

## Notes on 12 Avenues into Felt Sensing

Focusers usually use one or two avenues into the felt sense and rarely use the others. Moreover, focusers tend to integrate the relating to the their felt sense into their regular process and to lessen the explicit use of felt sensing in partnership.

Learning about many avenues helps sustain the explicit use of felt sensing in partnership. It makes you better able to get shifts. It allows you to work on more subtle issues. For a trainer or therapist, this self-training is more important. If you are not using different avenues in, you will not be able to recognize those avenues in others, you will not be fluid in helping the other go in there. Helping others use more than one avenue helps their depth as well.

### Modification and Specification

Before listing these 12 avenues, I want to talk about modification and specification. If you have an emotional handle like shy, you can ask what kind of shy? Is it an absolute shy, or a soft shy or a timid shy? It is often helpful to ask for a one word modifier (absolute, soft, timid are the one-word modifiers in the example). You may then ask for a third modifier. What kind of "soft shy"? . . . A teary soft shy. This is an incredible way of entering further into the felt sense and stimulating the shift. Note that the modifiers may be from the same avenue (timid shy) are both kind of emotional words or they may be a mixture of avenues (soft shy with soft being more of a kinesthetic word perhaps) would be an example of a mixture. Once you have an entry into an avenue, you can go further with this further specifying. The second and third modifiers can come from any avenue.

### 12 Avenues Into Felt Sensing

- 1) Physical, kinesthetic, textural, temperature words
- 2) Emotional words like: angry, sad but also more subtle ones like shy, awkward, hesitant, guarded, full
- 3) FS Location and Shape : where (have a direct referent they can check back with) Body location ("a tension"-may be on the way to a FS, but may not be an actual FS) Up/down, Narrow/precise, vague...then flares out this way. shape & actual body space don't have to "fit"
- 4) Sound: with a word: squeaky, Damn it strong, Damn it without any consonant: Whooooooooo a song: use FS to find the right song does not have to have "content"
- 5) Gestures-conscious gesturing to represent/fit with FS
- 6) Body Postures and Movement sequences: use whole body in posture or in a movement sequence to symbolize/represent/fit with FS
- 7) Relevance from the past: "this feeling reminds me of this time...." Story-being careful to not allow the story to too large a percentage of the time
- 8) Metaphor/Simile: It's this/it's like that

9) Imagery: Tricky: be sure to take the image and resonate it with FS---how does the image change when you do resonate it with the FS? Also tricky: something forms and quickly becomes an image-again, attention to resonating so that track does not become strictly the picture

10) Internal Dialogue: Parts/Dimensions within. They may be in conflict. Pick one "strand"- explore and see what comes. Then explore other. Experience the relationship between the two; feel the whole of it. What does this "strand" (part) want to say to me? Can be a way of dialog, as if it were someone in me (inner child, inner Teenager, inner jock...) Tricky like imagery. Remember to resonate.

11) Speaking from the felt sense. Tricky, be sure to check and resonate.

Note Avenues 9), 10), 11) are Tricky because it is easy to lose the felt sense referent and just be describing the imagery, just be doing internal dialogue, just be talking without the imagery fitting to the felt sense, the internal dialogue fitting to the felt sense, the speaking from fitting to the felt sense. The habit of regular checking for this fitting, and a clarity differentiating the image from felt sense, dialogue from felt sense, speaking from felt sense is quite essential. With awareness of the trickiness these avenues can be quite profound.

12) Conflict: "how are you feeling inside in relation to \_\_\_\_\_?...Punched, Pressured, Pushed, Stymied, Ruined, Contaminated. (\_\_\_\_\_ed words which imply the other doing something to you. To disengage and own, move to texture. To be assertive, move to a "you" statement.

### How to work with Positive Felt Sensing

1. We don't generally describe the positive as much as the negative
2. Get something GOOD and find a metaphor to strengthen it-to go back to it when ready
3. Have the issue be: How do I sustain "this good thing"?
4. A positive place may be especially good for approaching a difficult something. It may allow you to go further in before hitting scaredness and defensiveness.

Suggested questions:

- What would this space be especially good for in terms of: what I go into or what I approach?
- Which Felt Sense space would be a good place to operate from or to start from in approaching my "chronic issues"?
- What could I do creative from this place?
- From this place, what NICE thing could I do for this person who is difficult in my life?
- Which space could help me with creativity, thinking, or writing?
- Can I expand this positive felt sense? Can I strengthen it?