Pause
9. Shake out the feeling and return to the present.
10. Return to the experience and zoom right back to the very best part. Turn up the brightness, bring it closer and turn up the volume on the sound. While you do these things, note the path of the energy through your body. As you notice the feeling getting stronger, loop the feeling back through the starting point so that it doubles up as it moves through you. Notice that it moves further, faster and more powerfully.
11. **Again, have them come fully into the present and shake out the state.**
12. **Now have them return to the state and quickly enter into the feeling state.** As they note the rush of onset (call it a “rush”) as the experience reasserts itself, have them draw the energy back to the starting point so that the experience feeds forward through the cycle, increasing in intensity. In the exercise we use the phrase “using imaginary hands.” The following language may be useful:

**“Imagine that you can reach out with imaginary hands and take hold of the best part of the feeling as it spreads through your body. Take hold of it and bring it back to the place where it started. Push it back through the center so that it doubles. Continue to push it out through your body and notice how it grows stronger. Grab the best part again and push it back through the center. Repeat this cycling, faster and faster until the state becomes surprisingly powerful.”**

  - Remind participants to attend to the cycling of the feelings not the picture. It can also be useful to think of stirring or turning the felt sense.
  - Remind the participants to focus more and more on the qualities of the felt state.
13. **Overload short term memory with impossible dimensions of feeling: location, texture, spread, depth, breadth, height, temperature, imagined color and imagined sound.** As the participants focus on more and more of these, the context and content will be crowded out of working memory and they will be left in a powerful, peaceful ecstasy

that carries the flavor and physical tone of the original state. It is a generalized state of autonomic arousal that is framed by the original state.

Language for cognitive overload might include, “

**...And as you turn your attention, ...just gently turn your attention, ... to the center of the place where the feeling is centered, you can begin to notice, ... really notice... its temperature, ... its color..., whether it makes a sound , ... or a hum. And you can notice, really notice,... how it moves.... Whether it is centered in your body, or beyond your body.... Whether it moves in a circle ... or a loop, ... or a spiral....whether it turns clockwise or counterclockwise ... and whether it turns like a wheel ...or like a turntable.... And as you notice the pattern of this movement, ... you can reach out with imaginary and hands ... and begin to trace this movement... with those imaginary hands, ... and if the movement of the feeling ...is not a complete movement or loop, ... you can take those imaginary hands ... and guide that feeling ... through its own pattern, ... back into its own center, ... so that it grows .... and increases ... and multiplies. And you can use those imaginary hands ... to take hold of the feeling .... and move it faster ... and faster ... through its own center so that it doubles ... and doubles again, ... and grows stronger ... and stronger, ... and the pictures fade, ... and the memories fade ... and you find yourself floating ... and resting, ... down, ... all ... the ... way ... down, ...into pleasant, .... safe and ....warm. ...Resting ....into your own ability ... to feel .... good ... now....**

Allow participants to remain in state for a while. They may safely be allowed to remain in this state for extended periods.

- 14. Gently call the participants back to the present time and place.** This may be done casually, “Come on back. Reorient to the room and the present context in a way that is comfortable and that allows you to retain the lessons of this exercise in the present context. Come on back. NOW.”

An important part of the exercise is the abstraction of the feeling from the memory.

- We begin with a remembered experience to gain access to a feeling state.
- We enhance the memory to increase the felt sense of the experience.
- We then focus more and more on the feeling in order to lose it from the memory and discover the feeling as something associated with the participant’s own capacity to feel; independent of external influences.

**After a brief discussion, repeat the sequence from 13 to 14 allowing them to discover “How much they can enjoy that state.” And “How many dimensions of wonder they can find inside.”**

## Deepeners

The first of these should be used fairly early in the development of the anchors. It can even be used during the first two exercises after the participants have really begun to enter a deep experience of the resource. It is designed to provide them with an experience of their control over the depth of the states.

The other two may be used as needed, but care should be taken to use taking hold and letting go in all of the early experiences.

**Taking hold and letting go:** And as you rest down into the very best part of this experience ... you can discover ... really discover... that this entire experience is under your control. ... As you let go ... and drift down ... into comfort, and wonder and rest ... as you just let go ... you can deepen the experience. ... And as you take hold ... and intensify your focus ... in a conscious kind of way ... you can lighten the experience ... and become more aware ... of the world around you. So ... by letting go ....and taking hold, ... you have complete control, ... as you let go ... and rest down ... more and more .... into the very best part ... of this experience ... you can also notice, ... really notice ... that ... just by turning your attention, ... gently turning your attention ... in the direction of some facet ... of pleasure ... or comfort ... or empowerment, ... some wonder ... or delight ... some new dimension,... just by turning your attention ... in that direction, ... you can find, ... really find... that it becomes... the center of the experience,

**Field ground:** Imagine that there are dimensions of pleasure and wonder and depth in this experience that you have not yet begun to experience. Gently let go of your current perspective and allow ...your unconscious ... now, to bring into focus deeper, wider, more wonderful and comfortable vistas and dimensions of the current experience. Now.

**Spot swish:** As you rest further down ... into the very best part of this feeling, you can begin to imagine, really imagine that there is, way off there, there in the distance , a tiny image of you, in this same physical position, ... experiencing this state ... ten times, ... twenty times, ... fifty times ... more intensely, more deeply... more wonderfully.... And as you watch, ... with a certain curiosity, ... and a kind of wonder, ... that image can suddenly grow into the foreground and wash over you with multiplied levels of depth and wonder and comfort and ....let it happen. .... Now.



Fractionation and discussion.