



NARCON[®]

Communication & Perception
Course

4b

Based on the works of
L. Ron Hubbard



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Course

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PART TWO

Section 1

Indicators



Indicators

To INDICATE means to direct attention to; point to or point out; show.

An INDICATOR means a person or thing that indicates.

An “indicator” is a condition arising in a session (or before or after it) which indicates whether the session (or case) is running well or badly. It is something one OBSERVES.

There are good indicators and bad indicators.

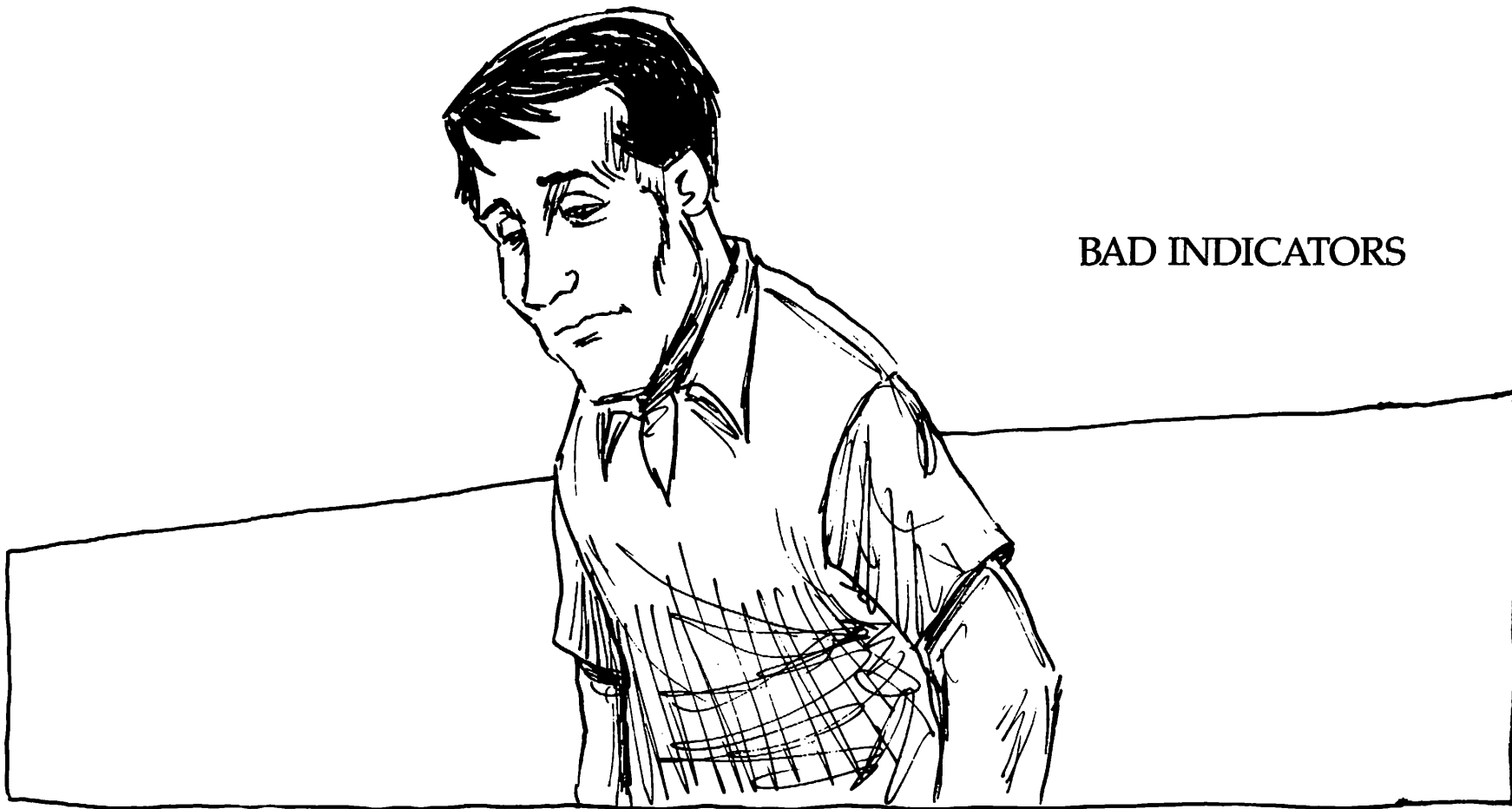
If a student is:

- a. cheerful or getting more cheerful,
- b. his eyes are brighter,
- c. skin tone is improved,
- d. he is feeling more energetic,
- e. his life problems are lessening,
- f. he's getting through the program with wins,
- g. he's getting more confident,
- h. his attention is becoming freer and more under his control,
- i. he is handling his environment more easily,

these are GOOD INDICATORS. Good indicators mean "keep it going."



GOOD INDICATORS



BAD INDICATORS

GOOD INDICATORS



Very good indicators (VGIs) means good indicators to a very marked degree. It means extremely good indicators. For example, if a person were happy or laughing in session, those could be considered very good indicators. Or if a person is now taking more control of his life in some way that would be a very good indicator.



If a student is:

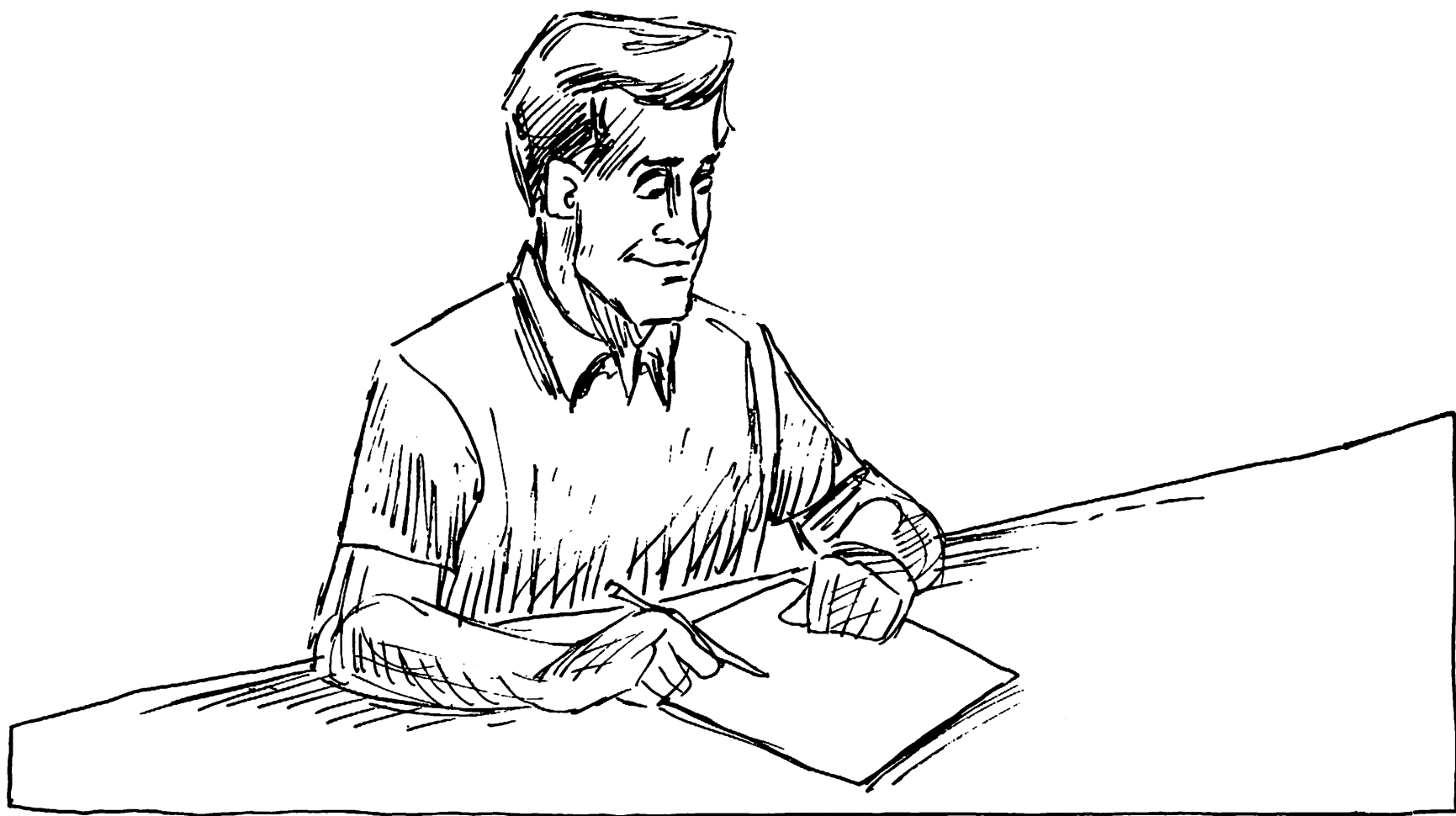
- a. in trouble,
- b. upset at the end of session,
- c. his skin tone is dull,
- d. his eyes are dull,
- e. he is lethargic,
- f. not becoming more cheerful,
- g. he's bored with sessions,
- h. tired,
- i. taking drugs or alcohol,
- j. critical of person delivering Objectives or the organization,
- k. not handling his environment more easily,

these are BAD INDICATORS and mean that correction must be done.

WHAT'S GOING ON?

I DON'T KNOW AND I DON'T CARE.
LIFE IS JUST TOO MUCH TO DEAL WITH.





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Demonstrate, with a demo kit, why it is important to observe and report indicators.

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Demonstrate, with a demo kit, what good indicators are.

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Demonstrate, with a demo kit, what very good indicators are.

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Demonstrate, with a demo kit, what bad indicators are.

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Your twin will act out good indicators and bad indicators. Spot which indicator he is demonstrating and tell him which one it is until you can do this easily.

Section 2

Three Important Rules



Three Important Rules

When you do Objective sessions, your purpose is to produce a change for the better in a person.

Every Objective is always run to end phenomena. **End phenomena** are “those signs or results which show that an action has been successfully completed.” You will observe that when a person reaches the end phenomena of an Objective he will have very good indicators and a cognition. When an Objective has reached end phenomena, it is ended.

There is no set time to complete an Objective. There is an old rule: IT TAKES AS LONG AS IT TAKES. It can be a short time or it can be many hours. An Objective Exercise is run until it is *no longer producing change or reaction*, and the person has *very good indicators and a cognition*.

Don't be surprised if physical reactions such as body twitches, tiredness and pains turn on while doing these Objectives. The person receiving them might also get sad or angry. These are signs that changes are occurring with a person in the session. Just continue doing the Objective.

There are three important rules to remember:

1. GET THE PERSON THROUGH IT.
2. WHAT TURNS IT ON WILL TURN IT OFF.
3. THE WAY OUT IS THE WAY THROUGH.

Objectives work *well* when done by the book.

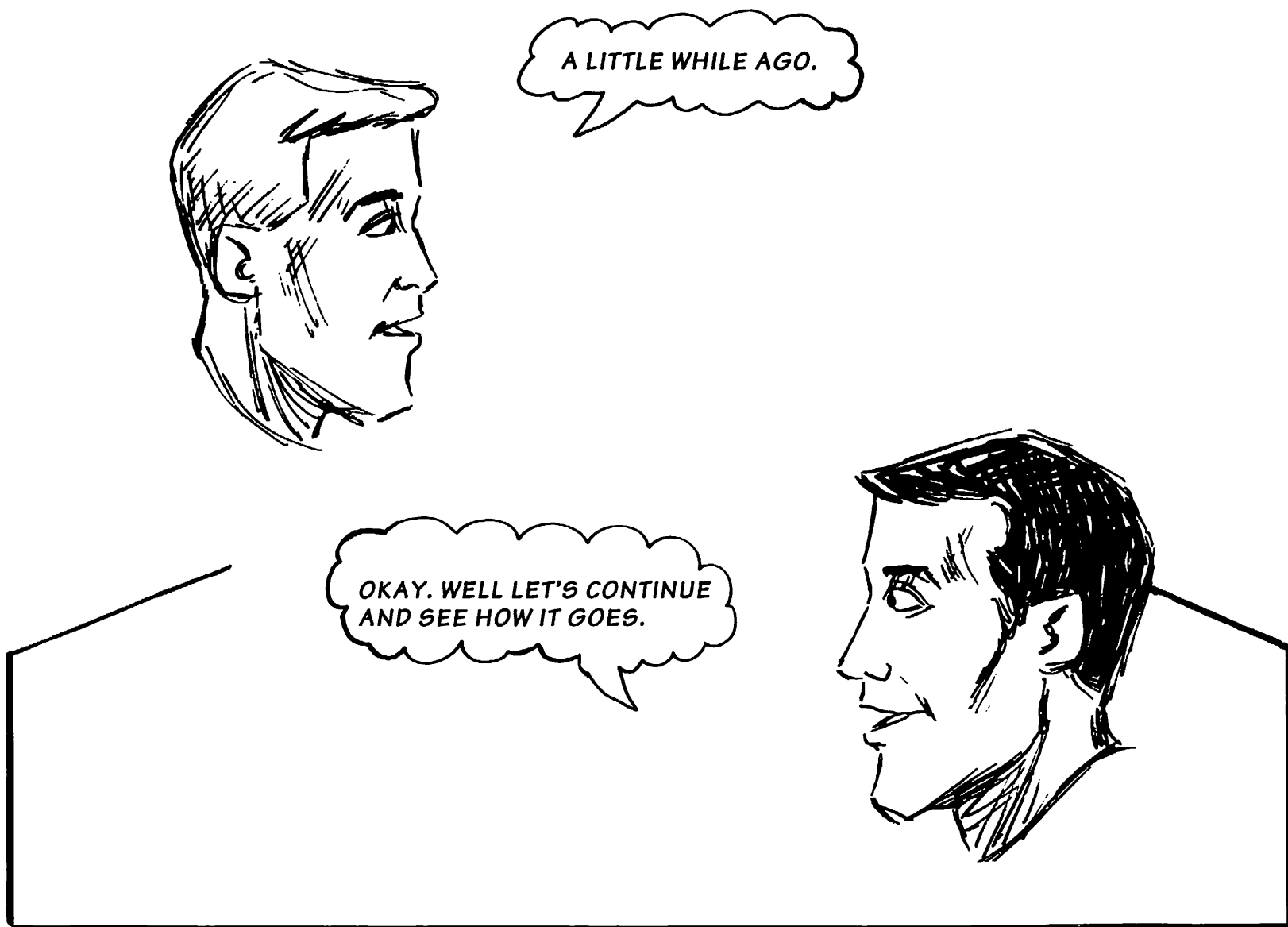


MY STOMACH HURTS.



OK, WHEN DID THAT TURN ON?







TOUCH THAT WALL.

Later . . .



Narconon Communication and Perception Course

Demonstrate, with a demo kit, each of the three important rules:

1. GET THE PERSON THROUGH IT.
2. WHAT TURNS IT ON WILL TURN IT OFF
3. THE WAY OUT IS THE WAY THROUGH.

Section 3

Session Report Form and Worksheet



How to Write a Session Report Form and Worksheets

The Session Report Form

The Session Report Form is a printed form filled out by the student after an Objective session. It gives the details of the beginning and end of the session, the condition of the person receiving Objective Exercises, the wording of the exercise, etc.

The form is written so that one can see the whole session at a glance, just by looking at the Session Report Form.

The top of the form is filled in with:

SESSION REPORT FORM		
1. Name of your twin.		3. Date.
Joe Rogers		20 August 1990
Name of student receiving Objectives		Date
2. Your name.	4. Time length of the Objective session (example: 2 hours 58 minutes.)	
Sam Smith	2:58	
Name of student delivering Objectives	Session Length	
Objective Exercise	Time	Results and Comments

The rest of the form is filled in with:

SESSION REPORT FORM		
<i>Joe Rogers</i> Name of student receiving Objectives		<i>20 August 1990</i> Date
<i>Sam Smith</i> Name of student delivering Objectives		<i>2:58</i> Session Length
Objective Exercise	Time	Results and Comments
<i>Session started</i> <div>7. What exercise was run— LISTING THE EXACT COMMANDS.</div> <i>"Look around here and find something you could have."</i> <i>Exercise completed Session ended</i>	<div>5. Time session started.</div> <i>1:30 pm</i> <div>9. Time session ended.</div> <i>4:28 pm</i> <i>4:28 pm</i>	<div>6. Condition of the student at the session start.</div> <i>Joe was very quiet. ↪ He said he was feeling spaced-out today.</i> <div>8. End phenomena</div> <i>↪ Joe said he never realized there were so many things around before. ↪ He was smiling and looking bright.</i> <div>10. Condition of the student at session end.</div> <div>11. The student's gains or comments.</div>

Worksheets

A worksheet is supposed to be the complete running record of the session from beginning to end. You should not be skipping from one page to another but should just be writing page after page after page as the session goes along. You write the exercise being run, your twin's answers and any originations. If the commands of the exercise being used are numbered, you can write down the command number on the worksheet each time the command is given.

In doing the Objective Exercises, it is not always practical to try and keep a worksheet and do the exercise at the same time. In this case you write up the worksheet after the session has been ended.

Joe Rogers

Sam Smith

Session started 1:30 p.m.

Exercise

"look around here and find something you could have."

As the exercise was done he said he was getting some flashbacks. 1:50 p.m.

I continued the exercise.

He got annoyed a lot with the room. 3:00 p.m.

I continued the exercise.

20 August 1990

He said he realized why he was feeling so bad. He was going through something like he used to when he was 10 years old, and he felt like he popped out of it.

He was smiling and looked bright. 4:28 p.m.

Session ended.

When the session is completed, the worksheets are put in proper sequence and stapled with the Session Report Form on top from beginning to end of session.

The diagram illustrates the correct sequence of documents in a folder. It shows three overlapping rectangular boxes representing documents. The top box is a worksheet with the handwritten text "Joe Rogers" and a circled "Q", followed by the date "20 Aug 89". The middle box is the "SESSION REPORT FORM", which has "Joe Rogers" and "20 Aug 89" written in the header section. Below the header is a table with three columns and one row. The bottom box is another worksheet, also with "Joe Rogers" and a circled "Q", followed by "20 Aug 89". The boxes are arranged such that the Session Report Form is in the center, with worksheets on either side, and they are all stapled together.

When an Objective Exercise has reached its end phenomena indicate it on your worksheet along with the time it occurred, the student's indicators and any cognition that the student had.

Report forms and worksheets are never recopied. You should always read over your worksheets before turning in the folder to the Supervisor, and if any words or letters are missing or cannot be read, they should be written in with a different colored pen.

Do not give any session without making a session report, or copy the original report after the session and submit a copy instead of the original report.

Good worksheet action results in a communication—a communication of truth. The Case Supervisor should be able to look the worksheets over and see what you did, the key things that the person you delivered a session to did or said, and how the session went. It is a running record of the session.

If these rules are followed, it will make the Course Supervisor's, Case Supervisor's and your job much easier and your reports more valuable. It will ensure the Case Supervisor has all the data he needs to keep you and your twin winning.

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To: Supervisor

From: _____ Date: _____

Practice writing up a Session Report Form until you can easily do this. Use the blank Session Report Forms provided on the following pages. When finished, tear out the forms and place them on the Supervisor's desk.

SESSION REPORT FORM

Name of student receiving Objectives

Date

Name of student delivering Objectives

Session Length

Objective Exercise	Time	Results and Comments

SESSION REPORT FORM

Name of student receiving Objectives

Date

Name of student delivering Objectives

Session Length

Objective Exercise	Time	Results and Comments

SESSION REPORT FORM

Name of student receiving Objectives

Date

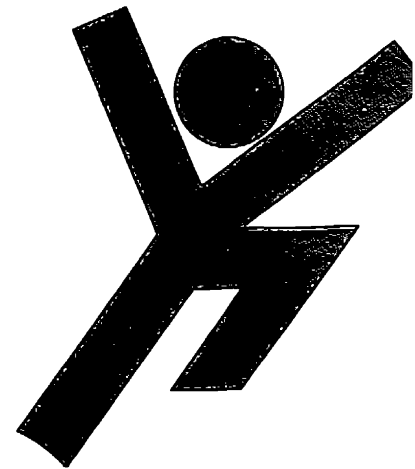
Name of student delivering Objectives

Session Length

Objective Exercise	Time	Results and Comments

Section 4

Procedure For Starting and Ending a Session

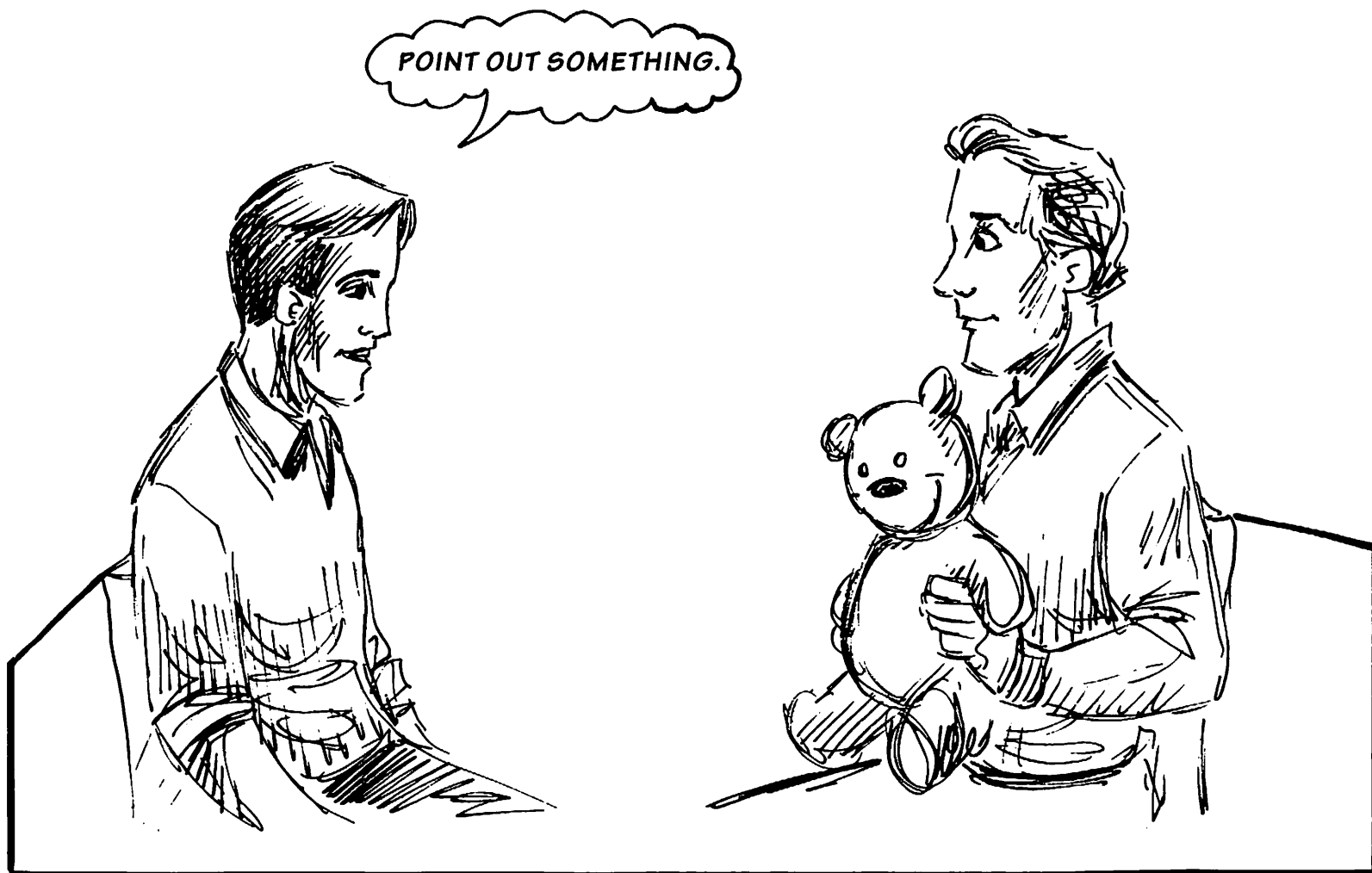


Use of a Doll in Drilling

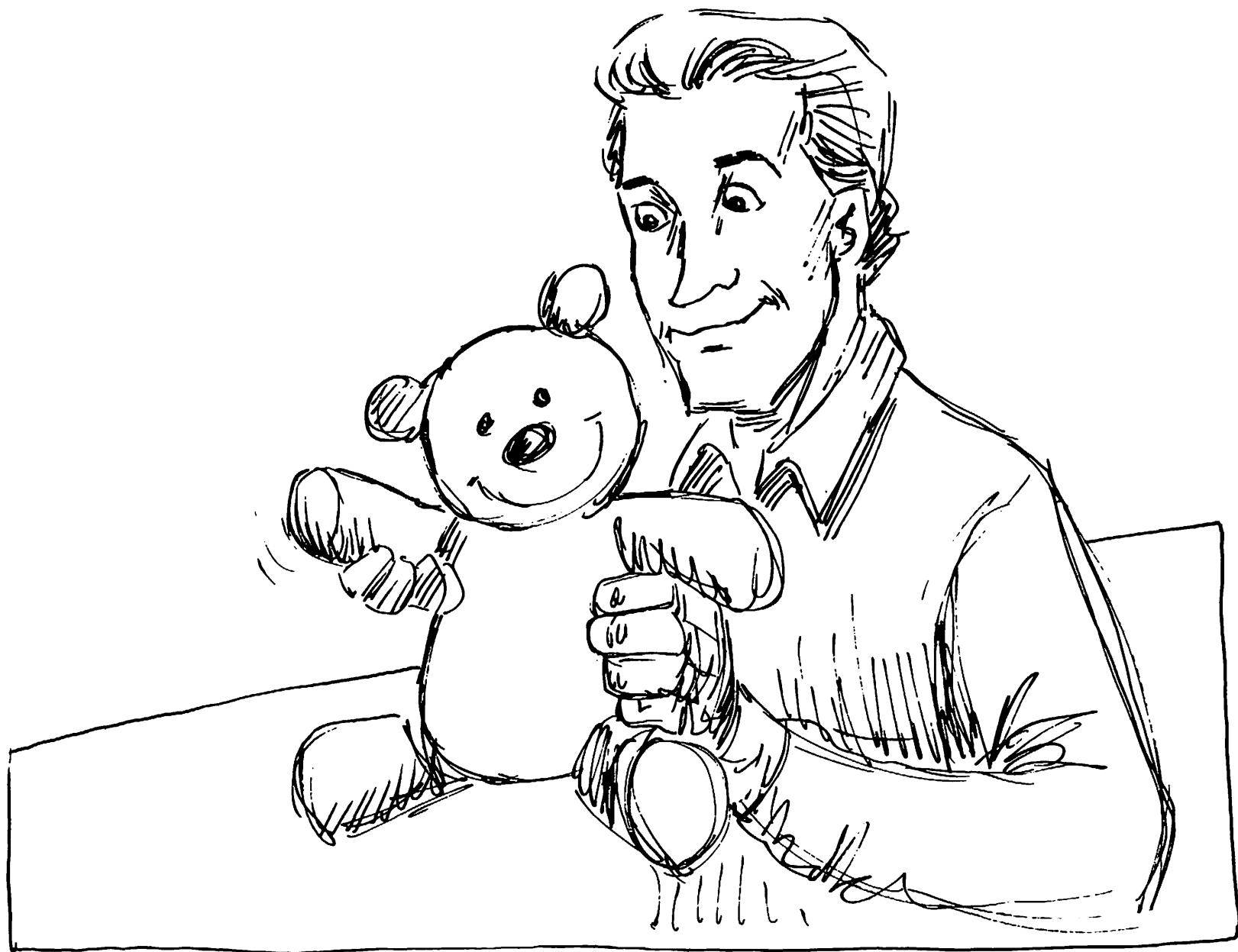
In drilling Objective Exercises, a doll is often used to avoid giving the commands directly to another person (the coach) when an actual Objectives session is not being done.

The doll need not be elaborate but should be at least a foot tall, preferably two feet. The doll is used as a substitute for the person.

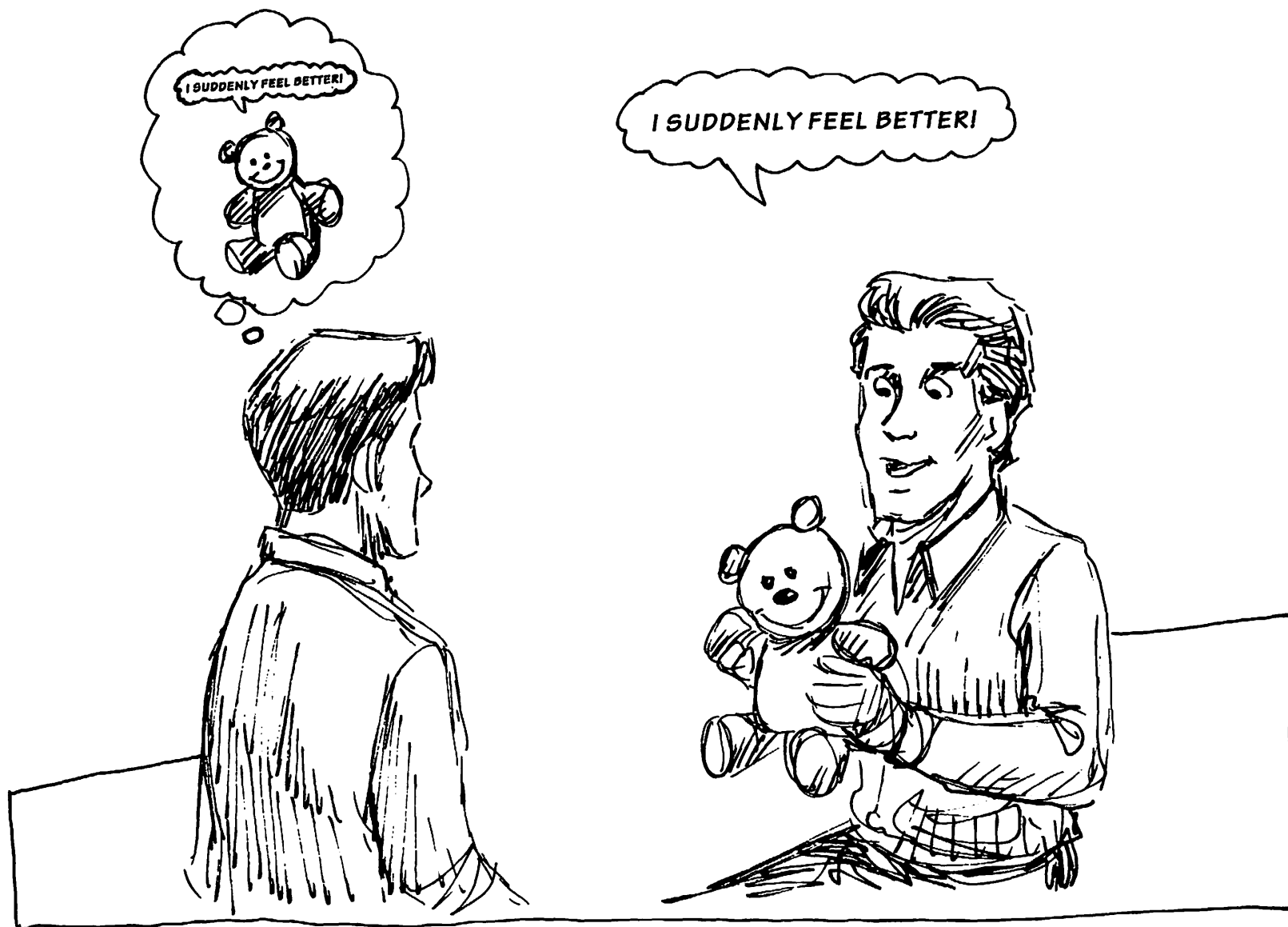
When a doll is called for in a drill, the coach holds the doll. The student addresses the command to the doll, not to the coach.



The coach then makes the doll respond to the command, either by moving the doll to make it do the action called for or by answering for the doll.



The coach would also make appropriate originations for the doll to approximate a real situation.



The purpose of drilling with a doll is to ensure that you are totally familiar with a drill and can run it correctly and comfortably using the doll before you deliver that Objective Exercise to a live person.

Procedure for Starting and Ending a Session

There is a procedure for starting and ending an Objectives session.

It is this:

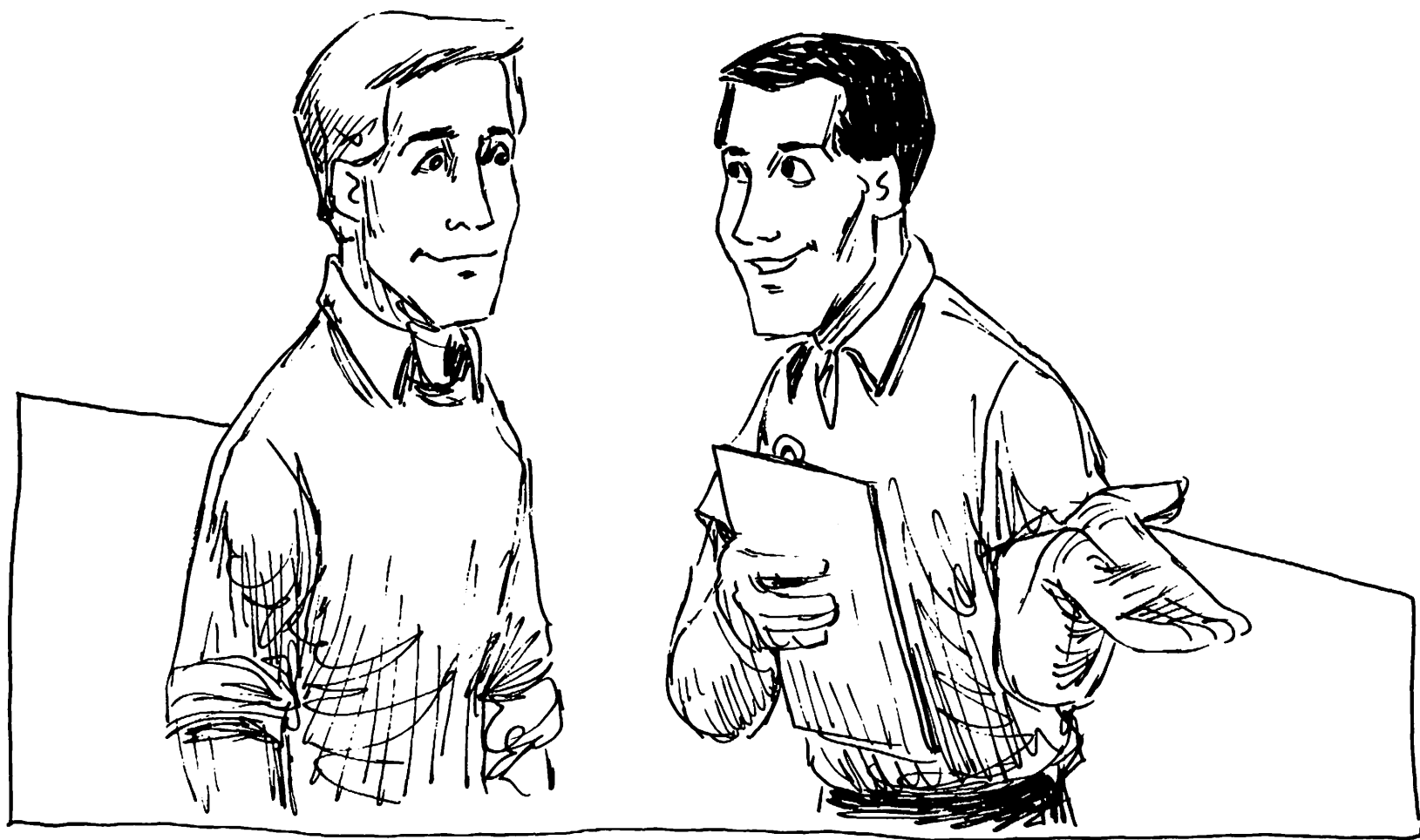
1. Get your twin's folder and read the Case Supervisor instructions for the session.



2. Ensure you have read, drilled and received a final pass on the exercise you are about to run.
3. Inform the Supervisor that you are going to be starting a session.
4. Select and set up a session space in the course room.



5. Get a clipboard, ballpoint pens, a Session Report Form, sheets of worksheet paper and a simple dictionary.
6. Bring your twin to the session space.



7. Have your twin sit in his or her chair. You sit facing your twin.
8. Ask your twin if it is all right to do the session in the part of the room you are both in, and if not, make things right by adjusting the room or the location of the session to another part of the course room if needed.

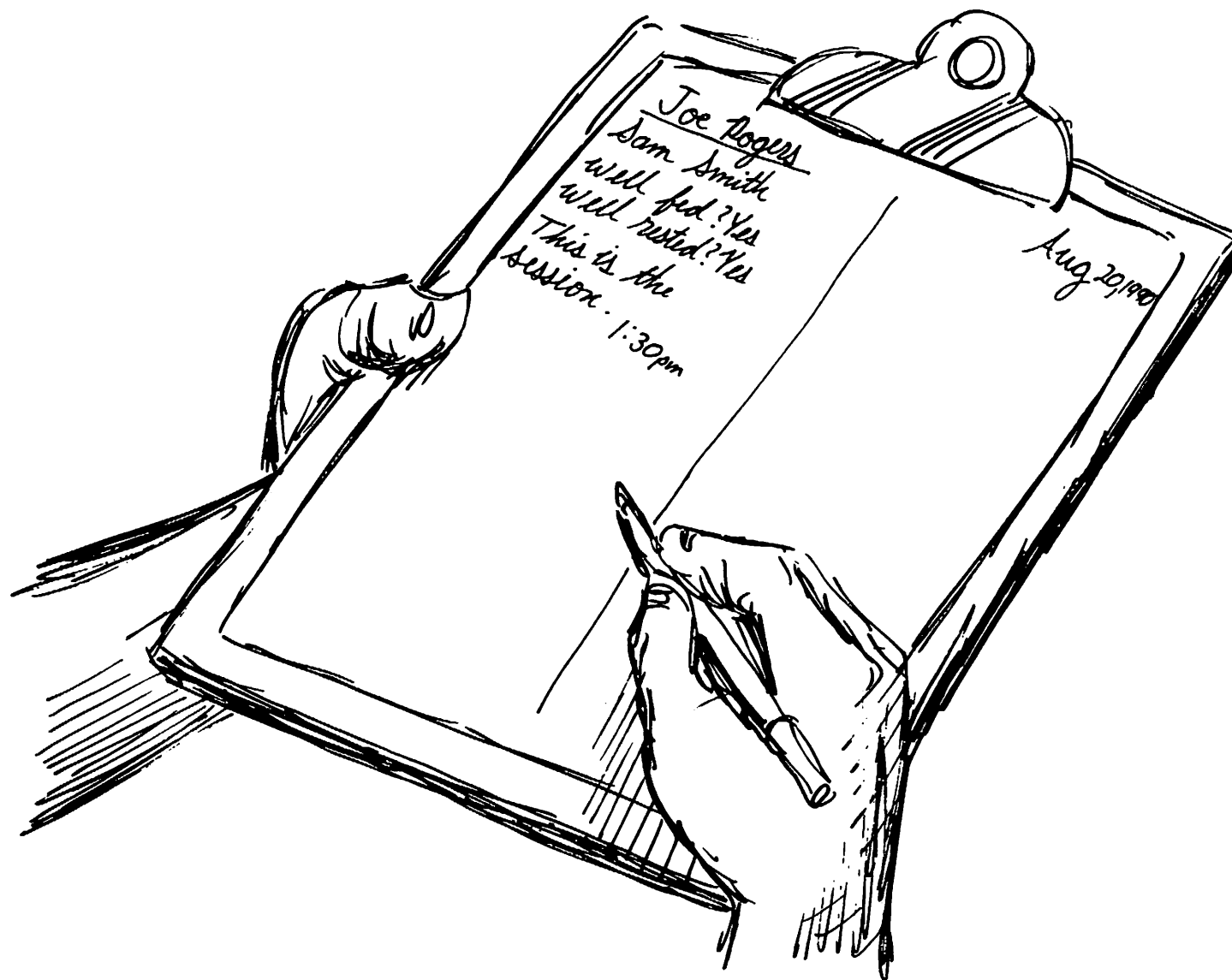
IS THIS PART OF THE ROOM ALL RIGHT
WITH YOU FOR THE SESSION?



9. Check if your twin is well fed and well rested.
10. When it is established there is no reason not to begin session, start the session with, "This is the session." This is said with intention without reservation.
11. Start your worksheet and note on it the time you started the session.



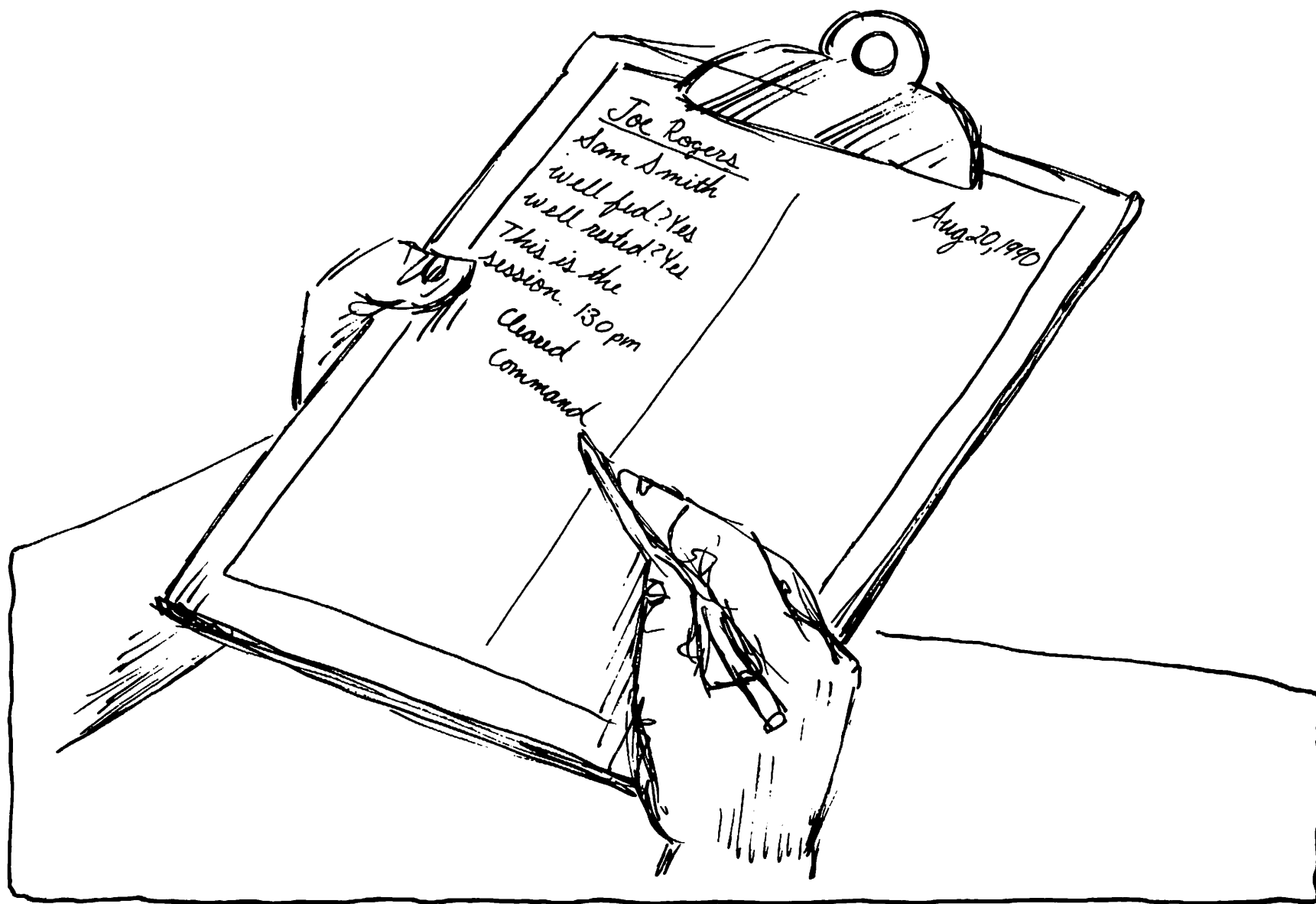
THIS IS THE SESSION.



12. Tell your twin you will clear the command with him. Clear the command backwards by first clearing in turn each word in the command in backwards sequence. Use a good simple dictionary. Once the words are cleared, give him the command and ask him to tell you what the command means. Do this for each command of the Objective Exercise.

WHAT DOES THIS WORD MEAN TO YOU?

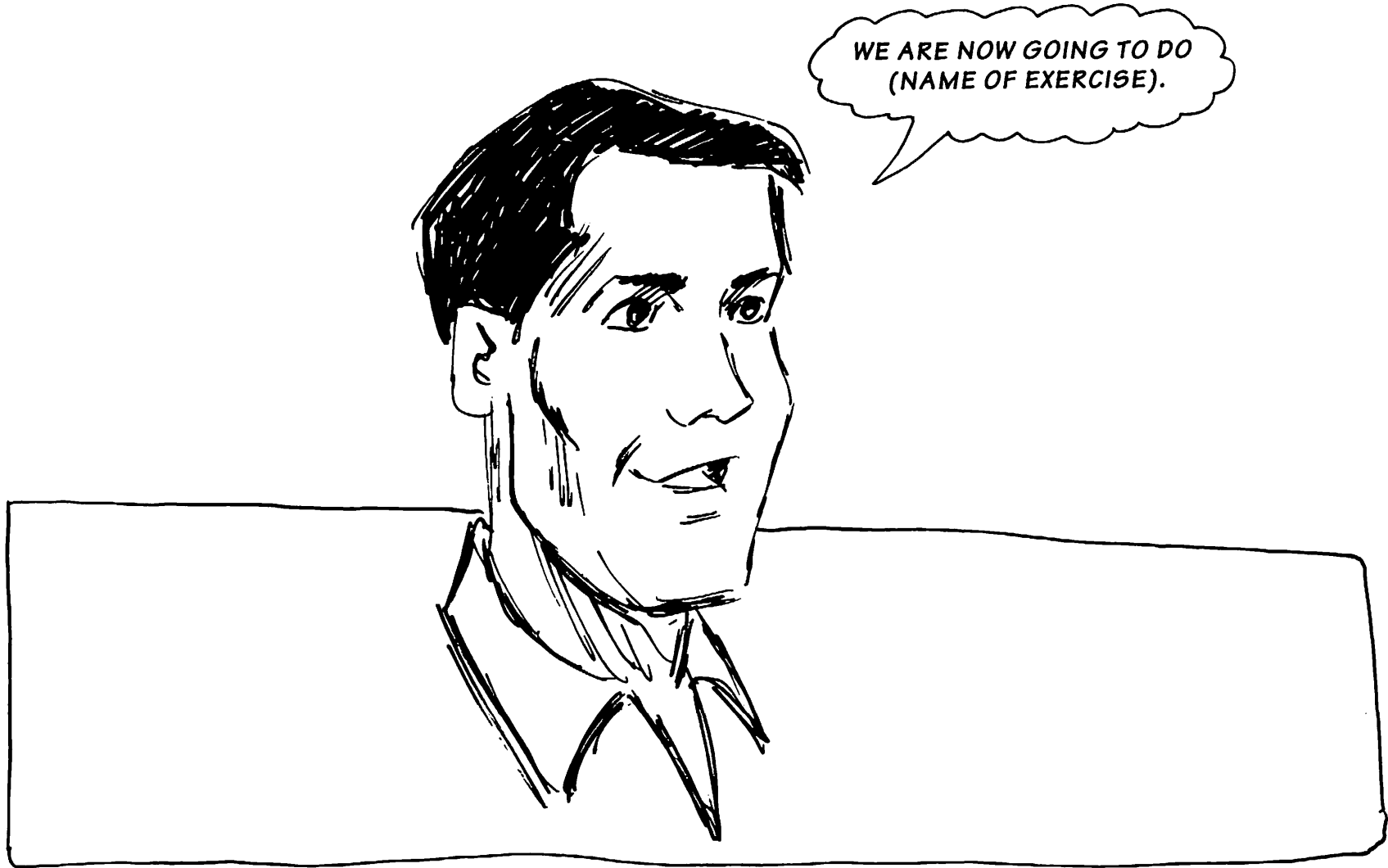




If, from his answer it is obvious that he has a misunderstood word, reclear the obvious word or words, using a dictionary. Have him use each word in a sentence until he has it, and then clear the command again. If necessary repeat the steps for clearing a command to make sure he understands the command. Indicate on your worksheet that you have cleared each command.



13. Tell your twin “We are now going to do (*name of Objective Exercise*).” Then note the time on your worksheet and place your clipboard on the floor.
14. Run the exercise on your twin.

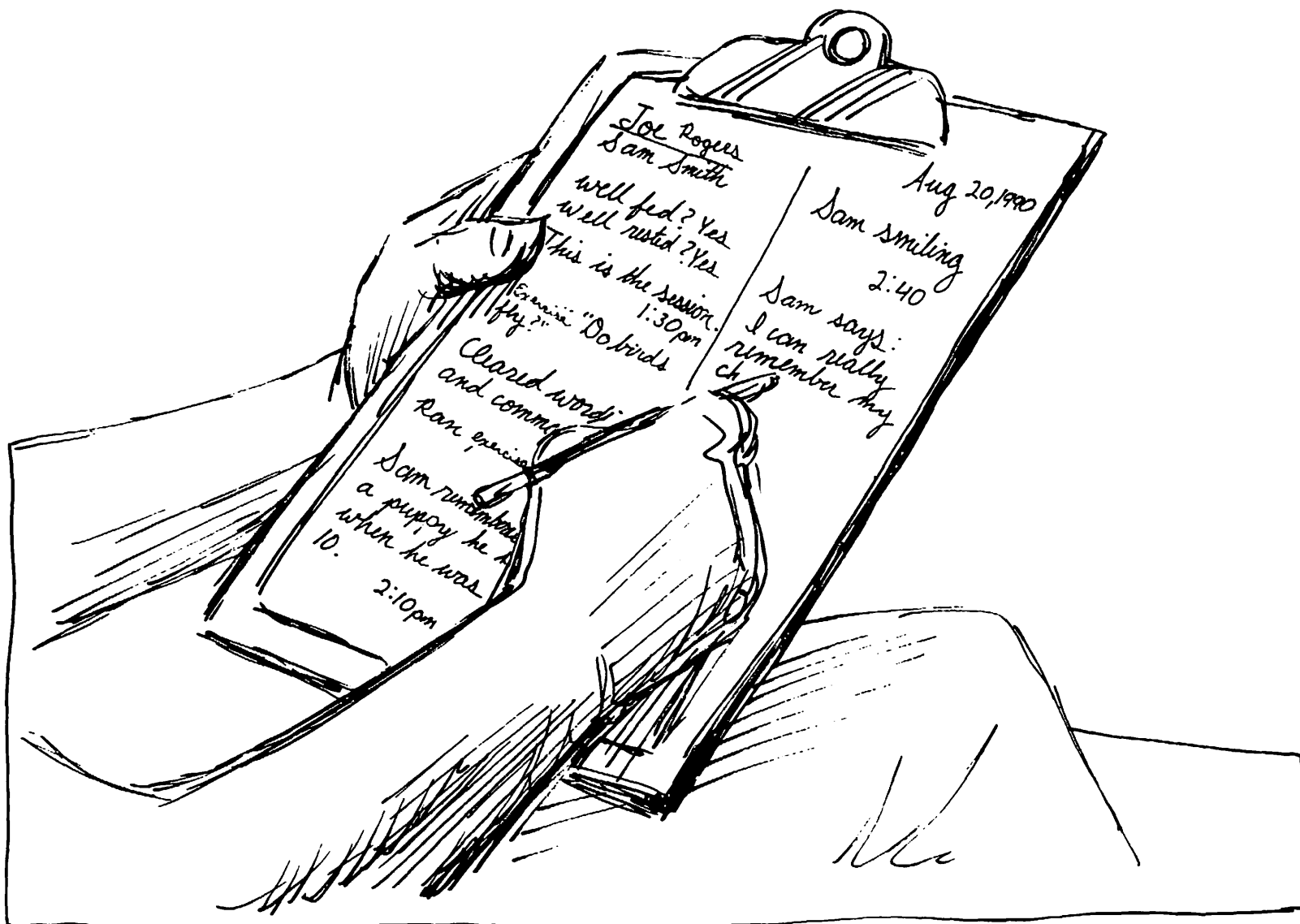




15. When your twin has reached the end phenomena of the exercise, end the exercise. Tell him “End of session” and have him sit down (if not sitting).



16. Write briefly what happened at the end phenomena of the exercise.

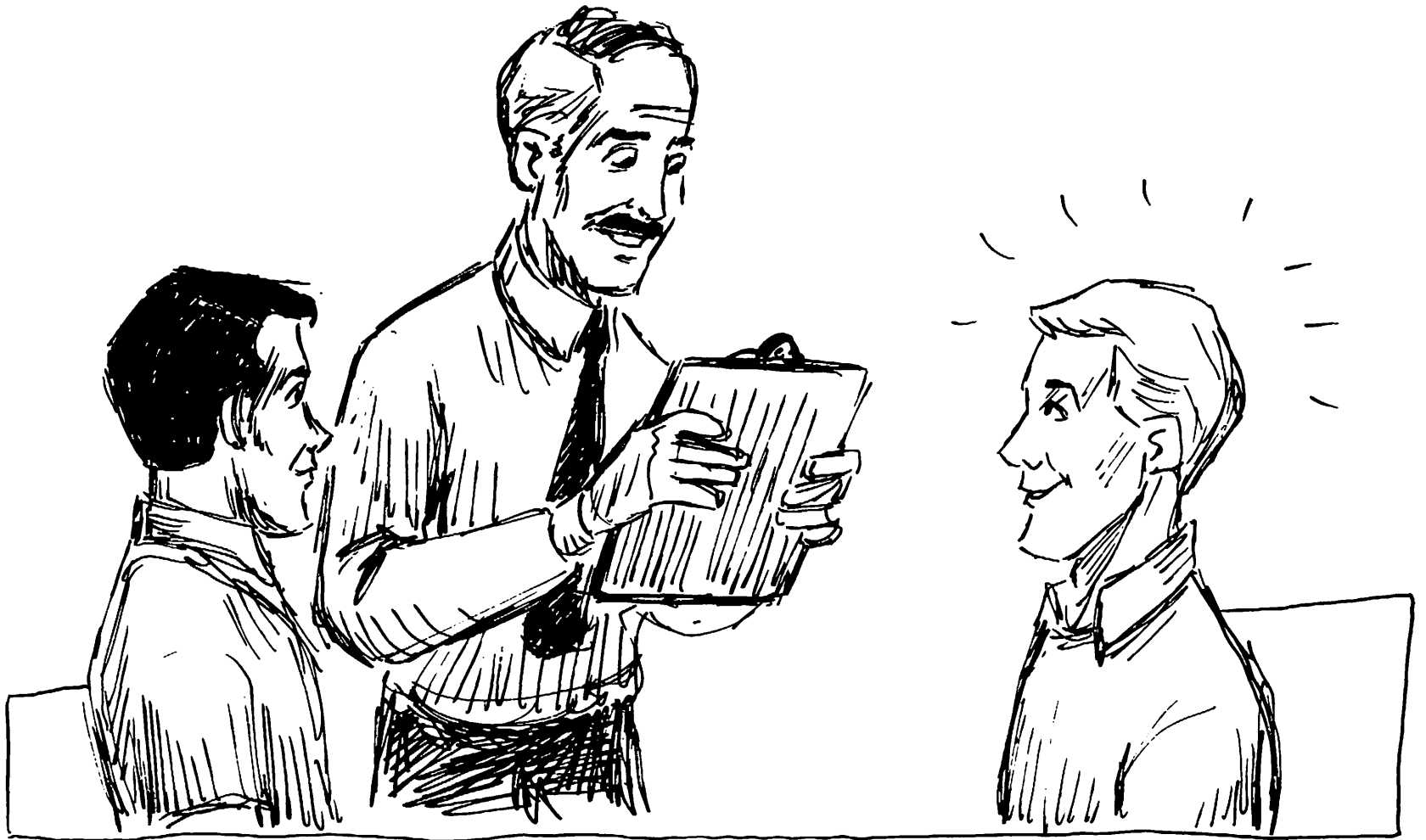


17. Put your hand up to signal to the Supervisor. He will read what you have written and tell you what to do next.



If you have run the exercise to its end phenomena, the Supervisor will have you end the session and take your twin to the Examiner.

If the end phenomena of an exercise does not occur in one session the same exercise will be continued in a later session until it is achieved.



EXCELLENT. YOU CAN END THE SESSION
AND TAKE HIM TO THE EXAMINER.



18. a. When you are ready to end the session, tell your twin that you will be ending the session.

b. Then ask:

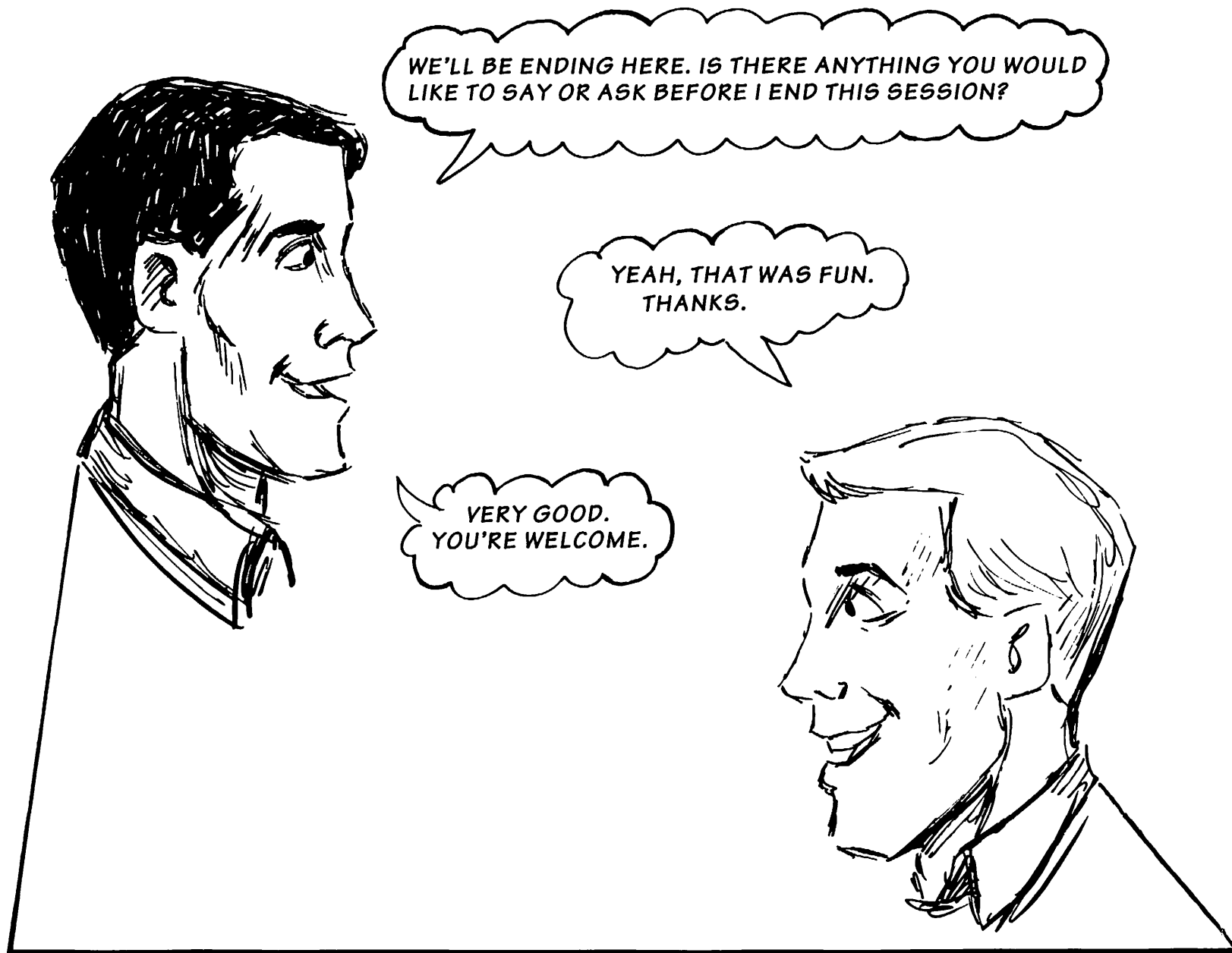
“Is there anything you would care to say or ask before I end the session?”

Your twin answers.

Acknowledge your twin and note down his answer.

If your twin asks a question acknowledge and say, “I will note that down for the Case Supervisor.”

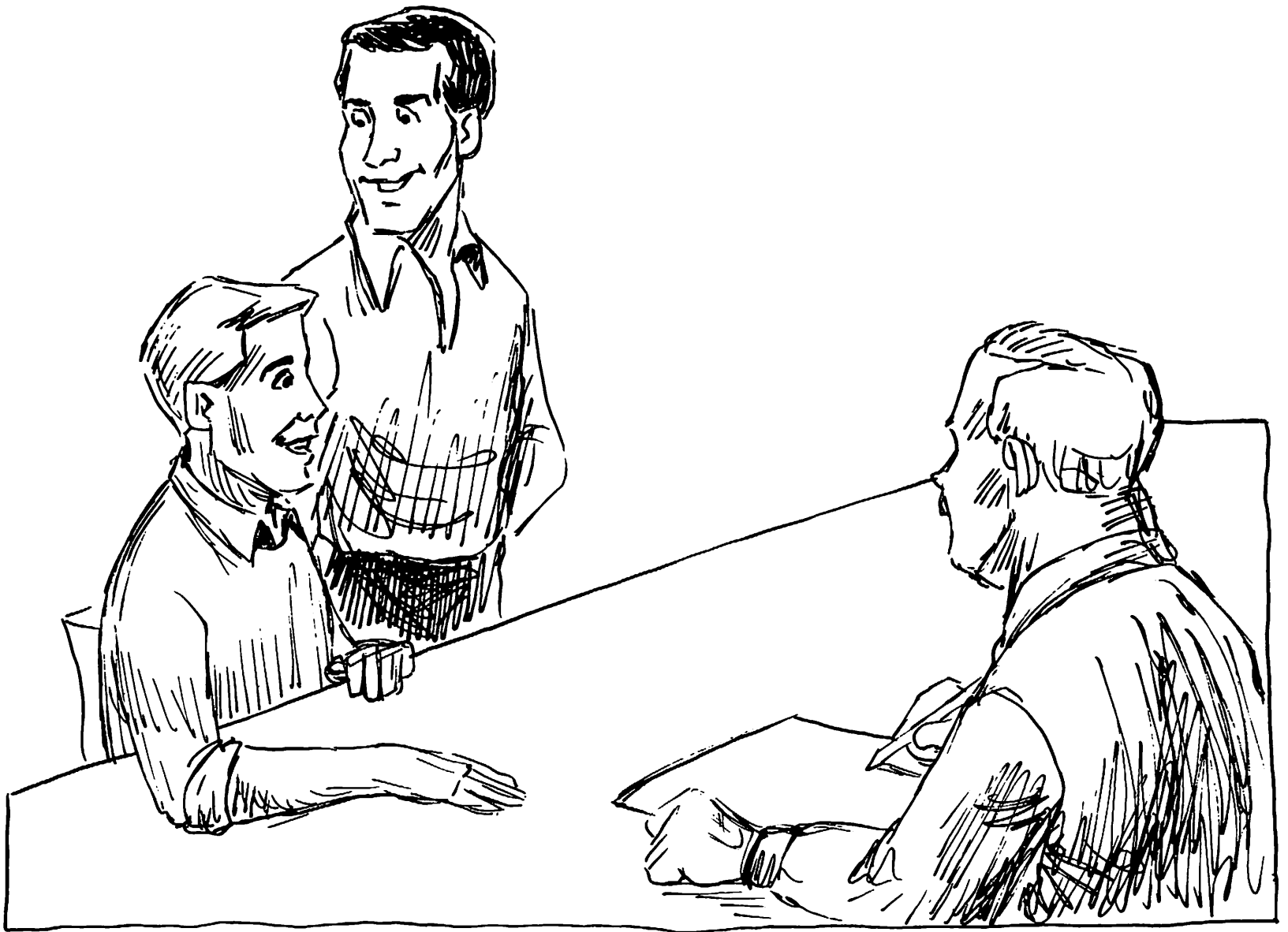
c. End the session with “End of session” with intention without reservation.





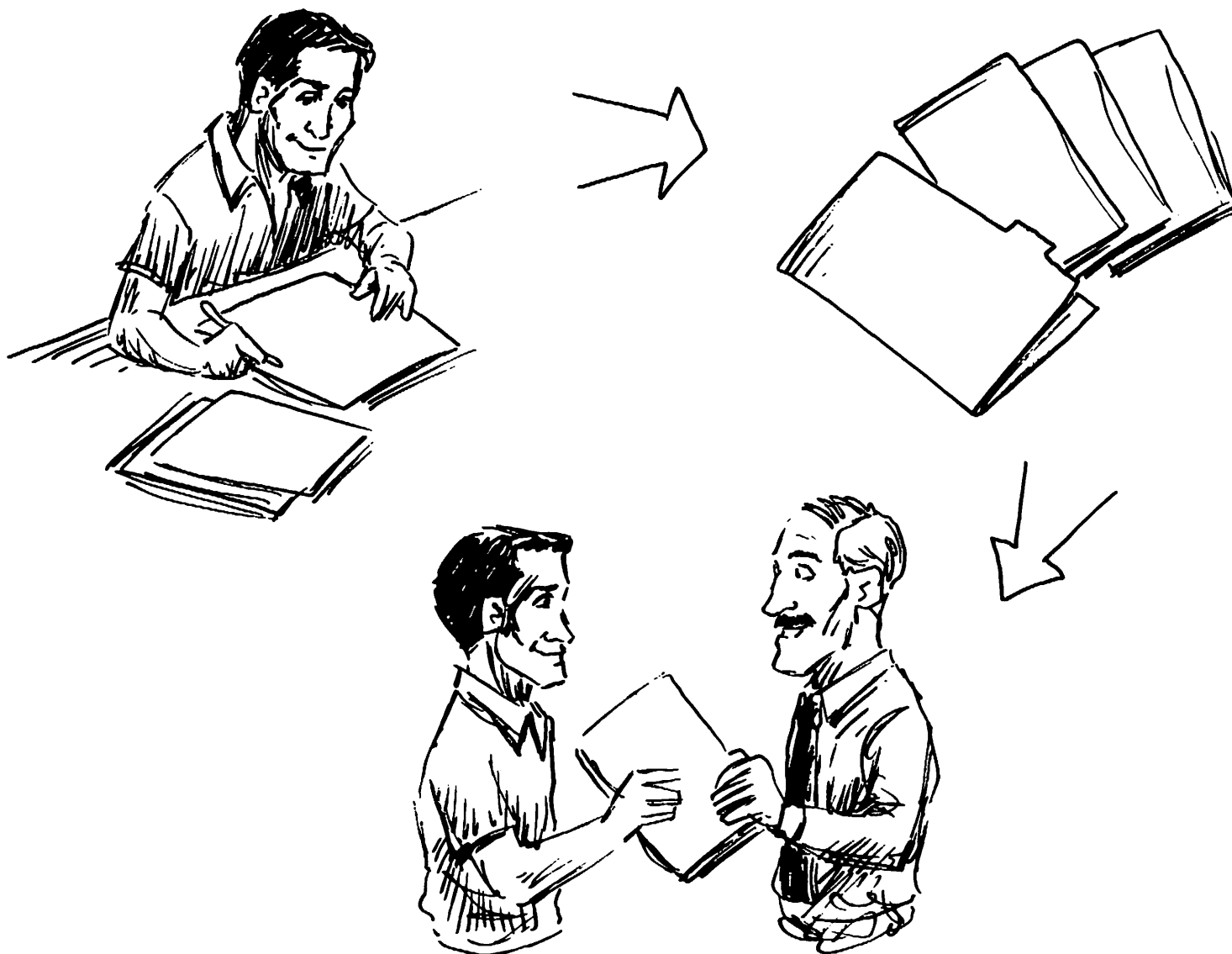
19. Take your twin to the Examiner.

The Examiner will have your twin sit down at a table. Your twin may say anything he would like to about the session he just had. The Examiner will listen and note down what he says.



20. After your twin has finished his exam, pick up the Exam Form and take your twin back to the course room.

After the session, write up on your worksheets any other data on what occurred during the session that you were unable to write while running the Objective Exercise, and write up your Session Report Form. Put your worksheets underneath the Session Report Form and staple them together. Then place your worksheets, Session Report Form and the Exam Form in your twin's folder and turn the folder in to the Supervisor.



If the end of the course time comes up before the end phenomena of the exercise has been reached, do the following:

- a. Tell your twin, "The session time is about over. We'll be ending shortly."

- b. After giving your twin another command or two and having him carry them out, tell him, "We're ending the session now." Then end the session per steps 17, 18, 19, and 20 above.

If you run into any difficulty in session and can't handle it, or your twin becomes upset or other confusions arise, put your hand out behind your back to attract the attention of the Supervisor who will help you.

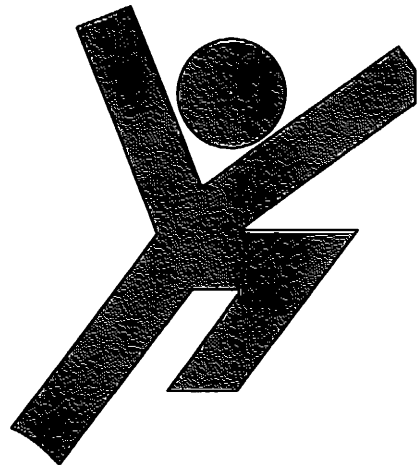
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Using a doll, drill with your twin:

- a. The procedure for setting up and ending a session, until you can do this procedure easily and with control. Get this passed by your Course Supervisor.
- b. The procedure for ending a session when course time runs out, until you can do this easily and with control. Get this passed by your Course Supervisor.

Section 5

Rules for Successful Objectives



Rules for Successful Objectives

In order for your twin to get the full benefits of the Objective Exercises on this course, there are certain rules which we ask you to follow. These are tried and proven rules followed by Case Supervisors, Withdrawal Specialists and all staff at Narconon who deliver exercises.

1. Do not evaluate for the student or tell him what he should think about his case.
2. Do not invalidate or correct the student's data.
3. Use the exercises which improve the student's case.
4. Keep all appointments once made.
5. Do not do an exercise on a student who has not had sufficient rest and who is physically tired.
6. Do not do an exercise on a student who is improperly fed or hungry.

7. Do not permit the person delivering exercises to a student to be changed frequently.
8. Do not sympathize with the student but be effective.
9. Do not let the student end the session on his own independent decision.
10. Never walk off from the student during a session.
11. Never get angry with the student in session.
12. Run every exercise to its end phenomena.
13. Never run an exercise beyond its end phenomena.
14. Be willing to grant beingness to the student.
15. Never mix the session procedures and exercises which were developed by L. Ron Hubbard, with other practices except when the student is physically ill and a doctor is needed.
16. Always remain in good two-way communication with the student during sessions.

17. Never enter comments, expressions or enturbulence into a session that distracts the student from his case.
18. Always continue to give the student the exercise or command when needed in session.
19. Never let the student run a wrongly understood command.
20. Never explain, justify or make excuses for any mistakes made while delivering exercises whether real or imagined.
21. Never use the secrets of the student which he has told in session for punishment or for your own advantage.
22. Never falsify the worksheets of sessions.

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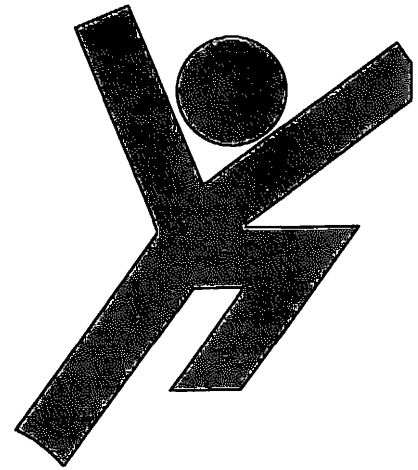
Demonstrate, with a demo kit, each of the twenty-two points of the "Rules for Successful Objectives." As you demonstrate each one, put your initials next to the number below:

- | | | | | |
|---------|----------|----------|----------|----------|
| 1. ____ | 6. ____ | 11. ____ | 16. ____ | 21. ____ |
| 2. ____ | 7. ____ | 12. ____ | 17. ____ | 22. ____ |
| 3. ____ | 8. ____ | 13. ____ | 18. ____ | |
| 4. ____ | 9. ____ | 14. ____ | 19. ____ | |
| 5. ____ | 10. ____ | 15. ____ | 20. ____ | |

PART THREE

Section 1

Objective Exercise One



Objectives: Important Note

These exercises can take many hours to run to achieve the end phenomena. It takes as long as it takes.

Always run each exercise until you've reached the full end phenomena. This will ensure that the full gains and wins are gotten from each exercise.

Objective Exercise One

The commands for this exercise are:

1. **"LOOK AROUND HERE AND FIND SOMETHING THAT IS REALLY REAL TO YOU."**
2. **"LOOK AROUND HERE AND FIND SOMETHING YOU WOULDN'T MIND COMMUNICATING WITH."**
3. **"LOOK AROUND HERE AND FIND SOMETHING YOU WOULDN'T MIND BEING AROUND."**

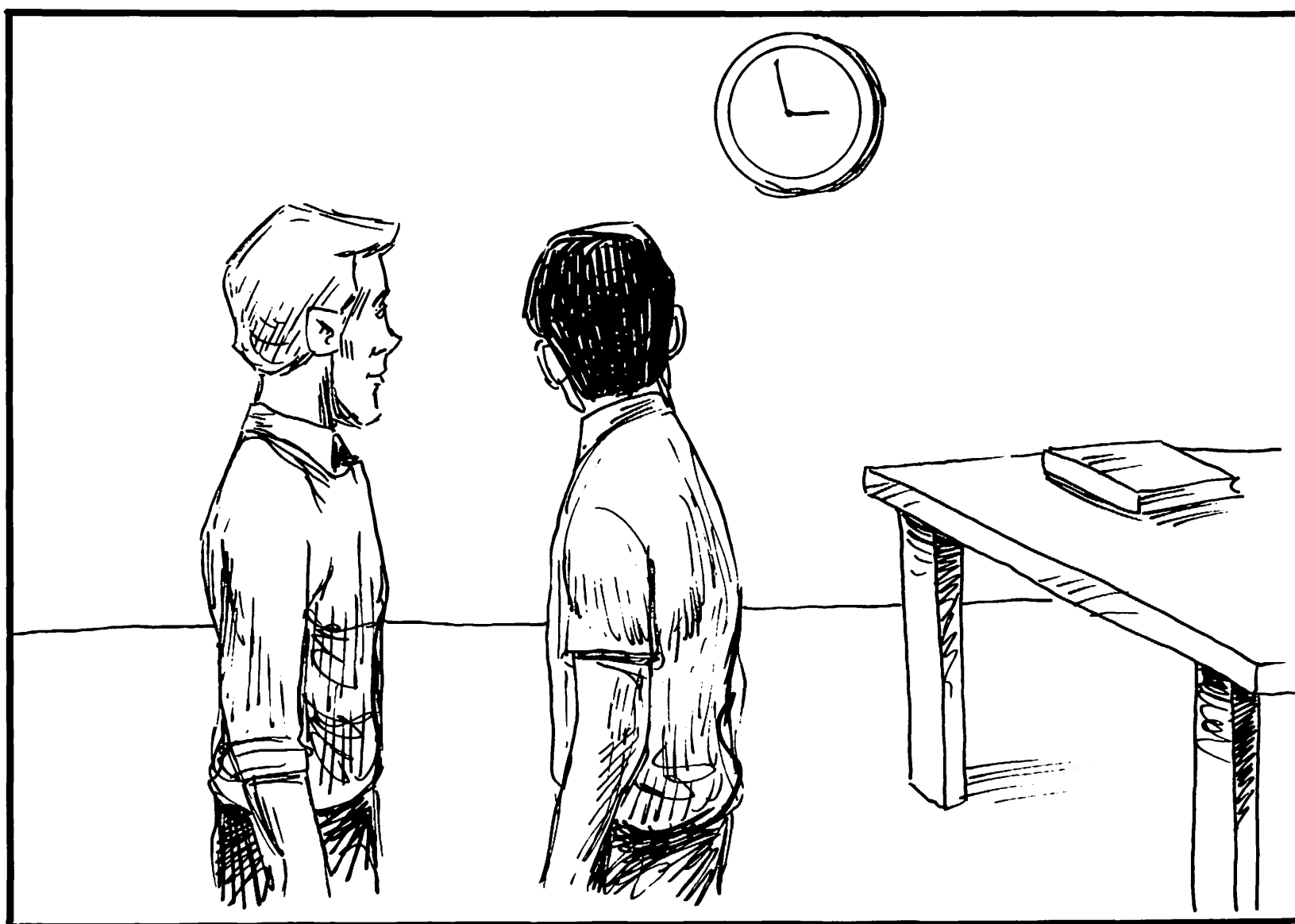
You and your twin are both moving or walking around. (Not sitting in chairs.)

This exercise will suddenly bite and bring a person up to present time.

Of all Objectives, this exercise tends to be the shortest. It often ends up with a very bright cognition after only a few commands.

These commands are run consecutively—that is 1, 2, 3, 1, 2, 3 and so on until the person is in present time, has a cognition and very good indicators.



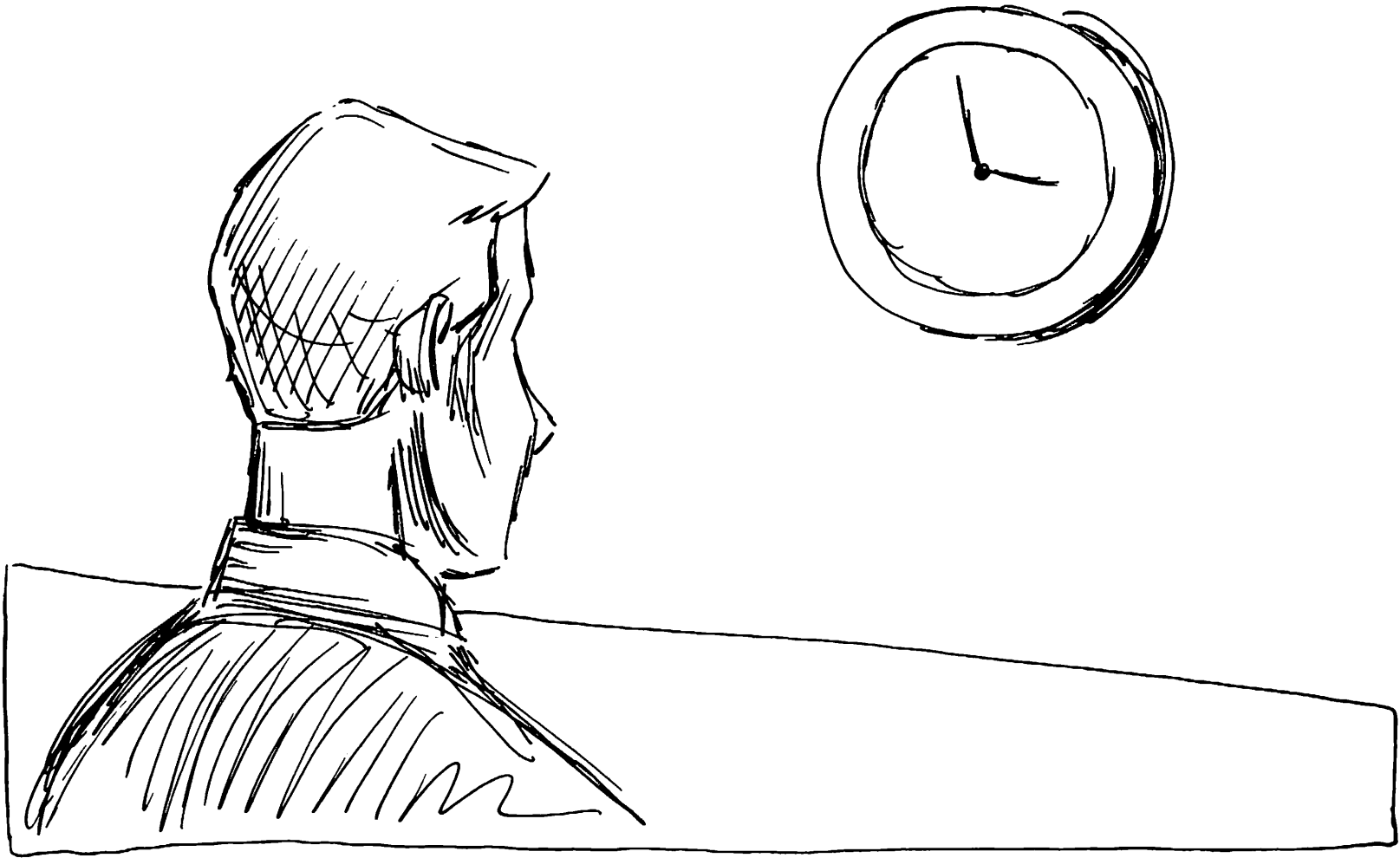


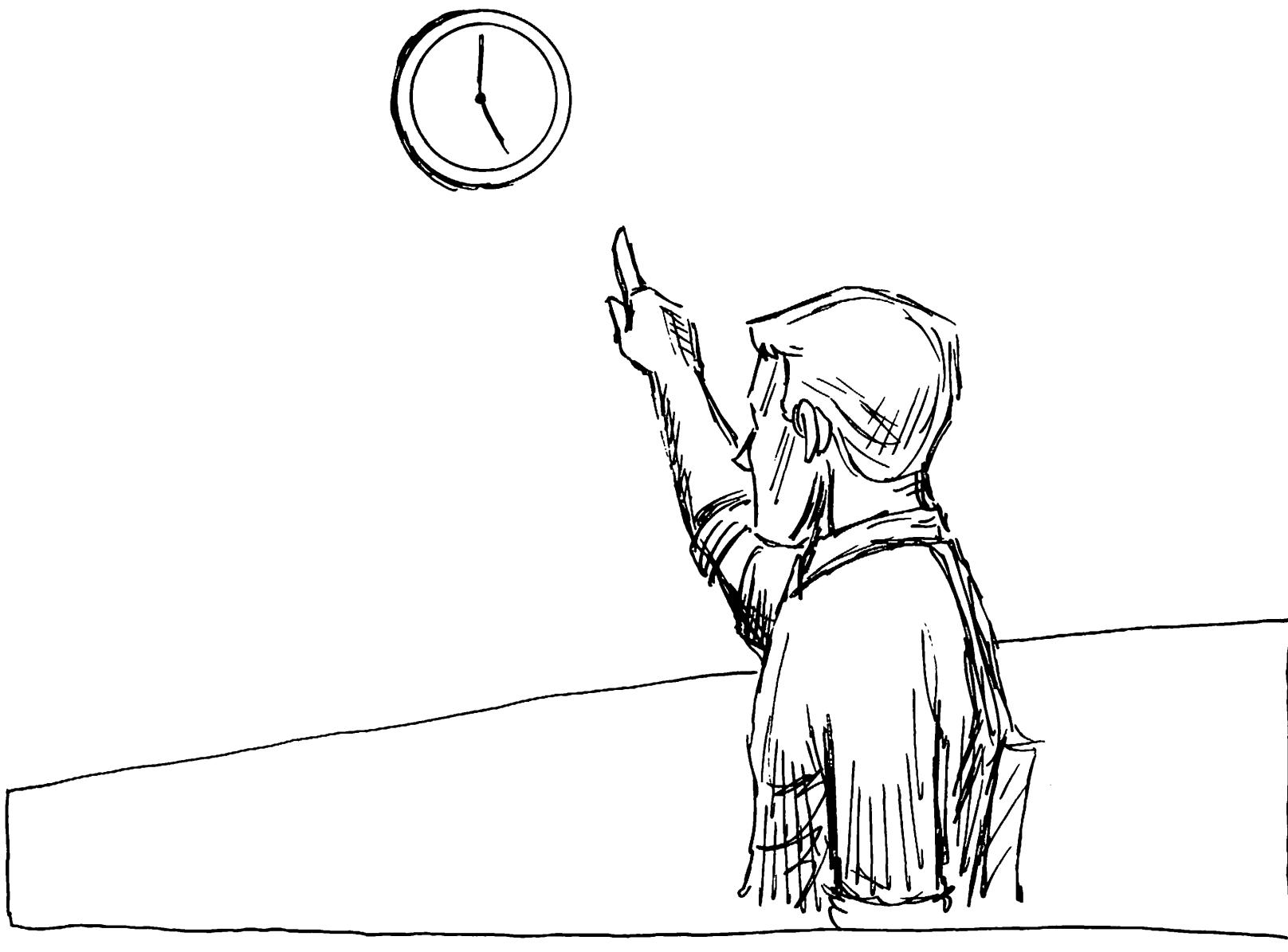




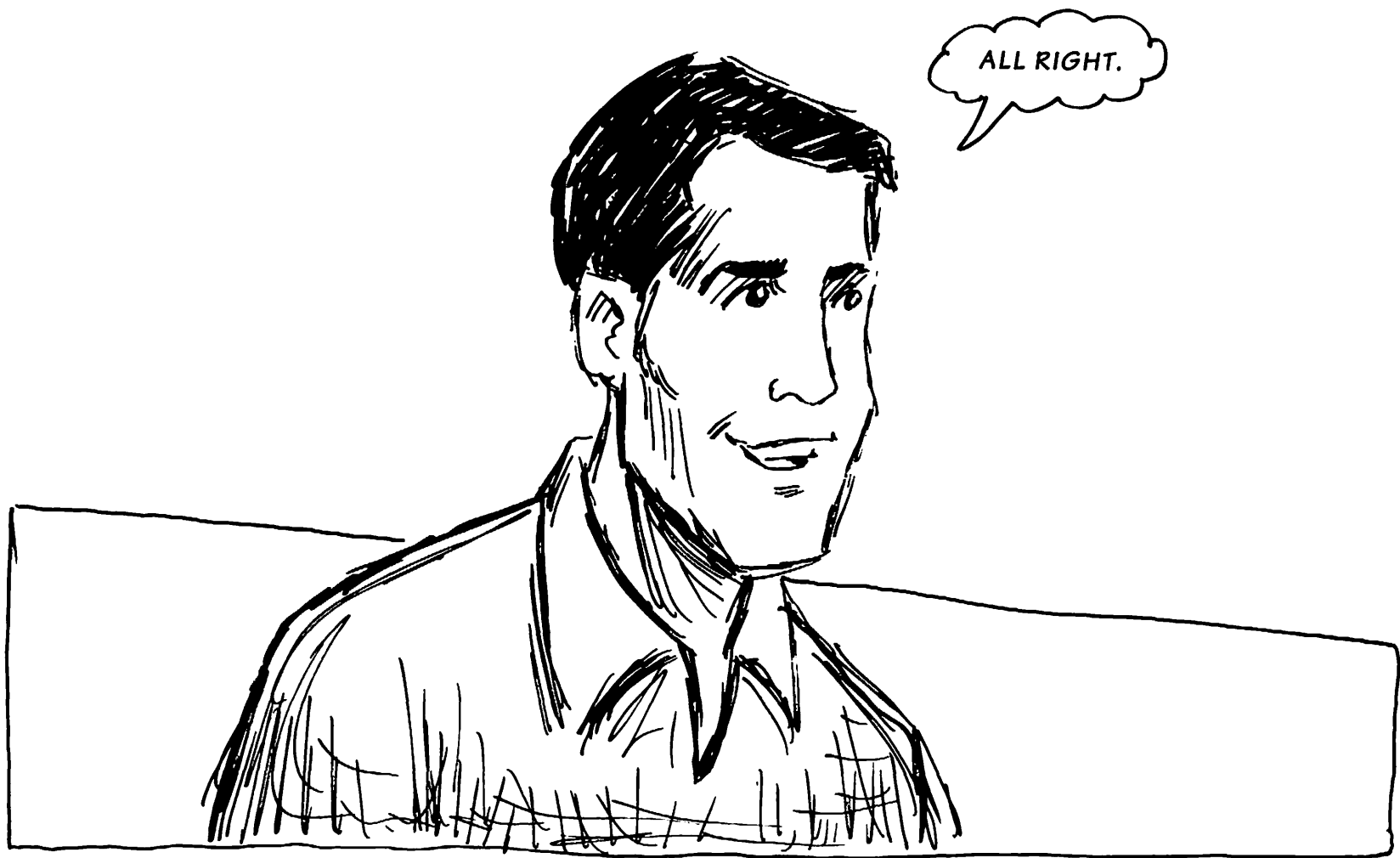
LOOK AROUND HERE AND FIND SOMETHING YOU
WOULDN'T MIND COMMUNICATING WITH.





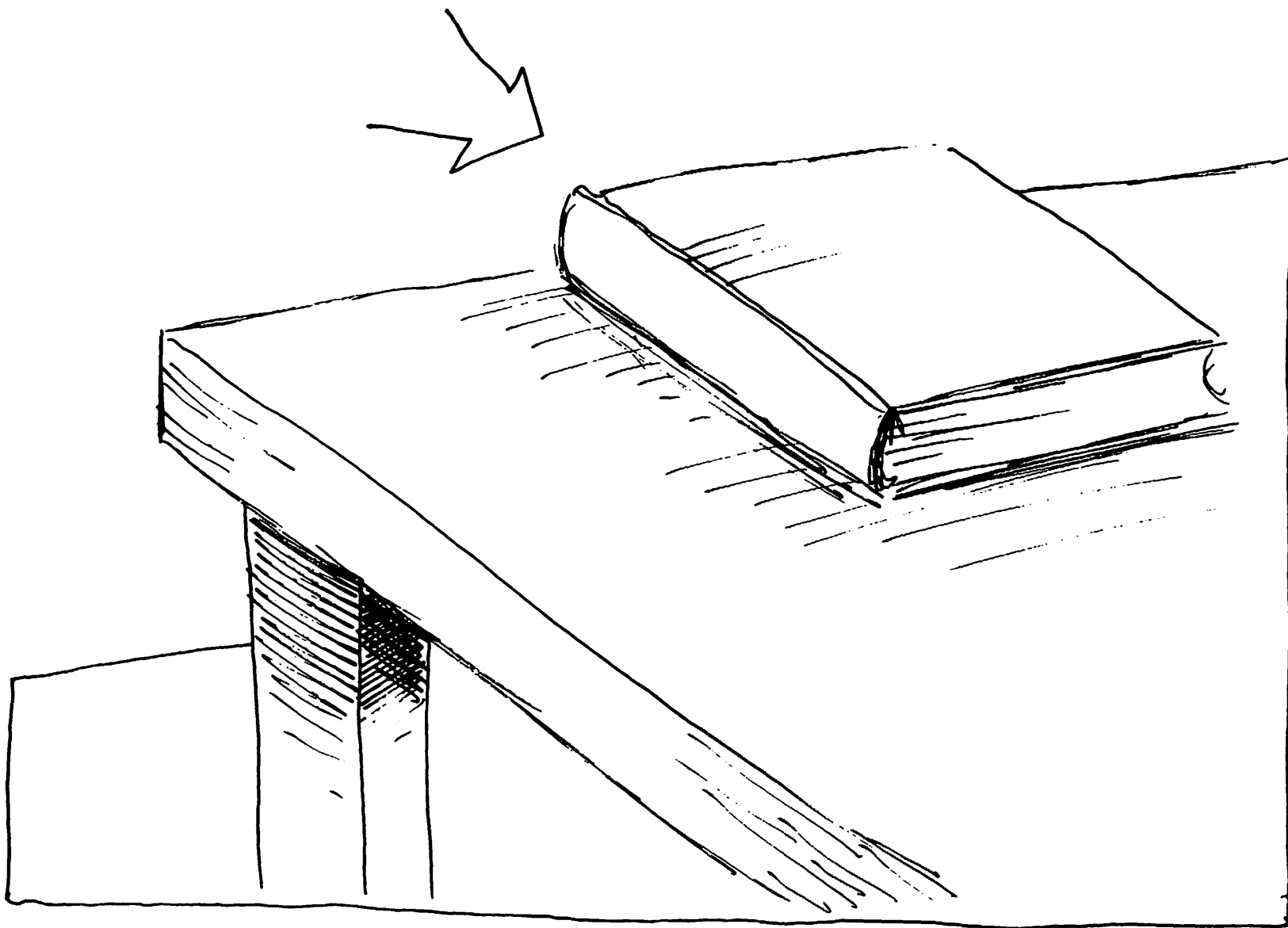


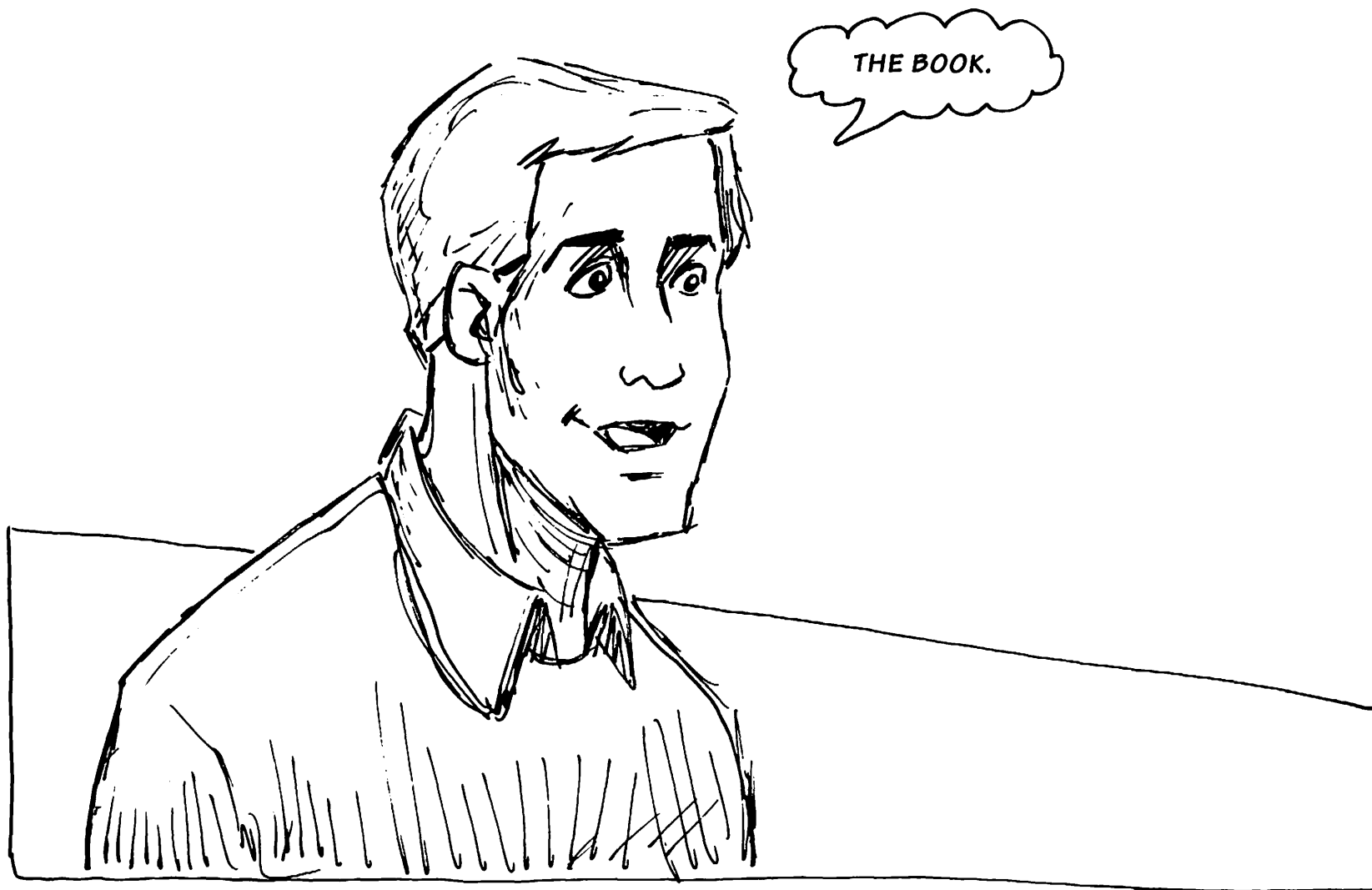


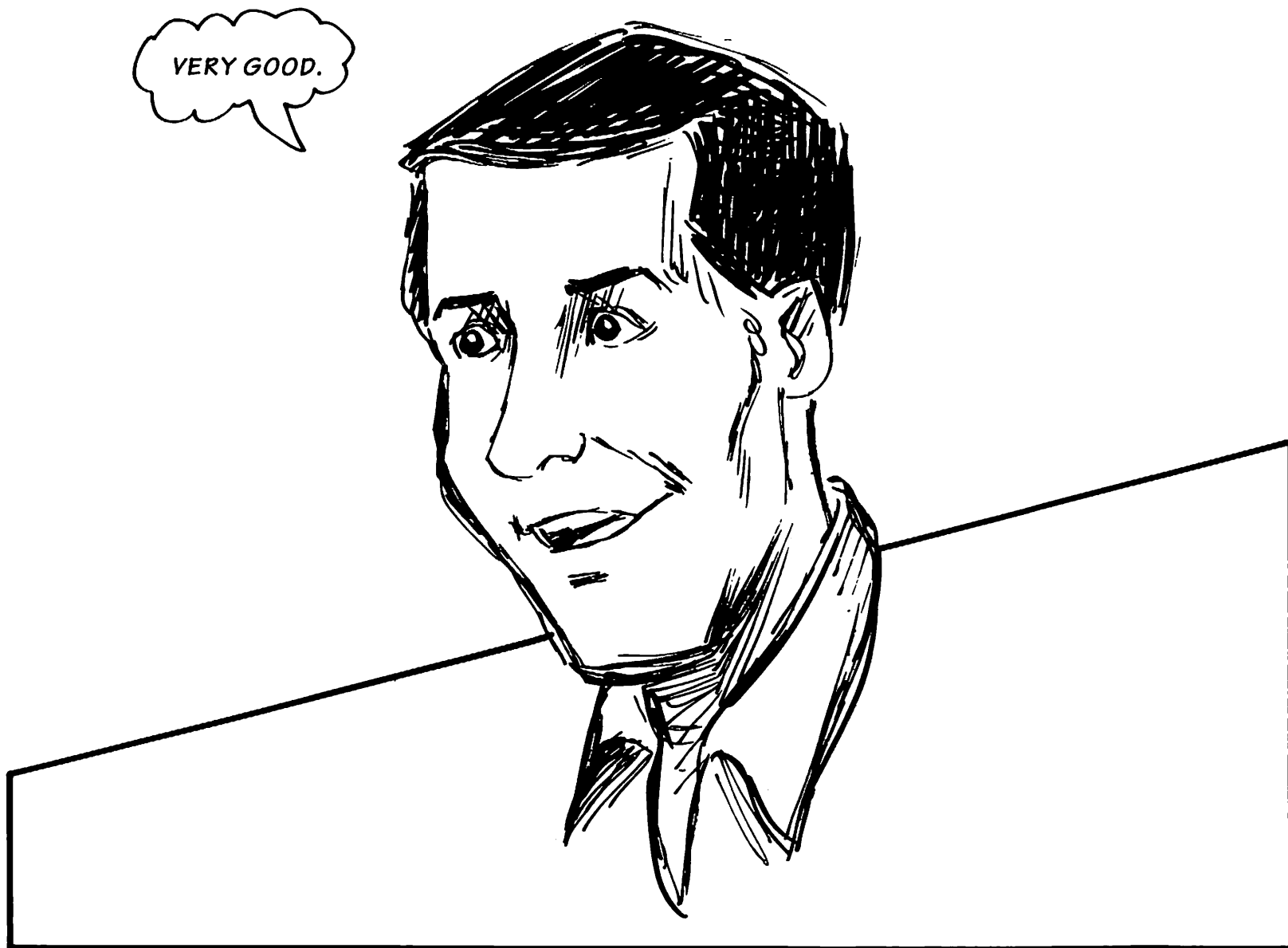


LOOK AROUND HERE AND FIND SOMETHING
YOU WOULDN'T MIND BEING AROUND.









The end phenomena of this exercise would be the person in present time, cognition and very good indicators.

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Using a doll, drill running Objective Exercise 1 with your twin until you can confidently run this on another. Get a final pass on this from your Course Supervisor.

Now run Objective Exercise 1 on your twin to end phenomena.

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I have now run Objective Exercise 1 on my twin to end phenomena.

Student signature: _____

Date: _____

I have been run on Objective Exercise 1 to the end phenomena.

Twin's signature: _____

Date: _____

Narconon Communication and Perception Course Success

You may use this space to write down any wins or gains you had while receiving Objective Exercise 1.

Name: _____

Date: _____

Ok to Publish: _____

(Continue on next page.)

Tear out these pages and place them on the Supervisor's desk.

Section 2

Objective Exercise Two



Objective Exercise Two

Objective Exercise 2 has four parts—A, B, C and D.

You run Part A to a flat point, then Part B to a flat point, then Part C to a flat point, then Part D to a flat point, then Part A to a flat point, etc.

Flat point means that there have been three cycles with no change in comm lag, no physically observed change, and your twin is *doing* the exercise.

You and your twin are seated in chairs without arms. Your knees are on the outside of both of your twin's knees. Tell your twin, "We will now run Part A."

Using intention without reservation, give the command:

"GIVE ME THAT HAND."

Indicate your twin's right hand by a slight nod.



When your twin has put his right hand in your right hand, acknowledge him with **"Thank you."**

All commands and acknowledgements are done with intention without reservation, one command in one unit of time.



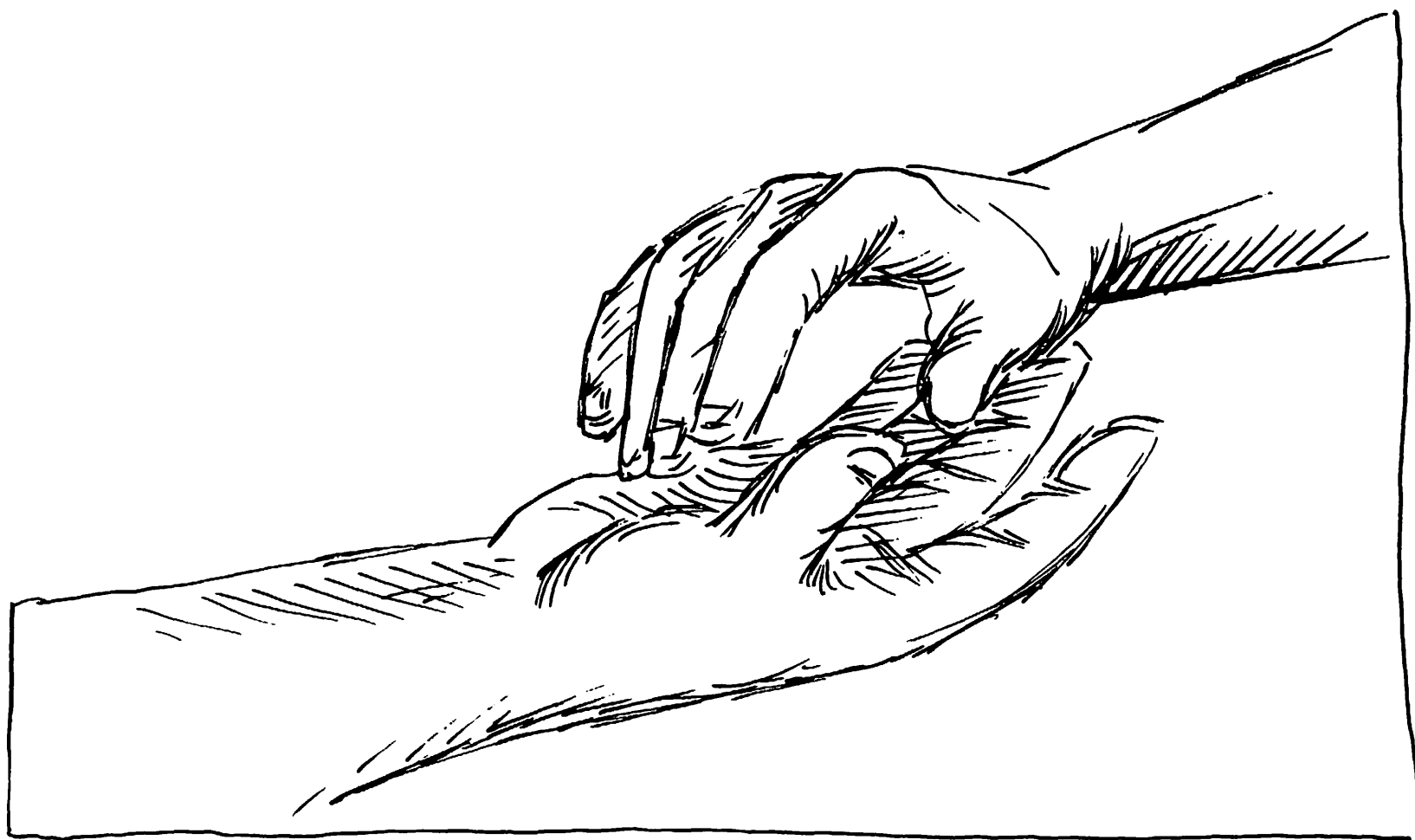
Take your twin's right wrist by your left hand and return your twin's hand to his lap.

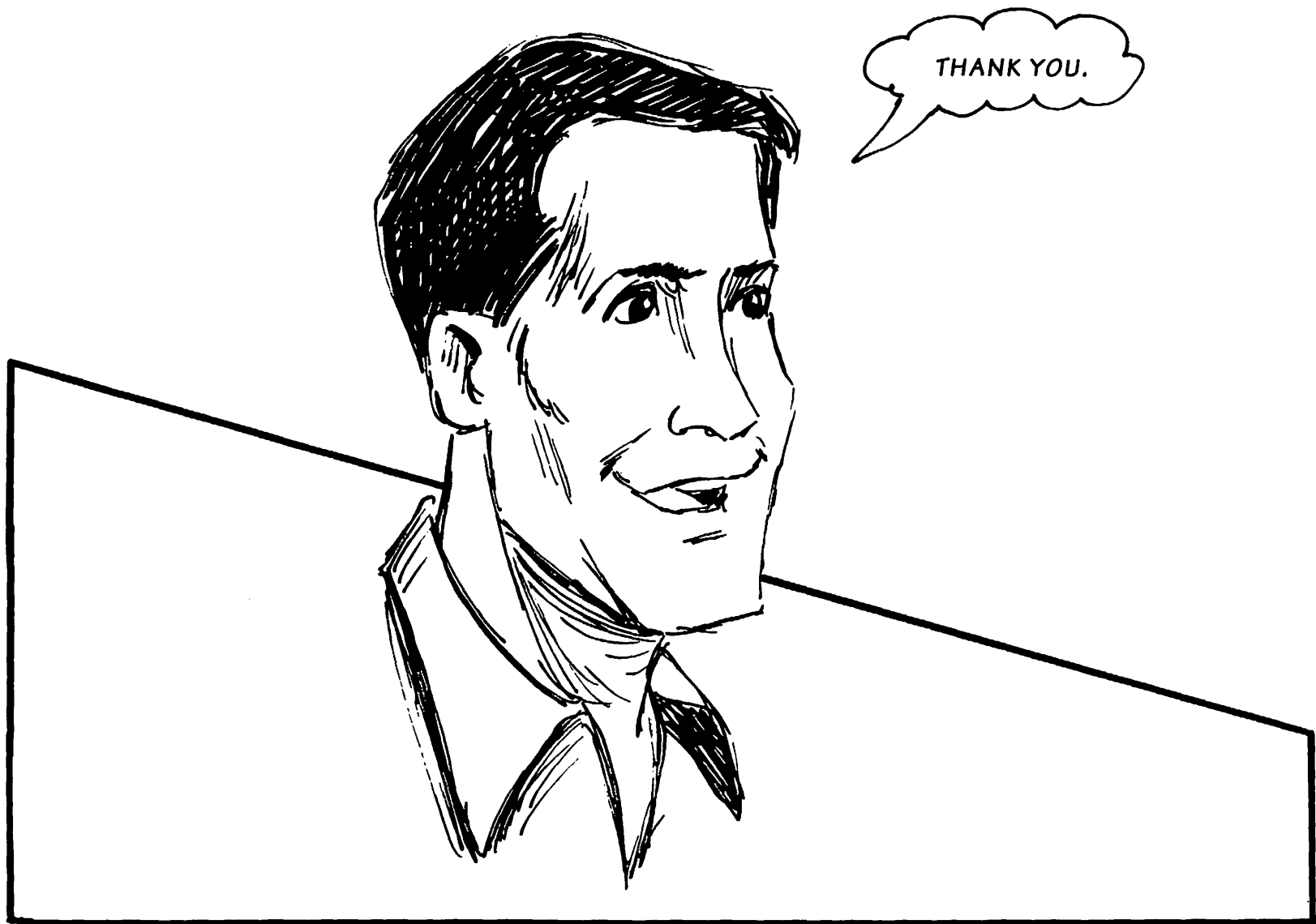


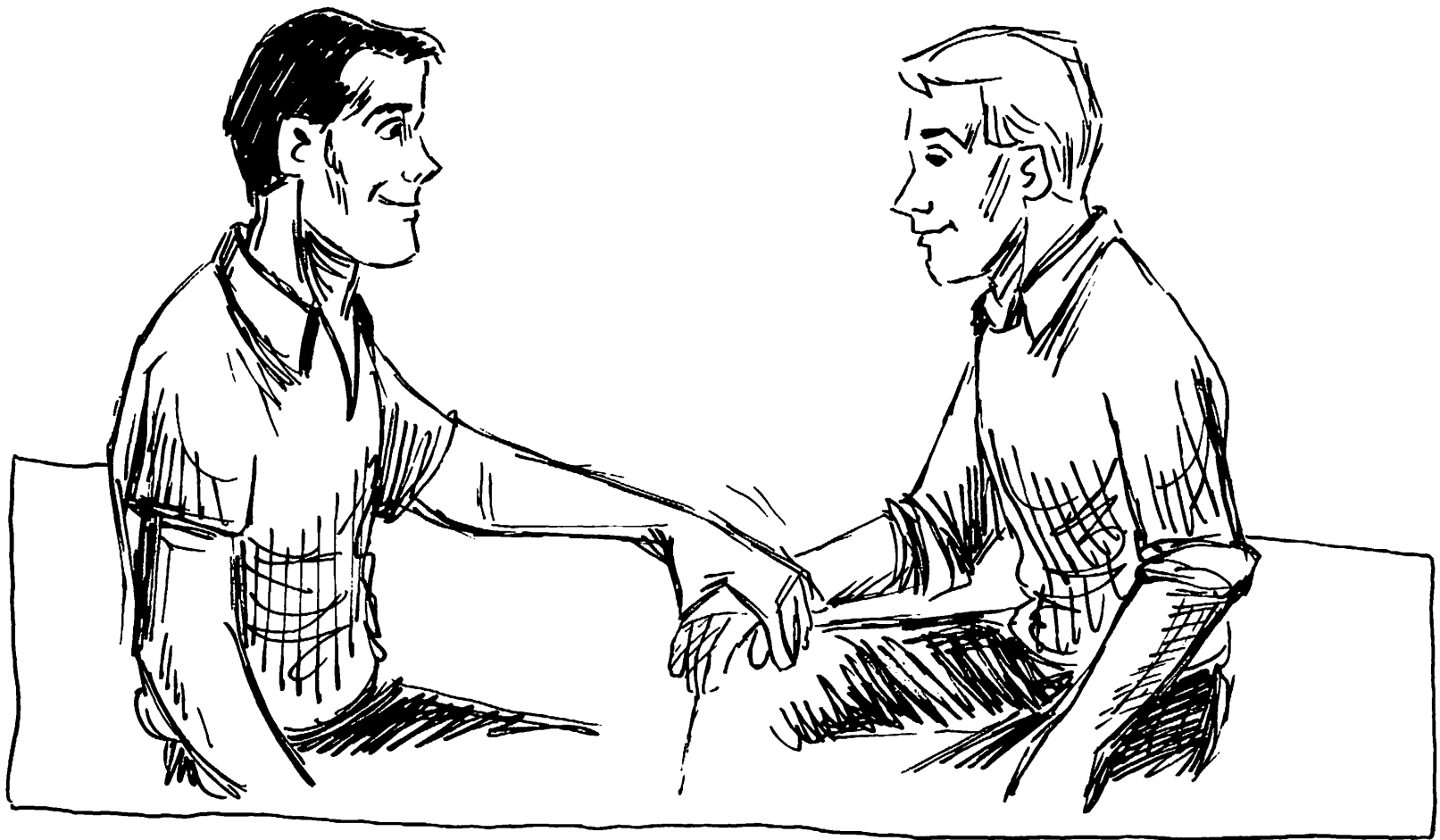


Continue running the exercise in this manner.

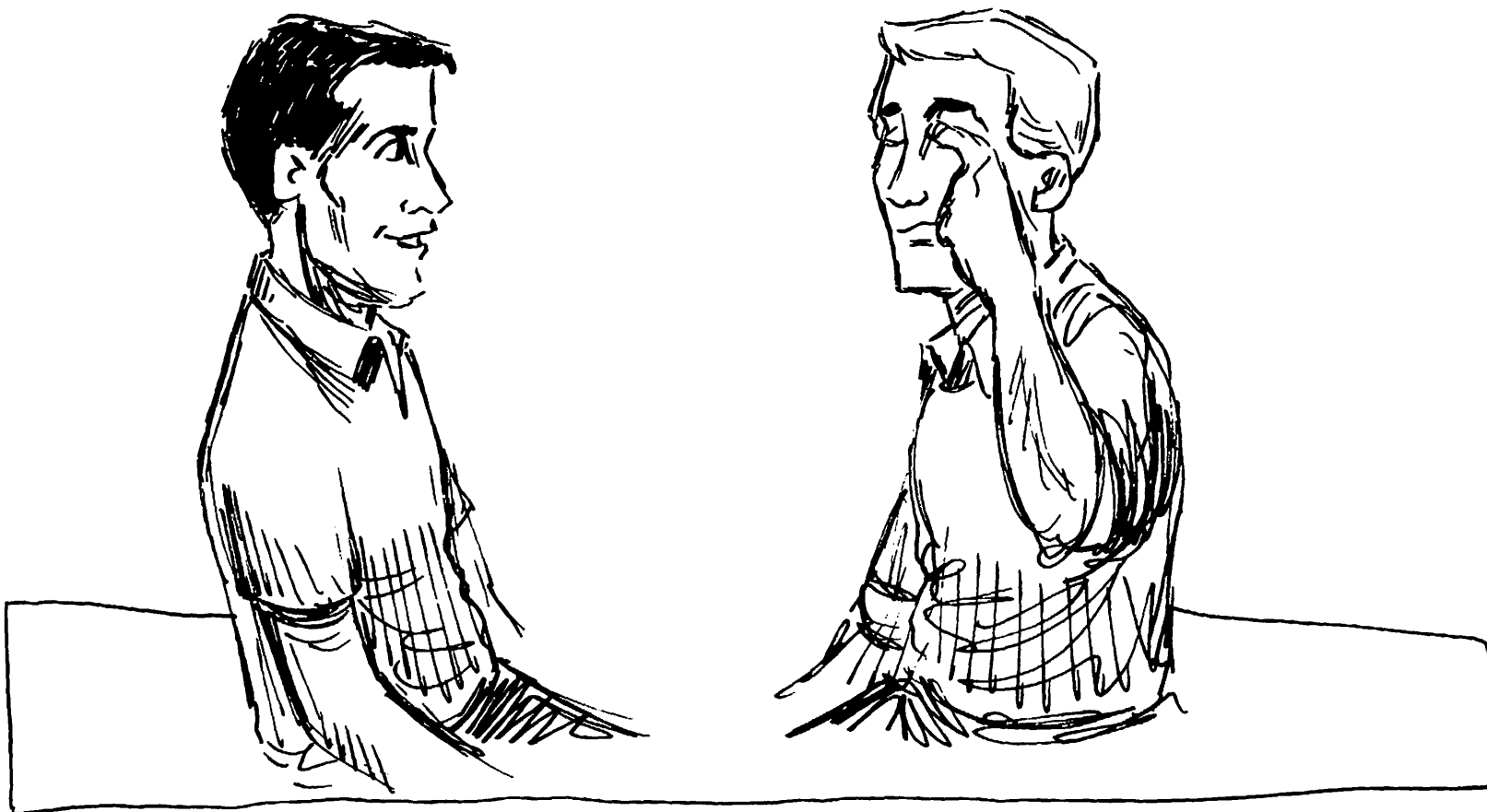








Take up any physical manifestations as originations by saying, "What's happening?" This is done after your twin has carried out the command and has been acknowledged but before letting go of your twin's hand.







Each time a *new physical change occurs*, take it up with your twin as though he had spoken. If the same “origination” happens again and again only take it up occasionally, not every time it happens.

If your twin doesn’t give you his hand after the command and you have waited a normal response period, take his right hand in your left hand and place it in your right. Then acknowledge him. Ask “What’s happening?” as necessary. Accept whatever he says and continue.















GIVE ME THAT HAND.



Continue running the exercise.

After three consecutive commands when your twin does carry out the command, with equal comm lag and without any physical change, Part A is considered flat.

Stand up and move the chairs to the side of the room, leaving a clear walk between two opposite walls of the room. Stand to the right of your twin, your twin facing the opposite wall.

Tell your twin, "We will now run Part B."

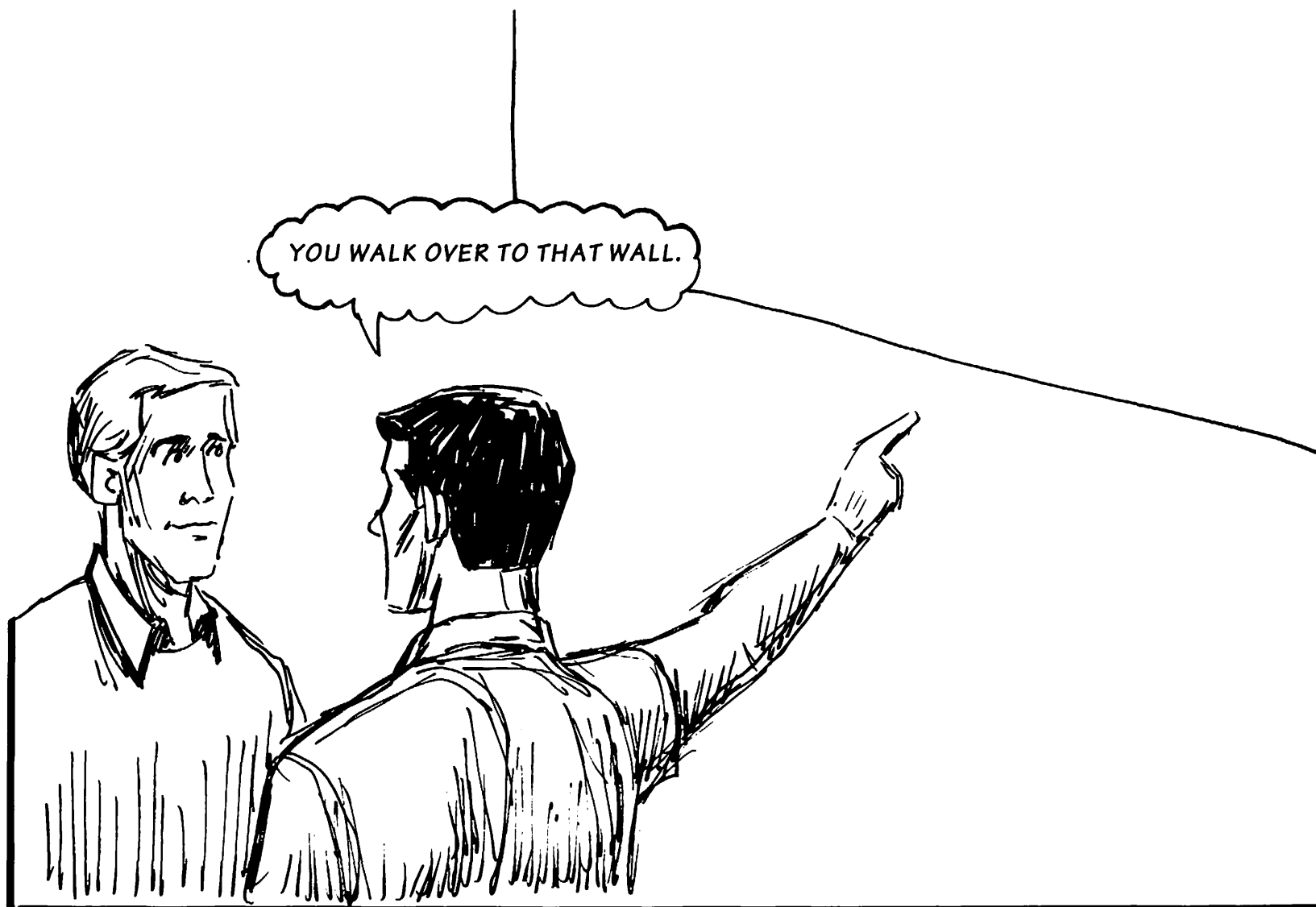
Give the commands for Part B, using intention without reservation:

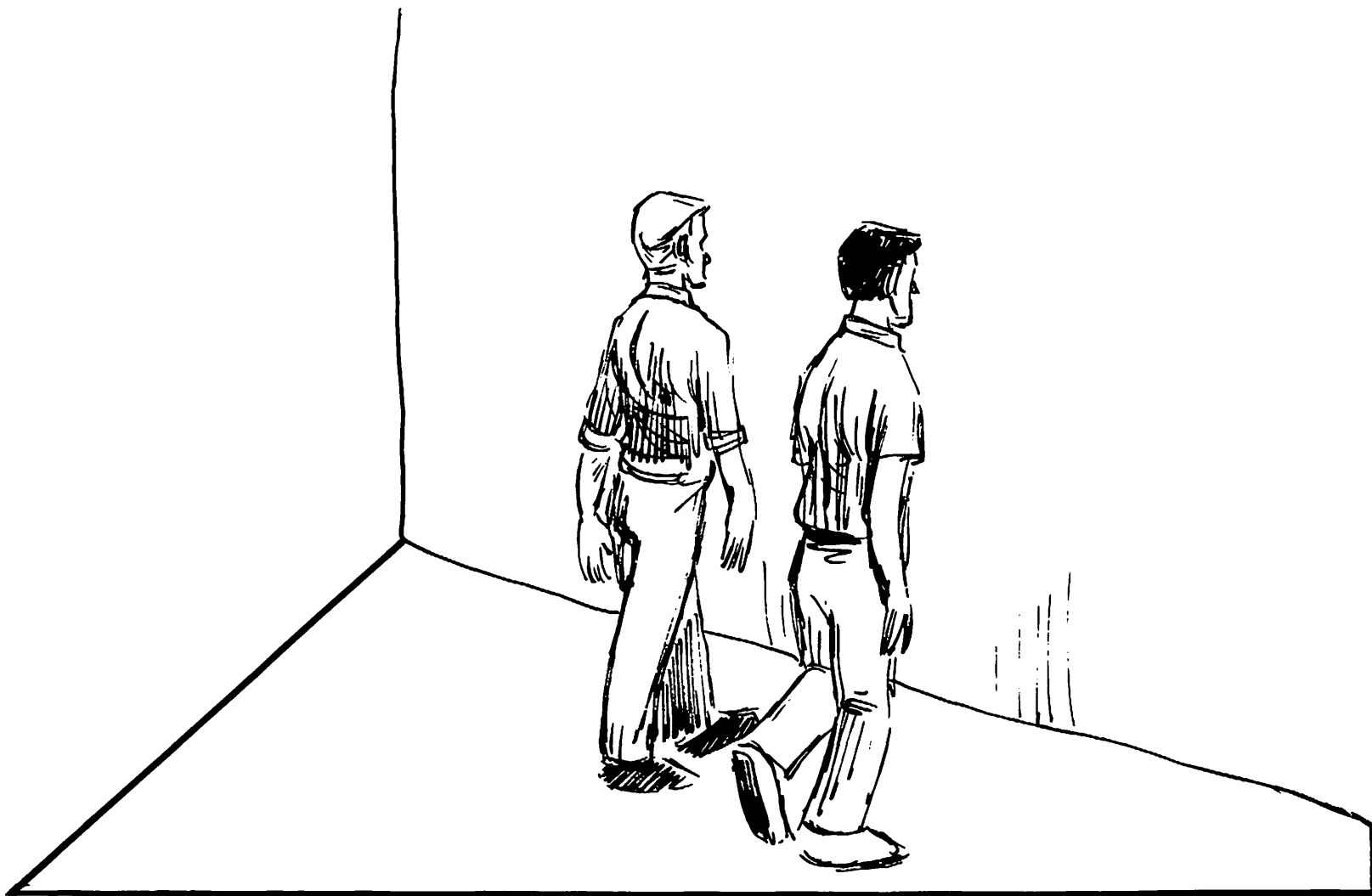
1. **"YOU LOOK AT THAT WALL." "THANK YOU."**
2. **"YOU WALK OVER TO THAT WALL." "THANK YOU."**
3. **"YOU TOUCH THAT WALL." "THANK YOU."**
4. **"TURN AROUND." "THANK YOU."**



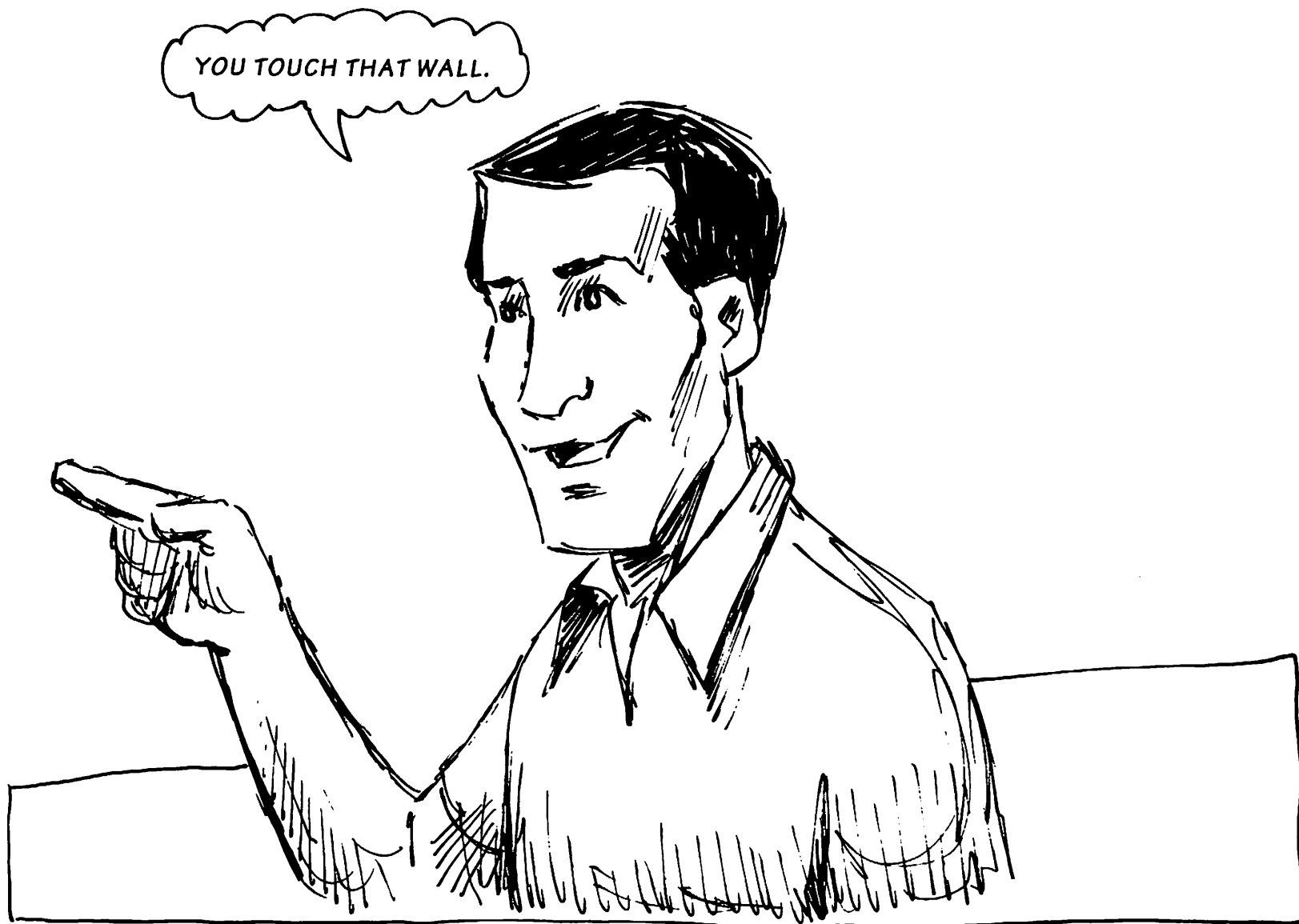


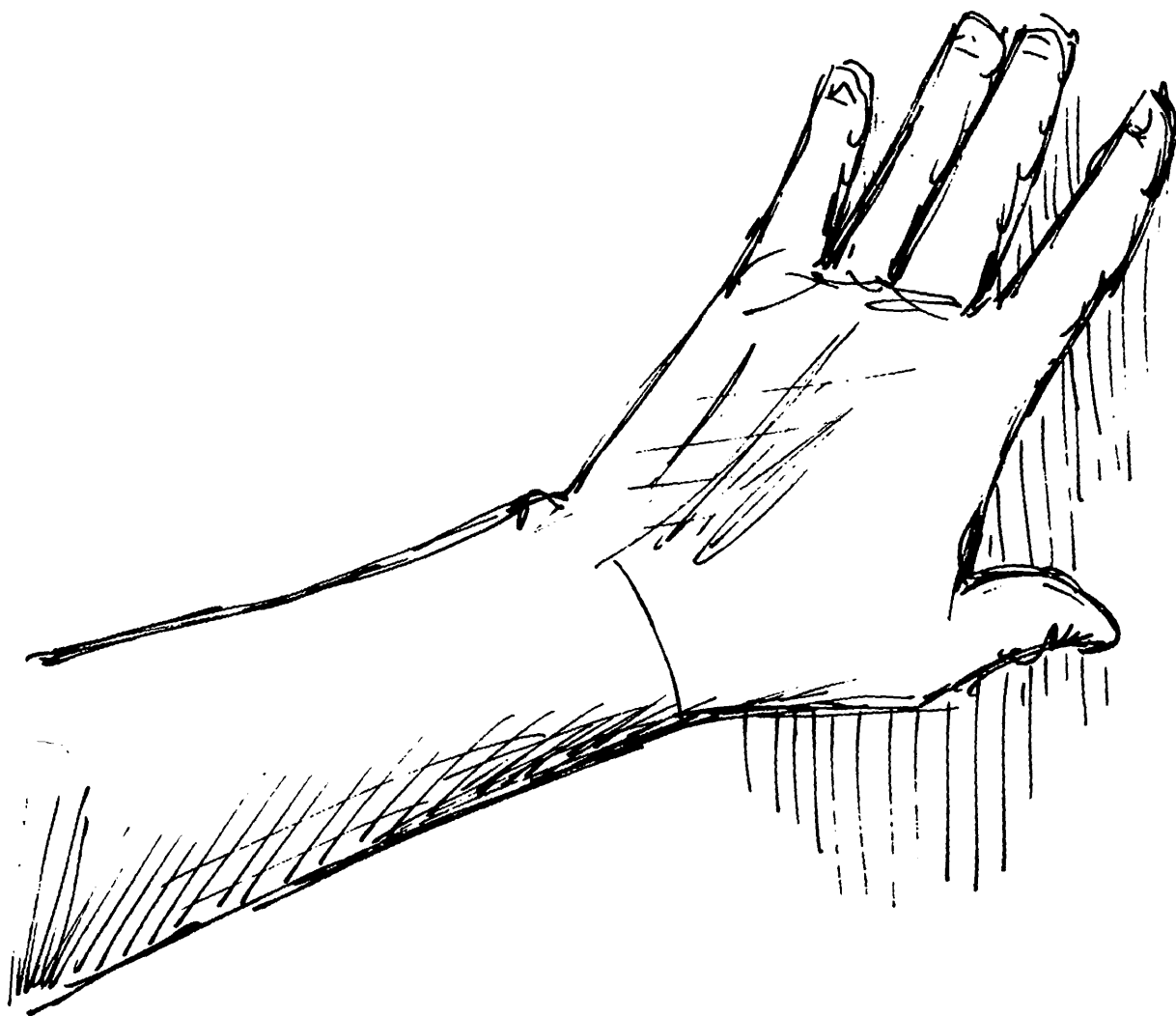






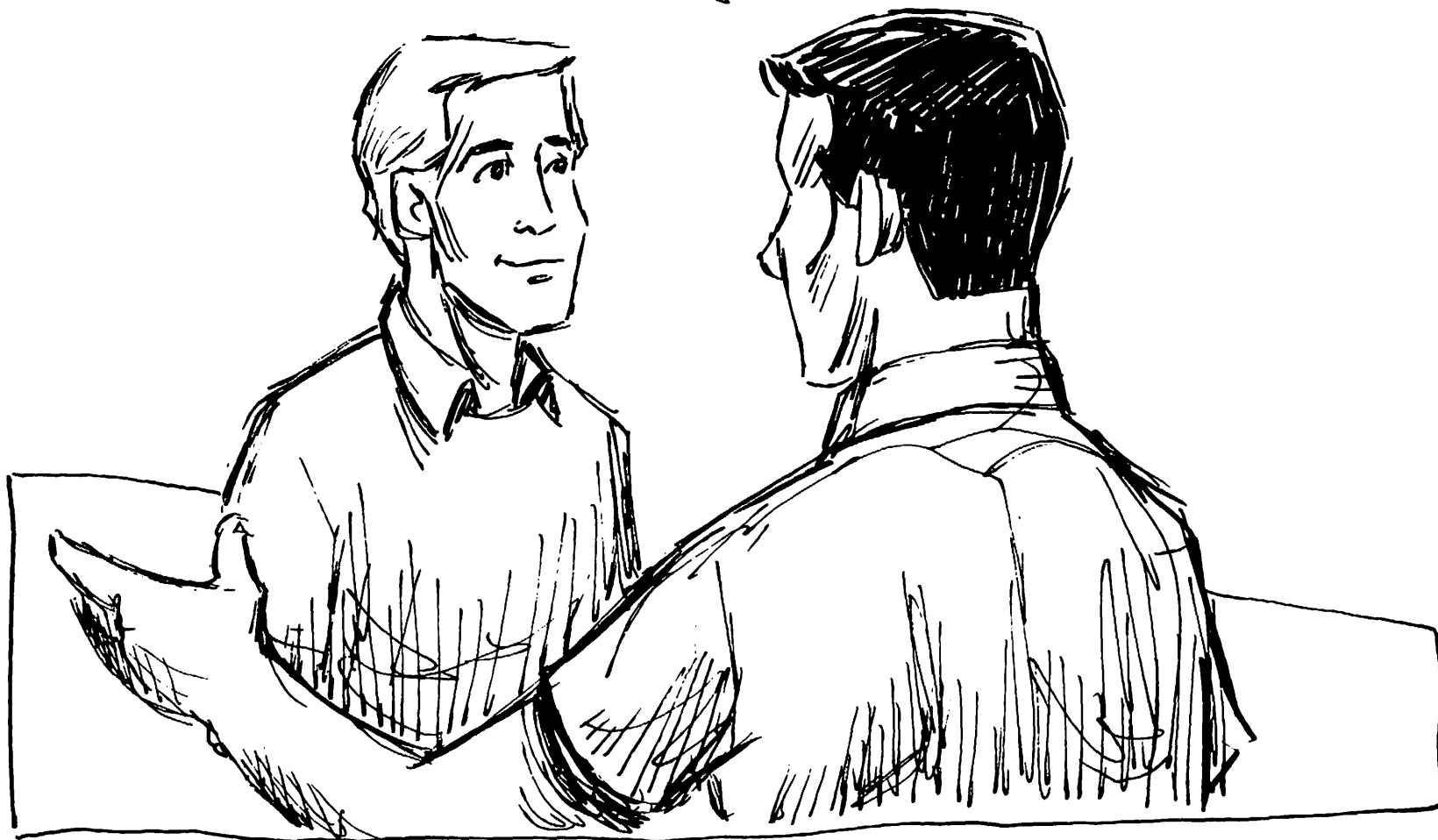


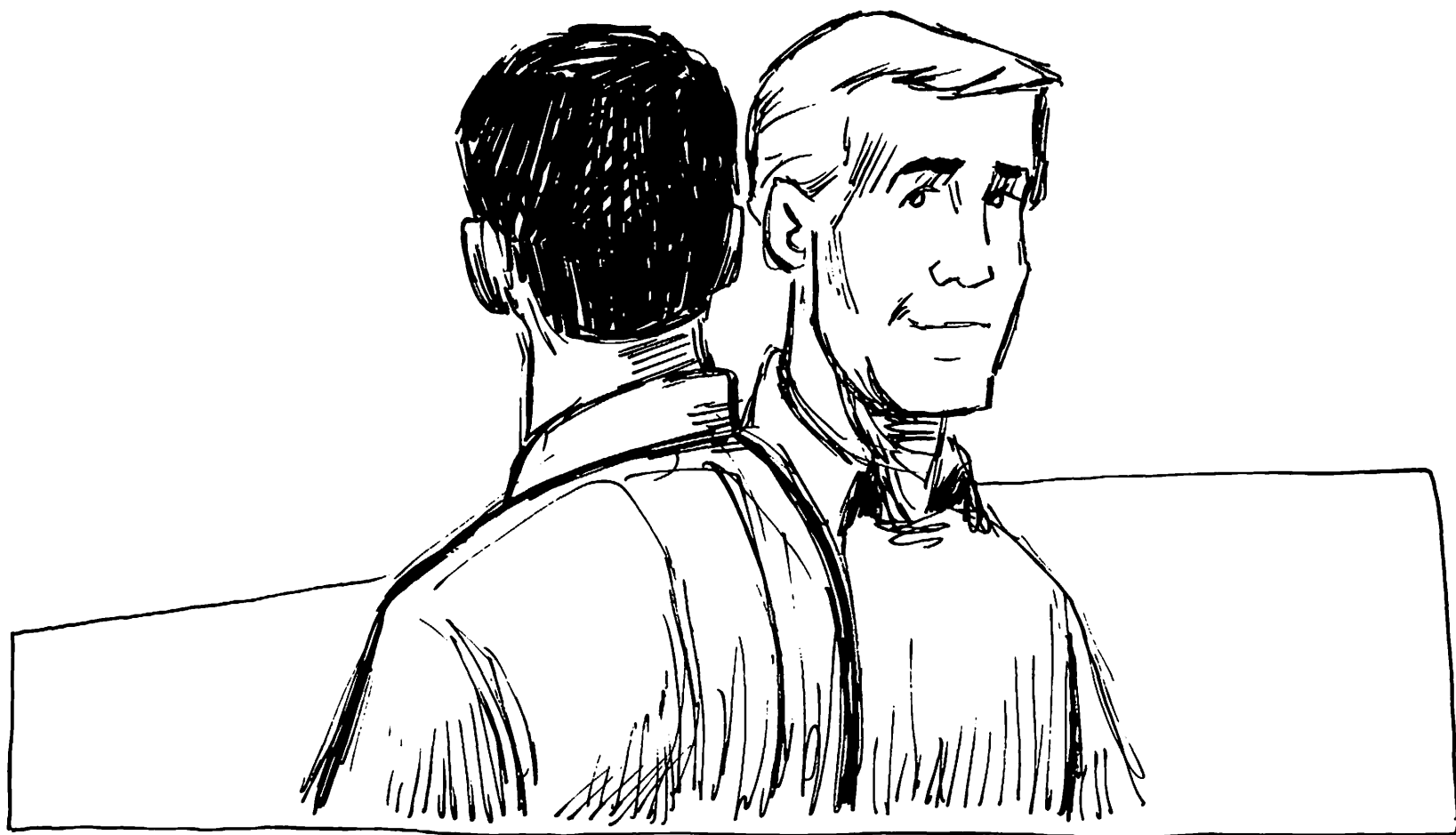


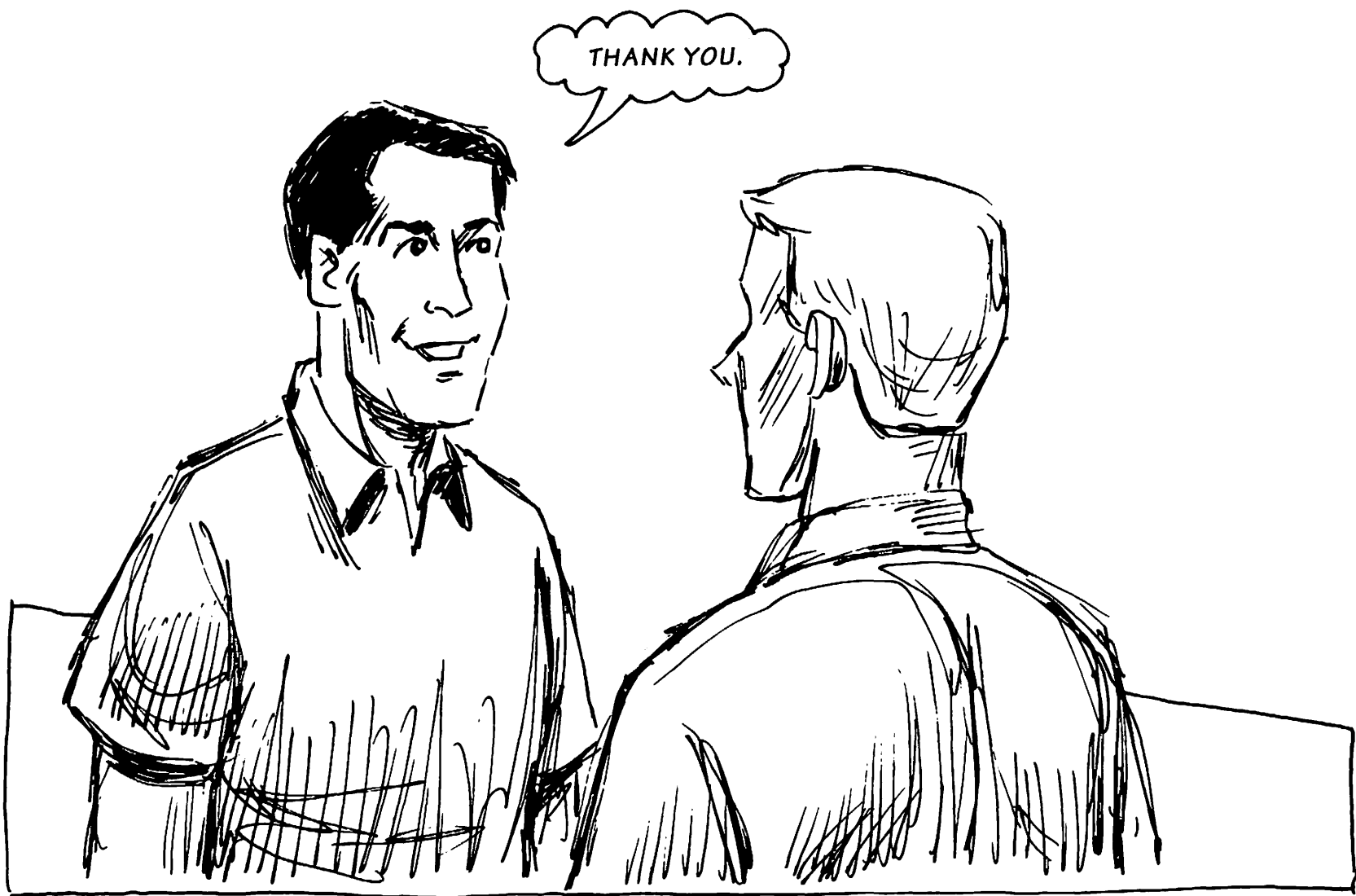




TURN AROUND.









Take up *each new physical change* as though it was an origination when it happens by asking your twin “What’s happening?”

You are in physical contact with your twin as needed.

Your body acts as a block to forward motion when your twin turns.

You give the command, give your twin a moment to obey, then enforce the command with physical contact of exactly the correct force to get the command executed. Do not block your twin from executing the commands.

Continue running the exercise until it is flat. Then go to Part C.

Set up the chairs for your twin and yourself as you did earlier for Part A, with your twin's knees between your legs.

Raise both hands, palms open facing your twin. Your hands are about shoulder height and halfway between yourself and your twin.

Tell your twin, "We will now run Part C."

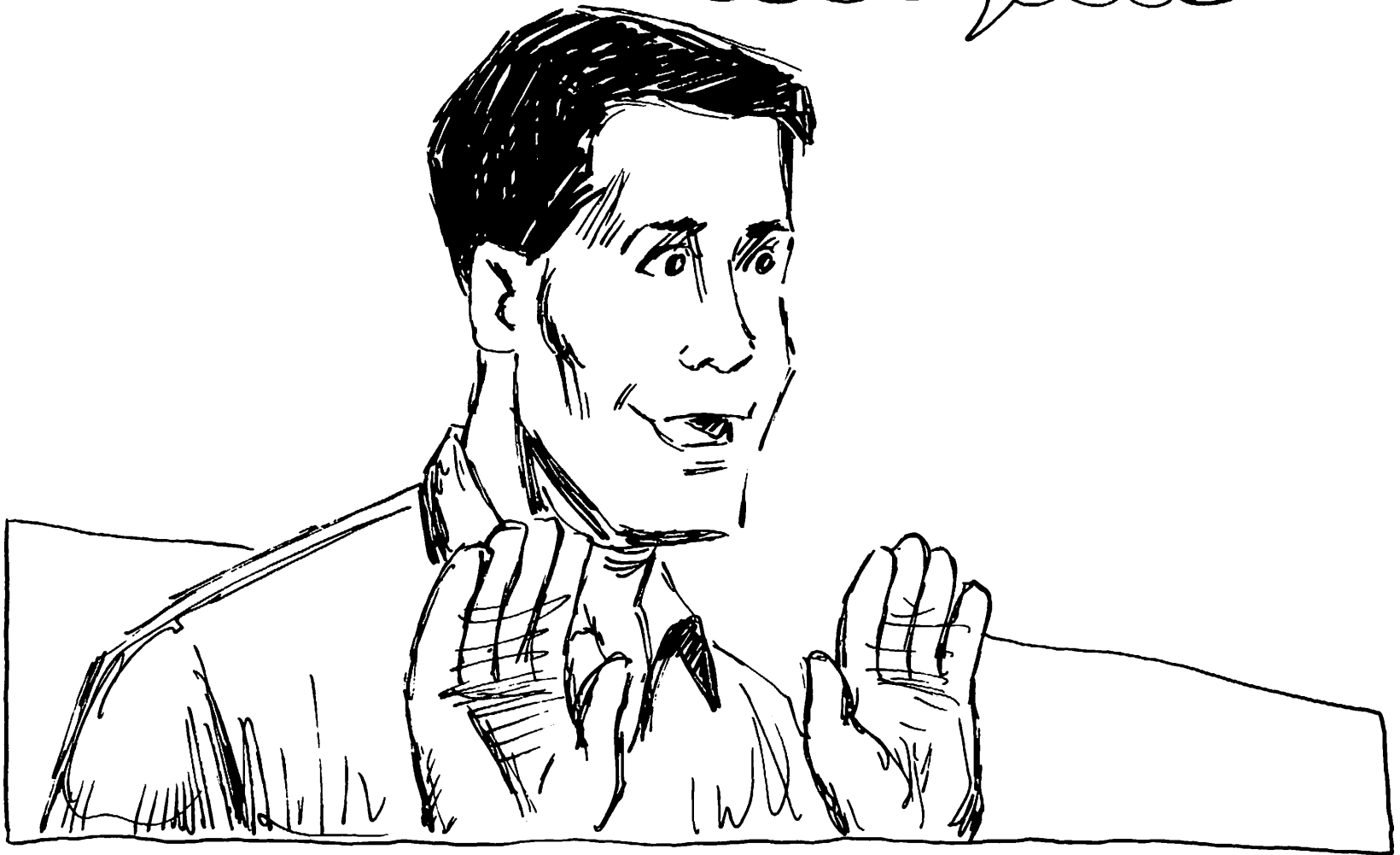


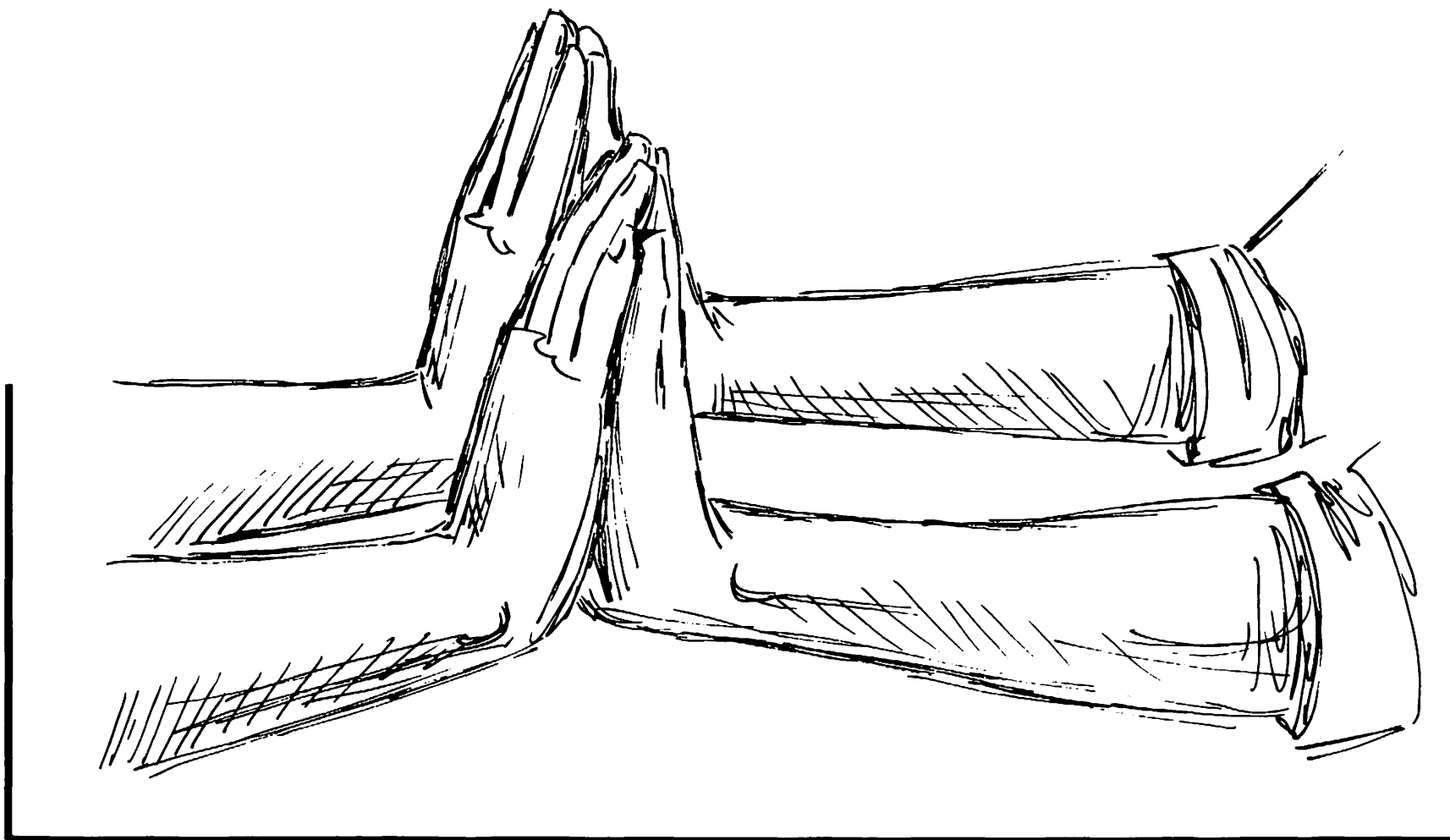
Give the command:

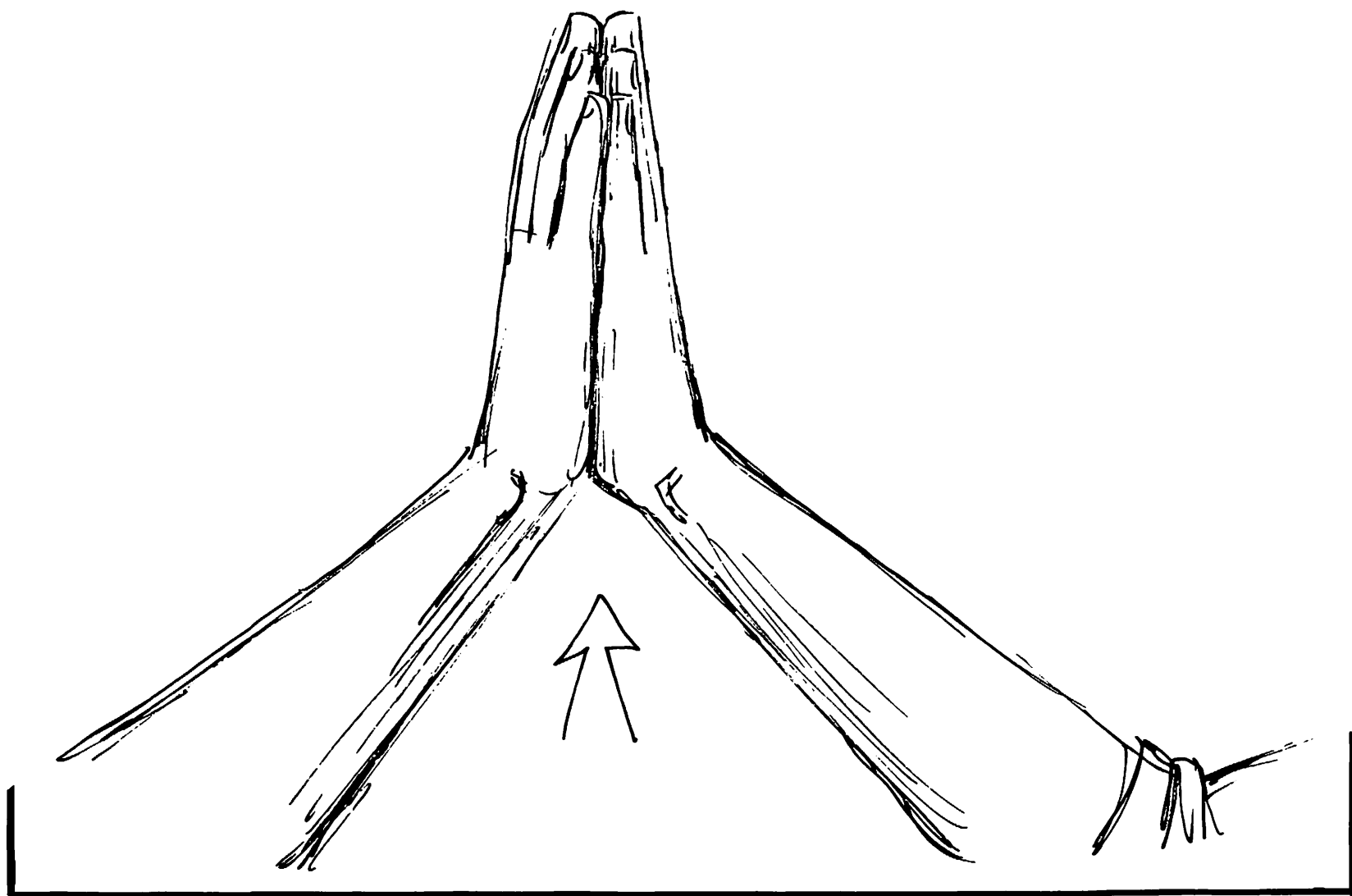
1. **“PUT YOUR HANDS AGAINST MINE, FOLLOW THEM AND CONTRIBUTE TO THEIR MOTION.”**

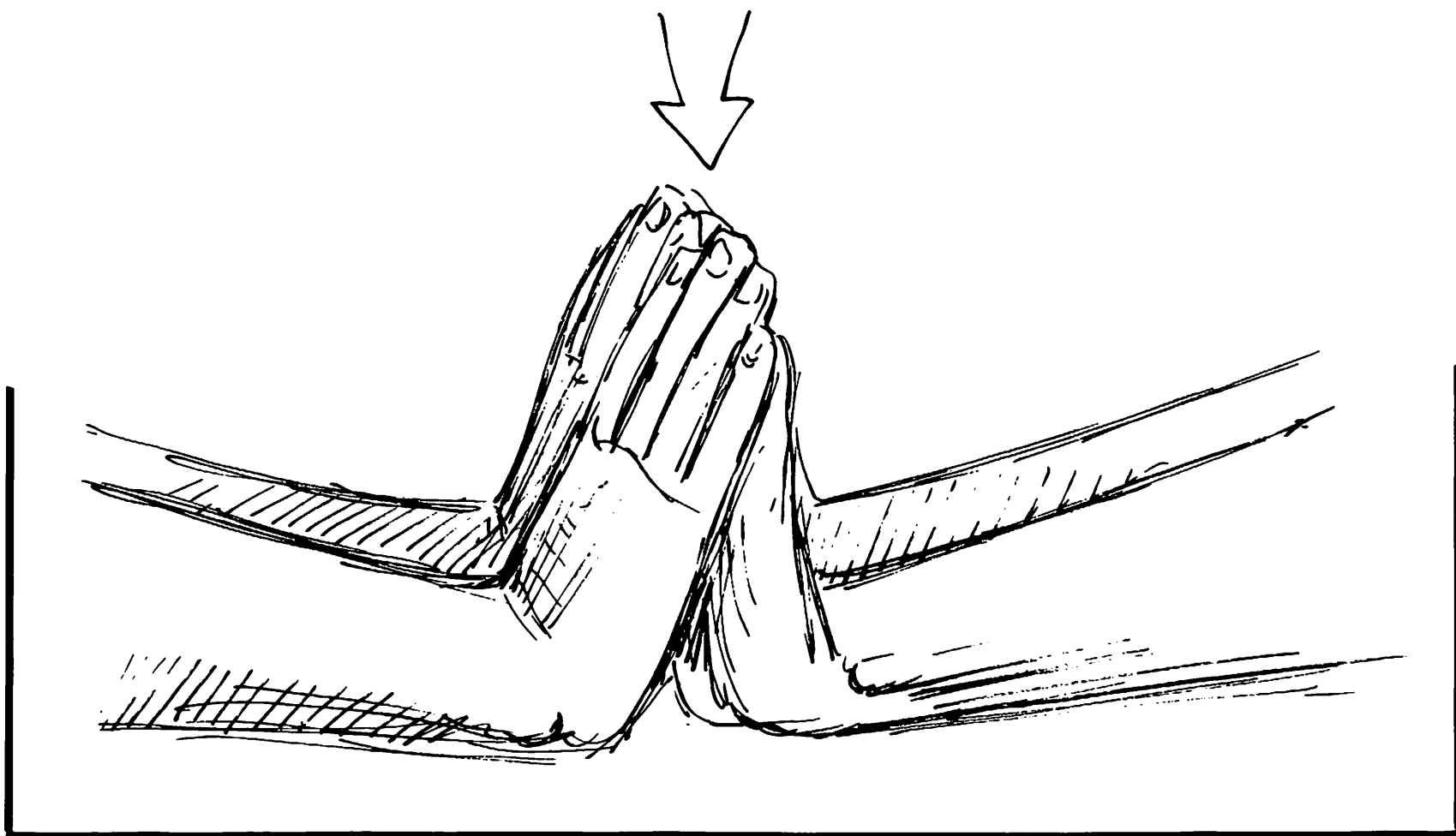
When your twin has his palms facing yours, make a simple motion with the right hand and then the left hand. All motions are done with intention without reservation.

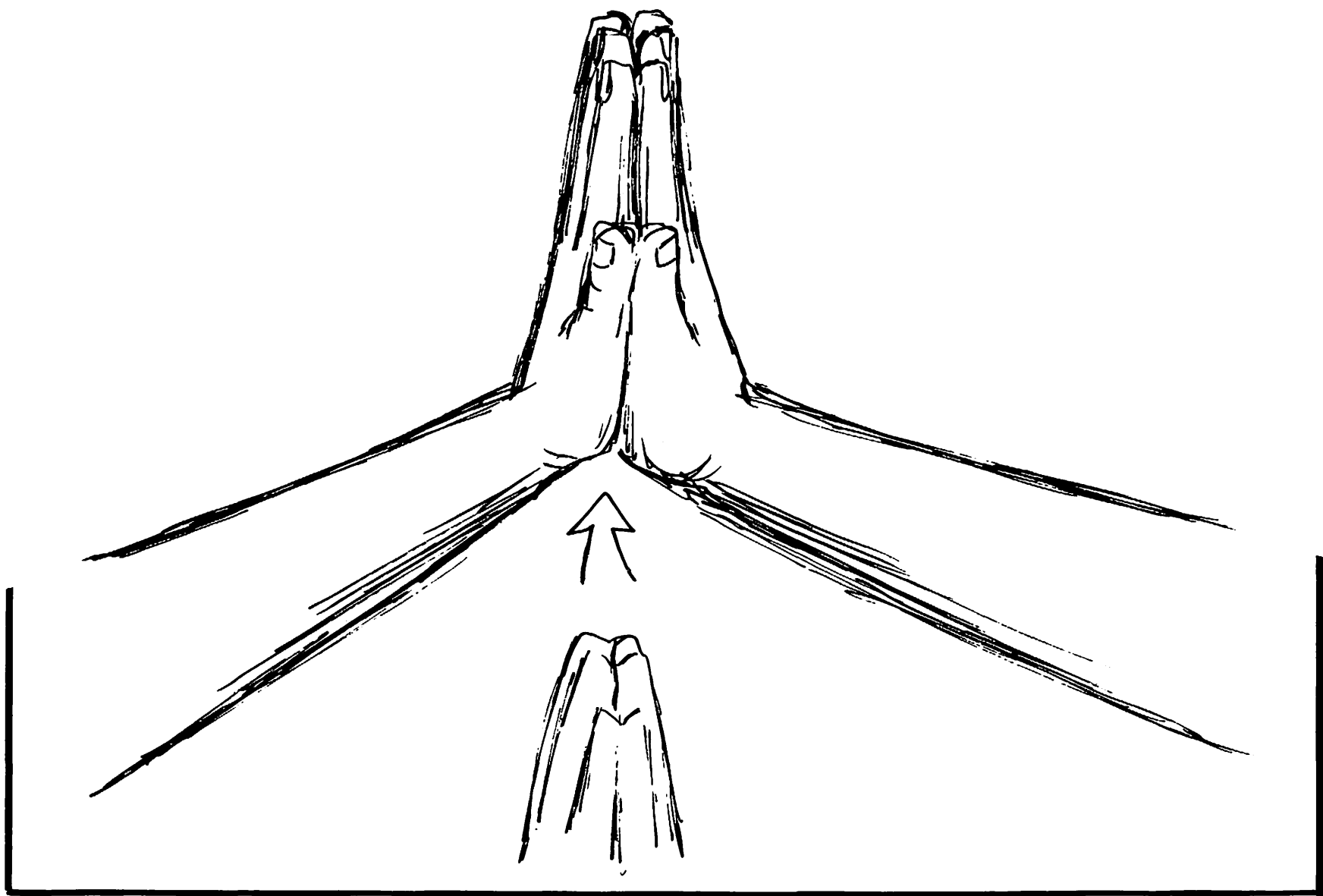
PUT YOUR HANDS AGAINST MINE, FOLLOW
THEM AND CONTRIBUTE TO THEIR MOTION.

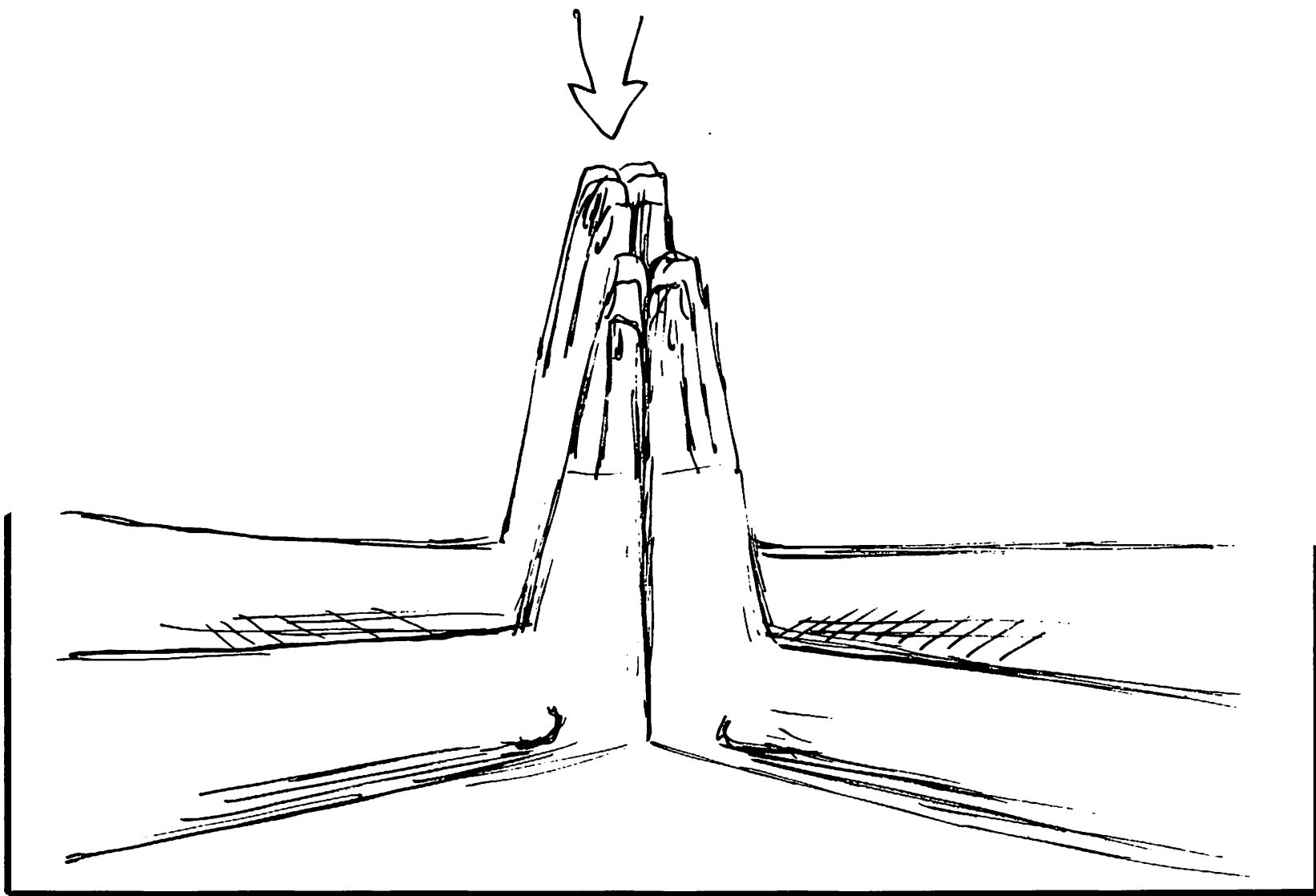












After the motion is done with the right then left and both hands returned to starting position (your twin's palms are still against yours), ask:

2. "DID YOU CONTRIBUTE TO THEIR MOTION?"

After your twin answers, acknowledge him.

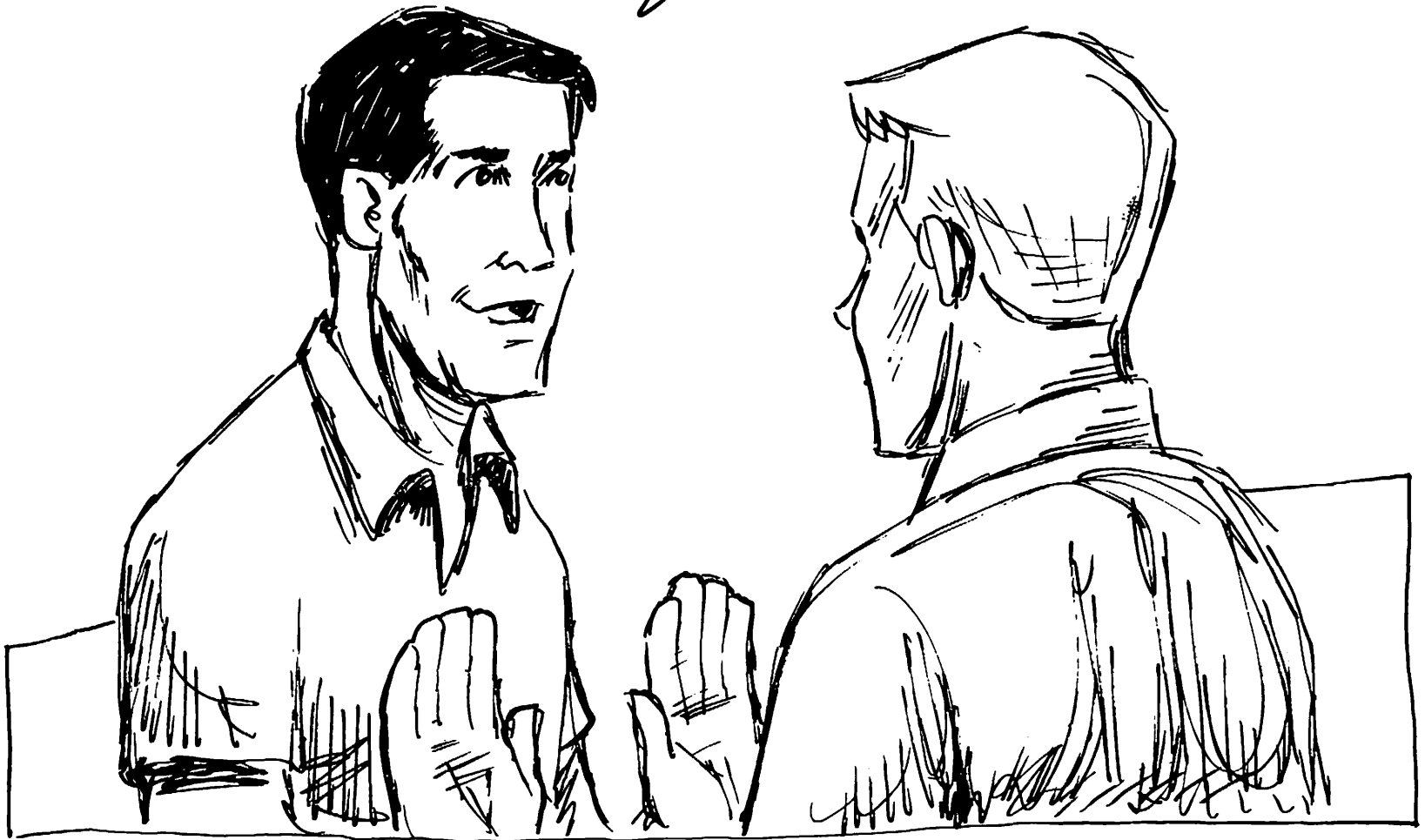


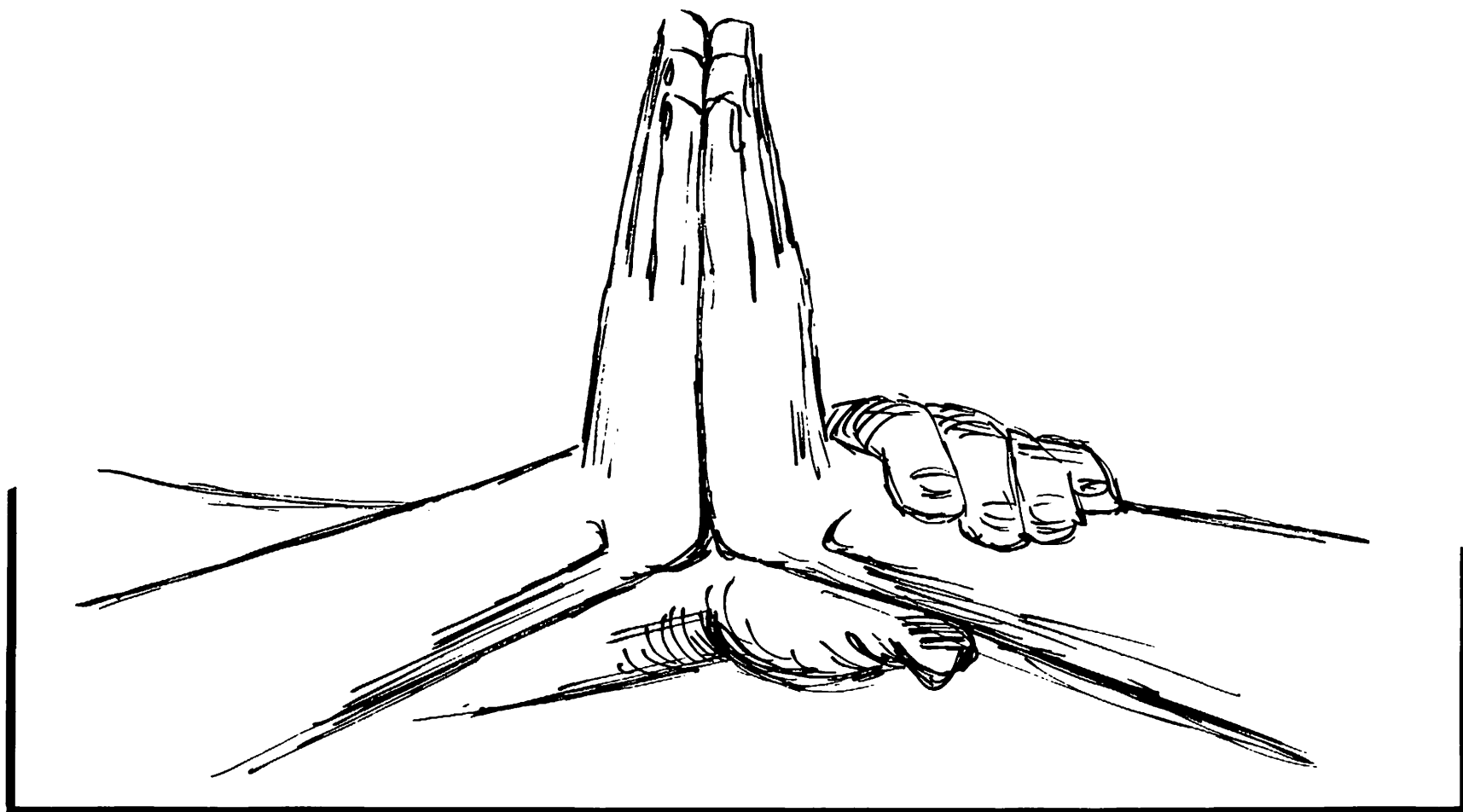


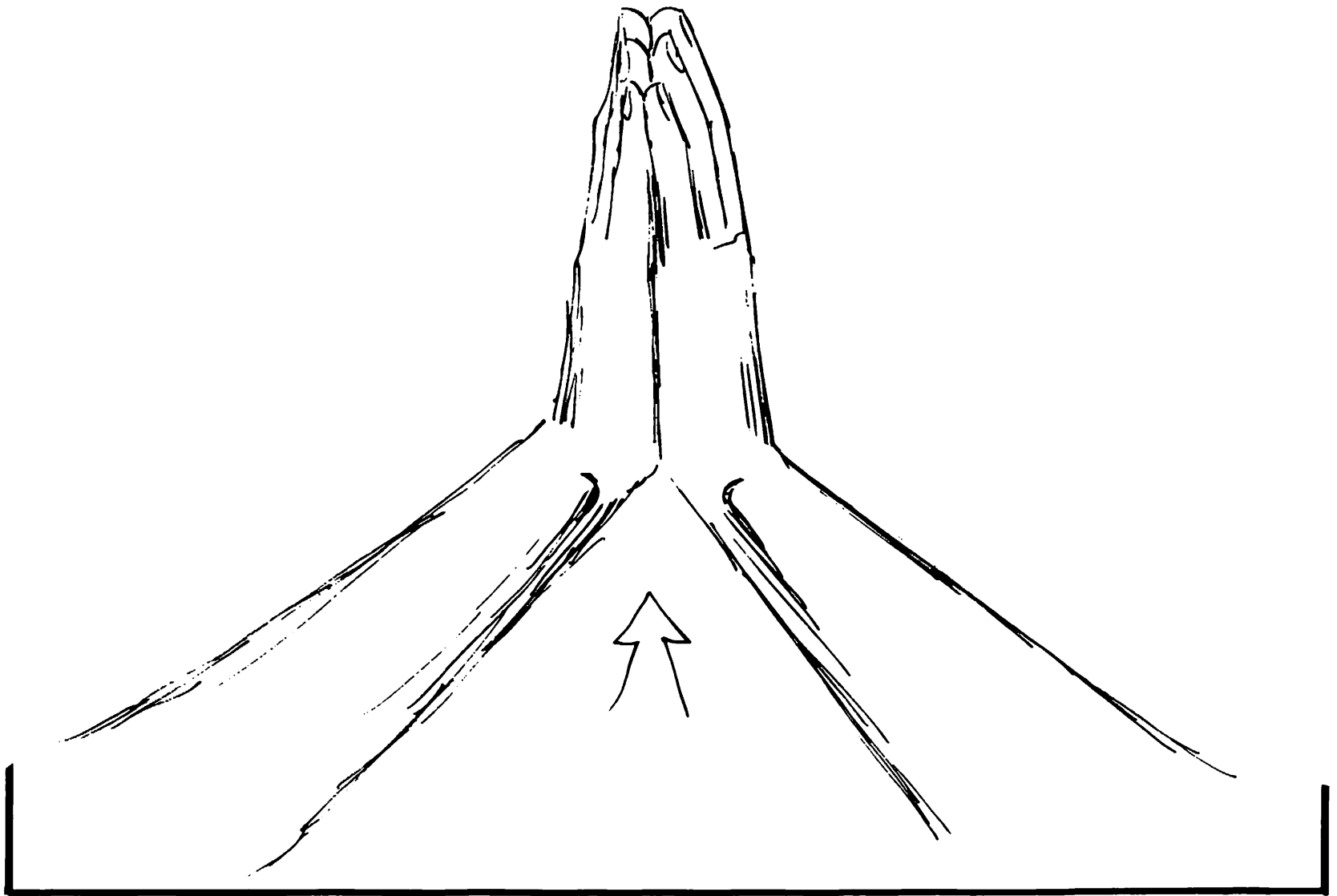
Allow your twin to return his hands back to his lap. Continue running this until this is flat.

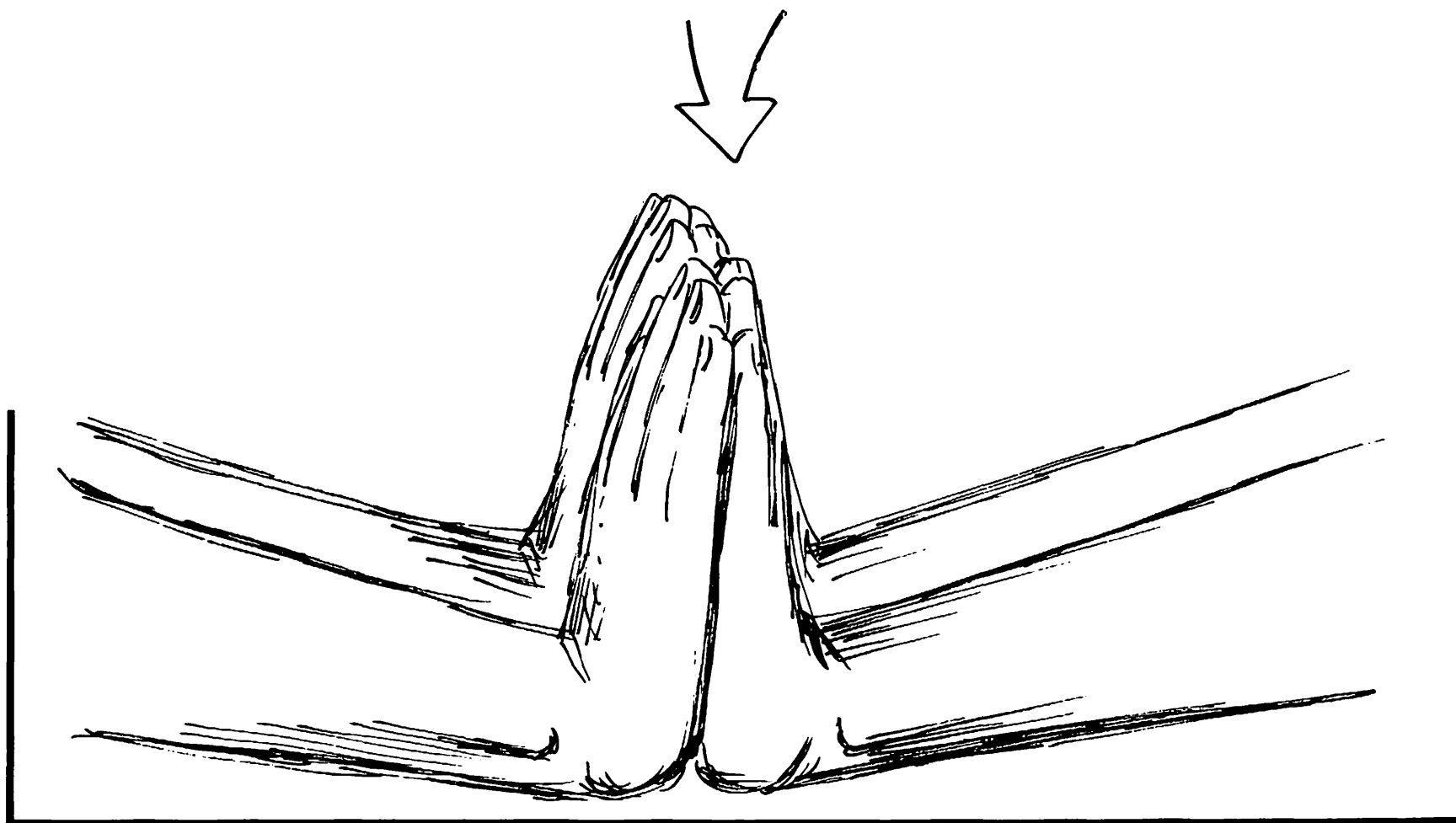
If your twin feels groggy while doing this exercise you may take his wrist and help him execute the command one hand at a time. If, while feeling this way, your twin does not answer the question "DID YOU CONTRIBUTE TO THEIR MOTION?" you may wait for a normal communication lag of your twin, acknowledge and continue the exercise.

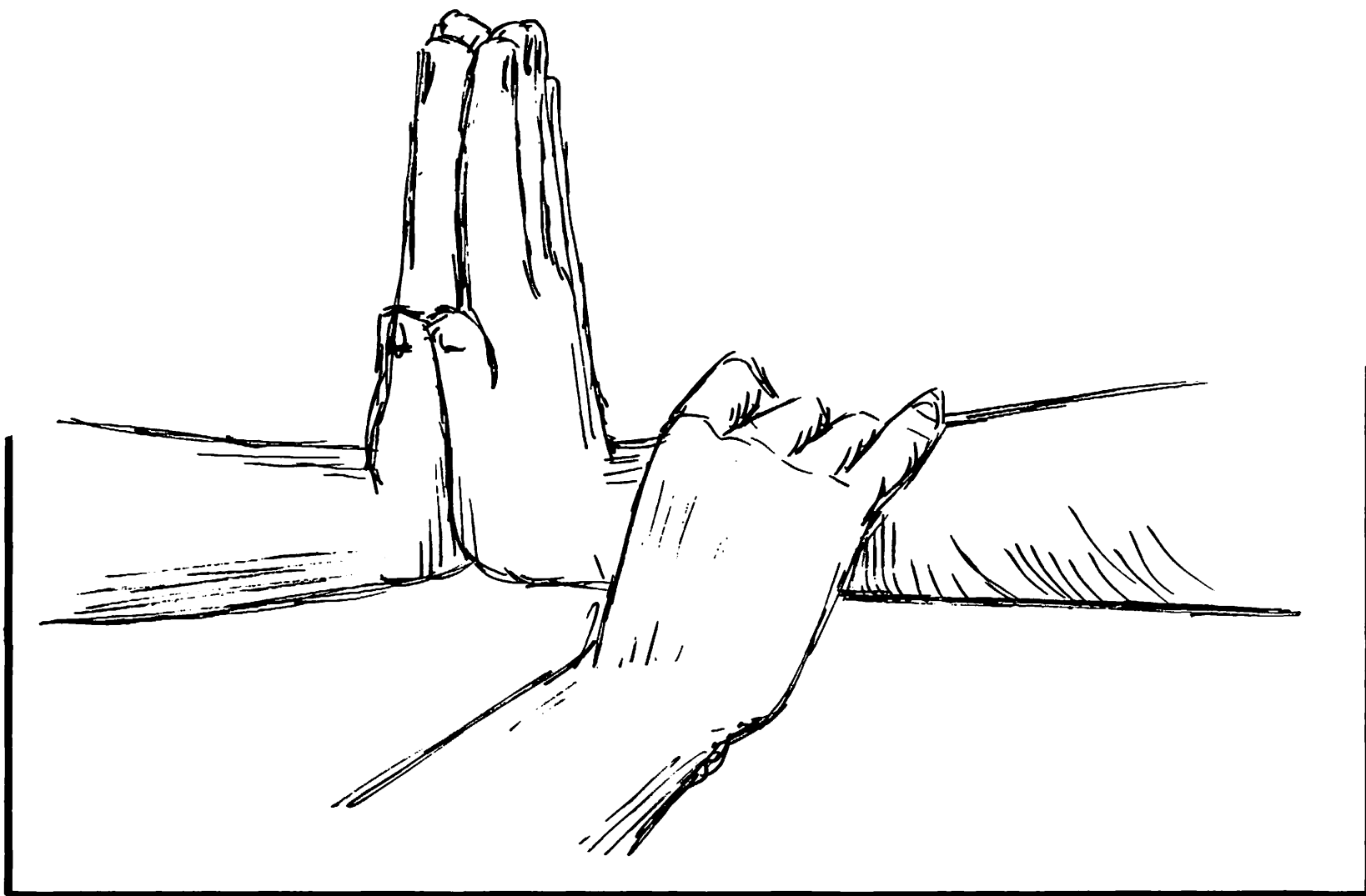
PUT YOUR HANDS AGAINST MINE,
FOLLOW THEM AND CONTRIBUTE TO
THEIR MOTION.

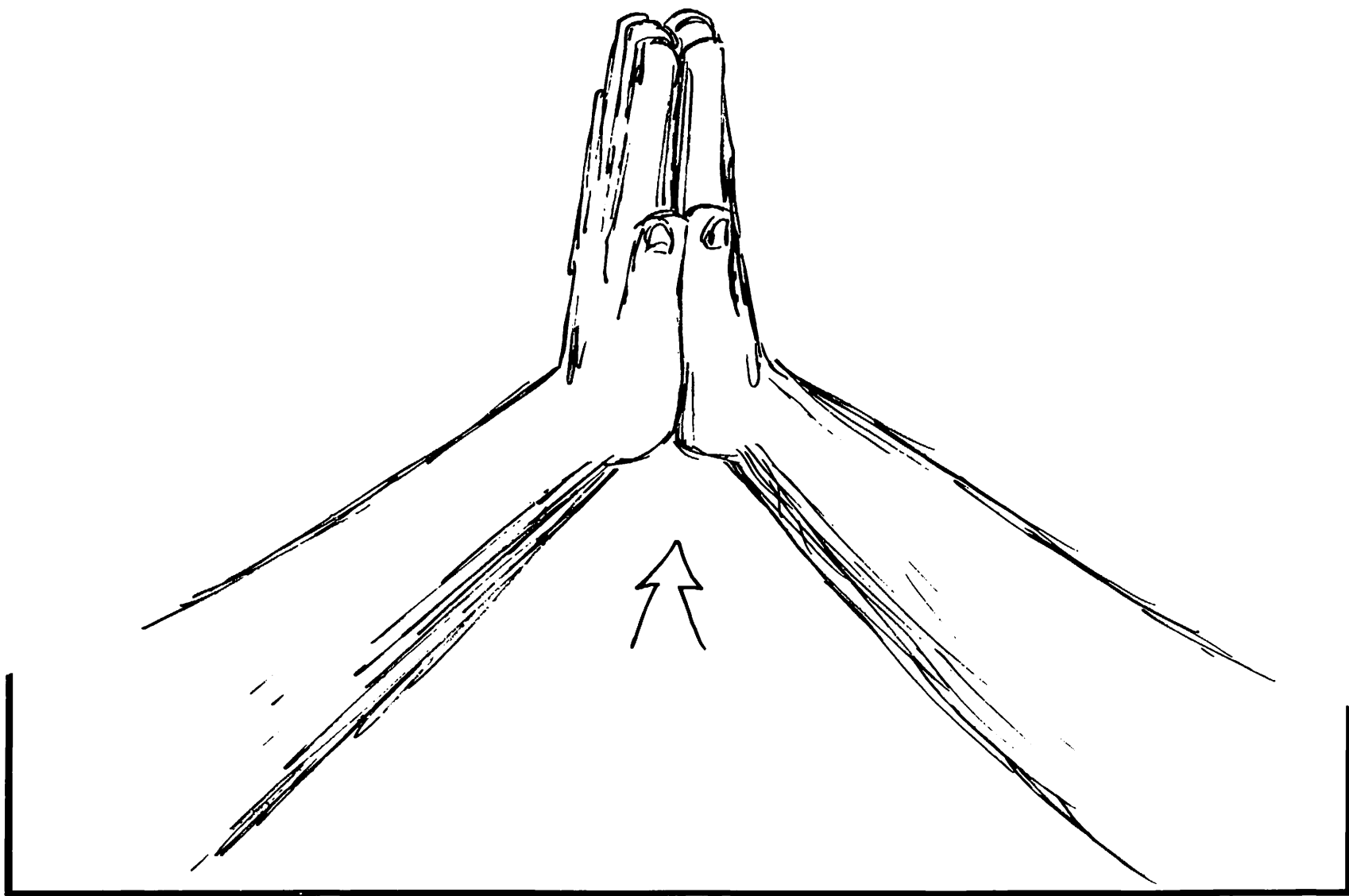


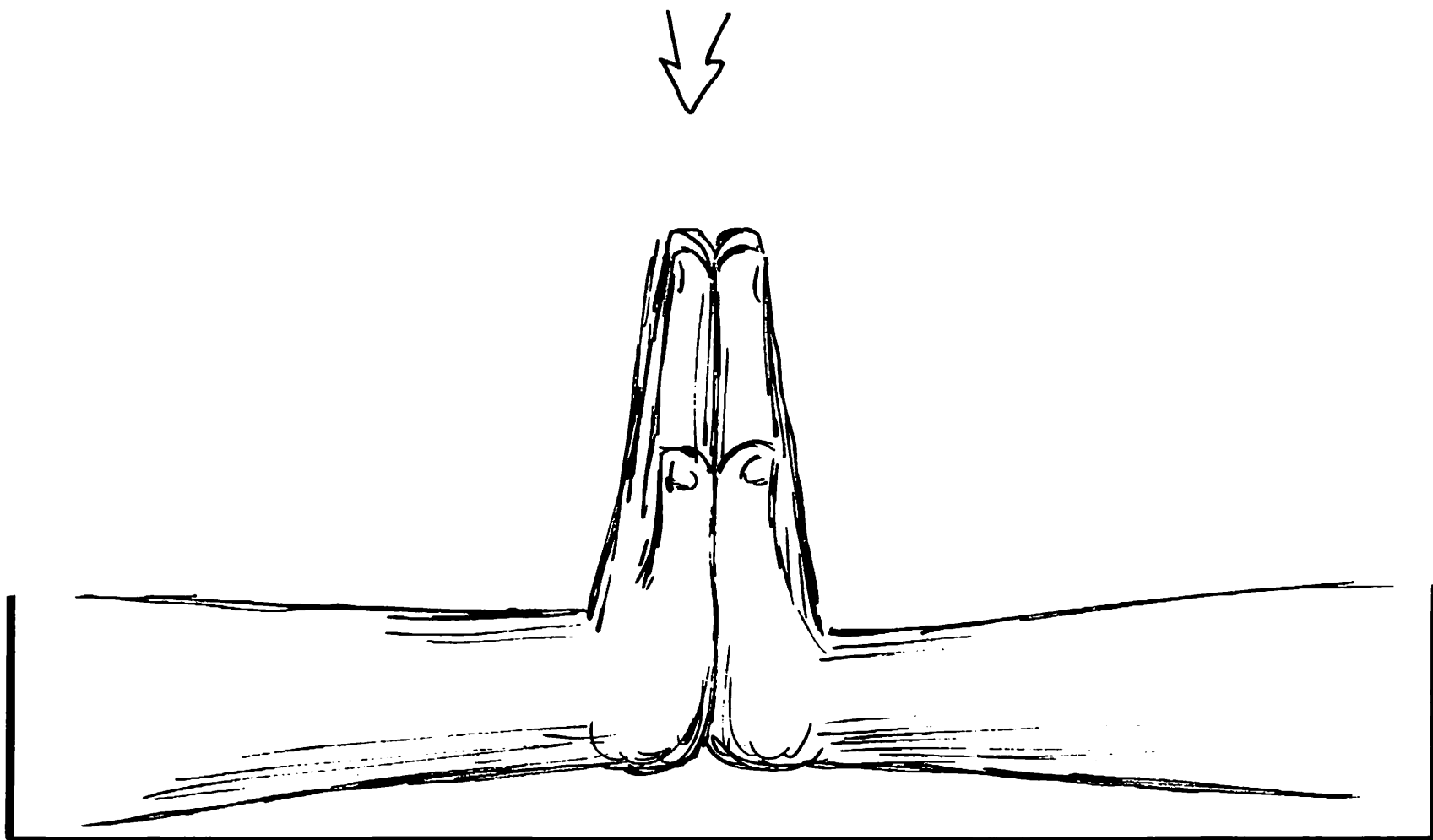












DID YOU CONTRIBUTE TO THEIR MOTION?







On succeeding times through Parts A-D, do the same thing with a half-inch of space between you and your twin's palms. The command is:

1. **"PUT YOUR HANDS FACING MINE ABOUT 1/2 INCH AWAY, FOLLOW THEM AND CONTRIBUTE TO THEIR MOTION."**

Make a simple motion with the right hand, then the left hand.

Ask your twin:

2. **"DID YOU CONTRIBUTE TO THEIR MOTION?"**

Acknowledge your twin's answer.

Allow your twin to return hands back to lap.

When this is flat, do it with a wider space on each succeeding run through Parts A–D until your twin is able to follow motions a yard away.

Tell your twin “We will now do Part D.”

Remain seated in your chairs, this time a comfortable distance apart. Take up a book.

WE WILL NOW DO PART D.

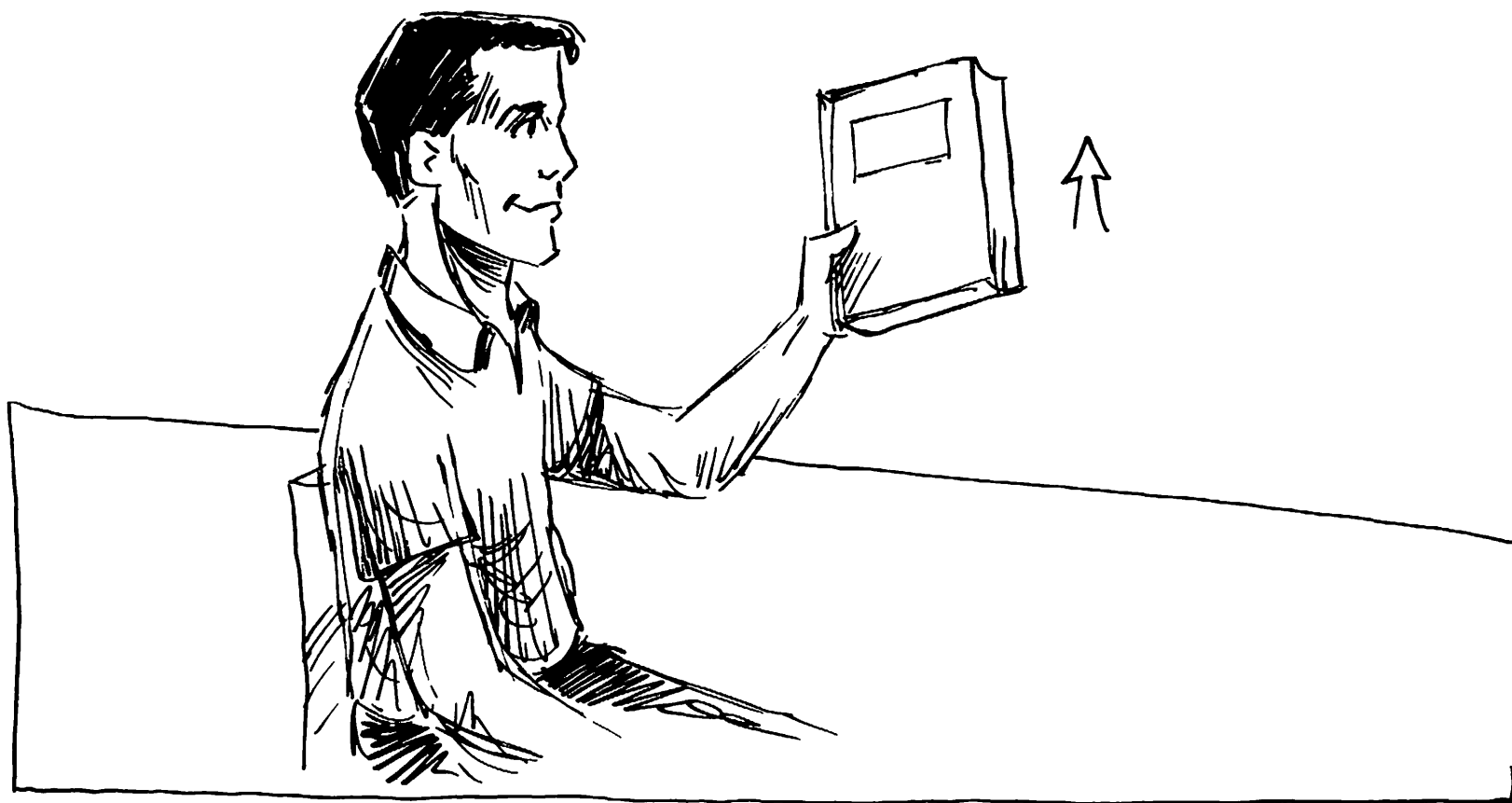


Explain to your twin that you are going to make a motion with a book, when you have done so, you want him to duplicate the motion.

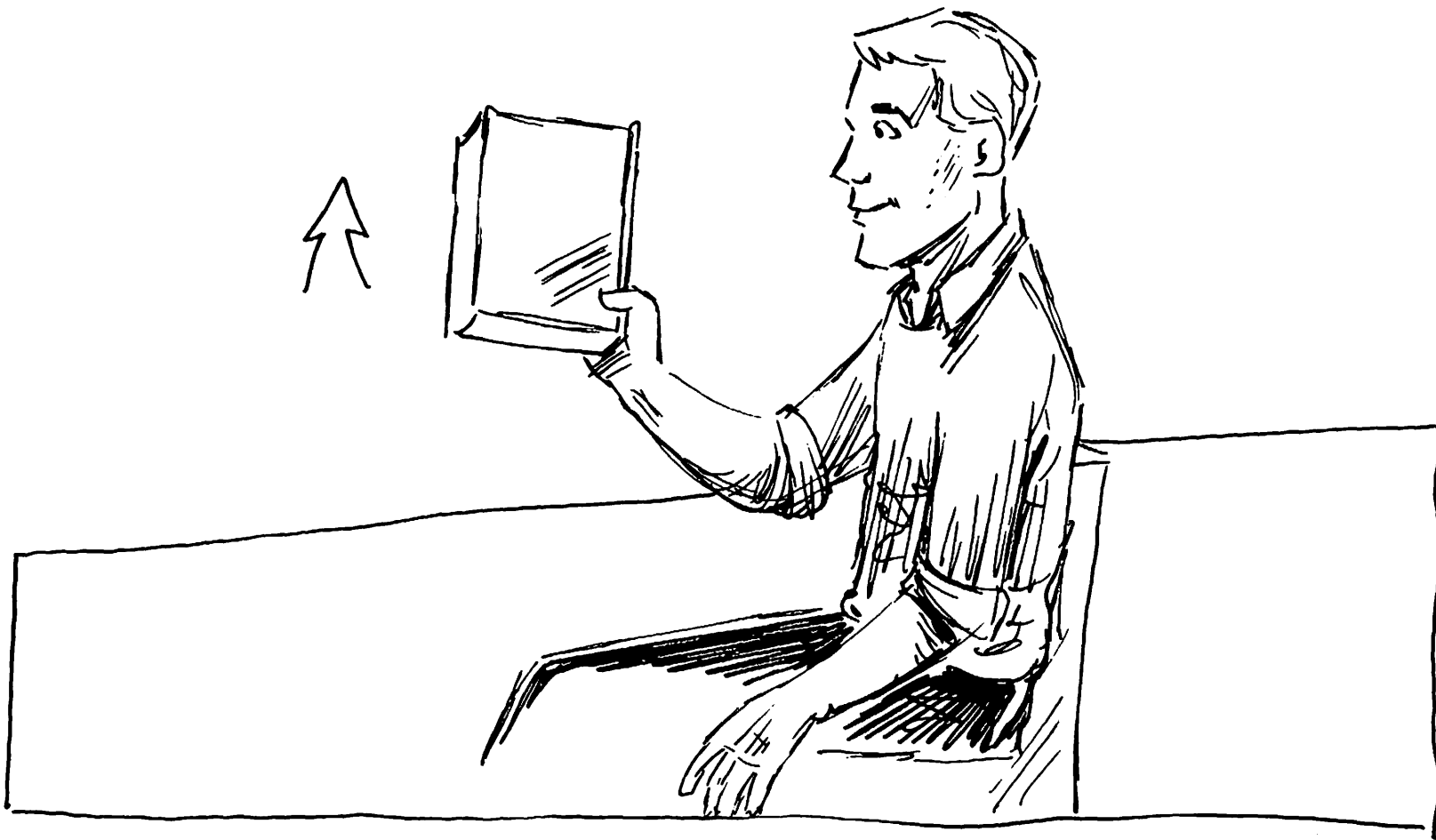
There are no set verbal commands on this.

Make a simple motion with the book.

Circular motions are more complex than straight lines. You should begin on your twin with motions that begin in the same place each time and are neither very fast nor very slow, nor very complex.



Hand the book to your twin. He takes the book and duplicates the motion.

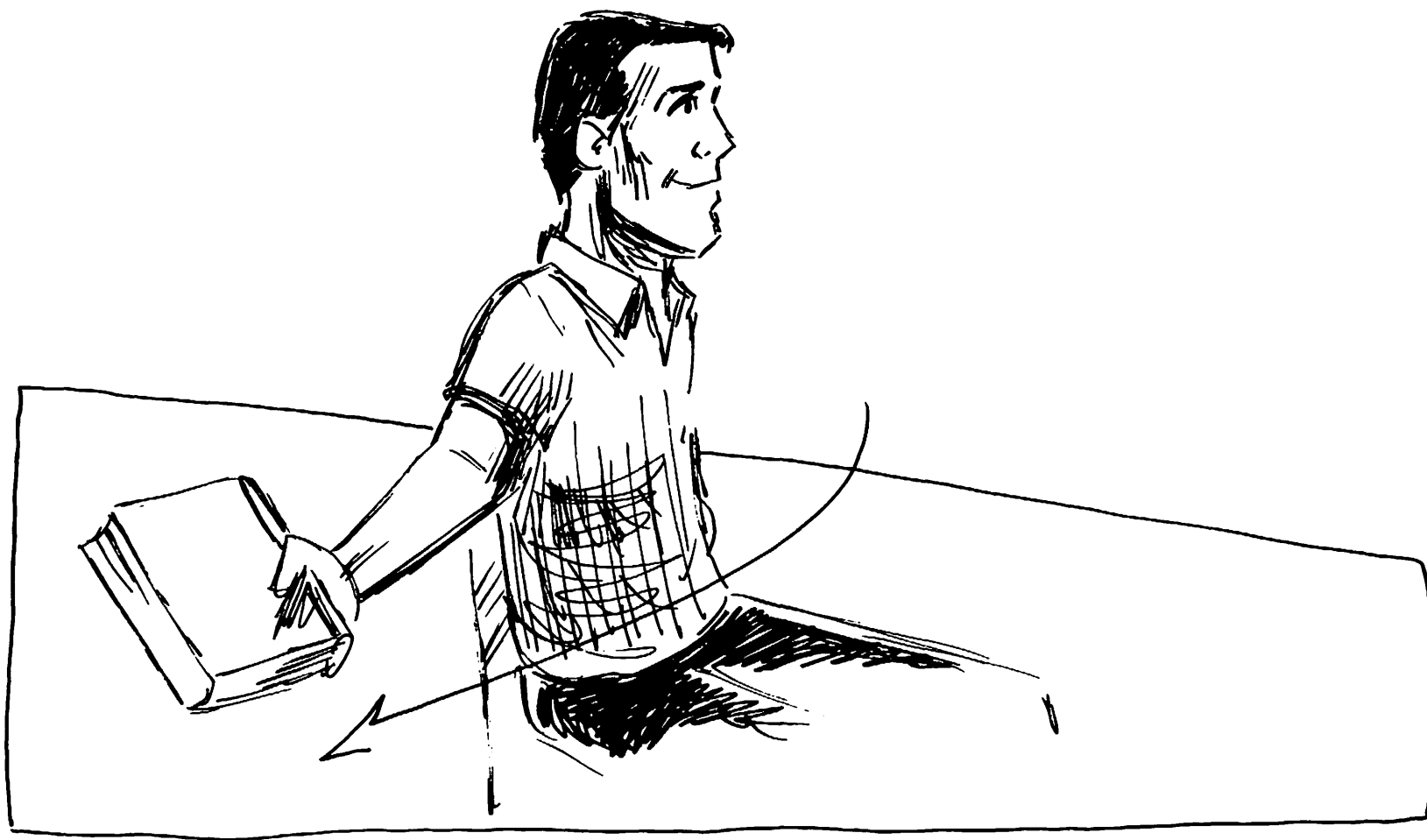


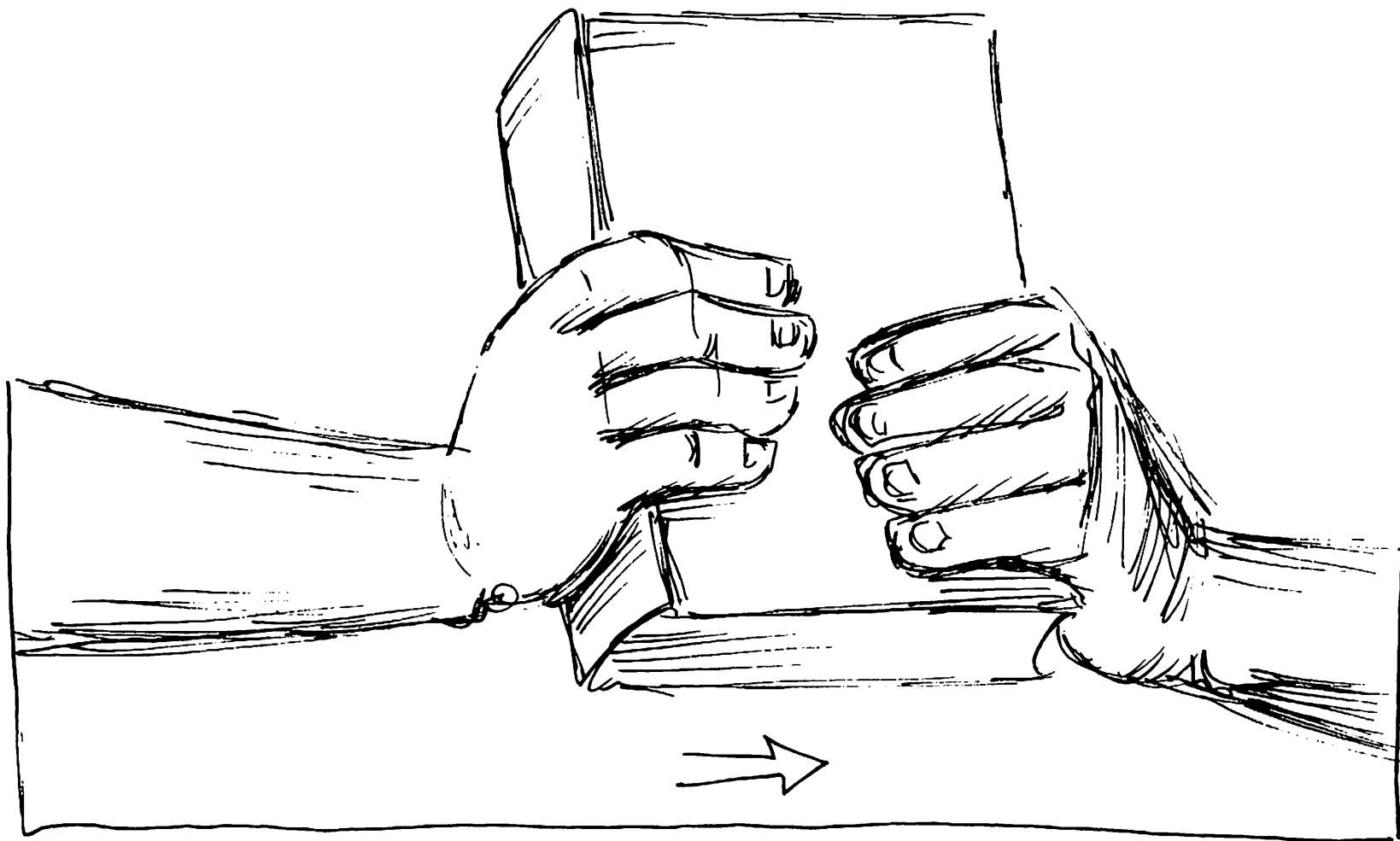
Ask your twin if he is satisfied that he duplicated the motion.
(There are no set verbal commands.)



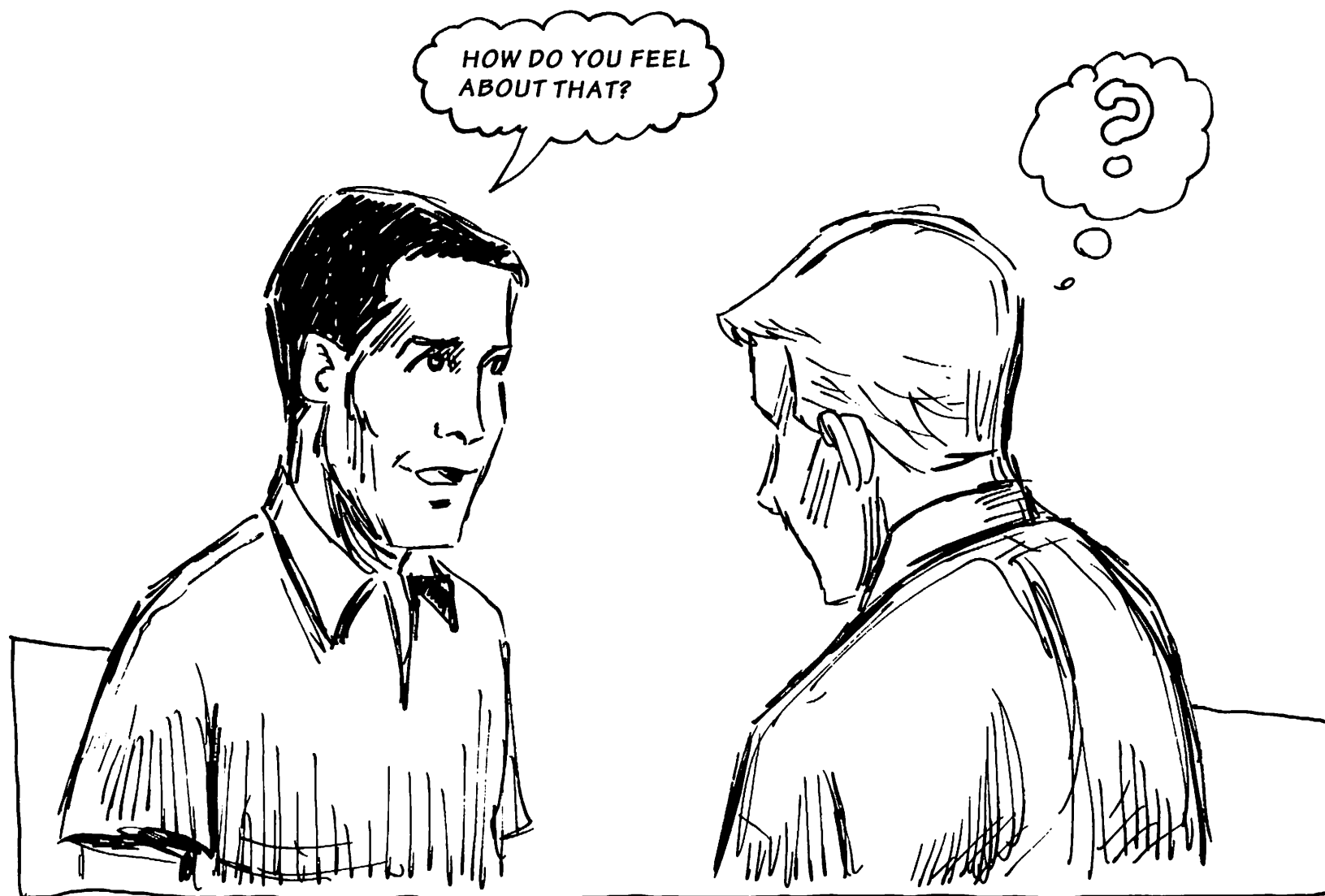
If he is and you are also fully satisfied, take back the book and go on to the next command (another motion).

If your twin is not sure that he duplicated the motion repeat it for him and give him back the book.





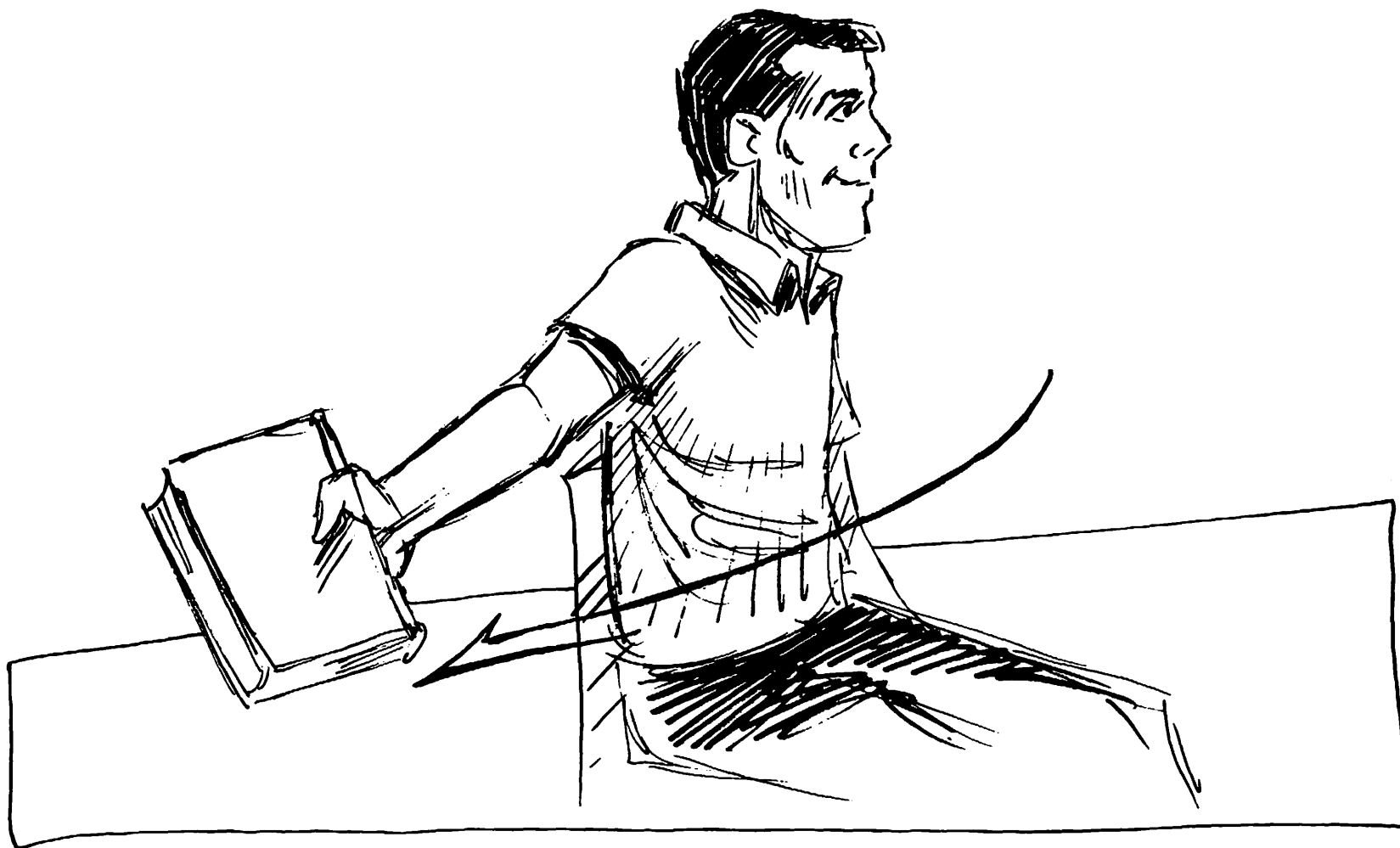


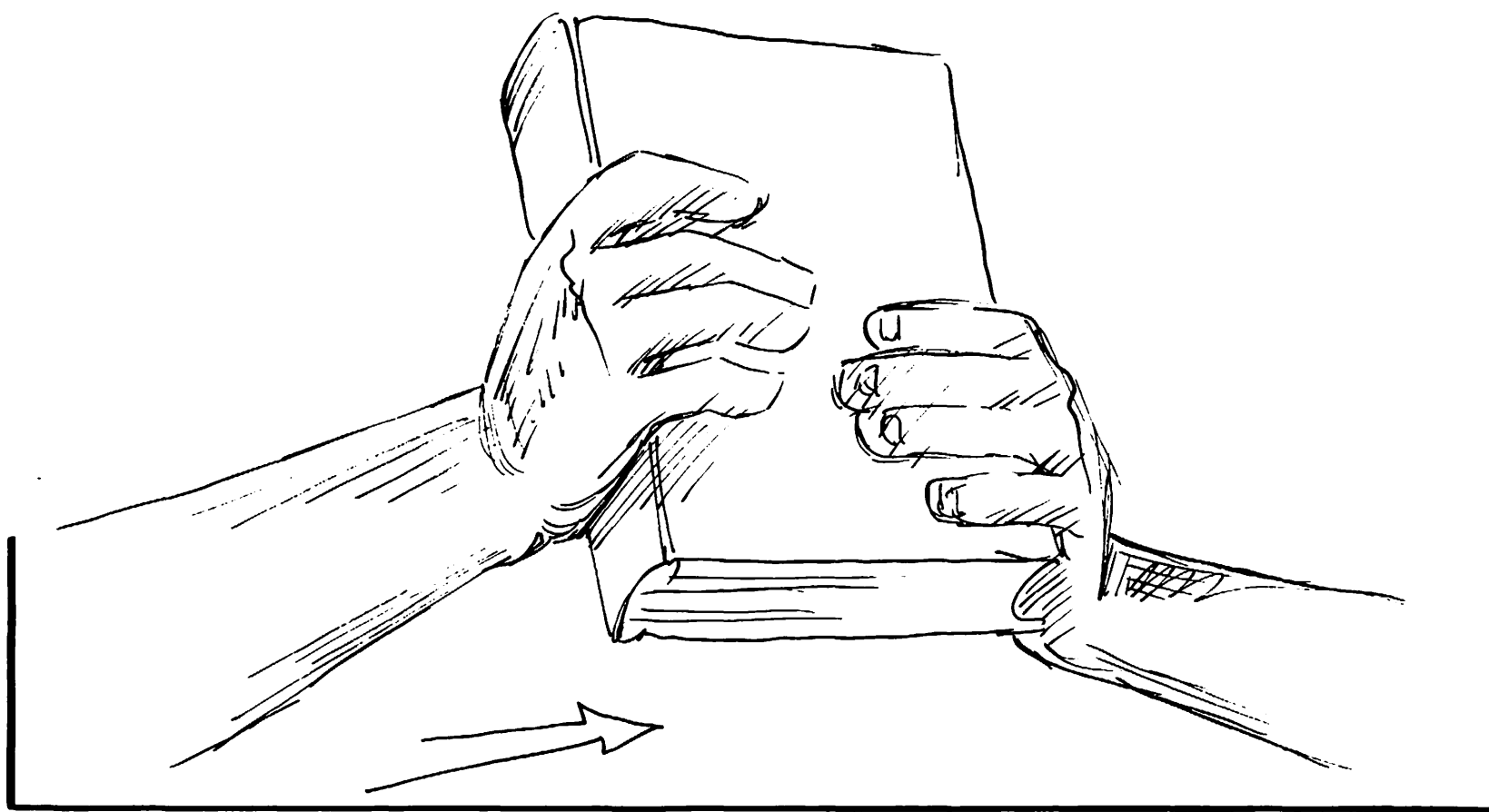


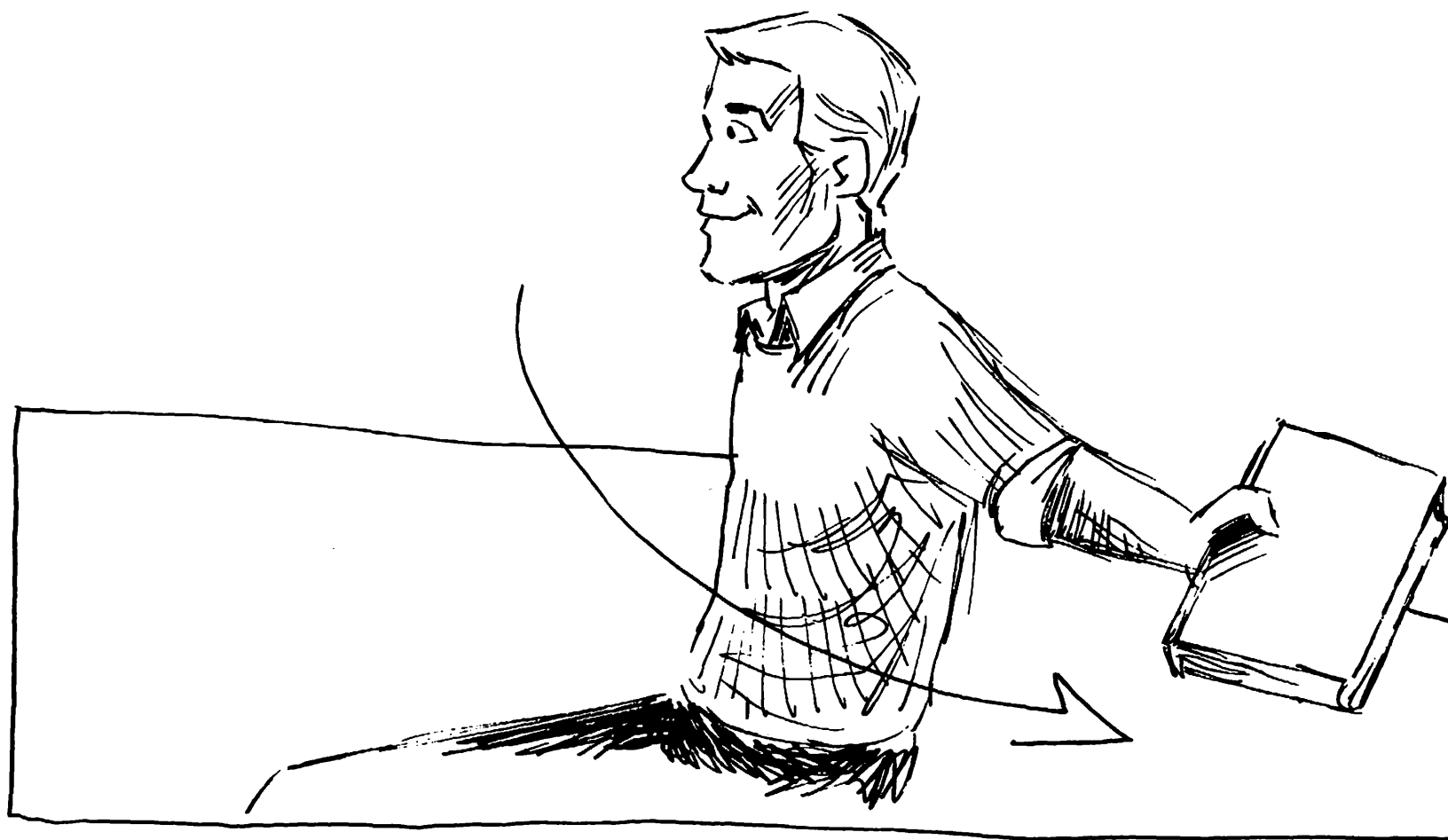
WELL, I DON'T THINK
I DID IT RIGHT.



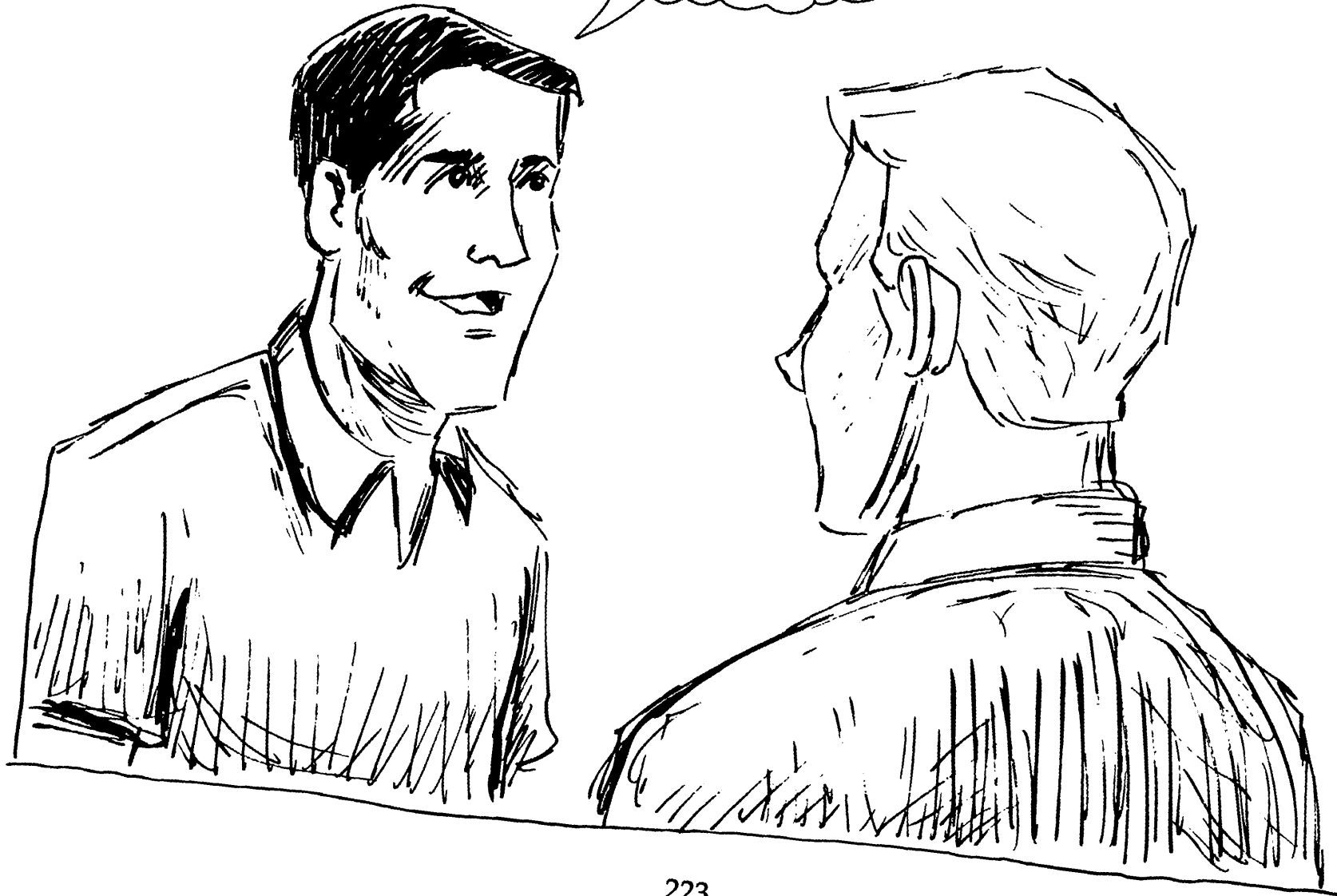




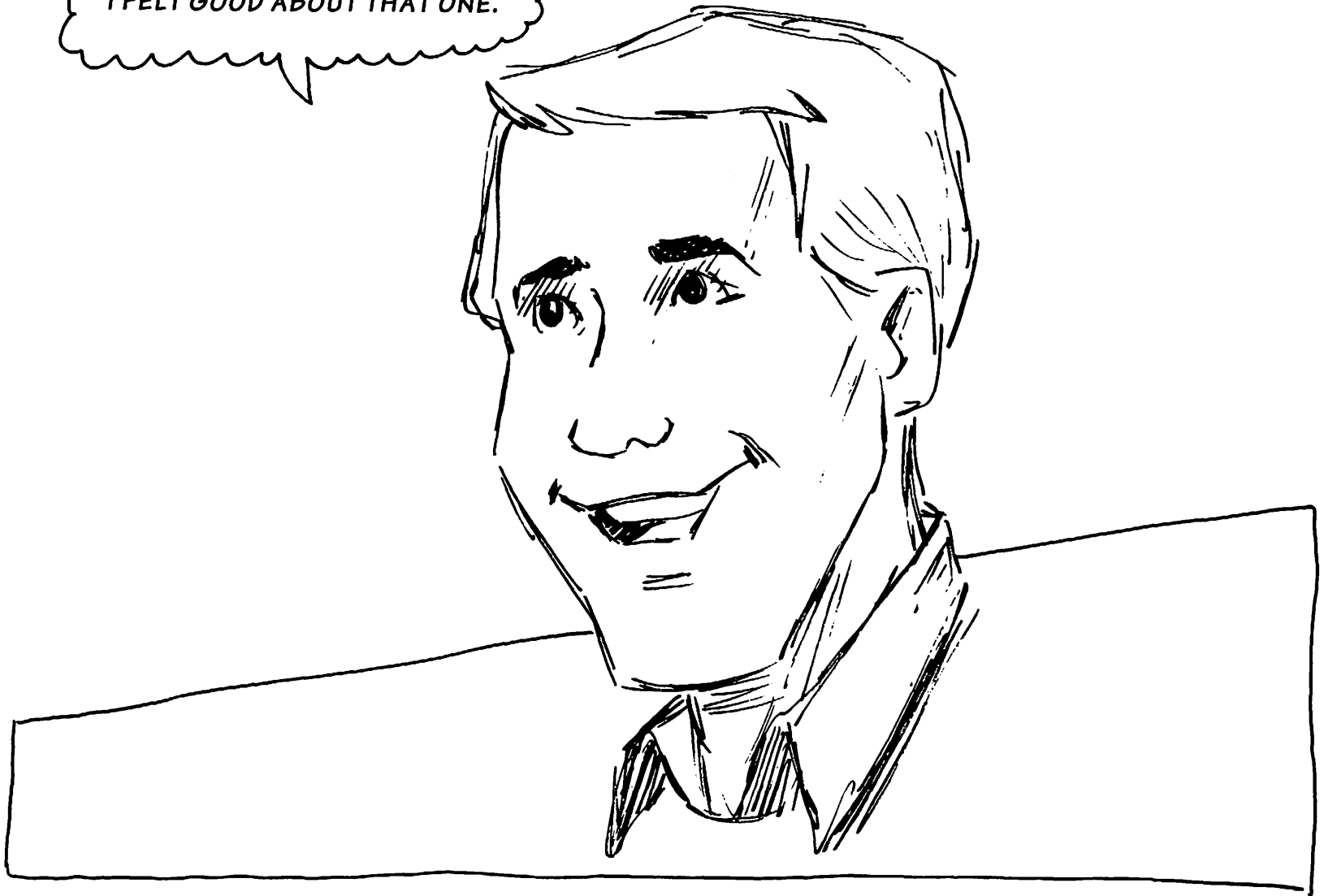




HOW DO YOU FEEL ABOUT
THAT ONE?



I FELT GOOD ABOUT THAT ONE.





If your twin is sure he did the command and you can see the duplication was pretty wrong, accept your twin's answer and continue on a gradient scale of motion either with the left or right hand until your twin can do the original command correctly. This ensures no invalidation.

Continue running Part D on your twin until flat.

Repeat parts A, B, C, D through and through until:

A. all are flat on one run through,

(Part A to a flat point then Part B to a flat point then Part C to a flat point then Part D to a flat point, then Part A to a flat point then Part B to a flat point, etc.)

B. or your twin has a good cognition with very good indicators.

When any of these occur, end off the session. Write briefly what happened on the end phenomena. Then signal to the Supervisor and give him your worksheet to read. He will tell you what to do next.

Narconon Communication and Perception Course

Using a doll, drill running Objective Exercise 2 with your twin until you can confidently run this on another. Get a final pass on this from your Course Supervisor.

Now run Objective Exercise 2 on your twin to end phenomena.

Narconon Communication and Perception Course

I have now run Objective Exercise 2 on my twin to end phenomena.

Student signature: _____

Date: _____

I have been run on Objective Exercise 2 to the end phenomena.

Twin's signature: _____

Date: _____

Narconon Communication and Perception

Course Success

You may use this space to write down any wins or gains you had while receiving Objective Exercise 2.

Name: _____ Date: _____

Ok to publish: _____

(Continue on next page.)

Tear out these pages and place them on the Supervisor's desk.

Section 3

Objective Exercise Three



Objective Exercise 3

The command for this exercise is:

"TOUCH THAT (*indicated object*)."

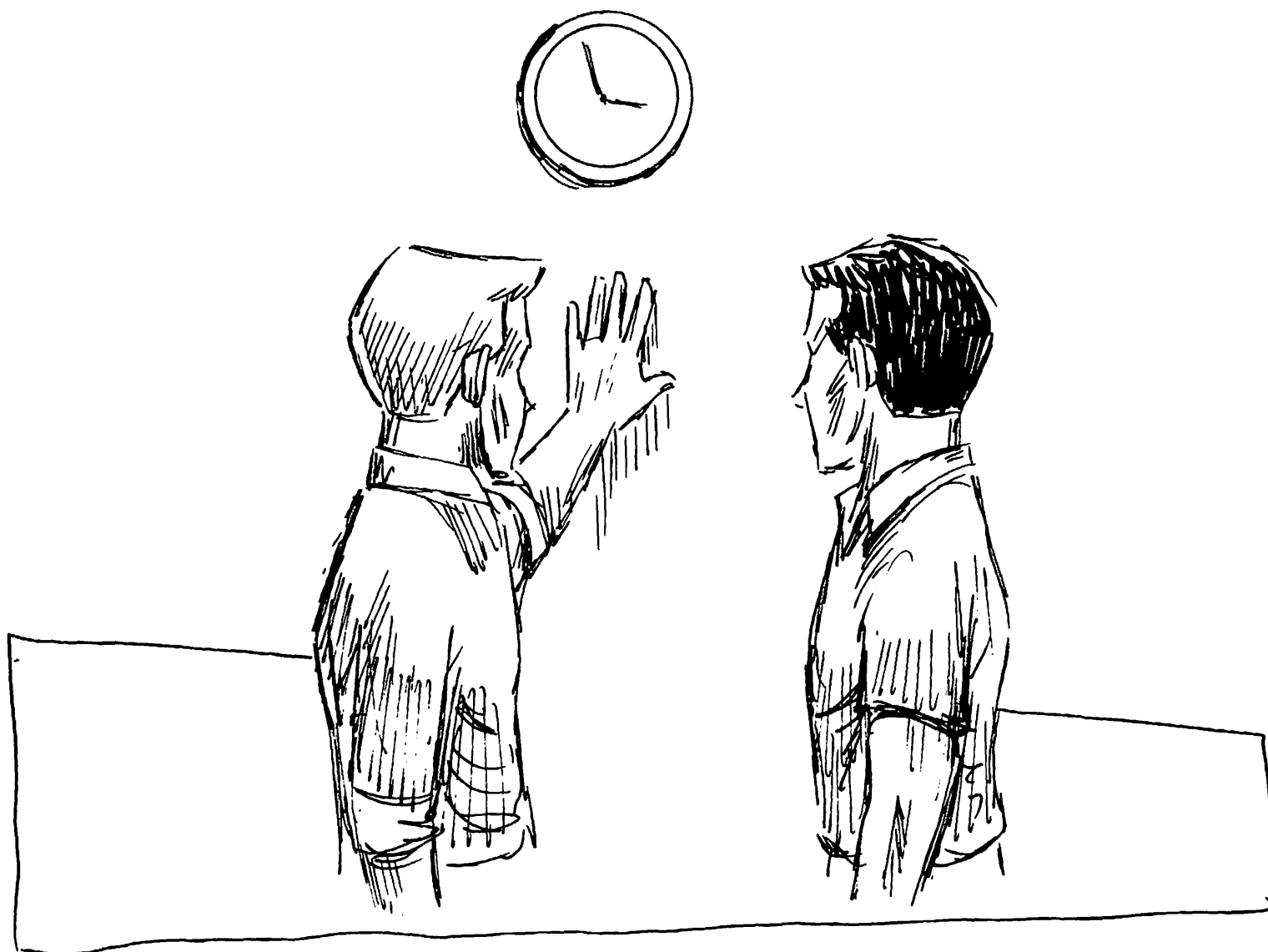
"THANK YOU."

You and your twin may be walking around (not sitting in a chair). You are in manual contact with your twin as is necessary to face him toward and guide him to the indicated object.

If a person is very unable, you and he can be seated at a table that has a number of objects scattered on its surface.

Run this exercise to end phenomena (cognition and very good indicators).

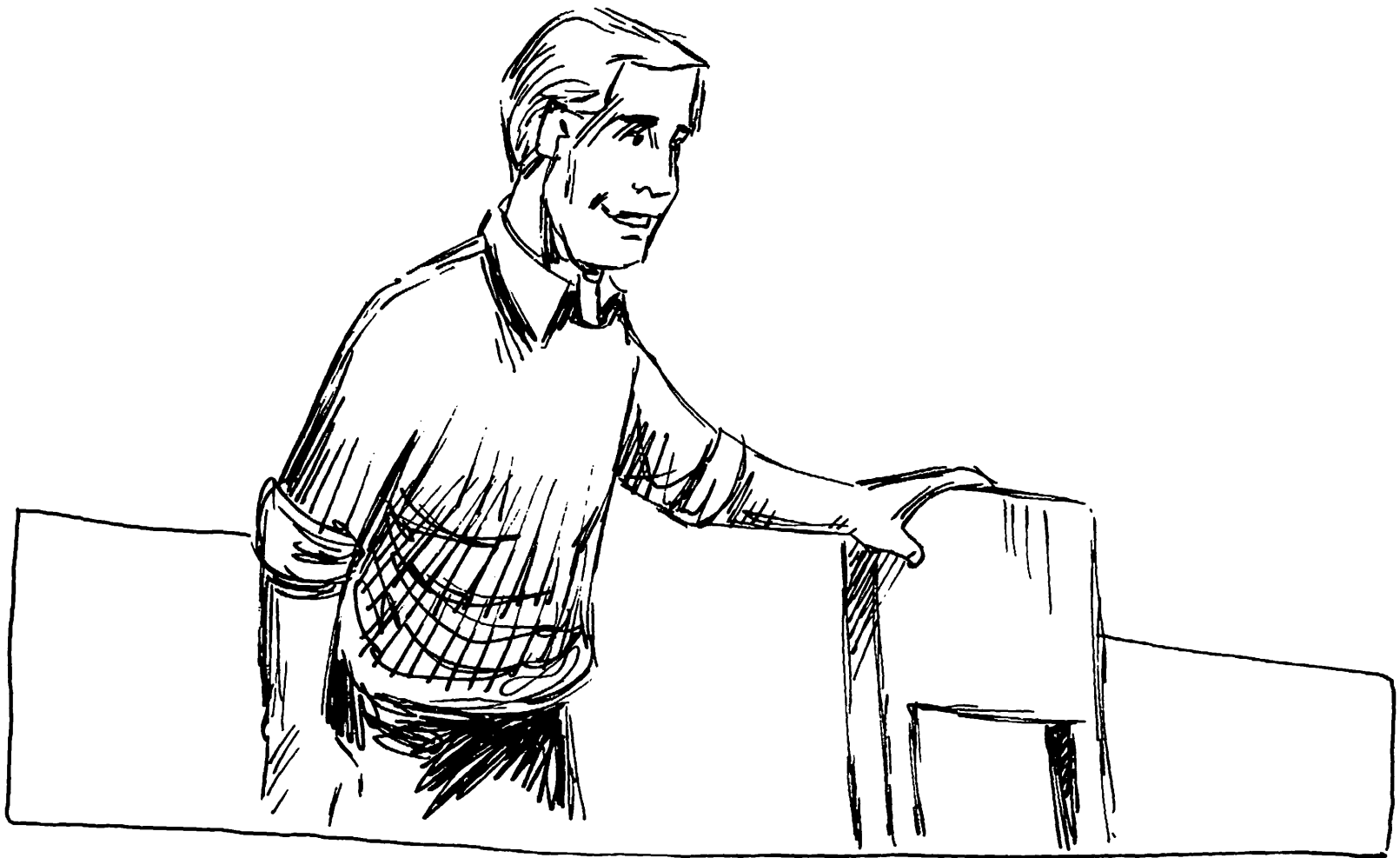




THANK YOU.







THANK YOU.



Narconon Communication and Perception Course

Using a doll, drill running Objective Exercise 3 with your twin until you can confidently run this on another. Get a final pass on this from your Course Supervisor.

Now run Objective Exercise 3 on your twin to end phenomena.

Narconon Communication and Perception Course

I have run Objective Exercise 3 on my twin to end phenomena.

Student signature: _____

Date: _____

I have been run on Objective Exercise 3 to the end phenomena.

Twin's signature: _____

Date: _____

Narconon Communication and Perception

Course Success

You may use this space to write down any wins or gains you had while receiving Objective Exercise 3.

Name: _____ Date: _____

Ok to publish: _____

(Continue on next page.)

Tear out these pages and place them on the Supervisor's desk.

Section 4

Objective Exercise Four



Objective Exercise 4

The commands for this exercise are:

1. **"TOUCH YOUR** (*body part*)."

"THANK YOU."

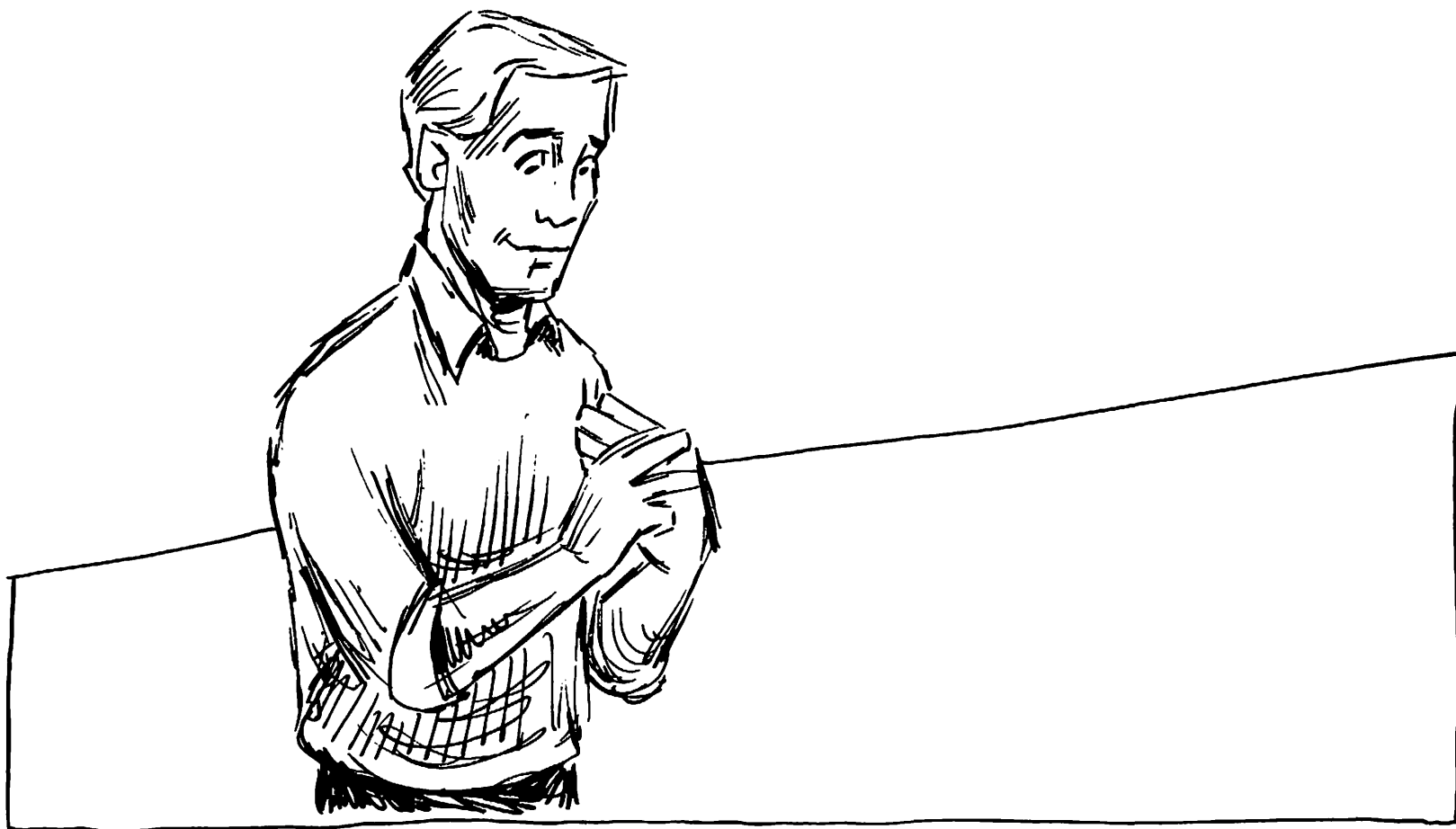
2. **"TOUCH THAT** (*indicated room object*) ."

"THANK YOU."

You and your twin will move around the room as needed. You enforce the commands by manual contact using your twin's hands to touch objects and touch body parts. Use only those body parts which are not embarrassing to your twin. Impossible commands should not be given to your twin. You select a different body part and room object each time.

Run this exercise to end phenomena (cognition and very good indicators).

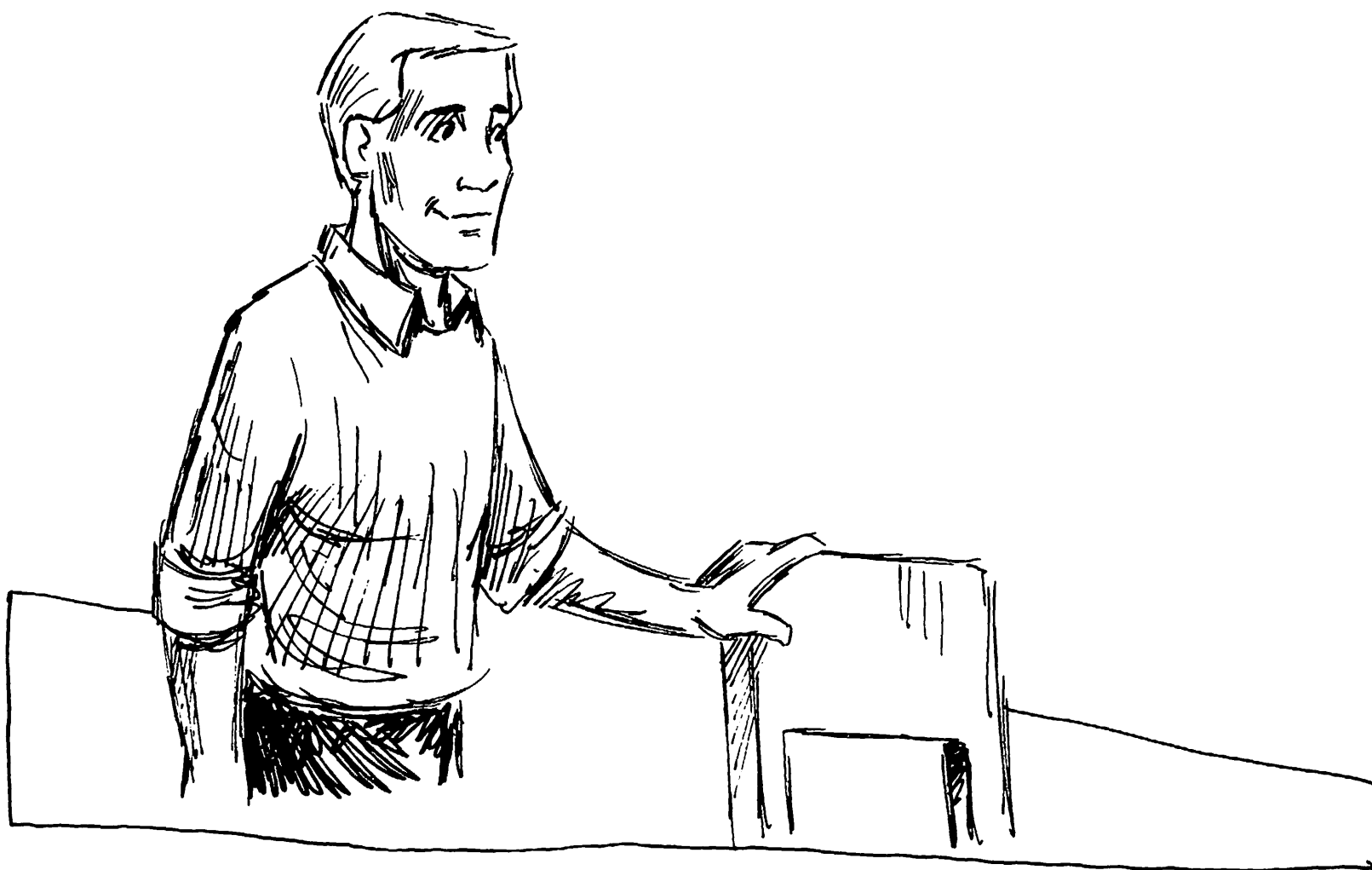






TOUCH THAT CHAIR.







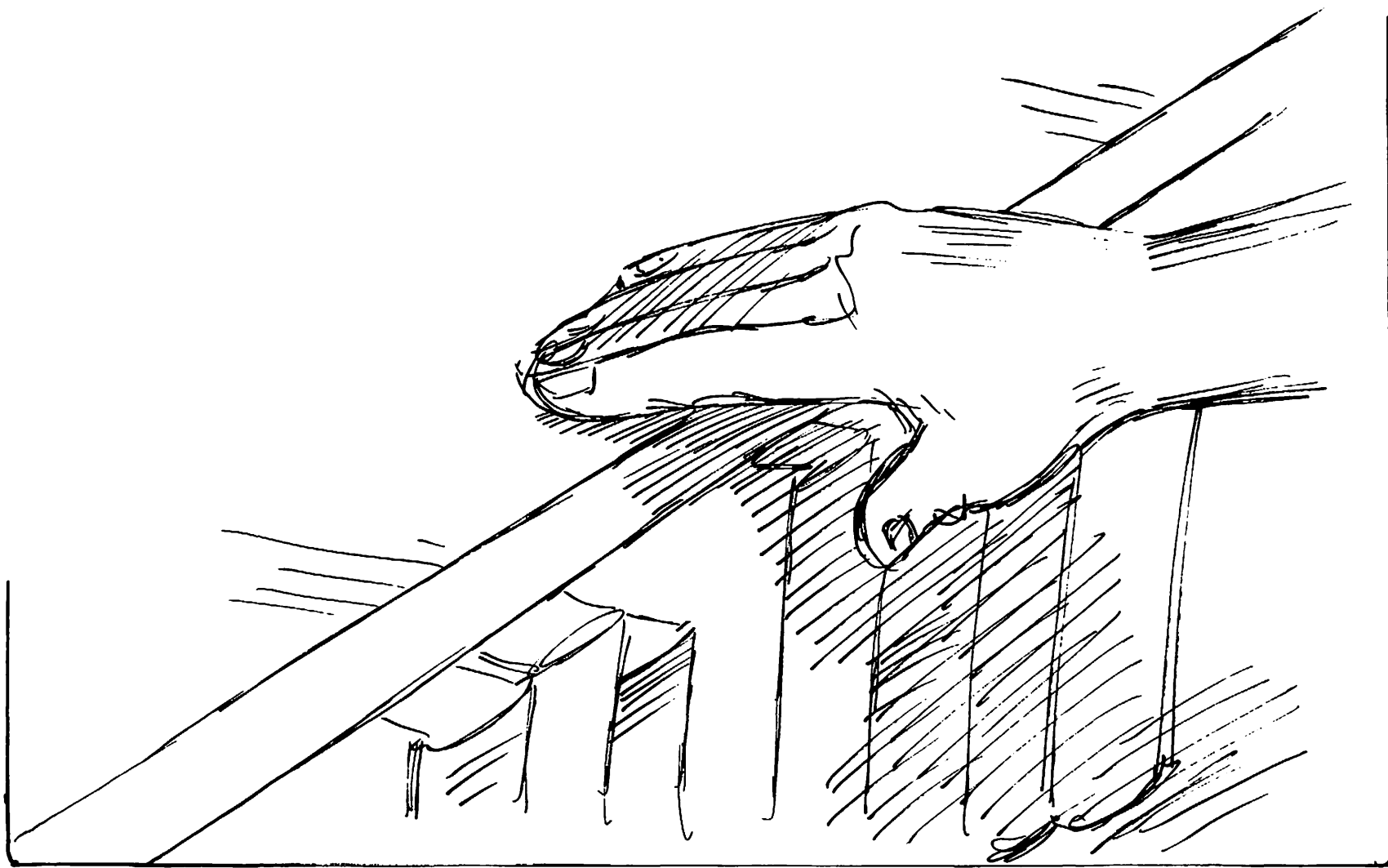






TOUCH THAT BOOKCASE.







Narconon Communication and Perception Course

Using a doll, drill running Objective Exercise 4 with your twin until you can confidently run this on another. Get a final pass on this from your Course Supervisor.

Now run Objective Exercise 4 on your twin to end phenomena.

Narconon Communication and Perception Course

I have now run Objective Exercise 4 on my twin to end phenomena.

Student signature: _____

Date: _____

I have been run on Objective Exercise 4 to the end phenomena.

Twin's signature: _____

Date: _____

Narconon Communication and Perception

Course Success

You may use this space to write down any wins or gains you had while receiving Objective Exercise 4.

Name: _____ Date: _____

Ok to publish: _____

(Continue on next page.)

Tear out these pages and place them on the Supervisor's desk.

Section 5

Objective Exercise Five



Objective Exercise 5

The commands for Objective Exercise 5 are:

1. **"TOUCH THAT TABLE."**

"THANK YOU."

2. **"TOUCH YOUR (*body part*)."**

"THANK YOU."

3. **"TOUCH THAT TABLE."**

"THANK YOU."

4. **"TOUCH YOUR (*body part*)."**

"THANK YOU."

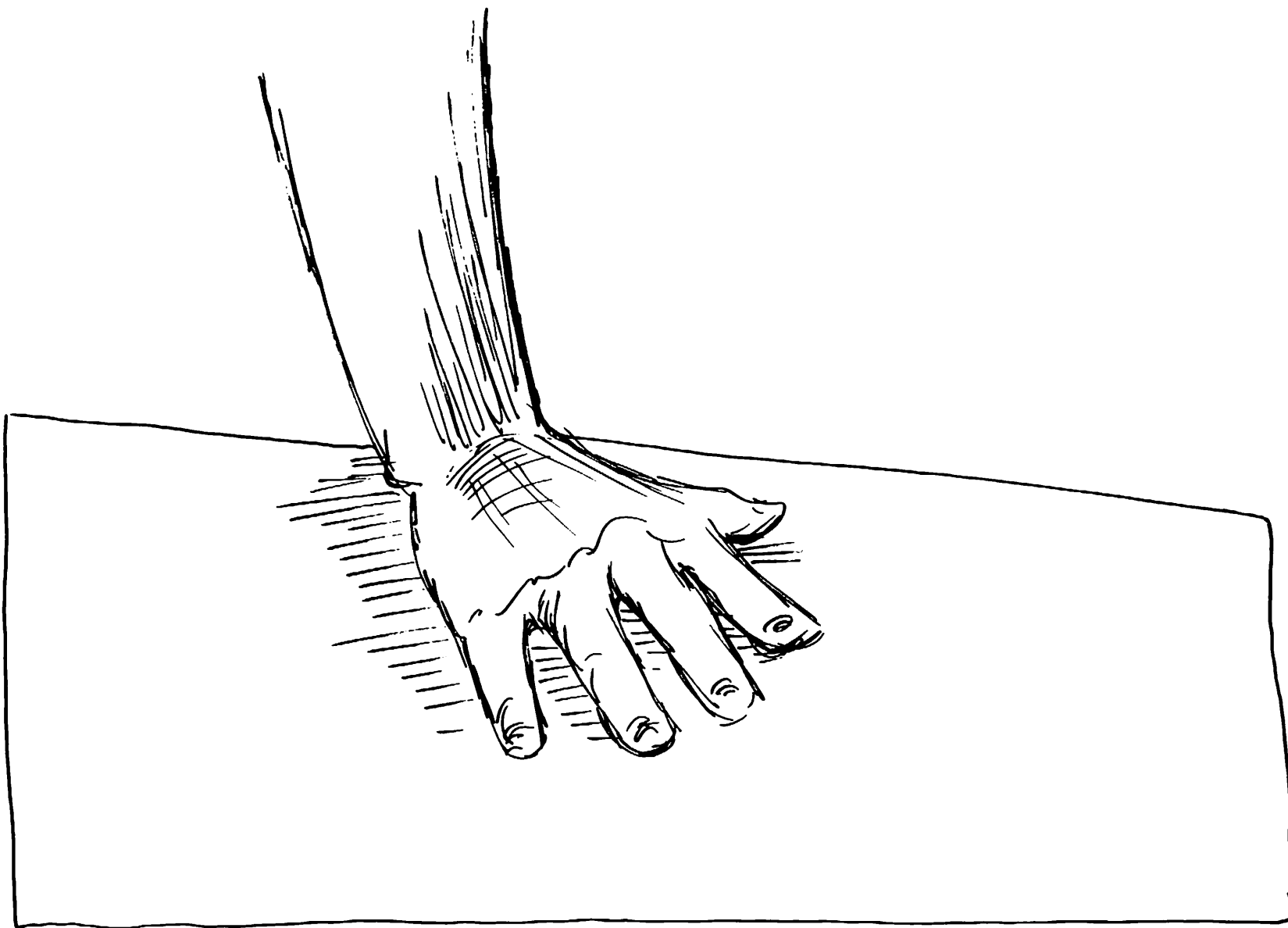
Your twin should be walking. You are standing by to manually enforce the commands. Maintain good affinity, reality, and communication with your twin. You run the commands on a body part to no comm lag on *that* body part, then you select a different body part and run it in the commands above.

Each time one body part has been run to a flat point, select another body part.

The commands are run consecutively—1, 2, 3, 4, 1, 2, etc., to end phenomena (cognition and very good indicators).

TOUCH THAT TABLE.







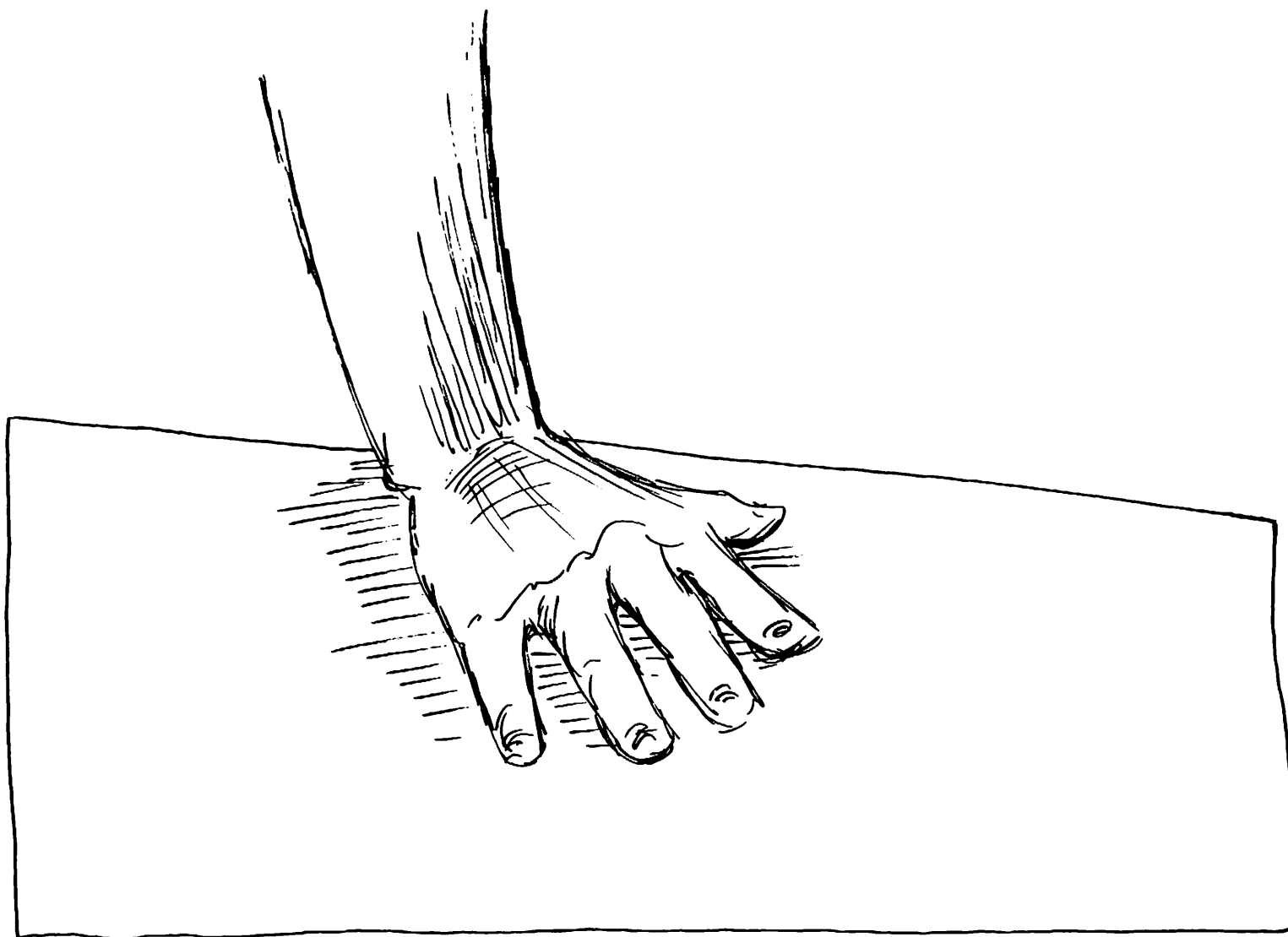






When there is no comm lag on that body part, select a different body part.







TOUCH YOUR HEAD.







Narconon Communication and Perception Course

Using a doll, drill running Objective Exercise 5 with your twin until you can confidently run this on another. Get a final pass on this from your Course Supervisor.

Now run Objective Exercise 5 on your twin to end phenomena.

Narconon Communication and Perception Course

I have now run Objective Exercise 5 on my twin to end phenomena.

Student signature: _____

Date: _____

I have been run on Objective Exercise 5 to the end phenomena.

Twin's signature: _____

Date: _____

Narconon Communication and Perception

Course Success

You may use this space to write down any wins or gains you had while receiving Objective Exercise 5.

Name: _____ Date: _____

Ok to publish: _____

(Continue on next page.)

Tear out these pages and place them on the Supervisor's desk.

Section 6

Objective Exercise Six



Objective Exercise 6

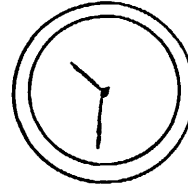
The commands for this exercise are:

1. **“LOOK AROUND HERE AND TELL ME WHAT YOU COULD HAVE.”**
2. **“LOOK AROUND HERE AND TELL ME WHAT YOU WOULD PERMIT TO REMAIN IN PLACE.”**
3. **“LOOK AROUND HERE AND TELL ME WITH WHAT YOU COULD DISPENSE.”**

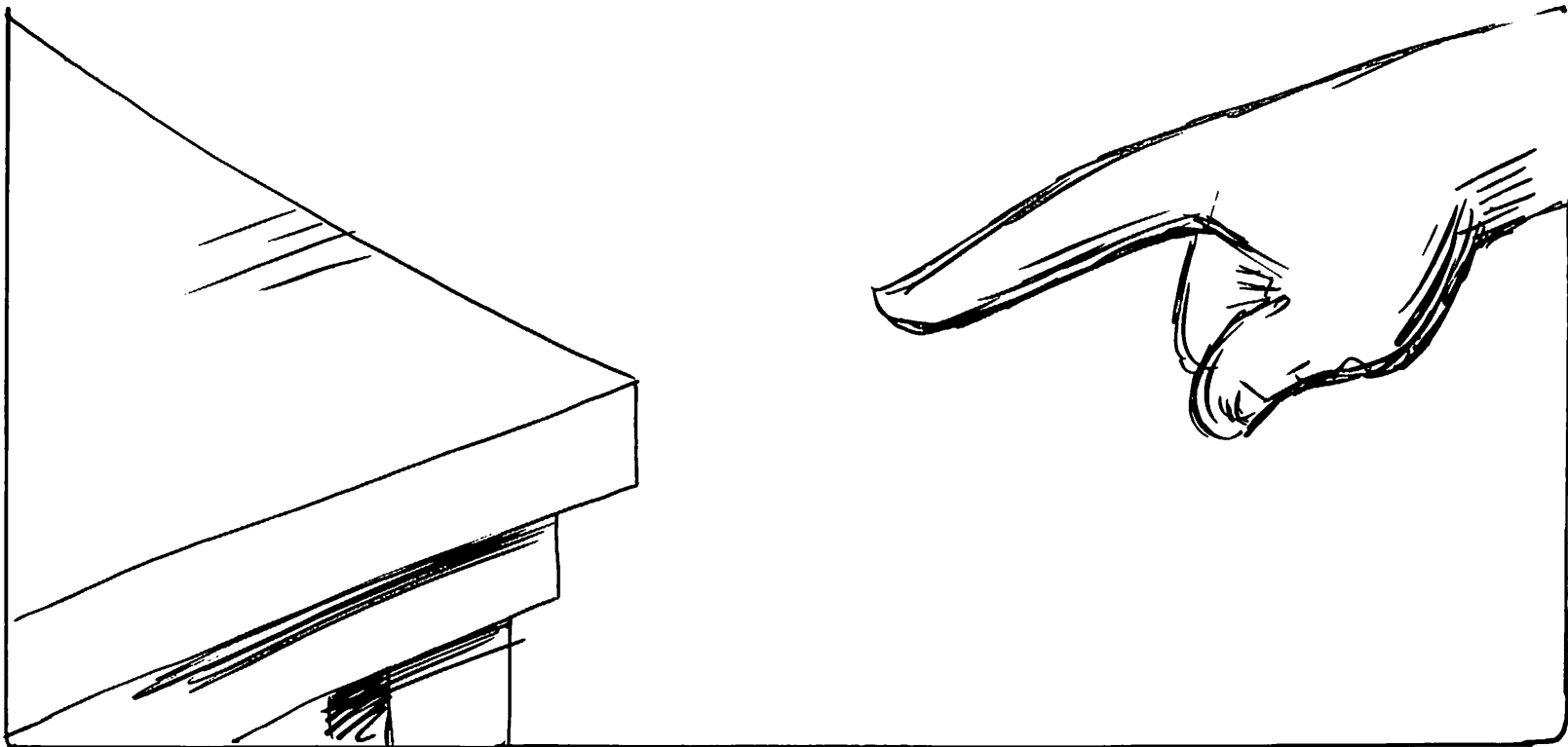
Your twin and you are seated at a comfortable distance apart, both facing toward the majority of the room.

Run several times for the first command, fewer for the second command and fewer for the third command, then run several times for the first command, fewer for the second command and fewer for the third command, etc., to end phenomena (cognition and very good indicators).

LOOK AROUND HERE AND TELL
ME WHAT YOU COULD HAVE.



THAT TABLE.





LOOK AROUND HERE AND TELL ME WHAT YOU
WOULD PERMIT TO REMAIN IN PLACE.













Narconon Communication and Perception Course

Using a doll, drill running Objective Exercise 6 with your twin until you can confidently run this on another. Get a final pass on this from your Course Supervisor.

Now run Objective Exercise 6 on your twin to end phenomena.

Narconon Communication and Perception Course

I have now run Objective Exercise 6 on my twin to end phenomena.

Student signature: _____

Date: _____

I have been run on Objective Exercise 6 to the end phenomena.

Twin's signature: _____

Date: _____

Narconon Communication and Perception

Course Success

You may use this space to write down any wins or gains you had while receiving Objective Exercise 6.

Name: _____ Date: _____

Ok to publish: _____

(Continue on next page.)

Tear out these pages and place them on the Supervisor's desk.

Section 7

Objective Exercise Seven



Objective Exercise 7

The commands for this exercise are:

1. **"LOOK AT THAT (*indicated object*)."**

"THANK YOU."

2. **"WALK OVER TO THAT (*indicated object*)."**

"THANK YOU."

3. **"TOUCH THAT (*indicated object*)."**

"THANK YOU."

4. **"KEEP IT FROM GOING AWAY."**

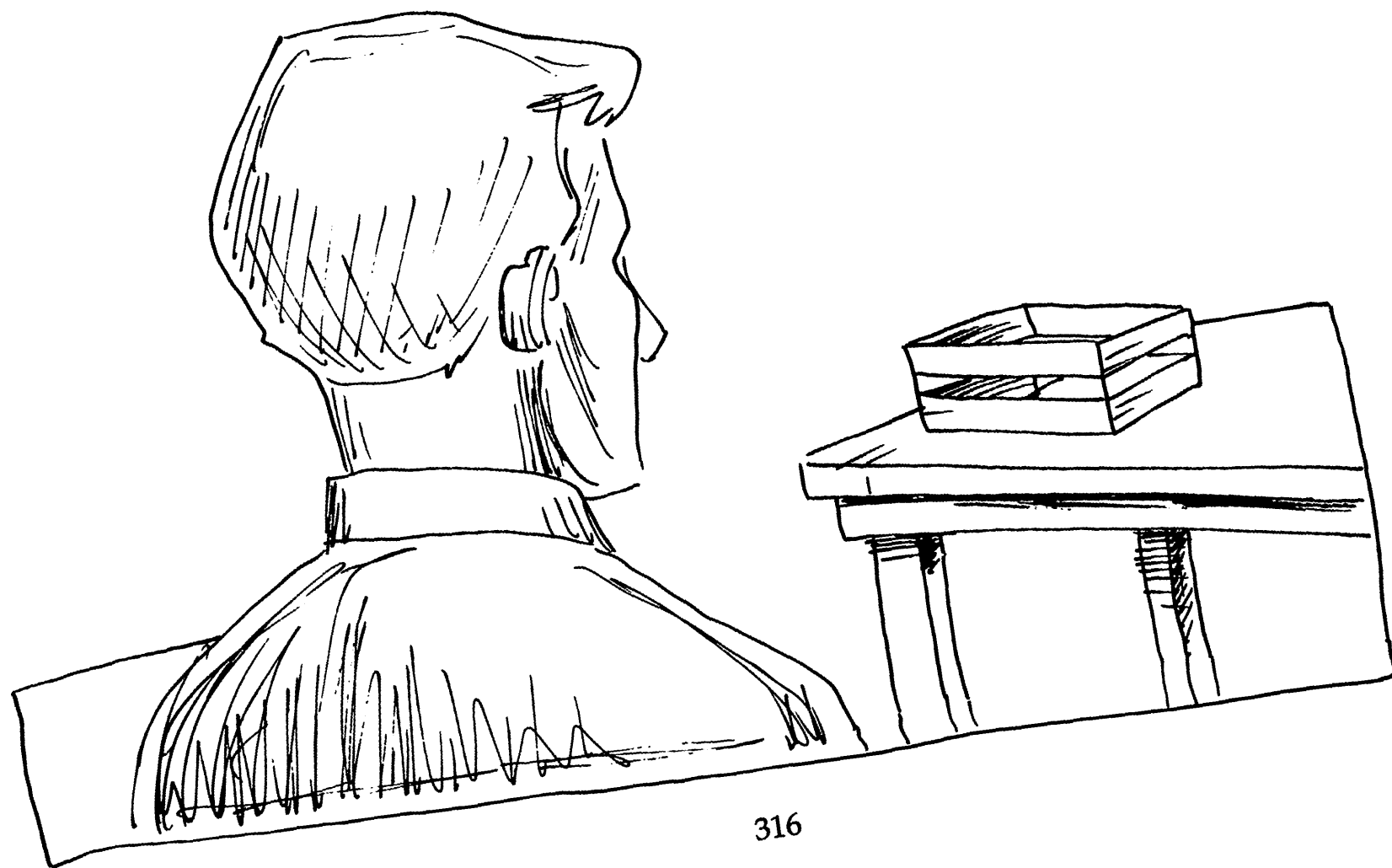
"THANK YOU."

5. **"DID YOU KEEP IT FROM GOING AWAY?"**

"THANK YOU."

You and your twin are both moving around (not sitting in chairs). Assist your twin by manual contact. Select a different object each time you give command 1. Run the commands consecutively—1, 2, 3, 4, 5, 1, 2, 3, 4, 5, etc., to end phenomena (cognition and very good indicators).







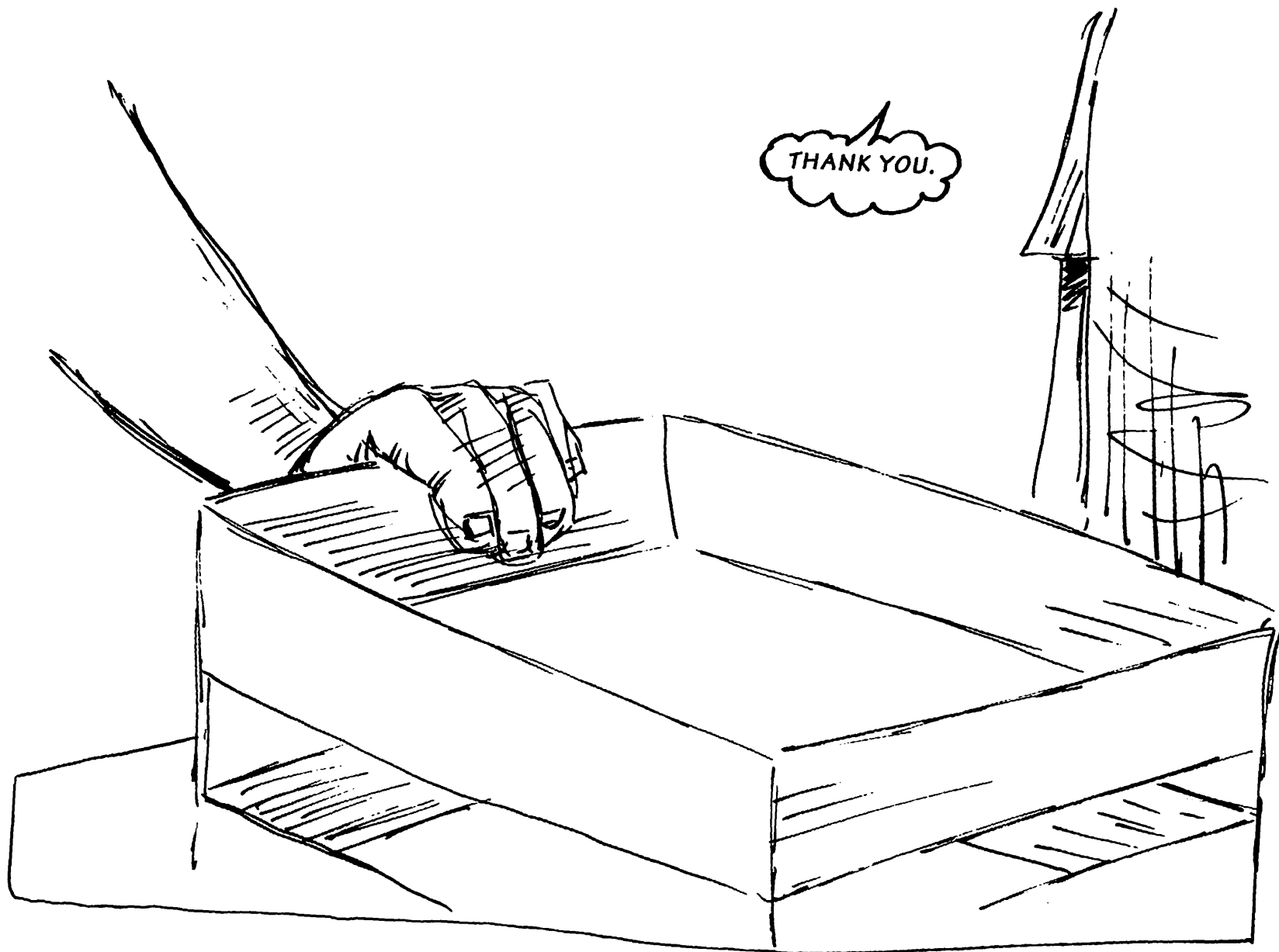
WALK OVER TO THAT BASKET.

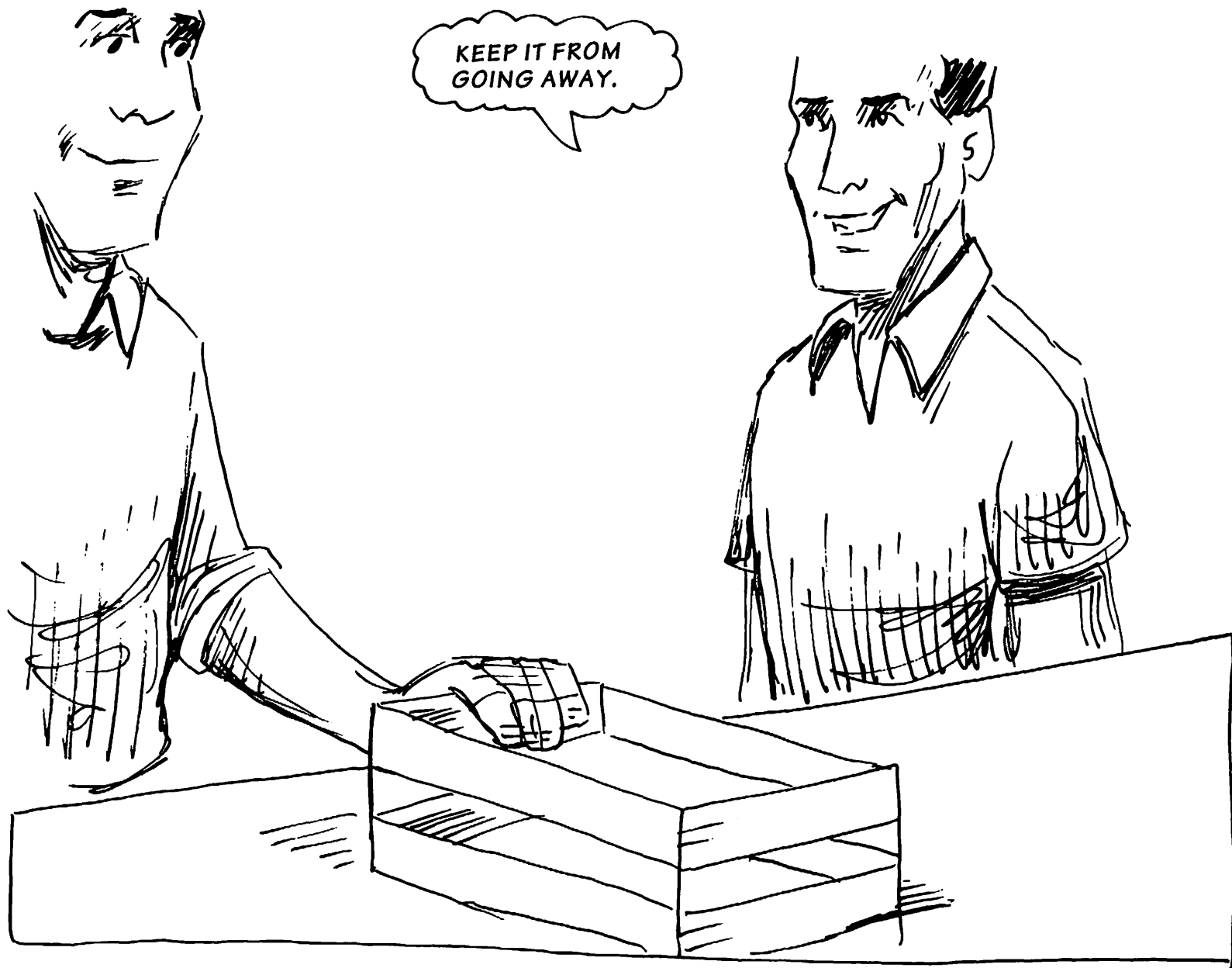


THANK YOU.



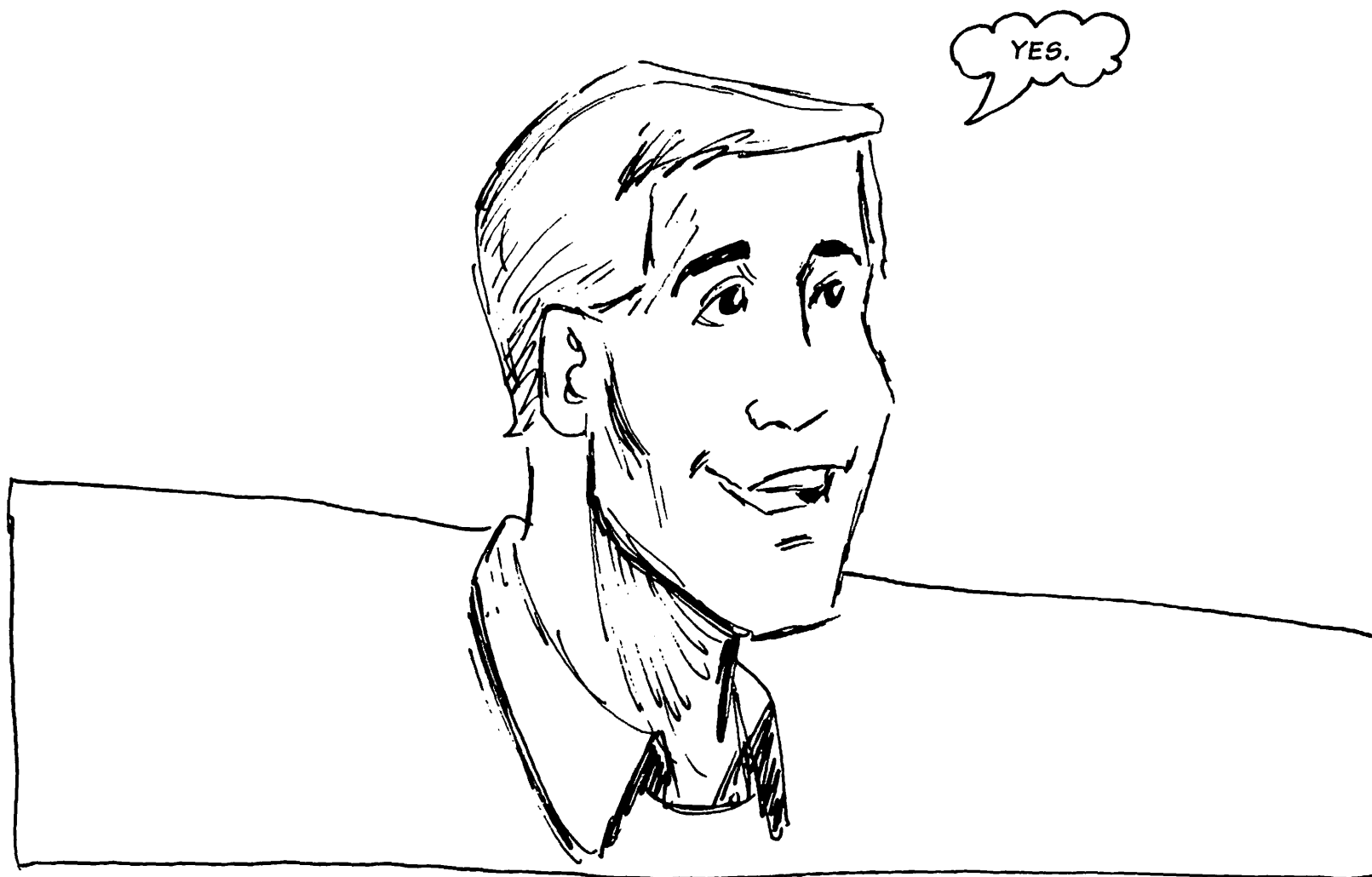












THANK YOU.



Narconon Communication and Perception Course

Using a doll, drill running Objective Exercise 7 with your twin until you can confidently run this on another. Get a final pass on this from your Course Supervisor.

Now run Objective Exercise 7 on your twin to end phenomena.

Narconon Communication and Perception Course

I have now run Objective Exercise 7 on my twin to the end phenomena.

Student signature: _____

Date: _____

I have been run on Objective Exercise 7 to the end phenomena.

Twin's signature: _____

Date: _____

Narconon Communication and Perception

Course Success

You may use this space to write down any wins or gains you had while receiving this Objective Exercise 7.

Name: _____ Date: _____

Ok to publish: _____

(Continue on next page.)

Tear out these pages and place them on the Supervisor's desk.

Section 8

Objective Exercise Eight



Objective Exercise 8

The commands for this exercise are:

1. **"LOOK AT THAT (*indicated object*)."**

"THANK YOU."

2. **"WALK OVER TO THAT (*indicated object*)."**

"THANK YOU."

3. **"TOUCH THAT (*indicated object*)."**

"THANK YOU."

4. **"HOLD IT STILL."**

"THANK YOU."

5. **"DID YOU HOLD IT STILL?"**

"THANK YOU."

You and your twin are ambulant. Assist your twin by manual contact. Select a different object each time you give command 1. Run the commands consecutively—1, 2, 3, 4, 5, 1, 2, 3, 4, 5, etc., to end phenomena (cognition and very good indicators).





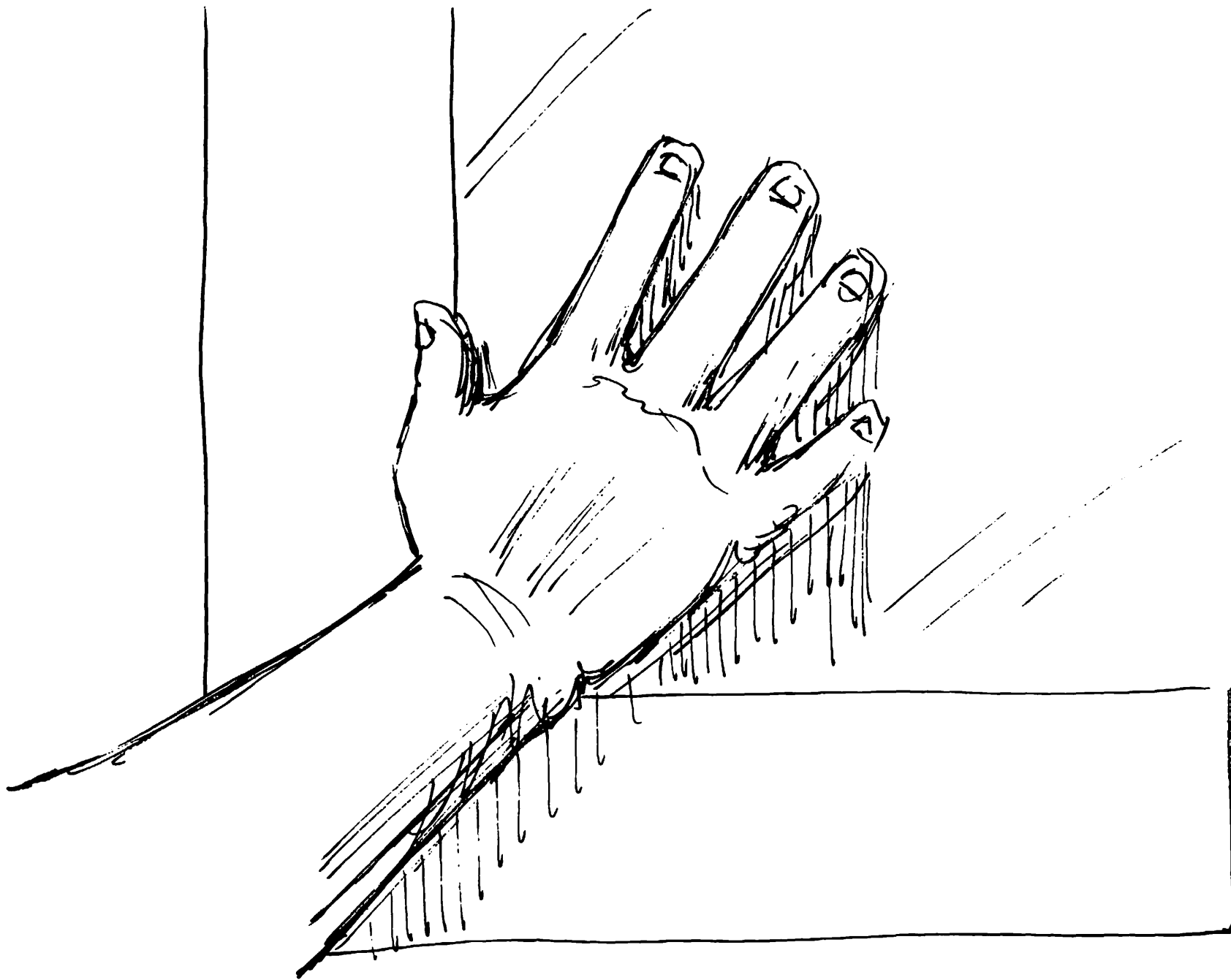






TOUCH THAT WINDOW.

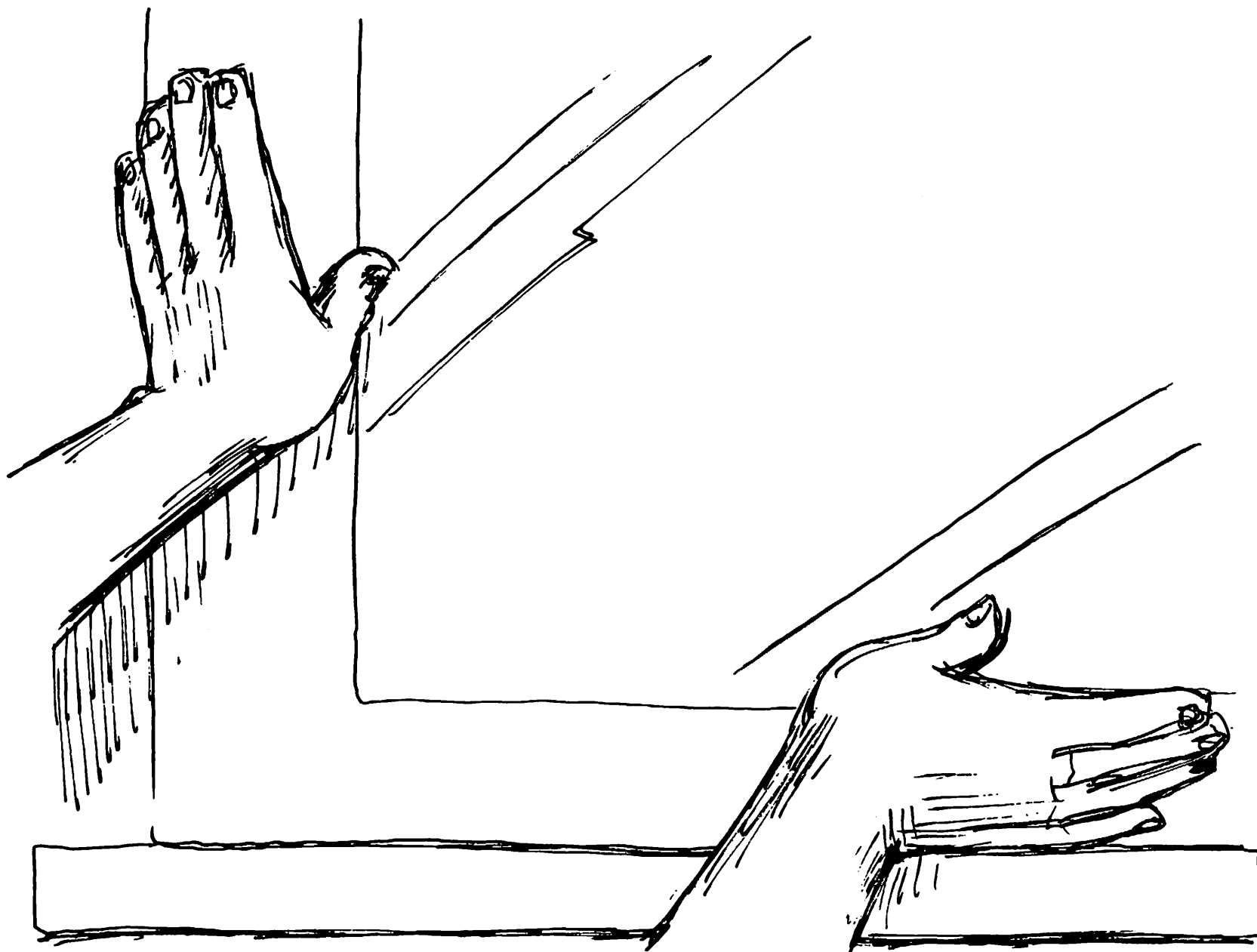






HOLD IT STILL.

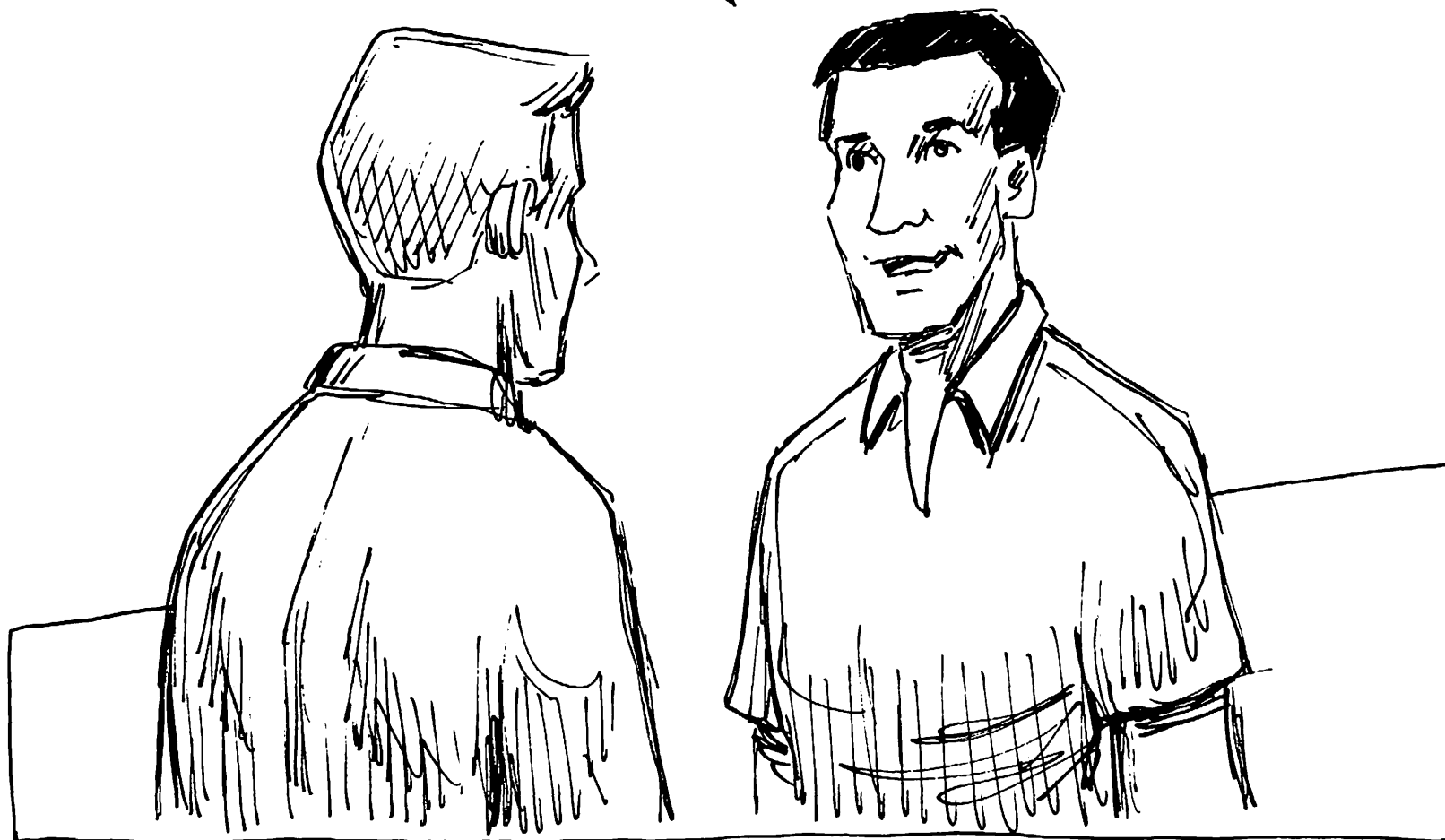




THANK YOU.



DID YOU HOLD IT STILL?







Narconon Communication and Perception Course

Using a doll, drill running Objective Exercise 8 with your twin until you can confidently run this on another. Get a final pass on this from your Course Supervisor.

Now run Objective Exercise 8 on your twin to end phenomena.

Narconon Communication and Perception Course

I have now run Objective Exercise 8 on my twin to the end phenomena.

Student signature: _____

Date: _____

I have been run on Objective Exercise 8 to the end phenomena.

Twin's signature: _____

Date: _____

Narconon Communication and Perception

Course Success

You may use this space to write down any wins or gains you had while receiving Objective Exercise 8.

Name: _____ Date: _____

Ok to publish: _____

(Continue on next page.)

Tear out these pages and place them on the Supervisor's desk.

Section 9



Objective Exercise Nine

Objective Exercise 9

There are two parts to this exercise:

PART 1: START-CHANGE-STOP ON AN OBJECT, and

PART 2: START-CHANGE-STOP ON A BODY.

PART 1: START–CHANGE–STOP ON AN OBJECT

START–CHANGE–STOP ON AN OBJECT is run on a gradient by first using a small object, such as a paper clip. Each stage—Start, Change and then Stop—is first run to a flat point, meaning that your twin (or the person receiving this) has had a win or has carried out at least 3 consecutive sets of commands with no change in his motions or attitude. When Start, Change and Stop are flat with the first object, use a larger object (such as a brick, a beach ball, etc.) until the exercise is flat with that object. Then go on to a larger object, and so on, until the end phenomena is reached.

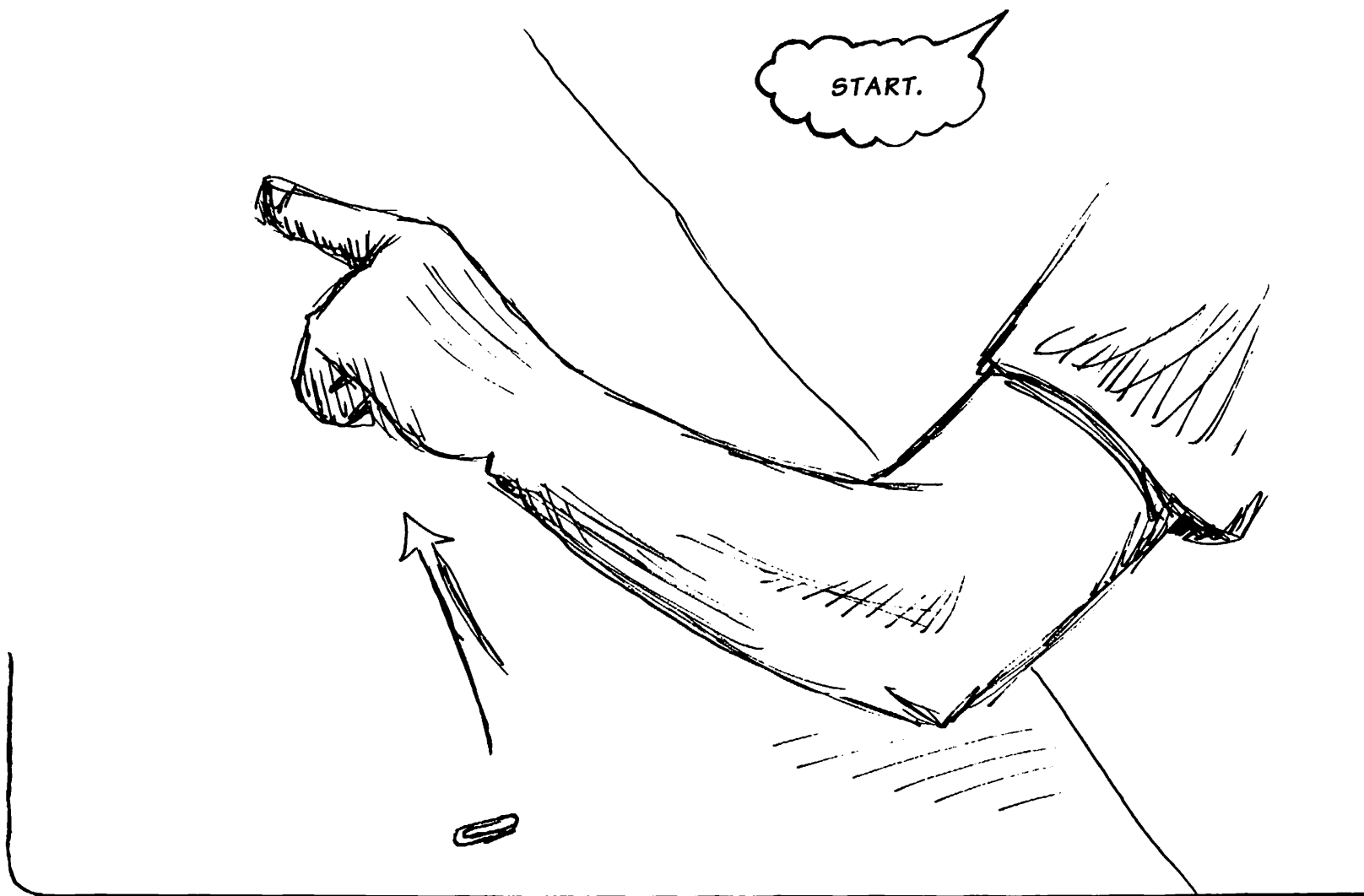
These are the commands for START-CHANGE-STOP ON AN OBJECT:

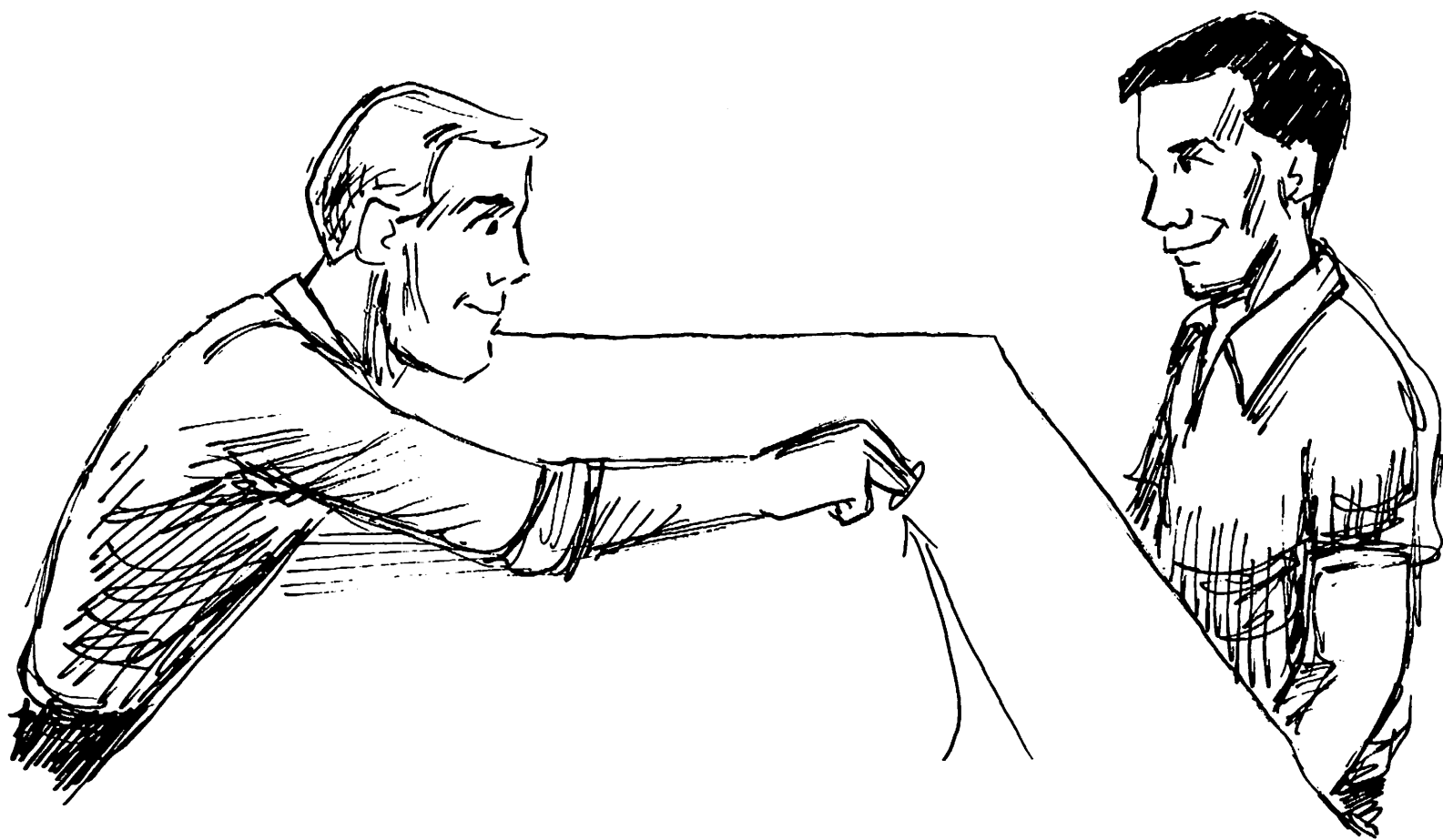
START:

1. **"I AM GOING TO ASK YOU TO START THE (*indicated object*) AND WHEN I TELL YOU TO START, YOU START THE (*object*) IN THAT DIRECTION. (Indicate a direction with your hand.) DO YOU UNDERSTAND THAT?"**
2. **"START."**
3. **"DID YOU START THE (*object*)?"**

(Repeat commands 1, 2, 3, 1, 2, 3, etc., until START has been run to a flat point.)







GOOD.



DID YOU START THE PAPER CLIP?





CHANGE:

1. "THIS SPOT WE ARE GOING TO CALL 'A'."

(Indicate spot "A" with a piece of marked tape on the table or a marked piece of paper on the floor or a chalkmark or an imaginary spot as appropriate.)

2. "THIS SPOT WE ARE GOING TO CALL 'B'."

(Indicate spot "B" with a piece of marked tape on the table or a marked piece of paper on the floor or a chalkmark or an imaginary spot as appropriate.)

3. "THIS SPOT WE ARE GOING TO CALL 'C'."

(Indicate spot "C" with a piece of marked tape on the table or a marked piece of paper on the floor or a chalkmark or an imaginary spot as appropriate.)

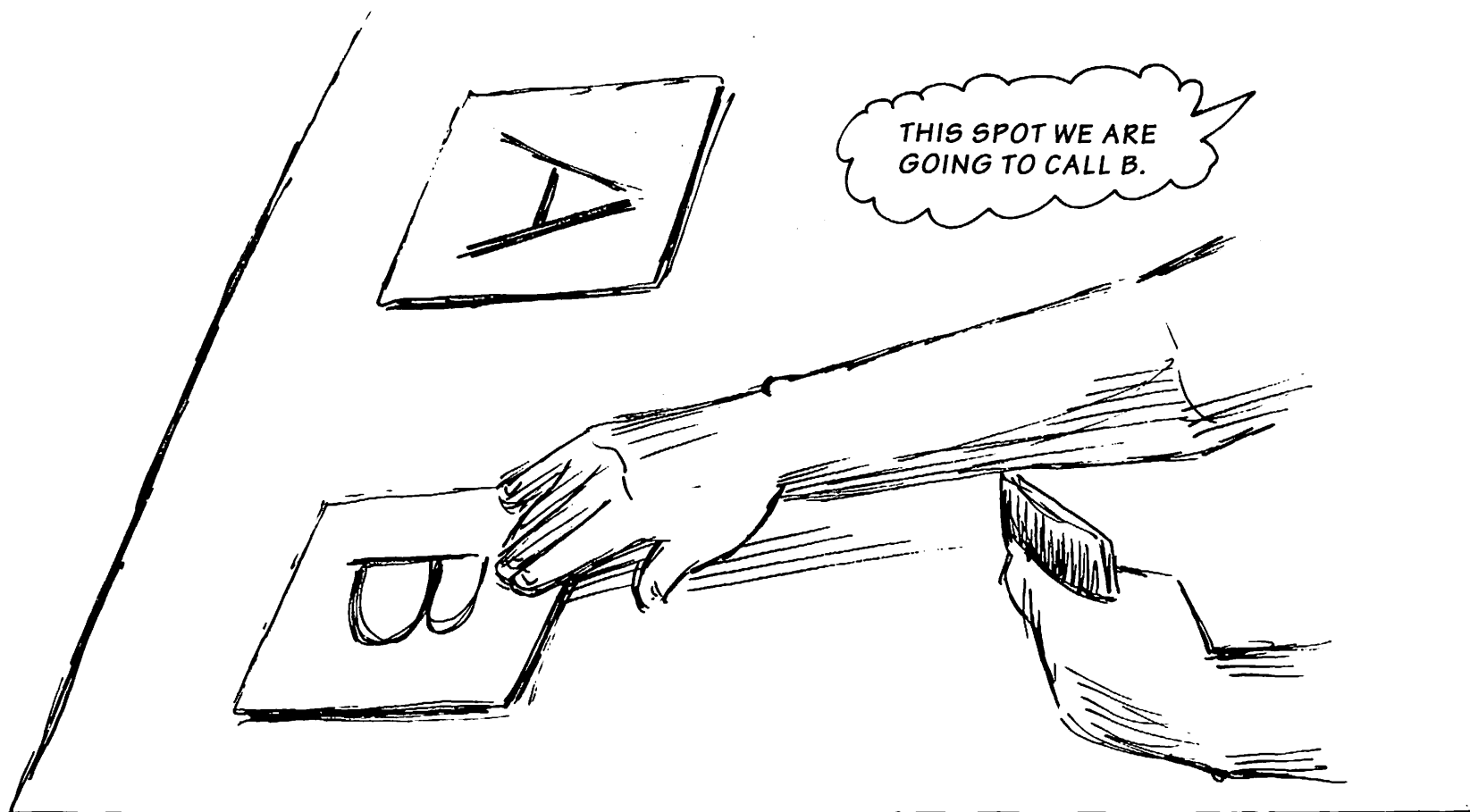
4. "THIS SPOT WE ARE GOING TO CALL 'D'."

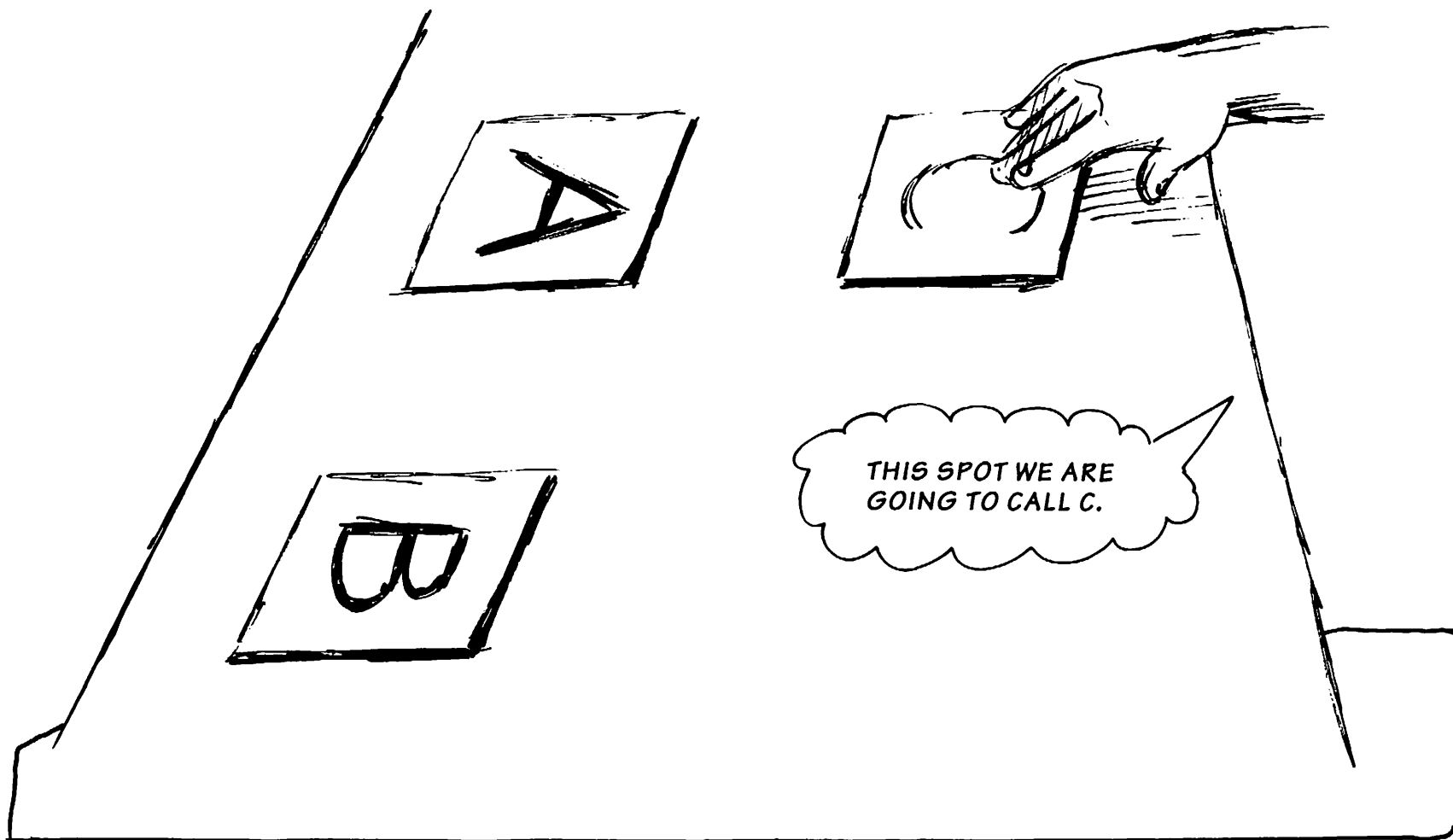
(Indicate spot "D" with a piece of marked tape on the table or a marked piece of paper on the floor or a chalkmark or an imaginary spot as appropriate.)

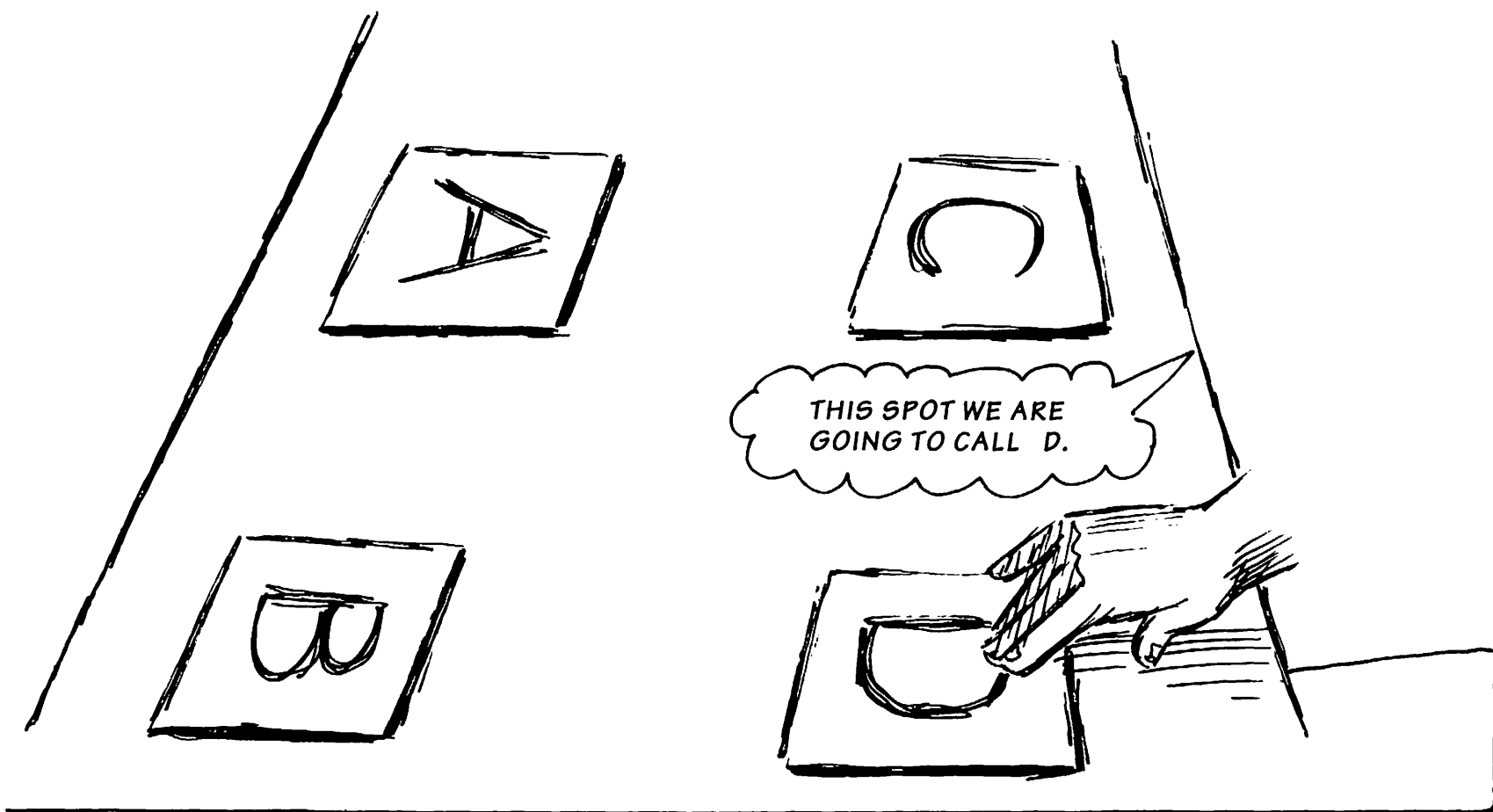
5. **"WHEN I ASK YOU TO CHANGE THE (*indicated object*), I WANT YOU TO CHANGE THE (*object*)'s POSITION FROM 'A' TO 'B'. DO YOU UNDERSTAND THAT?"**
6. **"CHANGE."**
7. **"DID YOU CHANGE THE _____?"**
8. **"WHEN I ASK YOU TO CHANGE THE _____, I WANT YOU TO CHANGE THE _____'s POSITION FROM 'B' TO 'C'. DO YOU UNDERSTAND THAT?"**
9. **"CHANGE."**
10. **"DID YOU CHANGE THE _____?"**
11. **"WHEN I ASK YOU TO CHANGE THE _____, I WANT YOU TO CHANGE THE _____'s POSITION FROM 'C' TO 'D'. DO YOU UNDERSTAND THAT?"**
12. **"CHANGE."**
13. **"DID YOU CHANGE THE _____?"**

(Repeat commands 1-13, 1-13, etc., until CHANGE has been run to a flat point.)

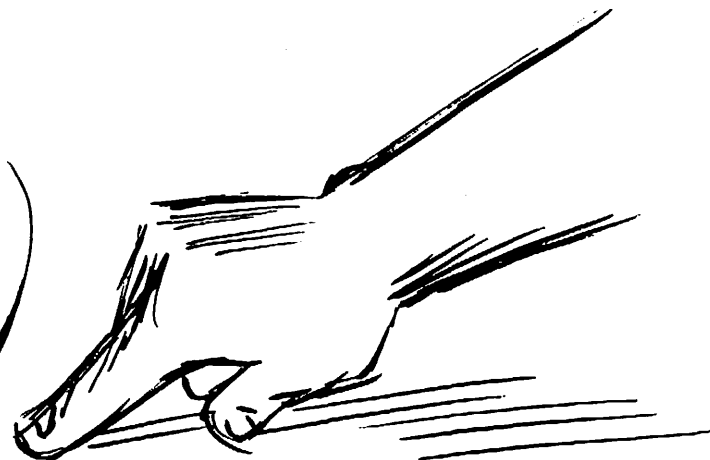
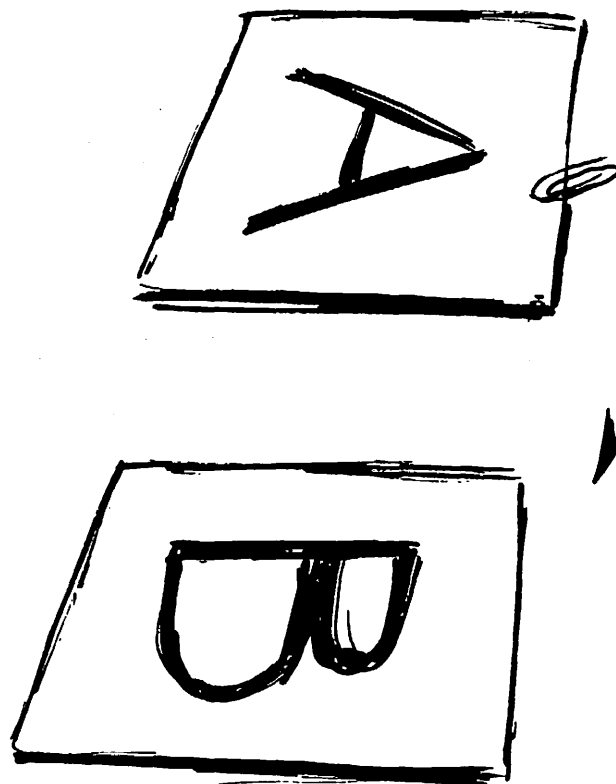








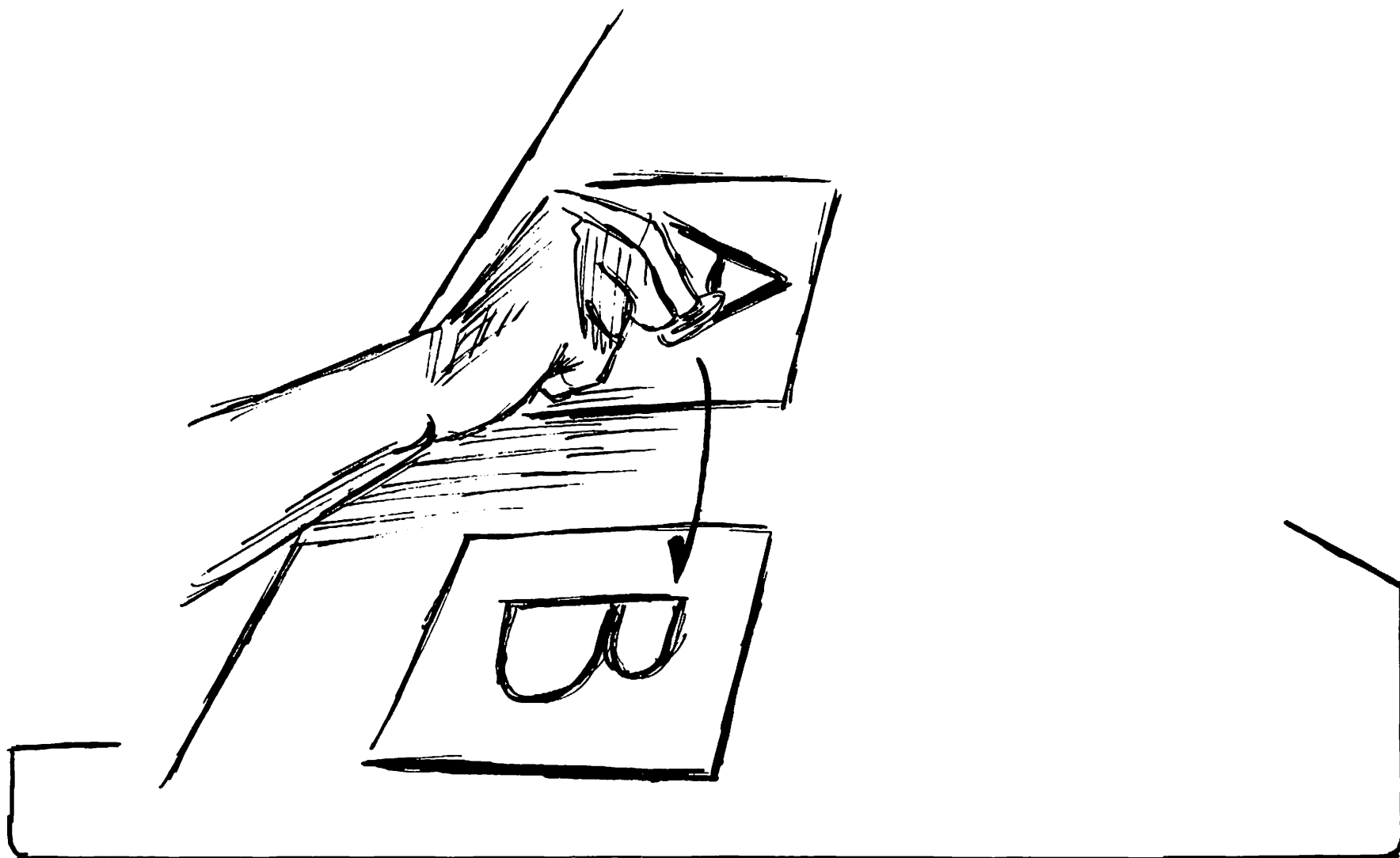
WHEN I ASK YOU TO CHANGE
THE PAPER CLIP, I WANT YOU TO
CHANGE THE PAPER CLIP'S POSITION
FROM "A" TO "B." DO YOU UNDERSTAND
THAT?





CHANGE.

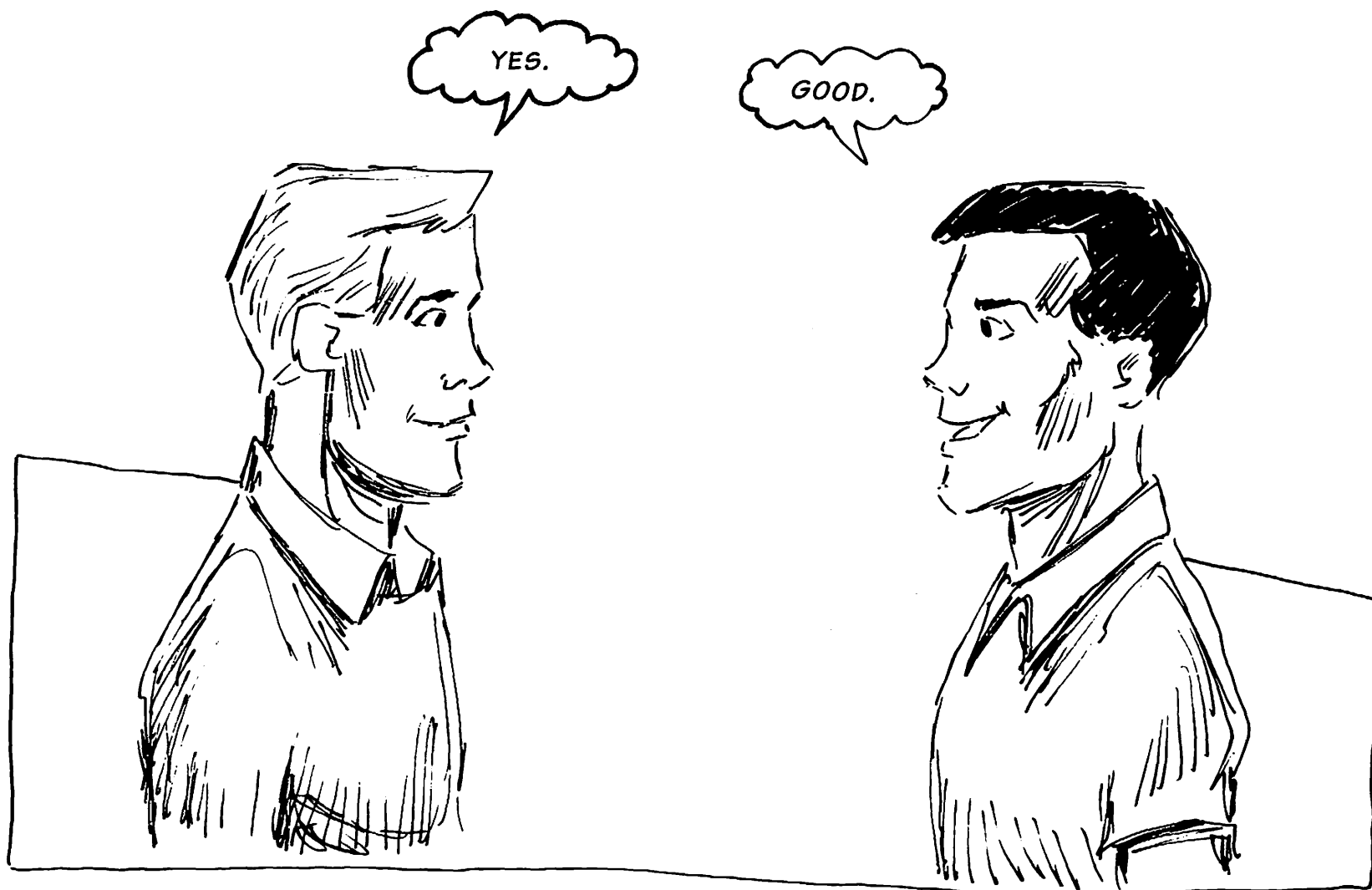




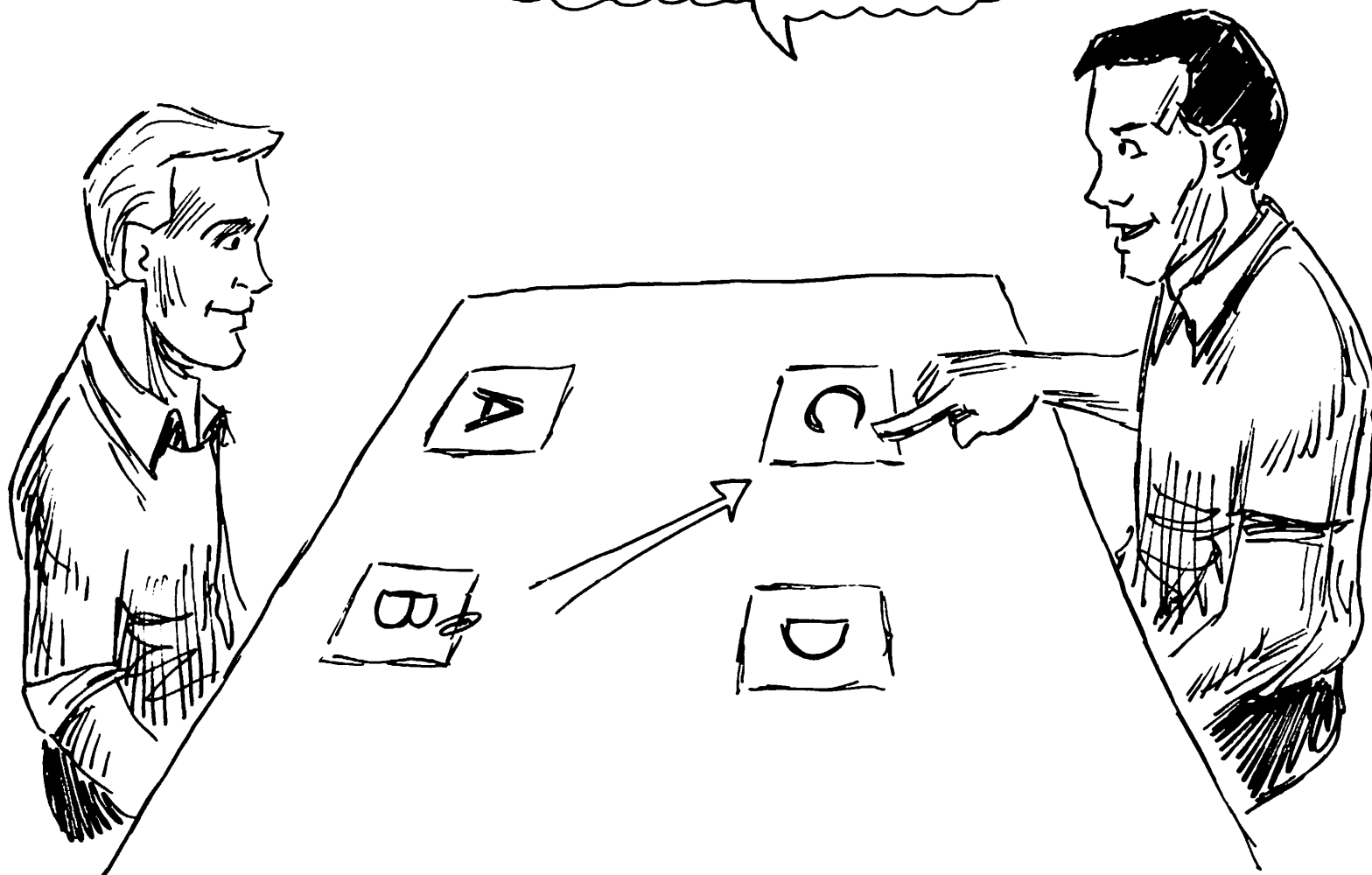


DID YOU CHANGE THE PAPER CLIP?



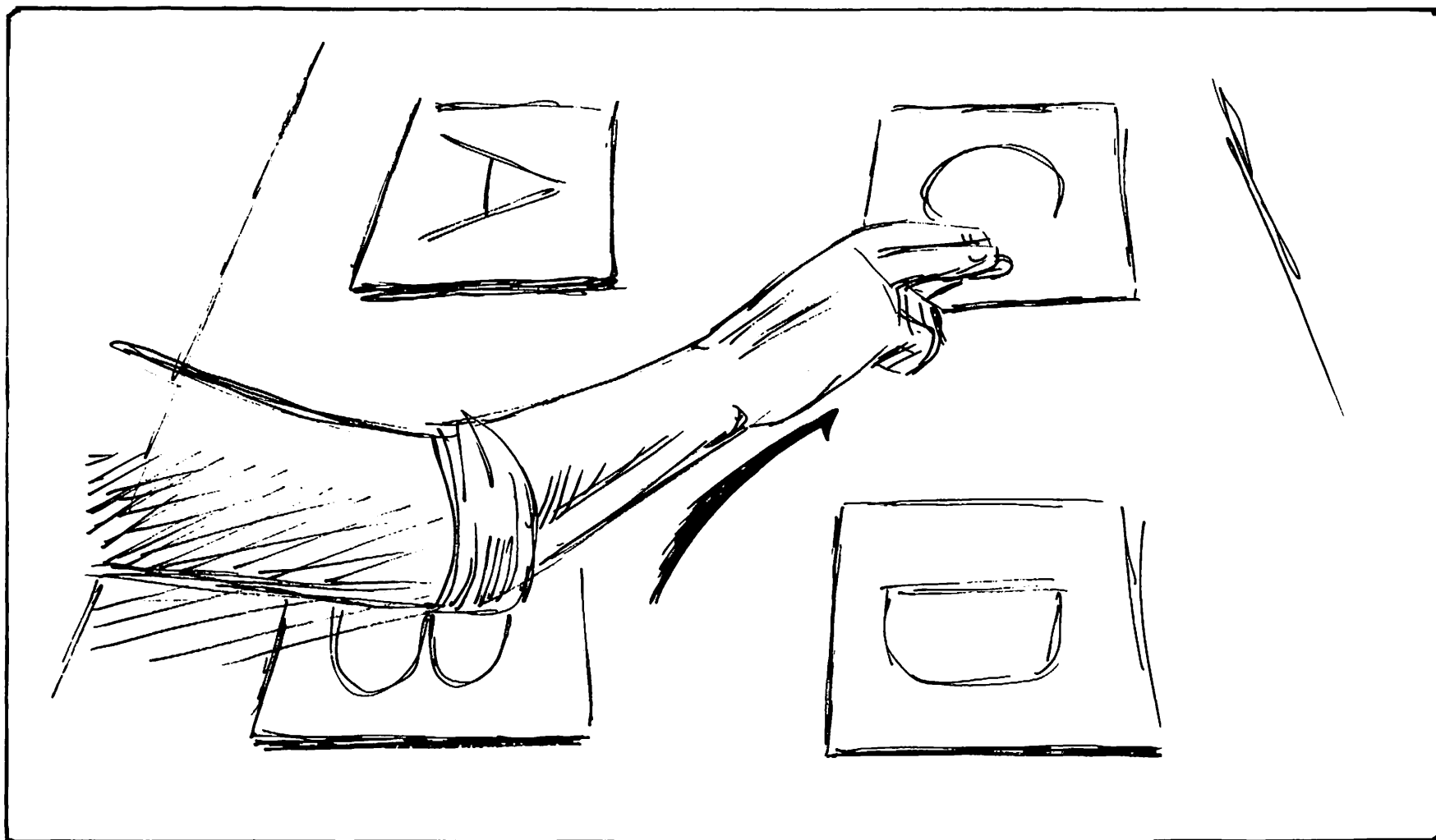


WHEN I ASK YOU TO CHANGE
THE PAPER CLIP, I WANT YOU TO
CHANGE THE PAPER CLIP'S POSITION
FROM "B" TO "C."
DO YOU UNDERSTAND THAT?



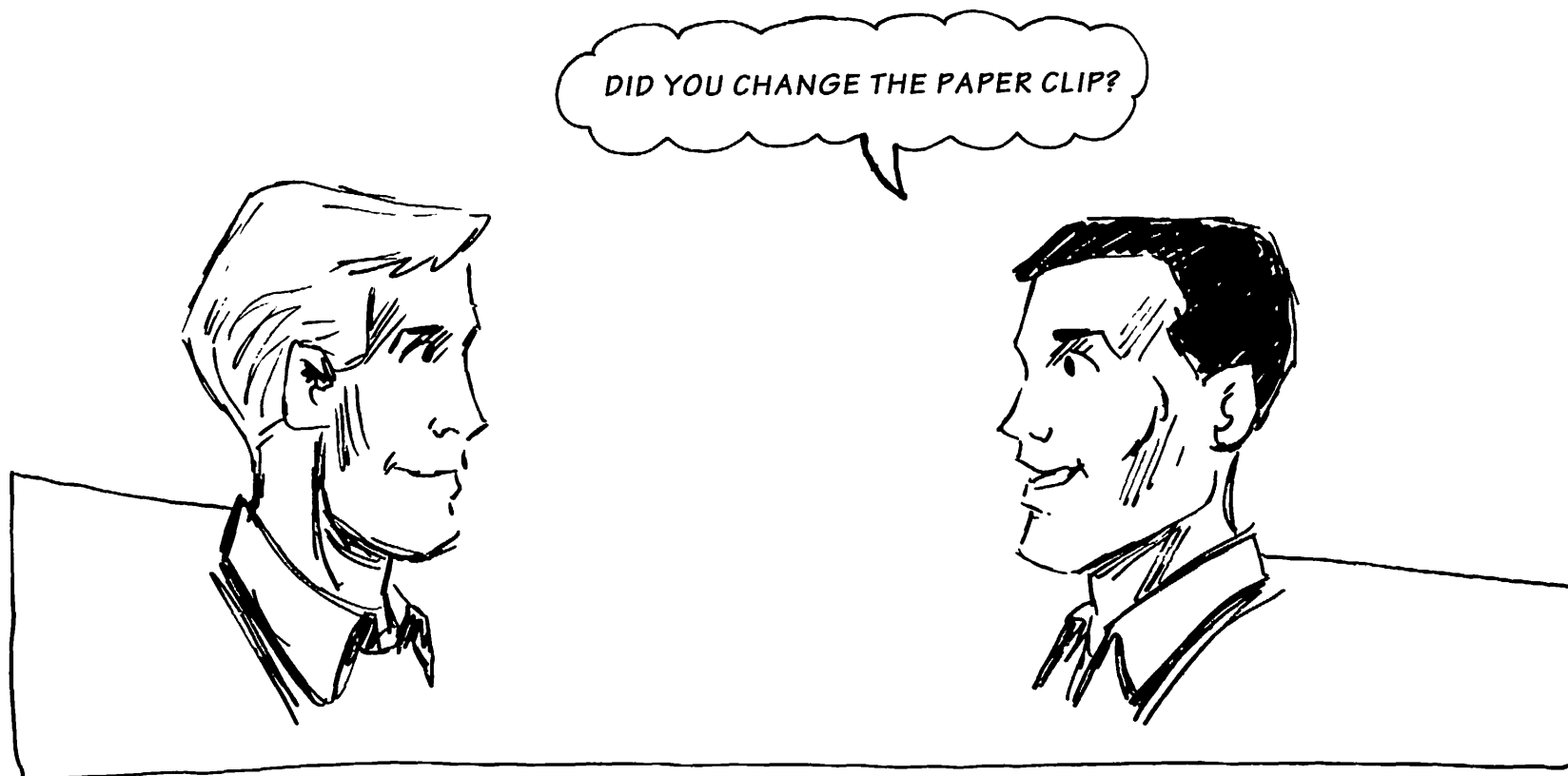


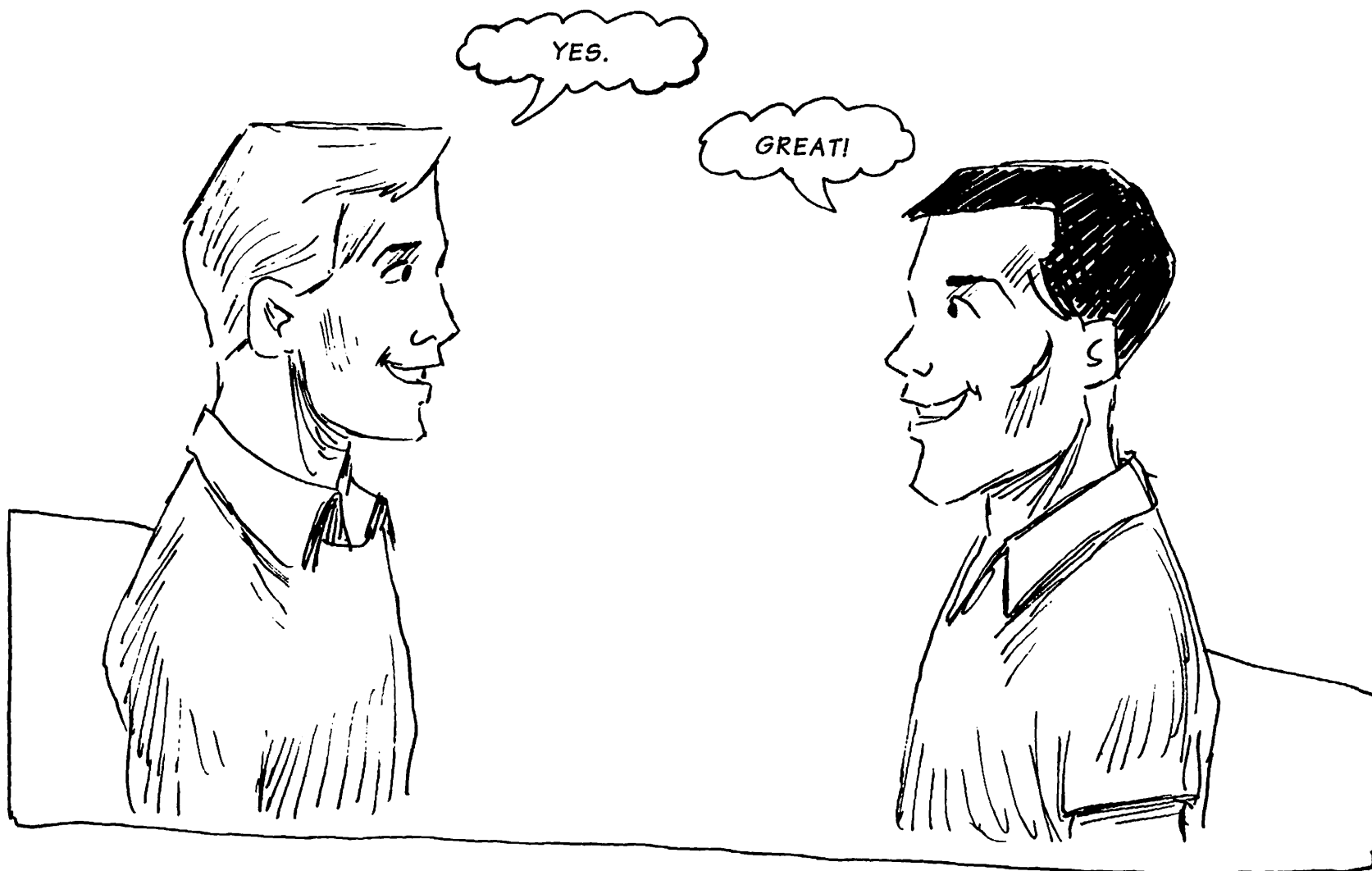




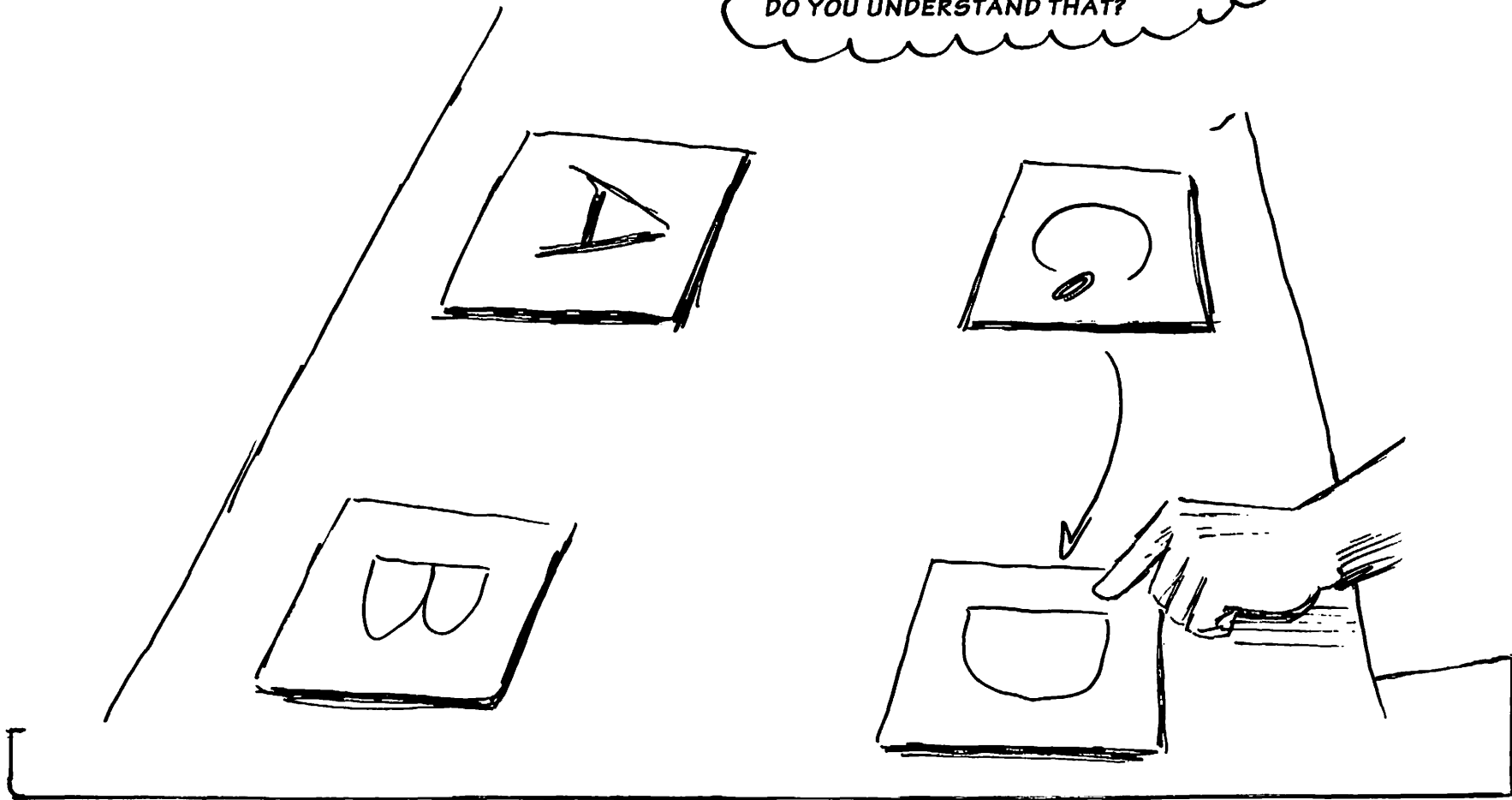
VERY GOOD.







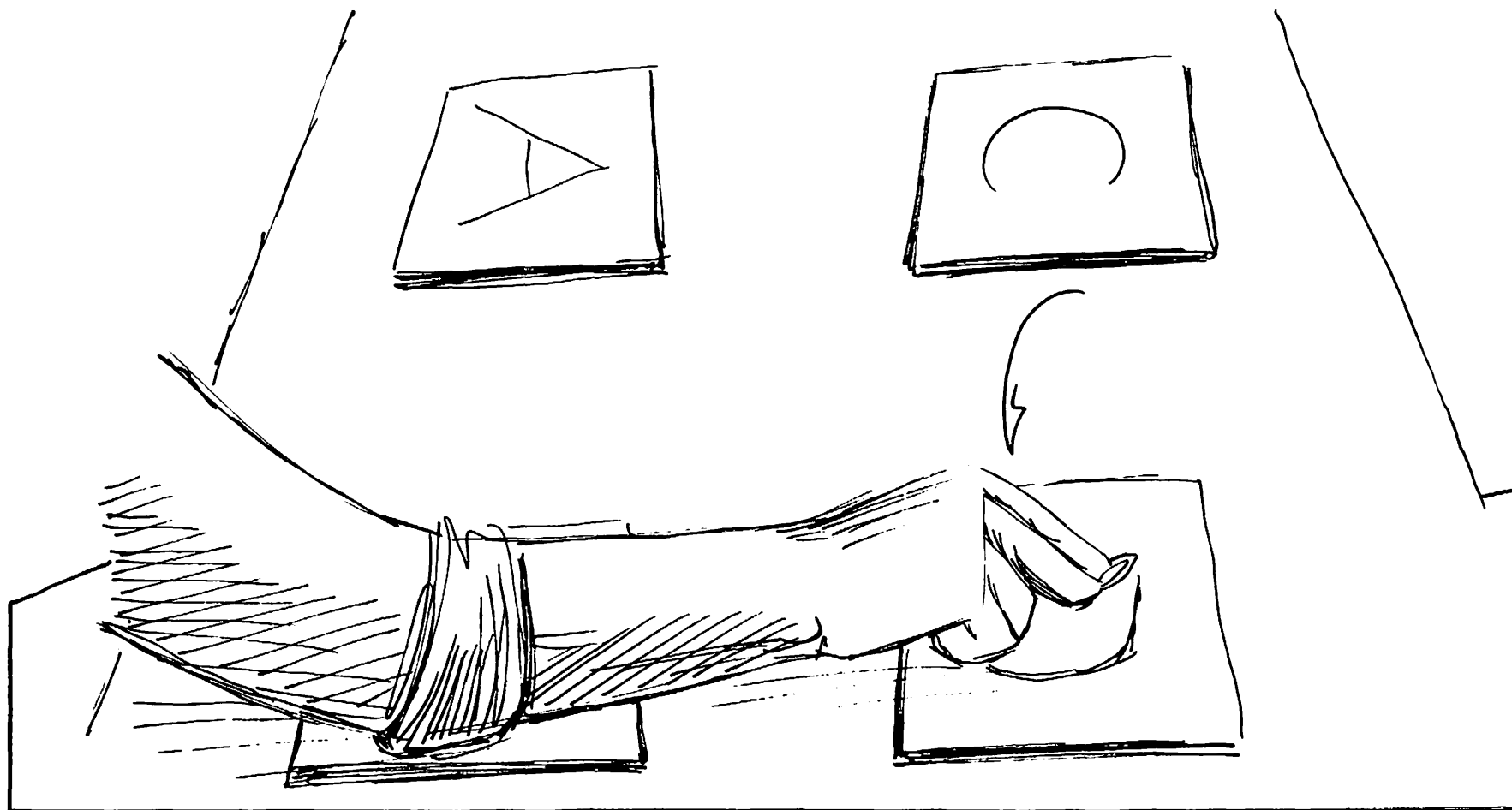
WHEN I ASK YOU TO CHANGE
THE PAPER CLIP, I WANT YOU TO
CHANGE THE PAPER CLIP'S POSITION
FROM "C" TO "D."
DO YOU UNDERSTAND THAT?





CHANGE.







DID YOU CHANGE
THE PAPER CLIP?





(NOTE: When the commands 1-13 are repeated, the locations of the designated spots do not have to be the same each time as this can make the exercise too much like duplication and bring the student to predict the exercise too easily and do it machinewise.)

STOP:

1. **"I AM GOING TO TELL YOU TO GET THE *(indicated object)* MOVING IN THAT DIRECTION."** (*Indicate direction with your hand.*) **"SOMEWHERE ALONG THE LINE I WILL TELL YOU TO STOP. THEN YOU STOP THE (_____). DO YOU UNDERSTAND THAT?"**
2. **"GET THE _____ MOVING."**
3. **"STOP!"**
4. **"DID YOU STOP THE _____?"**
(Repeat commands 1, 2, 3, 4, 1, 2, 3, 4, etc., until STOP on that object has been run to a flat point.)



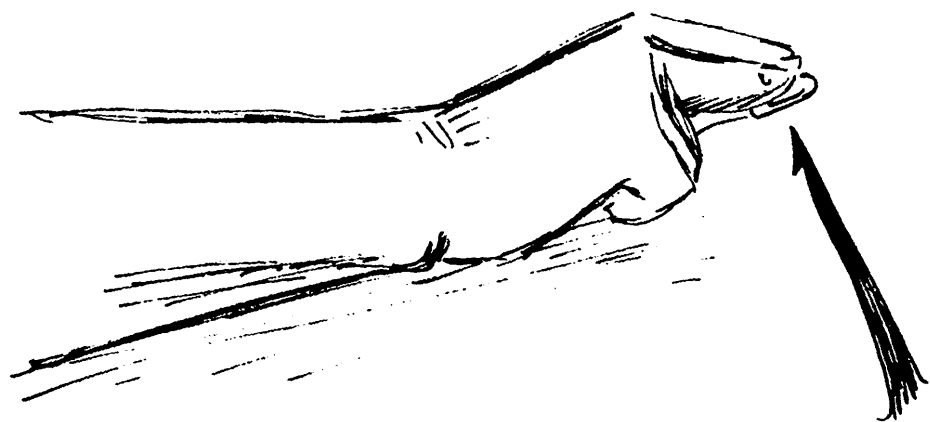
SOMEWHERE ALONG THE LINE
I WILL TELL YOU TO STOP.
THEN YOU STOP THE PAPER CLIP.
DO YOU UNDERSTAND THAT?





GET THE PAPER CLIP MOVING.







DID YOU STOP THE PAPER CLIP?





These three steps (Start, Change, Stop) are done in that order and then repeated. It will be discovered that once Stop has been taken to a flat point, Start is now unflat and can be taken to a flat point all over again by running it anew. Similarly, Change will be found to be unflat and again Stop will be found to be unflat. Thus, one runs Start and one runs Change and then one runs Stop, in that order, over and over and over again, until all three are flat and your twin has a cognition and very good indicators.

Narconon Communication and Perception Course

Using a doll, drill running Objective Exercise 9, Part 1 with your twin until you can confidently run this on another. Get a final pass on this from your Course Supervisor.

Now run Objective Exercise 9, Part 1 on your twin to end phenomena.

Narconon Communication and Perception Course

I have now run Objective Exercise 9, Part 1 on my twin to the end phenomena.

Student signature: _____

Date: _____

I have been run on Objective Exercise 9, Part 1 to the end phenomena.

Twin's signature: _____

Date: _____

Narconon Communication and Perception Course Success

You may use this space to write down any wins or gains you had while receiving Objective Exercise 9, Part 1.

Name: _____ Date: _____

Ok to publish: _____

(Continue on next page.)

Tear out these pages and place them on the Supervisor's desk.

Part 2: START–CHANGE–STOP ON A BODY

The second part of START–CHANGE–STOP (SCS) is START–CHANGE–STOP ON A BODY.

There are four stages to SCS ON A BODY: START, CHANGE, STOP and STOP SUPREME.

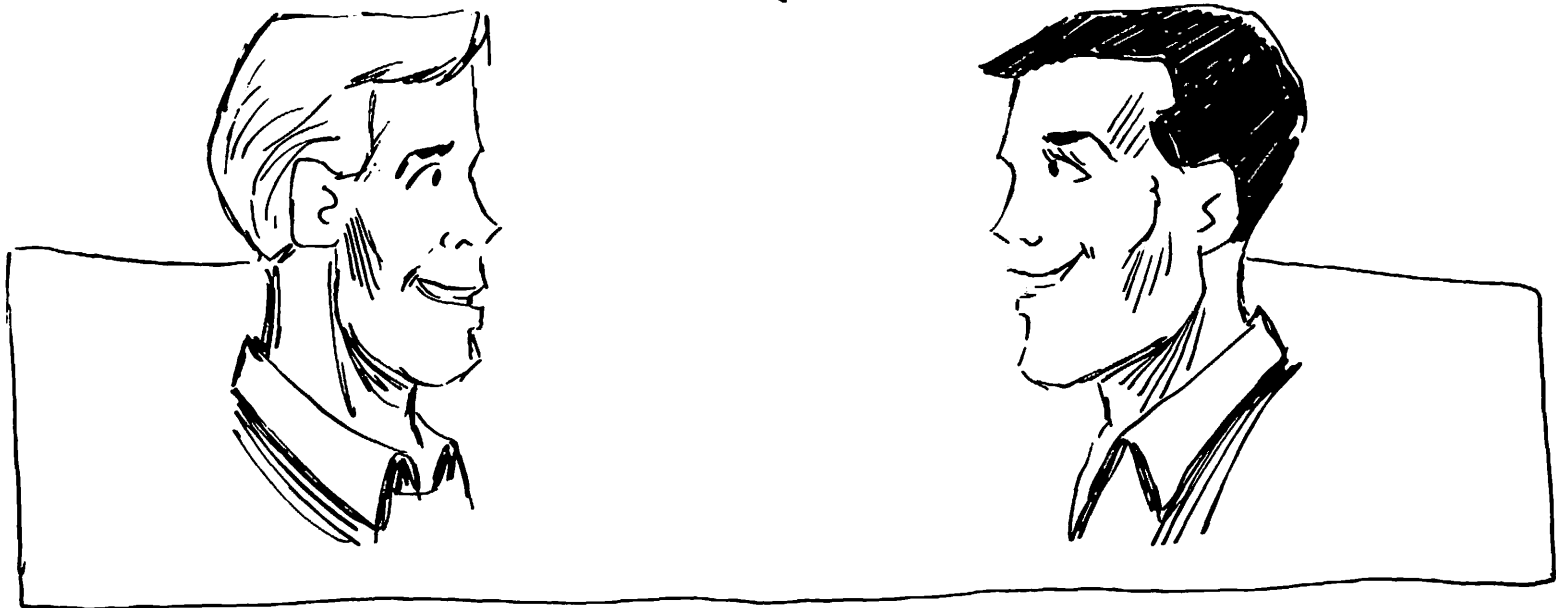
These are the commands for START–CHANGE–STOP ON A BODY:

START:

1. **"I AM GOING TO ASK YOU TO START THE BODY. I AM NOT GOING TO ASK YOU TO STOP."**
2. **"WHEN I ASK YOU TO START THE BODY, START THE BODY. OKAY?"**
3. **"START!"**
4. **"DID YOU START THE BODY?"**

(Repeat commands 1, 2, 3, 4, 1, 2, 3, 4, etc., until START has been run to a flat point.)

I AM GOING TO ASK YOU TO START
THE BODY. I AM NOT GOING TO
ASK YOU TO STOP.





START.







CHANGE:

1. "THIS SPOT WE ARE GOING TO CALL 'A'"

(Indicate spot "A" with a marked piece of paper on the floor or a chalkmark or an imaginary spot as appropriate.)

2. "THIS SPOT WE ARE GOING TO CALL 'B'"

(Indicate spot "B" with a marked piece of paper on the floor or a chalkmark or an imaginary spot as appropriate.)

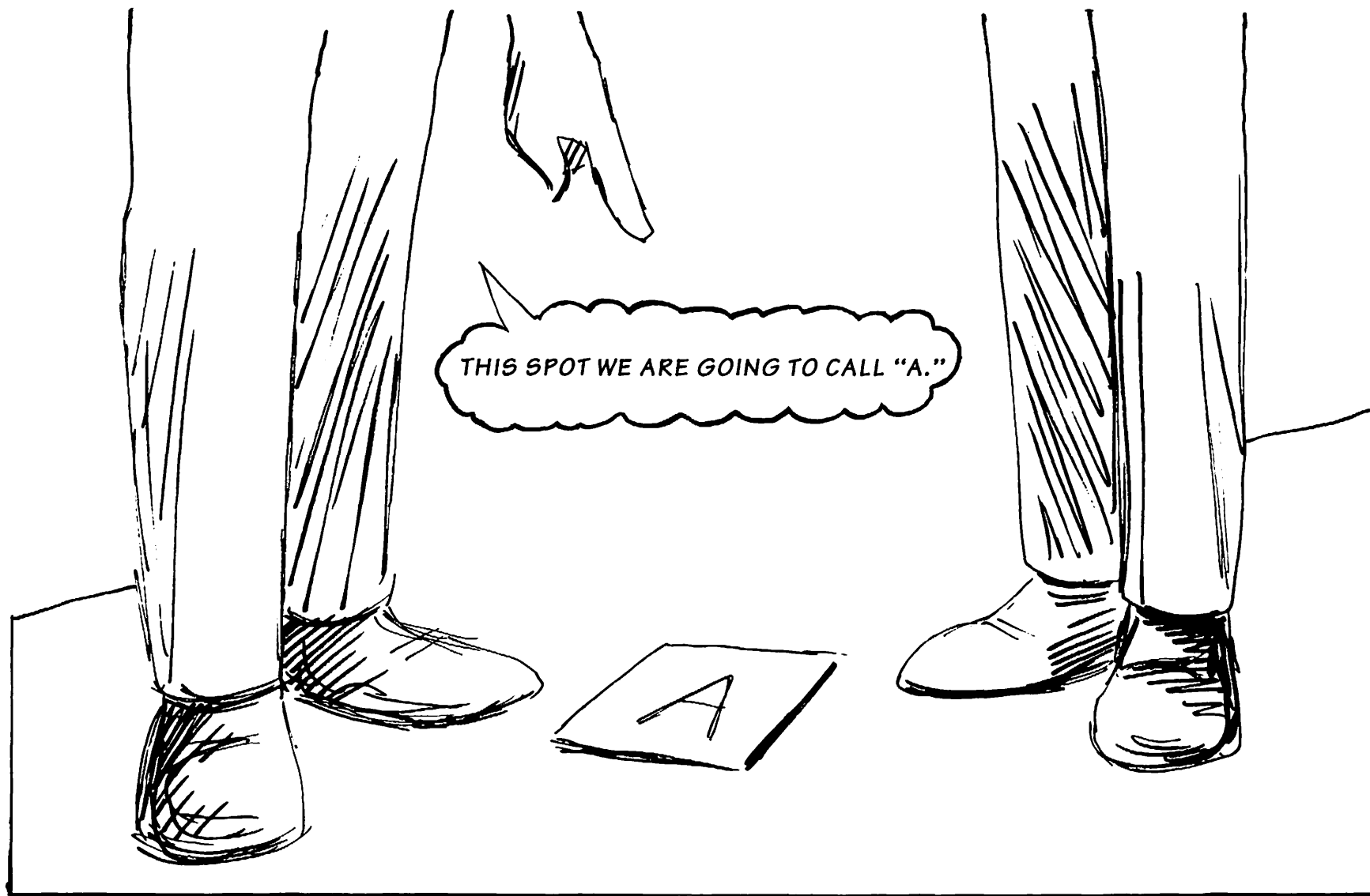
3. "THIS SPOT WE ARE GOING TO CALL 'C'"

(Indicate spot "C" with a marked piece of paper on the floor or a chalkmark or an imaginary spot as appropriate.)

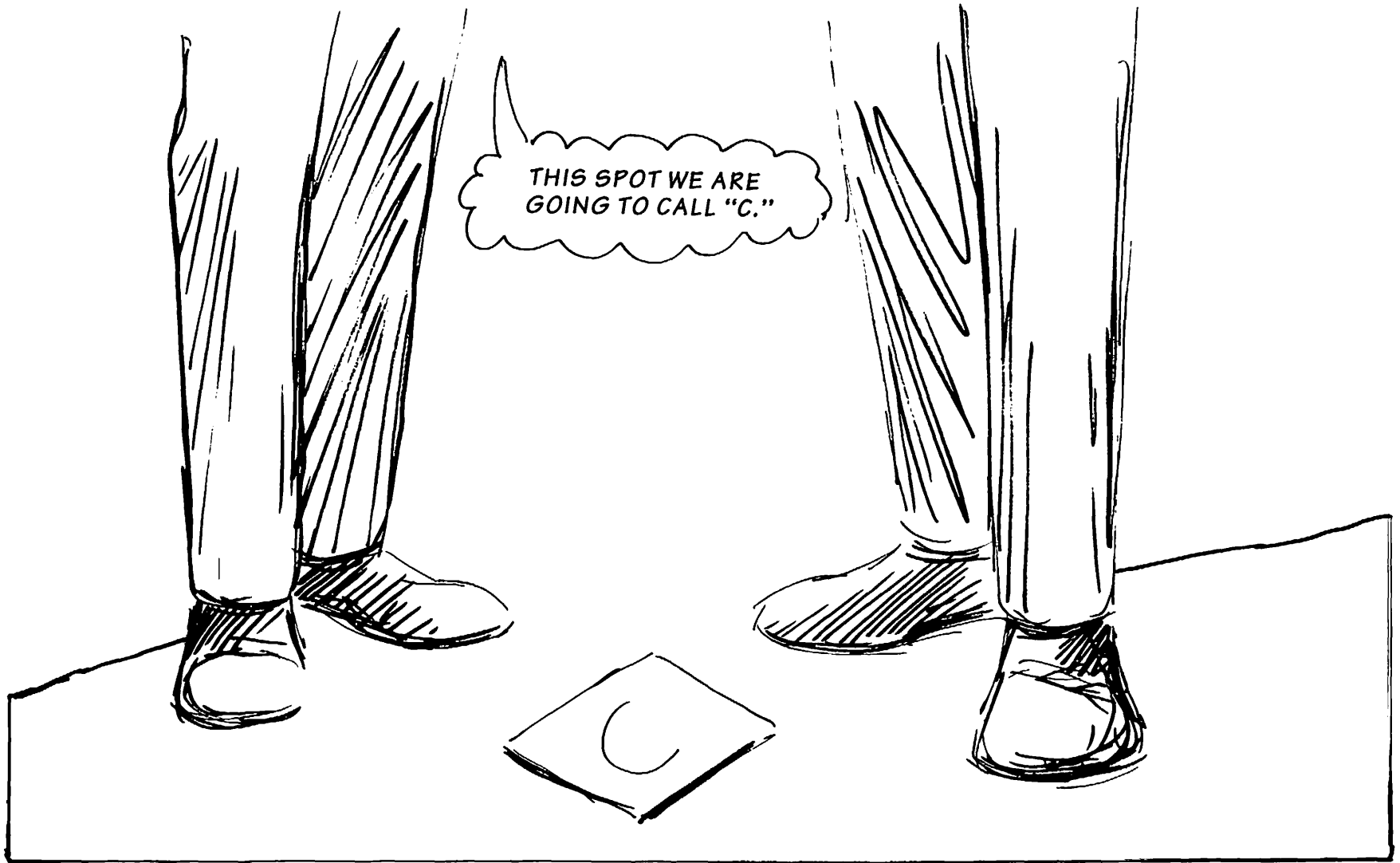
4. "THIS SPOT WE ARE GOING TO CALL 'D'"

(Indicate spot "D" with a marked piece of paper on the floor or a chalkmark or an imaginary spot as appropriate.)

5. **"WHEN I ASK YOU TO CHANGE THE BODY, I WANT YOU TO CHANGE THE BODY'S POSITION FROM 'A' TO 'B'. DO YOU UNDERSTAND THAT?"**
6. **"CHANGE."**
7. **"DID YOU CHANGE THE BODY?"**
8. **"WHEN I ASK YOU TO CHANGE THE BODY, I WANT YOU TO CHANGE THE BODY'S POSITION FROM 'B' TO 'C'. DO YOU UNDERSTAND THAT?"**
9. **"CHANGE."**
10. **"DID YOU CHANGE THE BODY?"**
11. **"WHEN I ASK YOU TO CHANGE THE BODY, I WANT YOU TO CHANGE THE BODY'S POSITION FROM 'C' TO 'D'. DO YOU UNDERSTAND THAT?"**
12. **"CHANGE."**
13. **"DID YOU CHANGE THE BODY?"**
(Repeat commands 1-13, 1-13, etc., until CHANGE has been run to a flat point.)









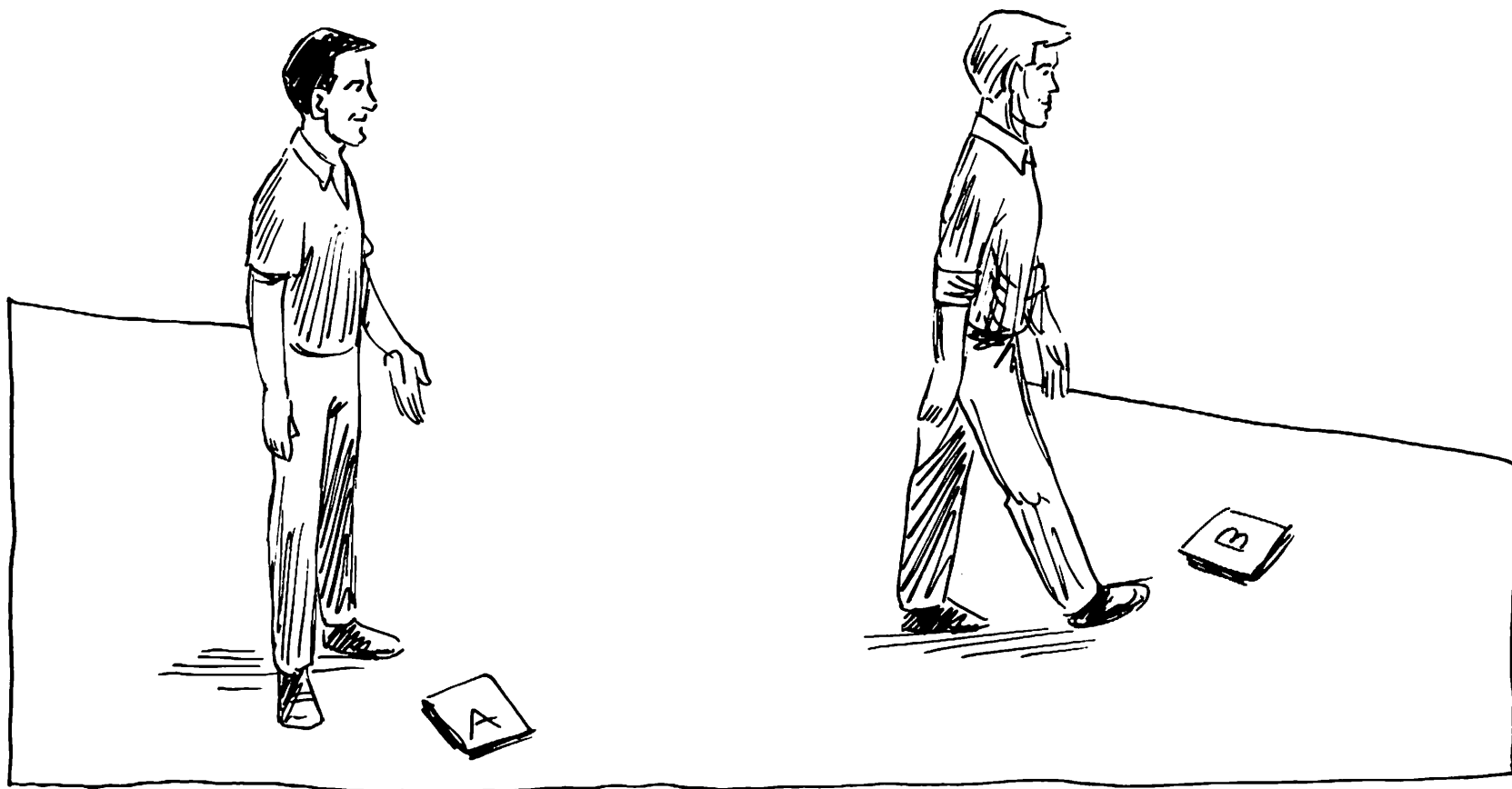
WHEN I ASK YOU TO CHANGE THE BODY,
I WANT YOU TO CHANGE THE BODY'S
POSITION FROM "A" TO "B."
DO YOU UNDERSTAND THAT?

YES.

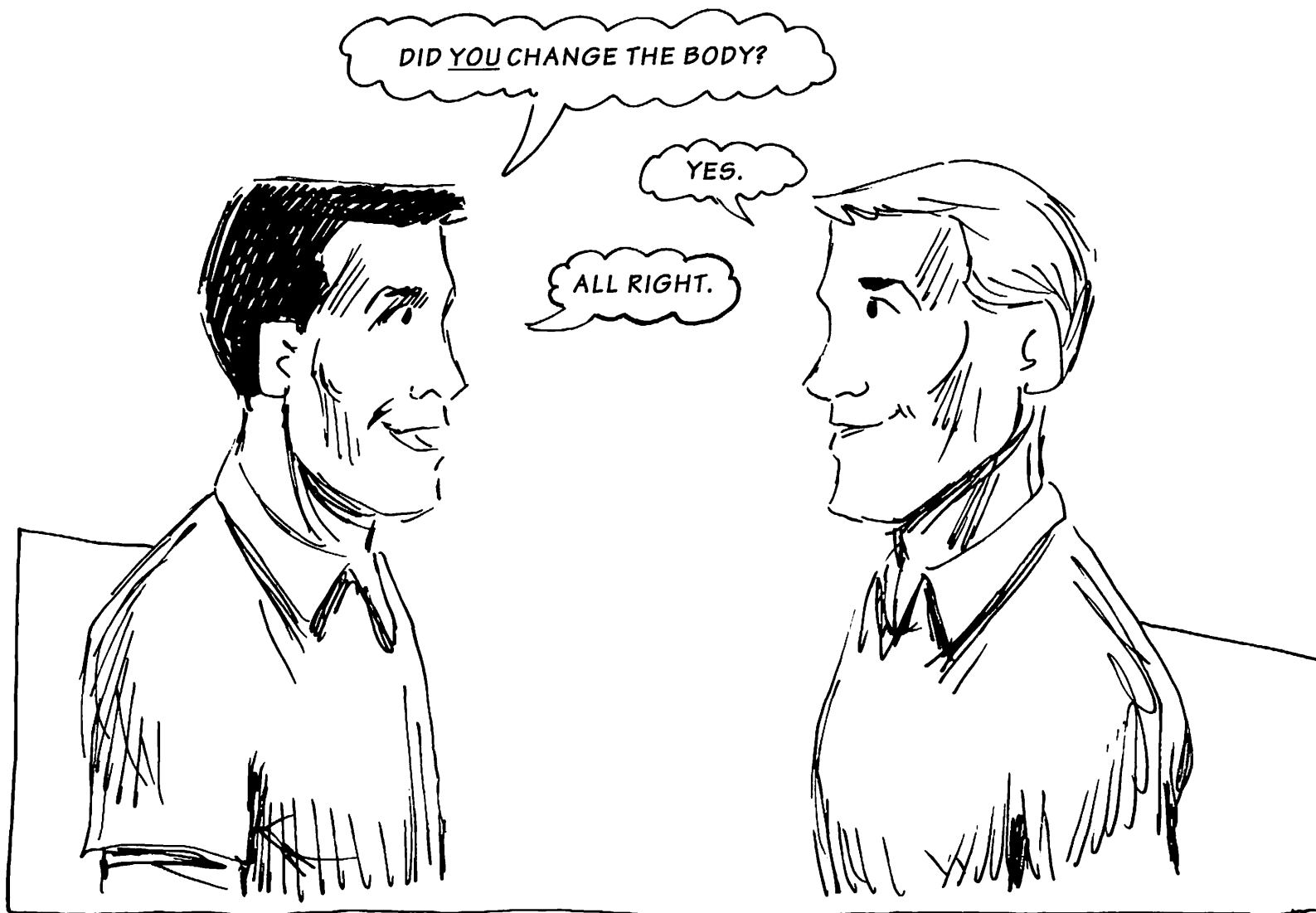
GOOD.





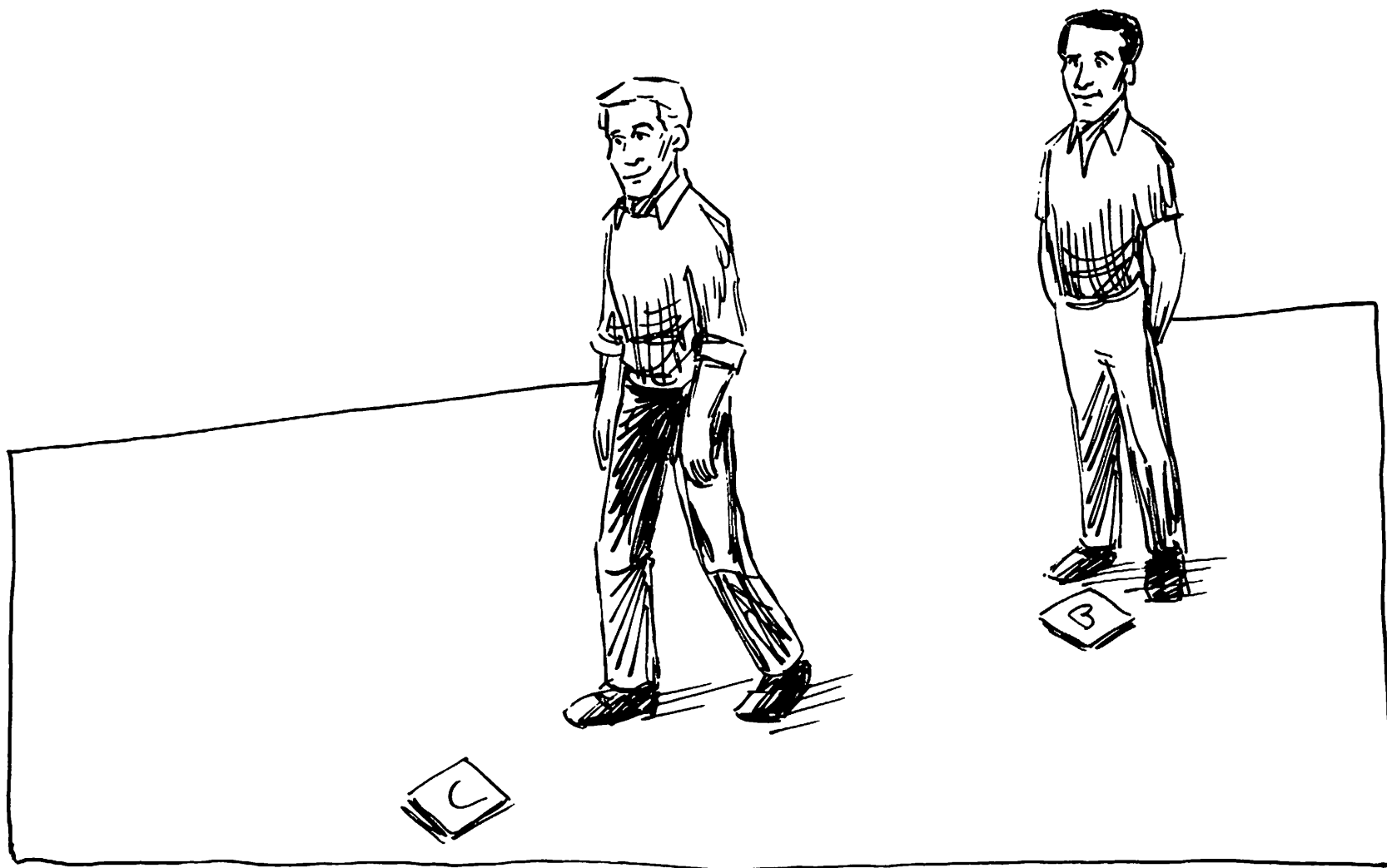












DID YOU CHANGE THE BODY?

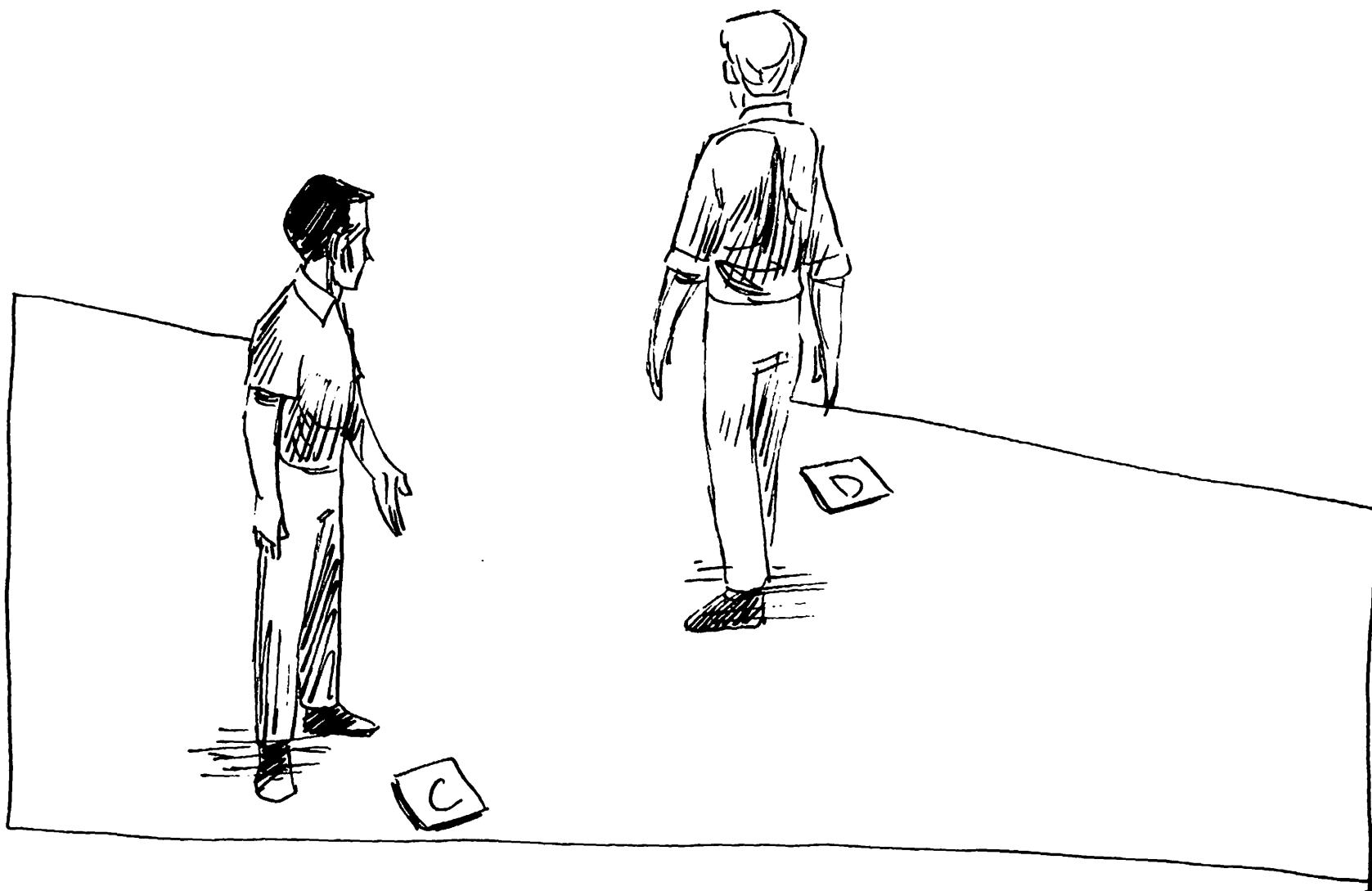
YES.

ALL RIGHT.











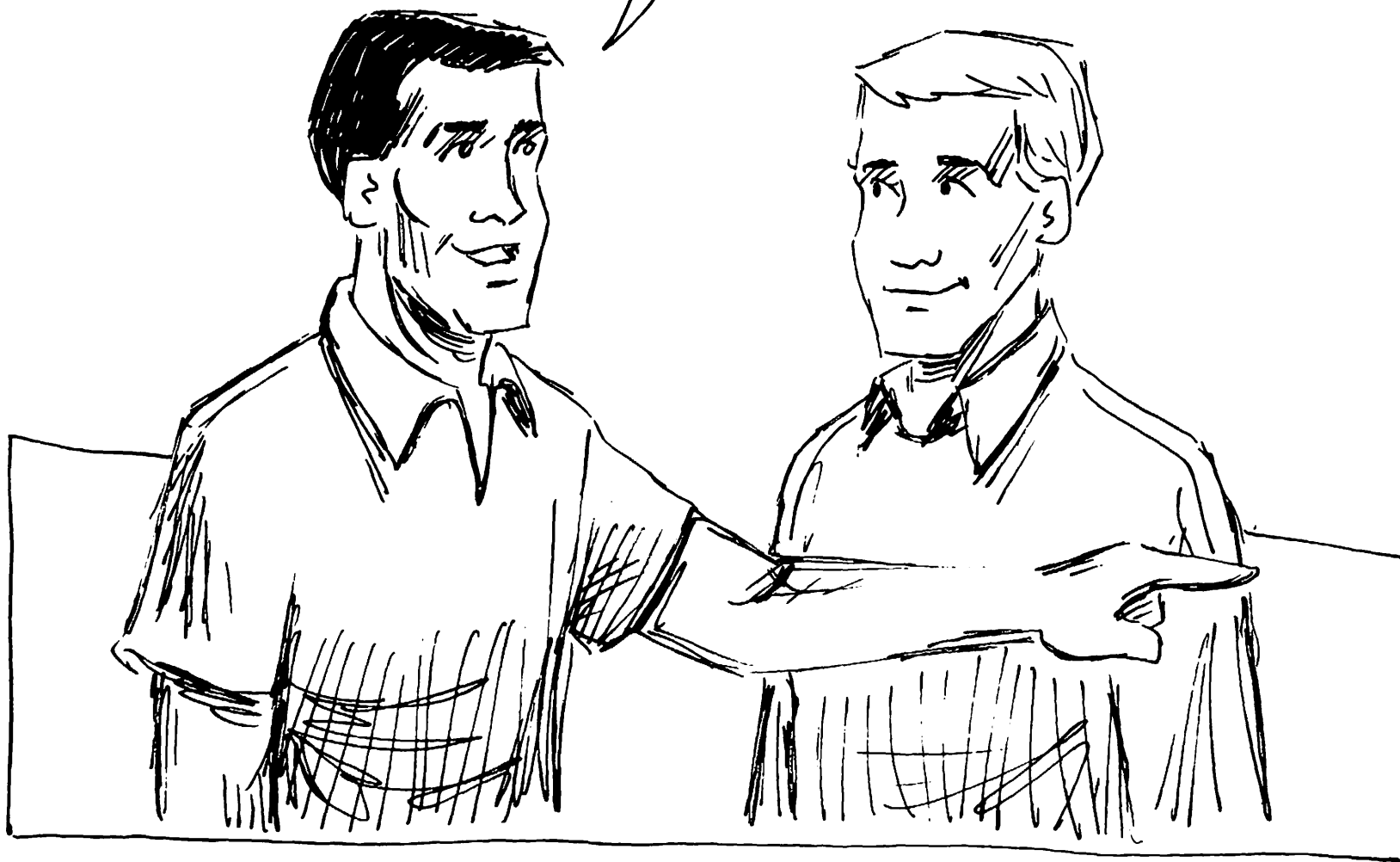


(Note: When the commands 1-13 are repeated, the locations of the designated spots do not have to be the same each time as this can make the exercise too much like duplication and bring the student to predict the exercise too easily and do it machine-wise.)

STOP:

1. **"I AM GOING TO TELL YOU TO GET THE BODY MOVING IN THAT DIRECTION."** (Indicate direction with your hands.)
"THEN AT SOME POINT ALONG THE LINE I WILL TELL YOU TO STOP. WHEN I DO, I WANT YOU TO STOP THE BODY. DO YOU UNDERSTAND THAT?"
2. **"GET THE BODY MOVING IN THAT DIRECTION."**
3. **"STOP!"**
4. **"DID YOU STOP THE BODY?"**
(Repeat commands 1, 2, 3, 4, 1, 2, 3, 4, etc., until STOP has been run to a flat point.)

I AM GOING TO TELL YOU TO GET
THE BODY MOVING IN THAT DIRECTION.



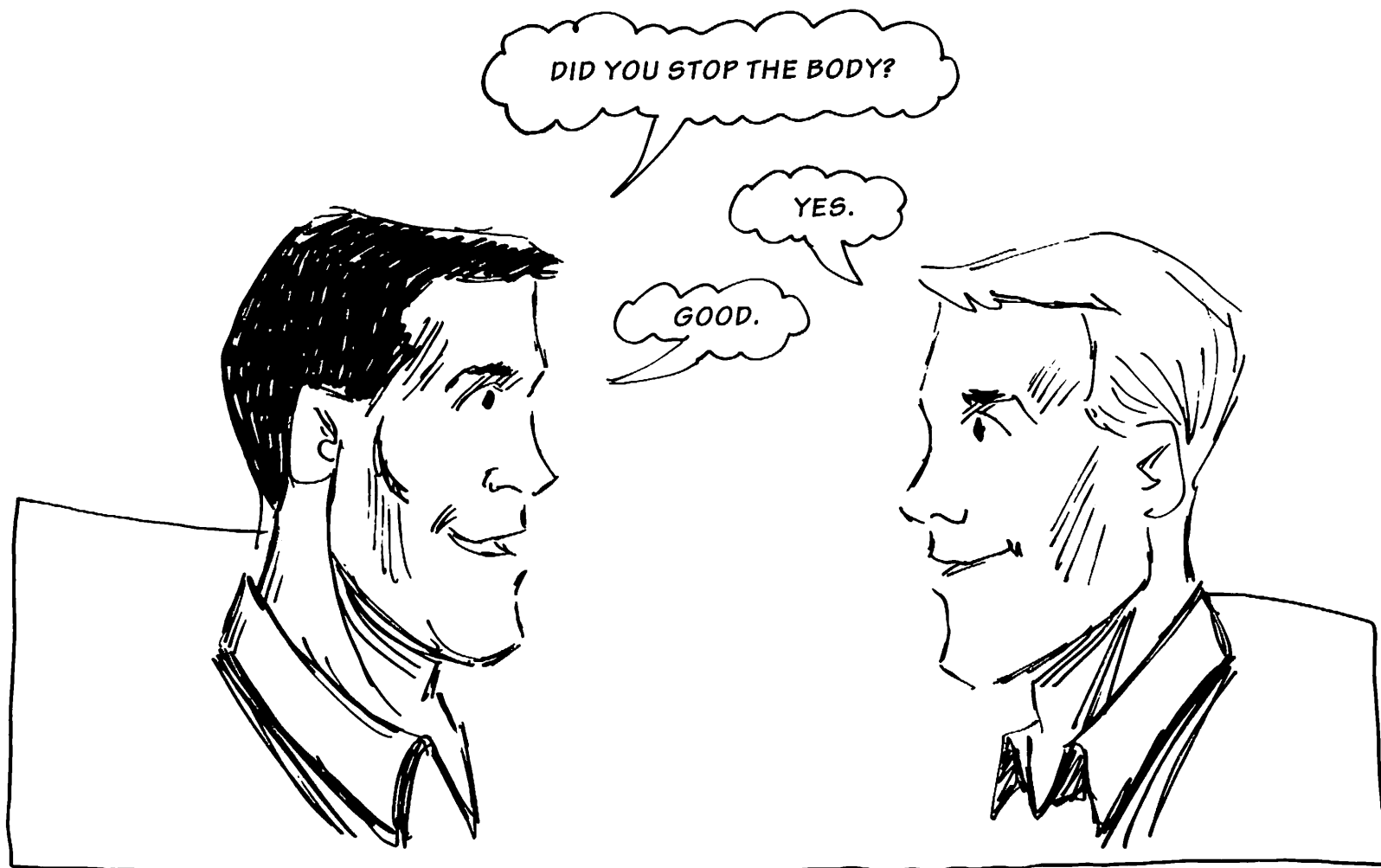


GET THE BODY MOVING IN
THAT DIRECTION.









These three steps (Start, Change, Stop) are done in that order and then repeated. It will be found that once Stop has been taken to a flat point, Start is now unflat and can be taken to a flat point all over again by running it anew. Similarly, Change will be found to be unflat and again Stop will be found unflat. Thus, one runs Start and one runs Change and then one runs Stop, in that order, over and over again until all three appear to be flat.

One should not then suppose that the whole of Start–Change–Stop is flat since he still has STOP SUPREME to run.

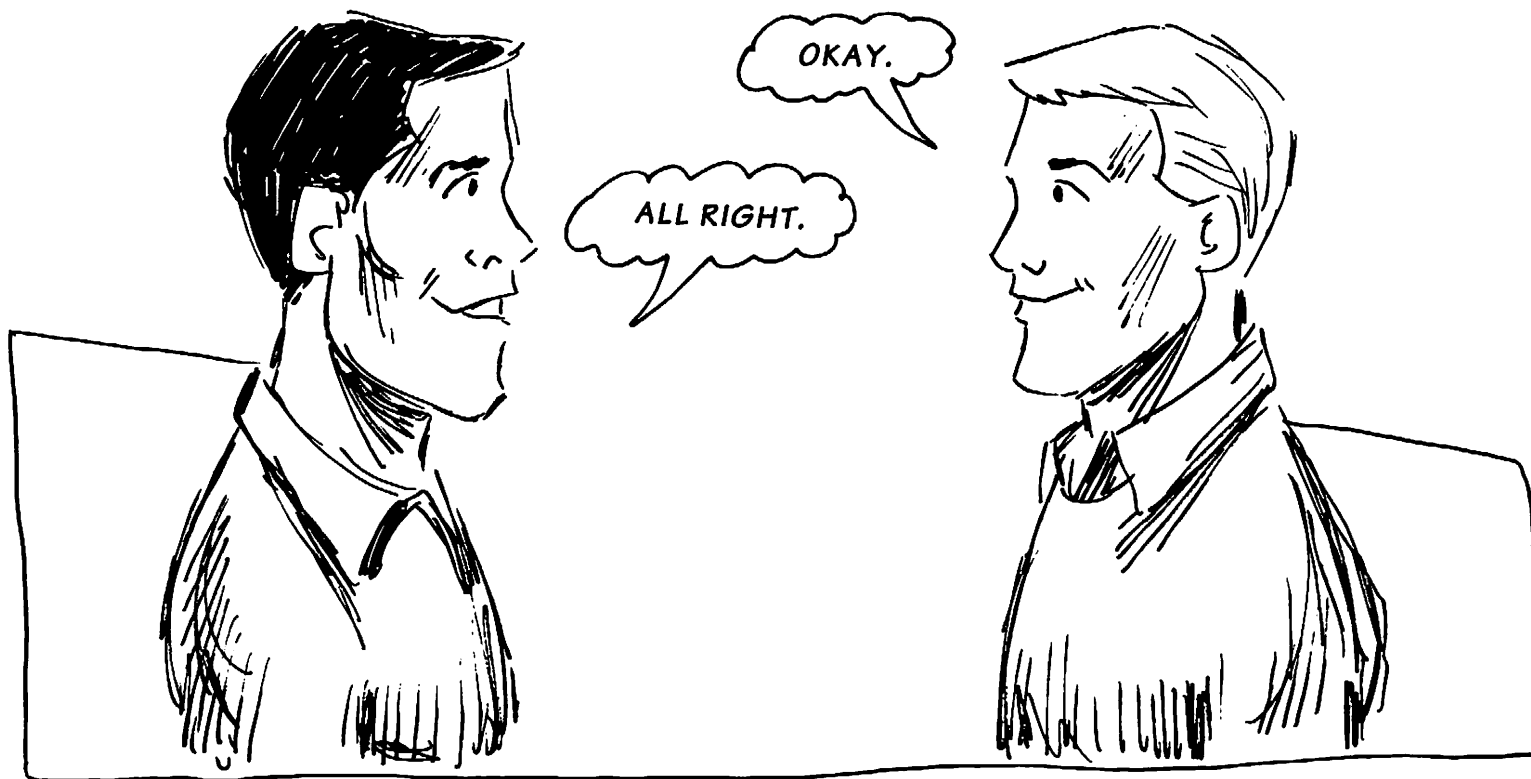
STOP SUPREME:

1. **"I'M GOING TO ASK YOU TO GET THE BODY MOVING.
AND AT SOME POINT I AM GOING TO TELL YOU TO STOP.
AND WHEN I DO, I WANT YOU TO STOP THE BODY AS
FAST AS YOU CAN AND HOLD IT AS STILL AS YOU CAN."**
2. **"GET THE BODY MOVING."**
3. **"STOP!"**
4. **"DID YOU DO IT?"**
(Repeat commands 1, 2, 3, 4, 1, 2, 3, 4, etc., until STOP SUPREME
has been run to a flat point.)

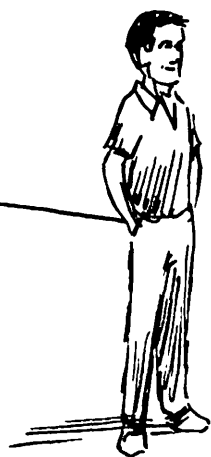
I'M GOING TO ASK YOU TO GET THE BODY MOVING.
AND AT SOME POINT I AM GOING TO TELL YOU TO
STOP. AND WHEN I DO, I WANT YOU TO STOP THE
BODY AS FAST AS YOU CAN AND HOLD IT AS STILL
AS YOU CAN. OKAY?

OKAY.

ALL RIGHT.











You would now run Start again on the body and so on, until neither Start, Change, Stop nor Stop Supreme produces change and your twin has a cognition and very good indicators.

Always acknowledge your twin for every execution of the START–CHANGE–STOP commands.

Whenever your twin is standing to execute a command, you are standing next to him. You should guide your twin around slightly—not by touching him very much, but occasionally attracting his attention with a tap on the elbow. This puts a reality there and brings about greater affinity, reality and communication in the session.

START–CHANGE–STOP can be run very sloppily by some students who do not have very much experience with it. The only way to err on running START–CHANGE–STOP is in the direction of imprecision and bad affinity, reality and communication. Affinity, reality and communication does not mean nonconfronting. It is perfectly easy to be precise with high affinity, reality and communication.

Narconon Communication and Perception Course

Using a doll, drill running Objective Exercise 9, Part 2 with your twin until you can confidently run this on another. Get a final pass on this from your Course Supervisor.

Now run Objective Exercise 9, Part 2 on your twin.

Narconon Communication and Perception Course

I have now run Objective Exercise 9, Part 2 on my twin to the end phenomena.

Student signature: _____

Date: _____

I have been run on Objective Exercise 9, Part 2 to the end phenomena.

Twin's signature: _____

Date: _____

Narconon Communication and Perception

Course Success

You may use this space to write down any wins or gains you had while receiving Objective Exercise 9, Part 2.

Name: _____ Date: _____

Ok to publish: _____

(Continue on next page.)

Tear out these pages and place them on the Supervisor's desk.

Section 10



Objective Exercise Ten

Objective Exercise 10

The commands for this exercise are:

PART A

1. **"DO YOU SEE THAT CHAIR?"**
2. **"GO OVER TO IT AND PUT YOUR HAND ON IT!"**
3. **"NOW LOOK AT THAT LAMP!"**
4. **"NOW WALK OVER TO IT AND PUT YOUR HAND ON IT!"**

This is done with various objects, without specifically designating spots of a more precise nature than an object, until your twin is very certain that he is in good communication with these objects and walls and other parts of the room. Always acknowledge your twin for every execution of the commands.









NOW WALK OVER TO IT AND
PUT YOUR HAND ON IT.







Continue the exercise indicating different objects in the room.

The exercise is run until the following manifestations of communication lag (and any others you may encounter) are no longer present: your twin just brushing the object he is told to touch, looking away from it very quickly, not looking at it at all, looking at you instead of the object he was told to touch, carrying out the command before it is given, such as going over to touch the lamp when all you said is "Do you see the lamp?," complaining about the exercise in any way, objecting to being ordered to do the actions, unwillingness to touch the items designated, putting all his attention on creating an effect on you, and apathy, grief, anger, fear, boredom, turned on by this exercise.

Then you can become very *specific* about the selection of spots for your twin to touch. For example:

1. **"DO YOU SEE THAT BLACK MARK ON THE LEFT ARM OF THAT CHAIR?"**
2. **"GO OVER AND TOUCH IT WITH YOUR RIGHT INDEX FINGER."**
3. **"NOW TAKE YOUR FINGER OFF OF IT."**
4. **"DO YOU SEE THE LOWER BOLT ON THE LIGHT SWITCH PLATE?"**
5. **"NOW GO OVER TO IT AND TOUCH IT WITH YOUR LEFT RING FINGER."**
6. **"NOW TAKE YOUR FINGER OFF IT."**

This step can be kept up for a long time. It has an infinity of variations. But it is not the variations that work, it is the making and breaking of communication with the actual designated spots. You *can* do the following at this point: Make certain that your twin is doing the exercise by asking questions such as, "Are you touching the doorknob?" "Where is the doorknob?" "What is its shape?" "What is its color?" "What sort of texture does it have?" "Are you sure you are touching it?" "Can you feel it?" "Look at it." "Who is touching it?" "Who is holding your hand there?" "Whose hand is on the doorknob?" "When is it there?" You can badger your twin in the above fashion until his actions show that he is in communication with the object and until he is not angered by your questioning and direction.

Run 1, 2, 3, 4, 5, 6, 1, 2, etc., until your twin has a uniform perception of any and all objects in the room including the walls, the floor and the ceiling. At that point, go on to Part B.

PART B

1. **"FIND A SPOT IN THIS ROOM."**
2. **"GO OVER TO IT AN PUT YOUR FINGER ON IT."**
3. **"NOW LET GO OF IT."**

It must be emphasized that your twin is not to act upon a command until the command is given and must not let go until told to let go.

Many things turn up in running this exercise such as the fact that a person cannot look at walls, etc.

This is run 1, 2, 3, 1, 2, 3, 1, 2, 3, etc., permitting your twin to select spots until such time as all communication lag is flat and until he is freely selecting spots on the walls, objects, chairs, etc., with no specialization whatsoever—which means that his perception of the room has become uniform. At that point, go on to Part C.

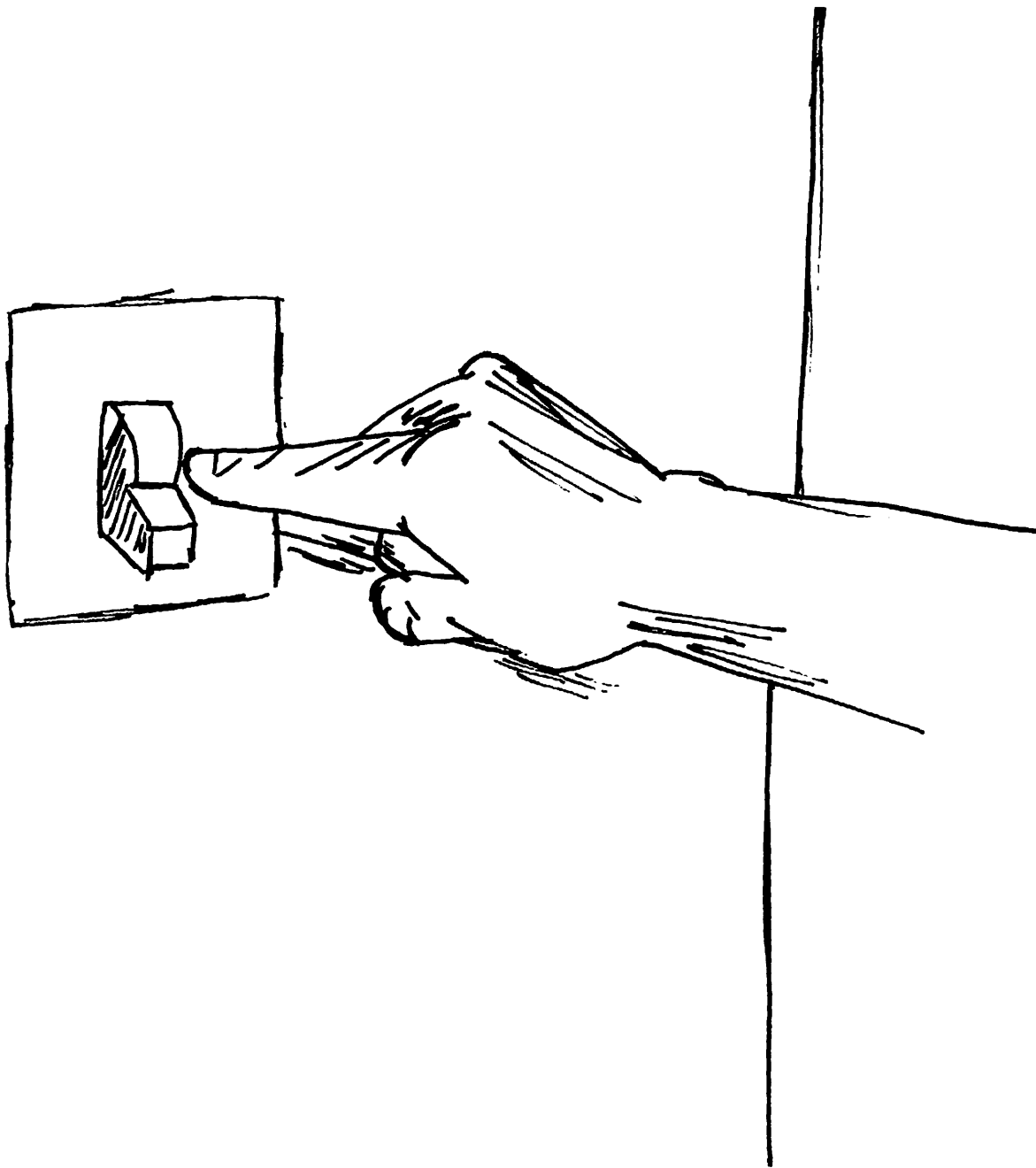






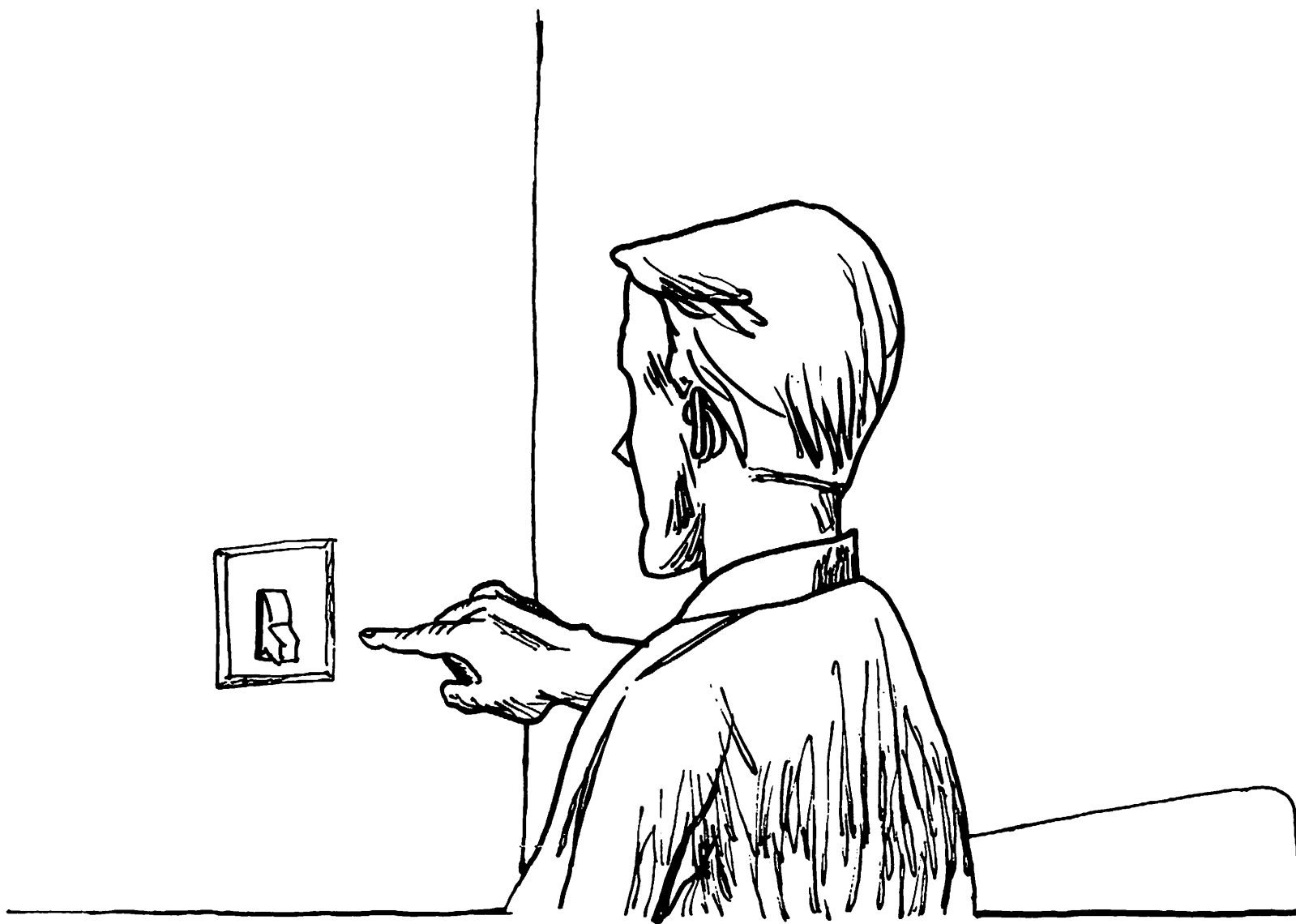
GO OVER TO IT AND
PUT YOUR FINGER ON IT.





GOOD.
NOW LET GO OF IT.





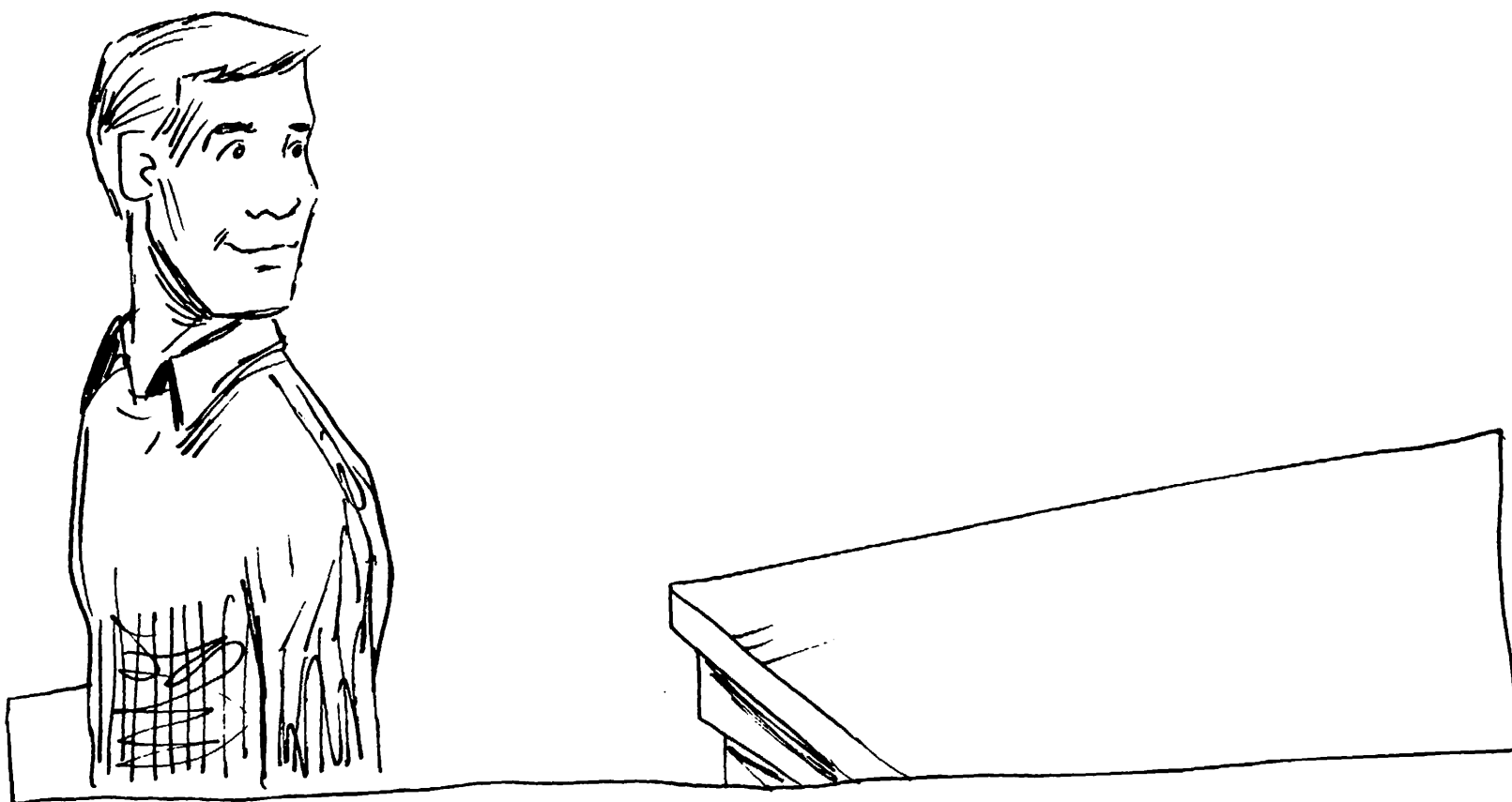


PART C

1. **"FIND A SPOT IN THE ROOM."**
2. **"MAKE UP YOUR MIND WHEN YOU ARE GOING TO TOUCH IT AND THEN TOUCH IT."**
3. **"MAKE UP YOUR MIND WHEN YOU ARE GOING TO LET GO OF IT, AND LET GO."**

Run 1, 2, 3, 1, 2, 3, 1, 2, 3, etc., to end phenomena (cognition and very good indicators).





THANK YOU.



MAKE UP YOUR MIND WHEN YOU ARE GOING
TO TOUCH IT AND THEN TOUCH IT.









Narconon Communication and Perception Course

Using a doll, drill running Objective Exercise 10 with your twin until you can confidently run this on another. Get a final pass on this from your Course Supervisor.

Now run Objective Exercise 10 on your twin to end phenomena.

Narconon Communication and Perception Course

I have now run Objective Exercise 10 on my twin to the end phenomena.

Student signature: _____

Date: _____

I have been run on Objective Exercise 10 to the end phenomena.

Twin's signature: _____

Date: _____

Narconon Communication and Perception

Course Success

You may use this space to write down any wins or gains you had while receiving Objective Exercise 10.

Name: _____ Date: _____

Ok to publish: _____

(Continue on next page.)

Tear out these pages and place them on the Supervisor's desk.

Section 11



Objective Exercise Eleven

Objective Exercise 11

The commands for this exercise are:

1. **"LOOK AT THAT BOOK." "THANK YOU."**
2. **"WALK OVER TO IT." "THANK YOU."**
3. **"PICK IT UP!" "THANK YOU."**
4. **"WHAT IS ITS COLOR?" "THANK YOU."**
5. **"WHAT IS ITS TEMPERATURE?" "THANK YOU."**
6. **"WHAT IS ITS WEIGHT?" "THANK YOU."**
7. **"PUT IT DOWN IN EXACTLY THE SAME PLACE." "THANK YOU."**
8. **"LOOK AT THAT BOTTLE." "THANK YOU."**
9. **"WALK OVER TO IT." "THANK YOU."**
10. **"PICK IT UP!" "THANK YOU."**

11. **"WHAT IS ITS COLOR?" "THANK YOU."**
12. **"WHAT IS ITS TEMPERATURE?" "THANK YOU."**
13. **"WHAT IS ITS WEIGHT?" "THANK YOU."**
14. **"PUT IT DOWN IN EXACTLY THE SAME PLACE." "THANK YOU."**

Run this set of commands 1–14, 1–14, etc., over and over until the end phenomena is reached.

This exercise is run with you and your twin ambulant. Use two objects—a book and a bottle. Have your twin look them over and handle them to his satisfaction. Then have him place them at some walking distance apart in the room, on a couple of tables or similar locations.

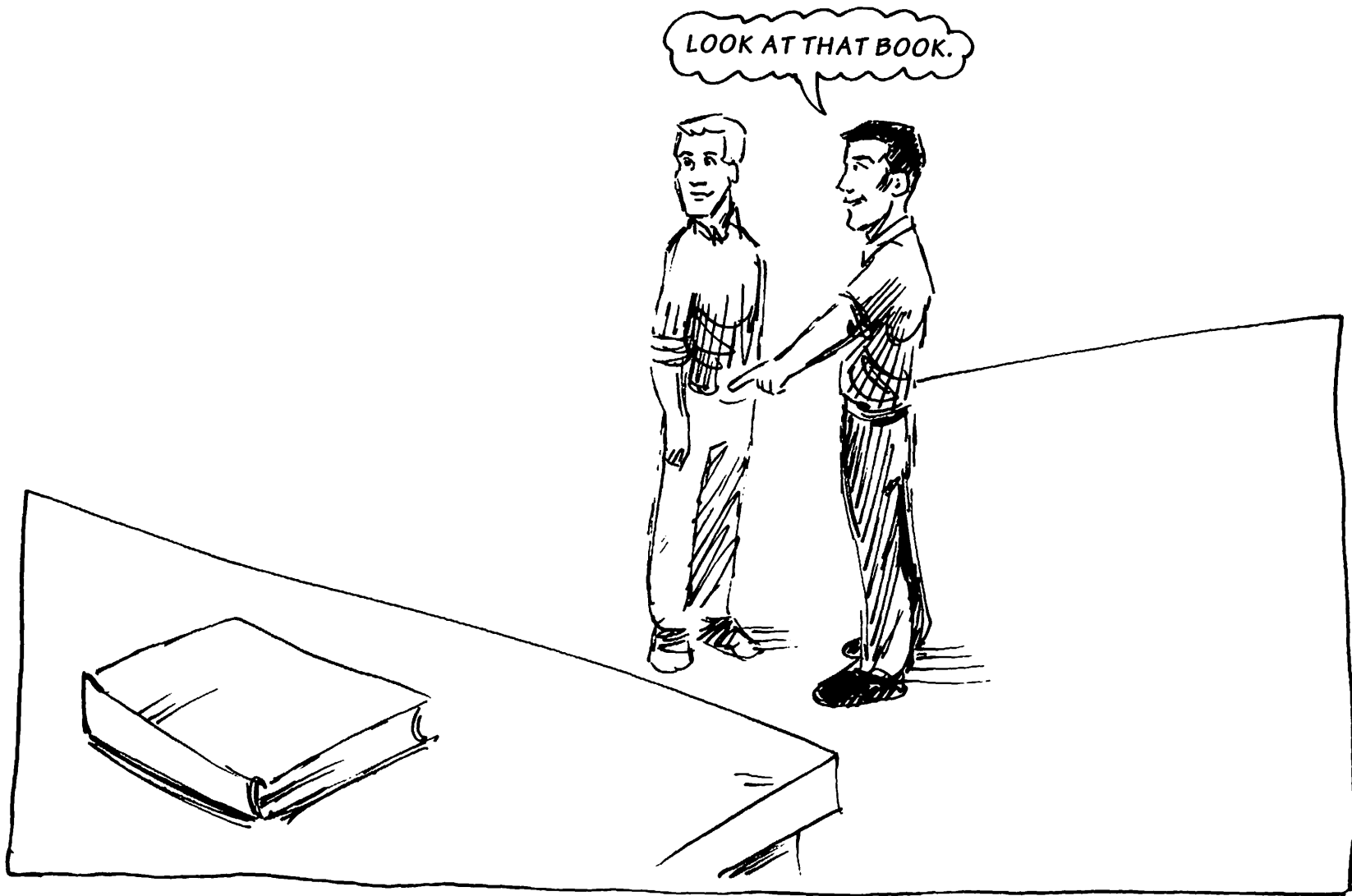
This exercise is often called “Book and Bottle.”

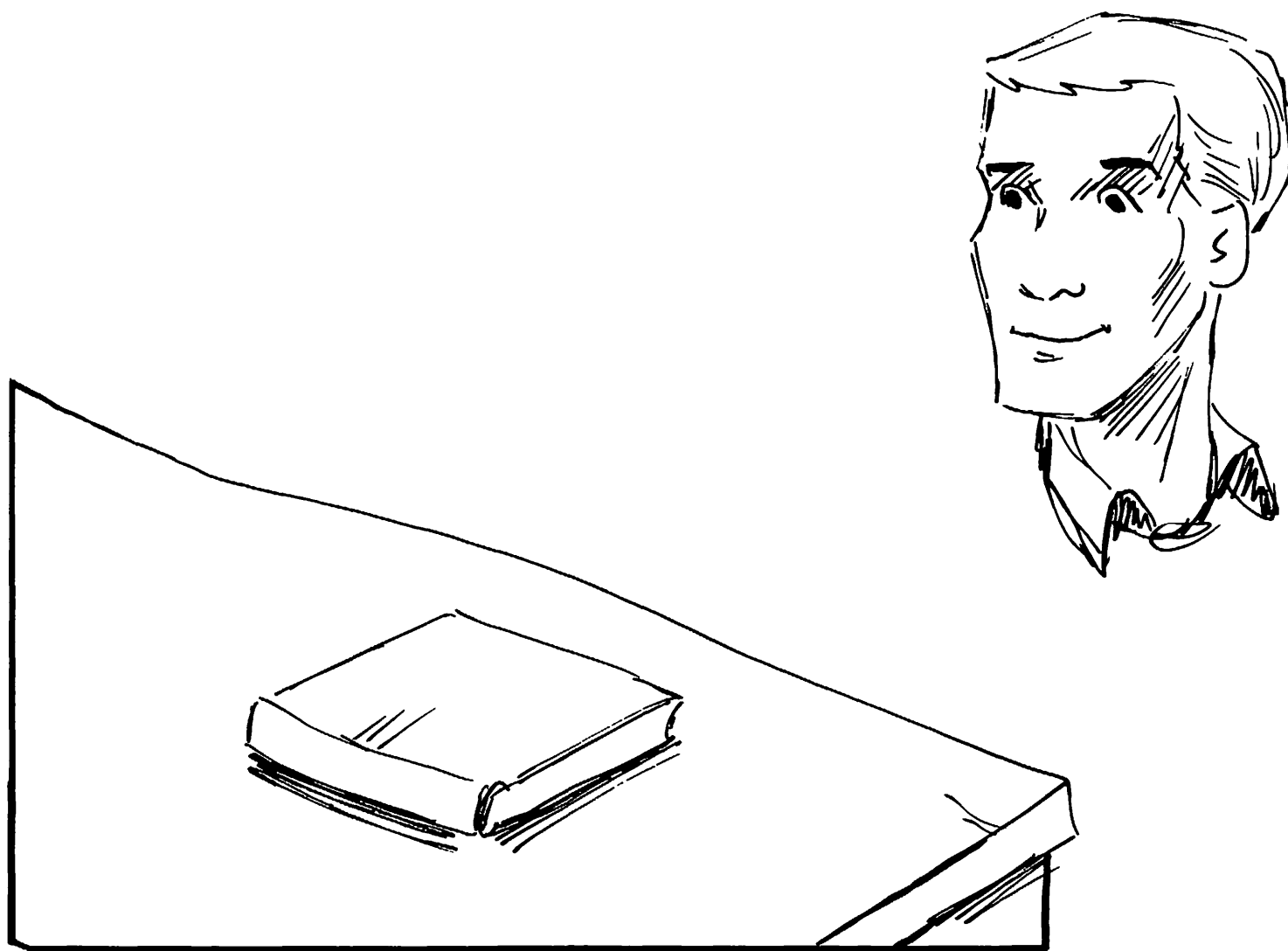
Do not vary the commands in any way. Use intention without reservation. The basic commands should never be departed from and never, never “trick” your twin by using the book when you knew he was about to start toward the bottle.

Accept your twin’s answers whether they are logical, silly, imaginative, or dull. In starting the exercise you can discuss with him what you are about to do.

The same words and formula are used over and over again until your twin has had a sufficient number of hours of Book and Bottle exercise to enable him to do it without protest, without apathy, but only cheerfulness, each time seeing the items newly. This is an exercise which is done by the hour. The exercise is better when done consecutively for so many hours rather than done an hour a piece each day for several days.

The exercise is run to end phenomena (cognition and very good indicators).

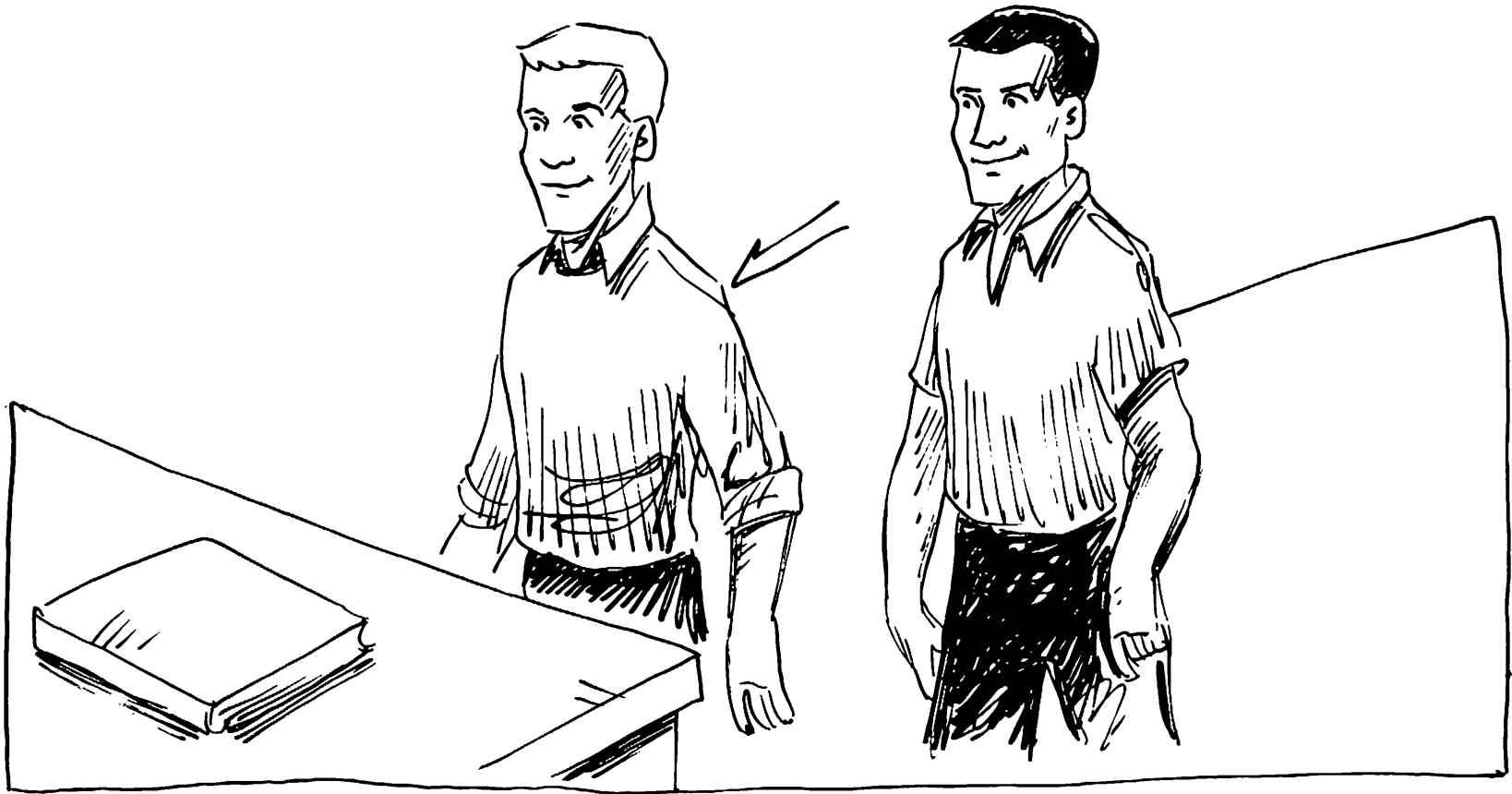




THANK YOU.

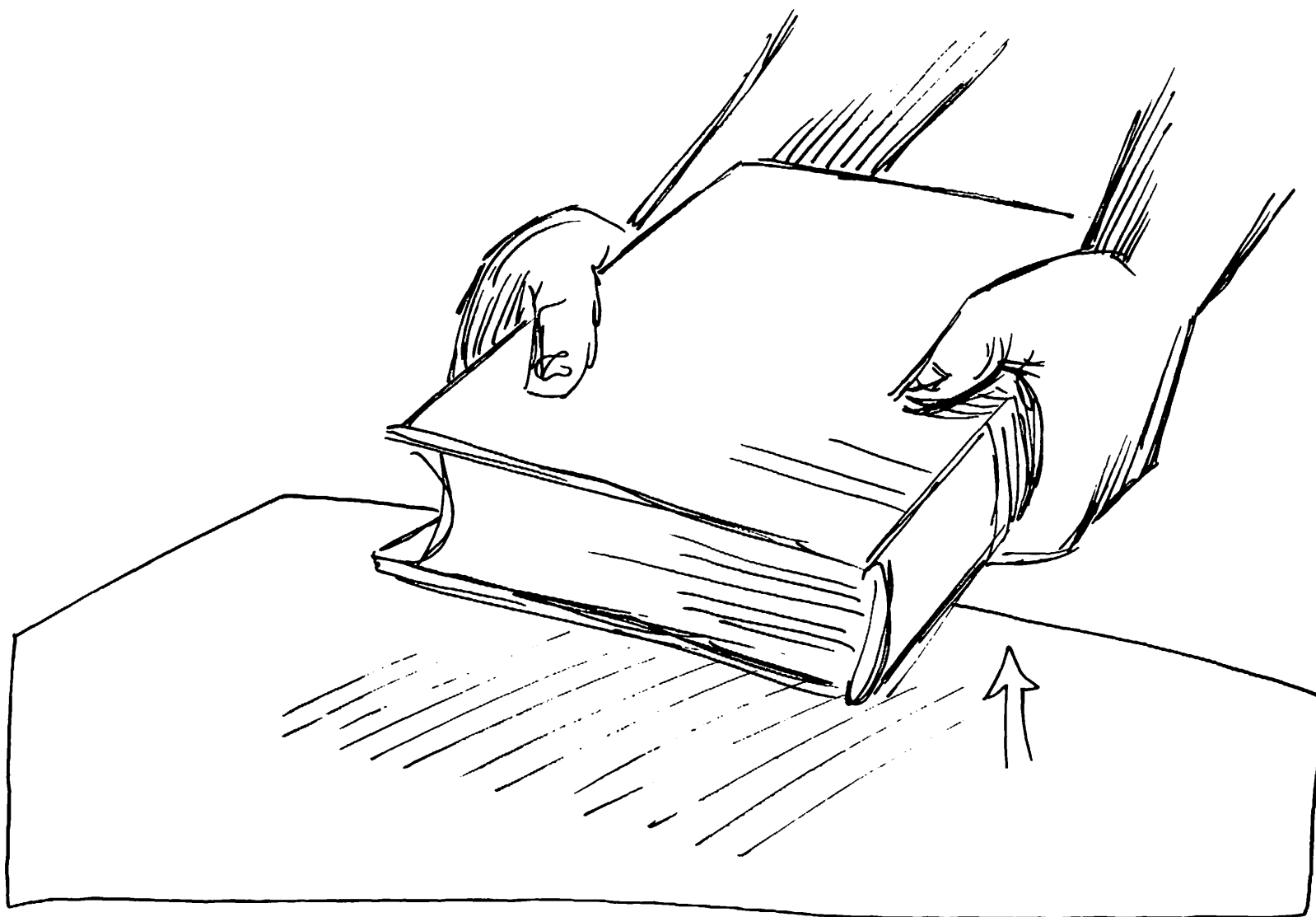














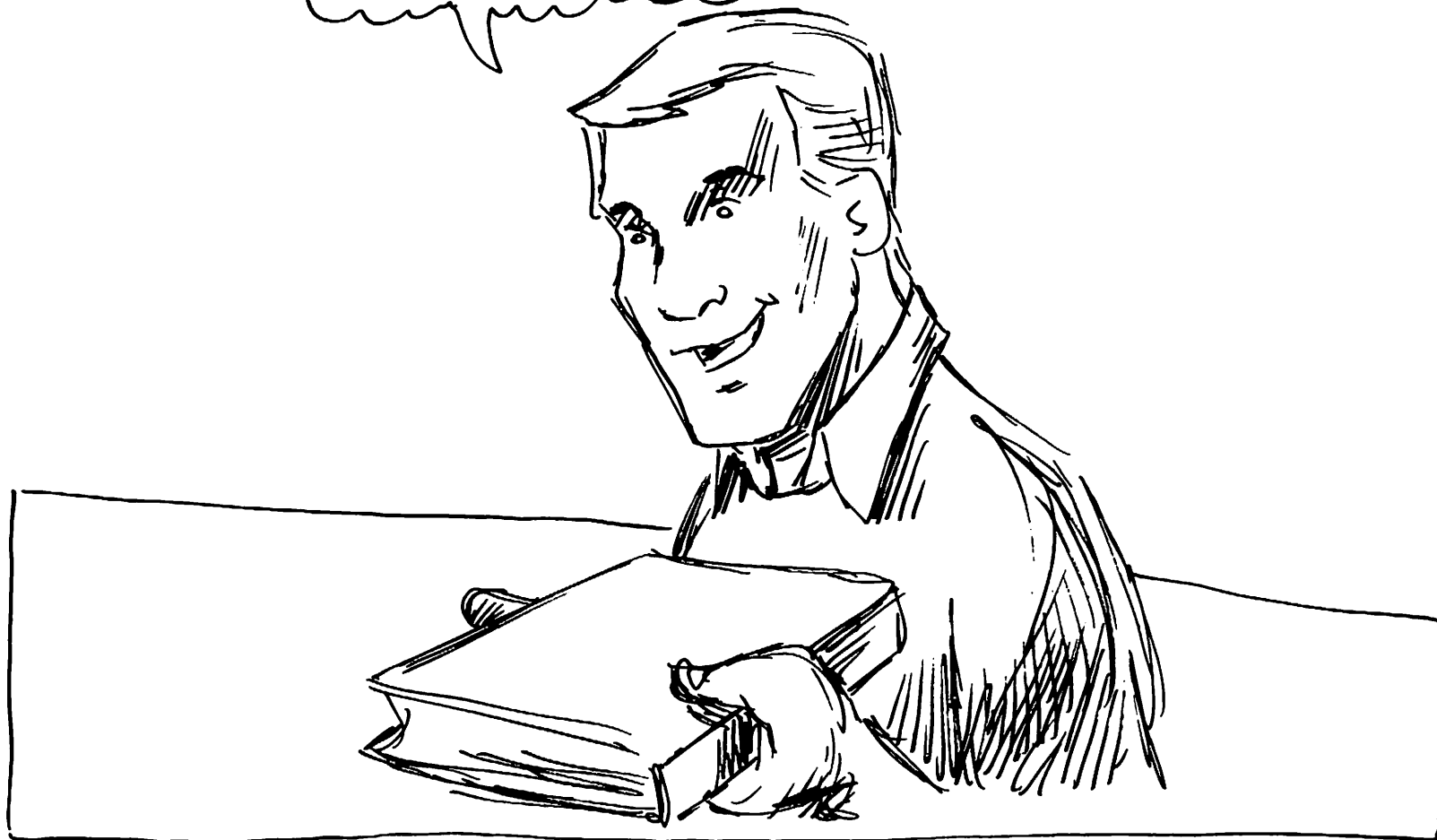




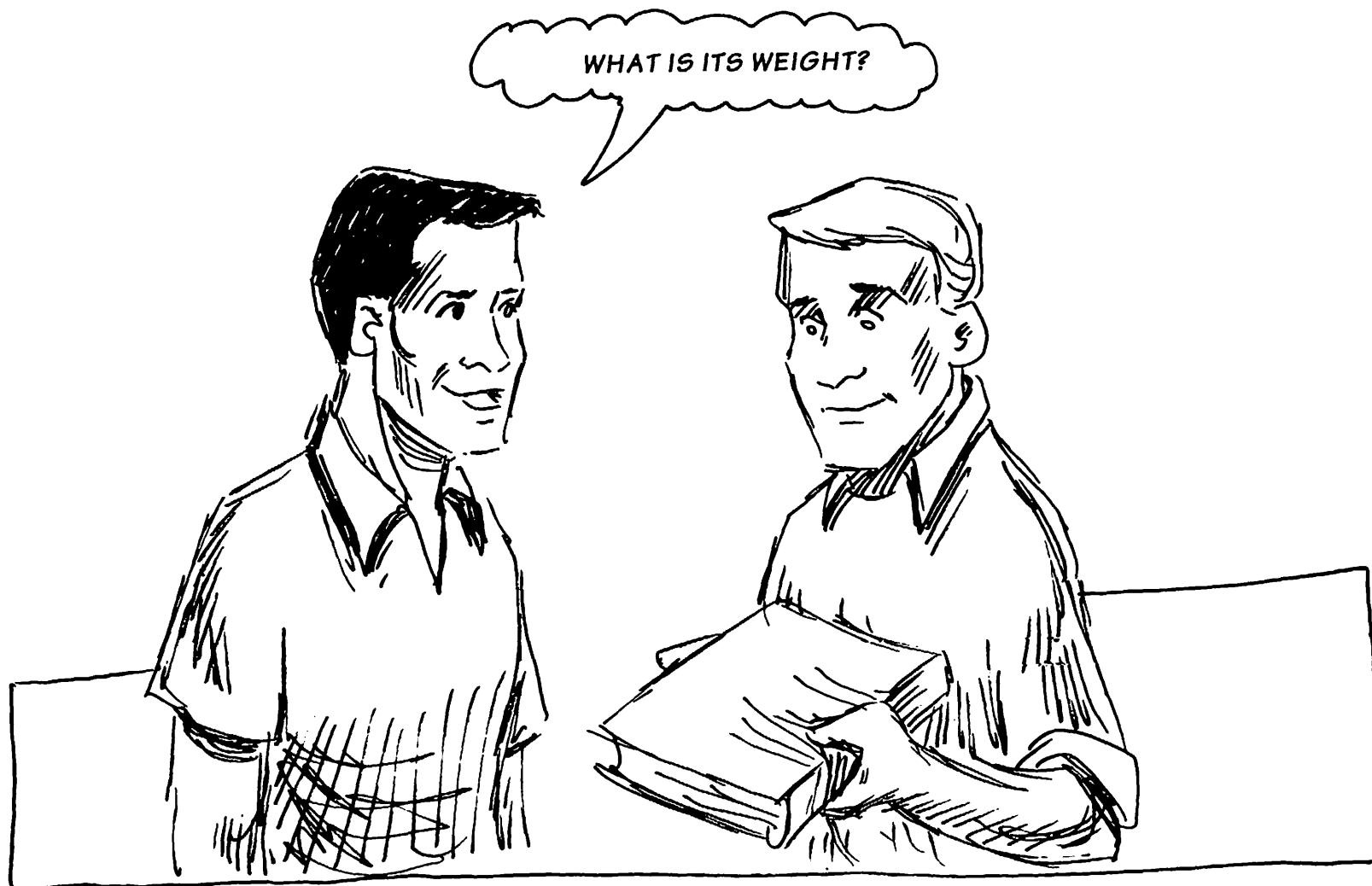


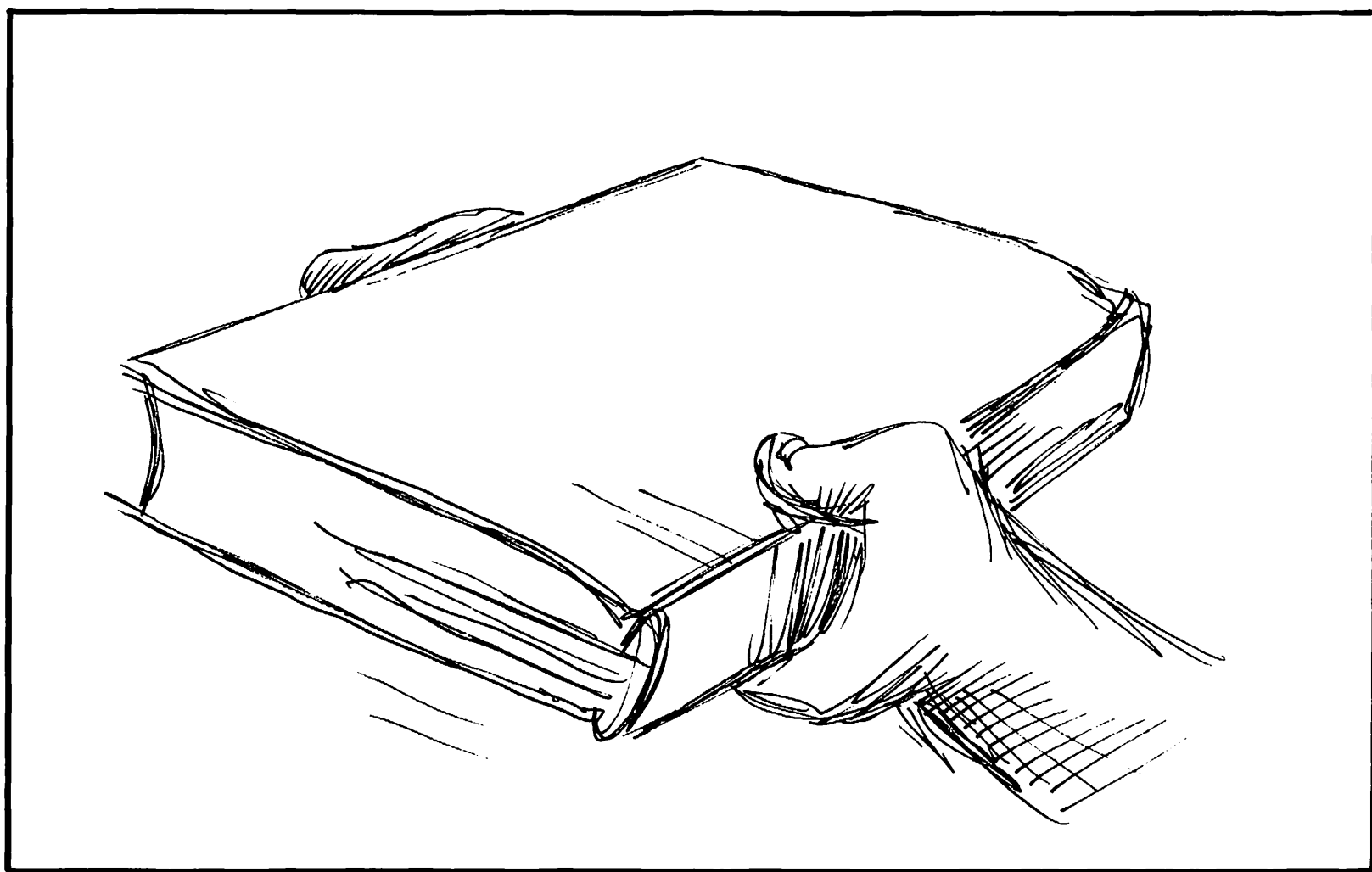


IT FEELS LIKE IT'S 75 DEGREES.







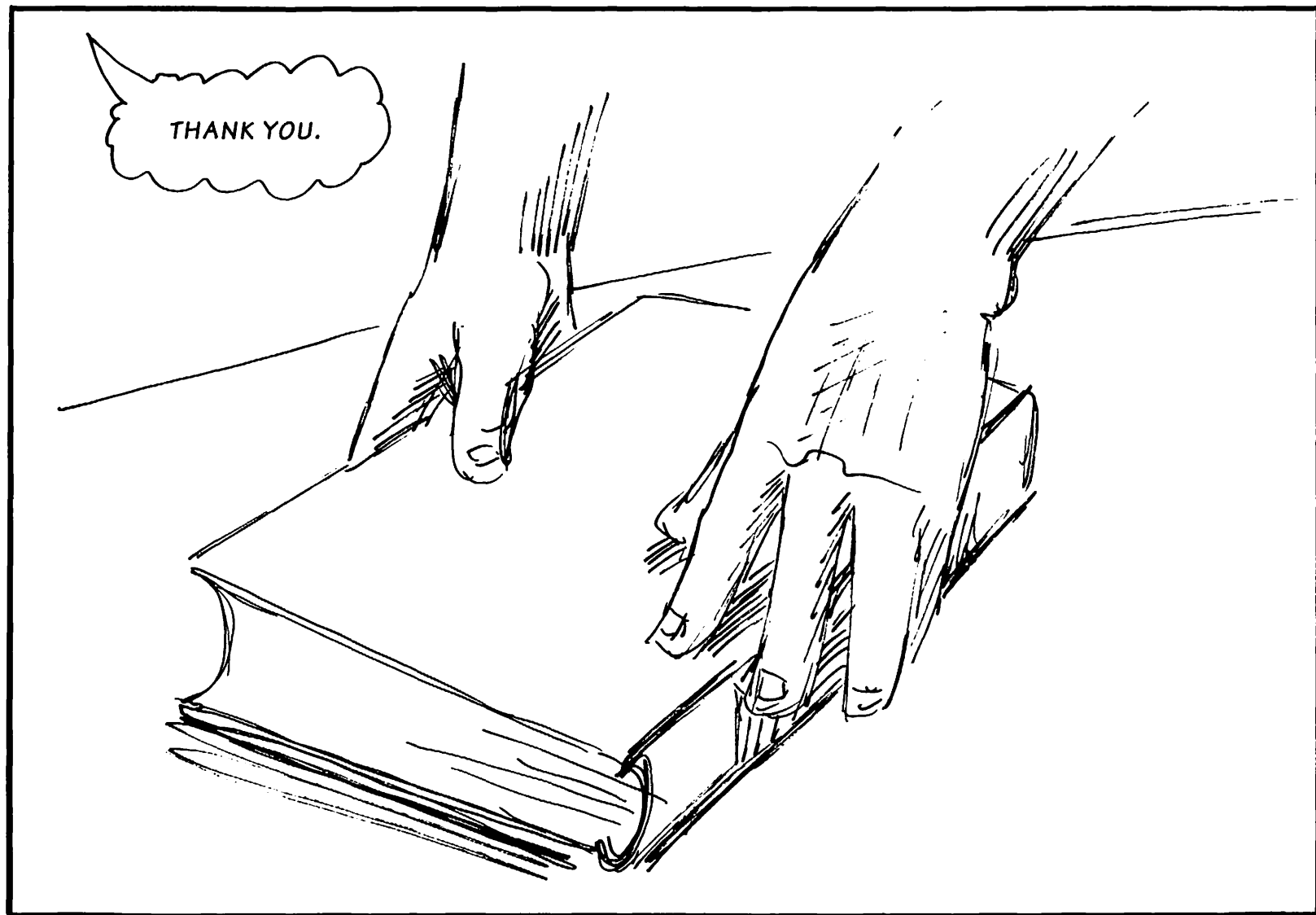


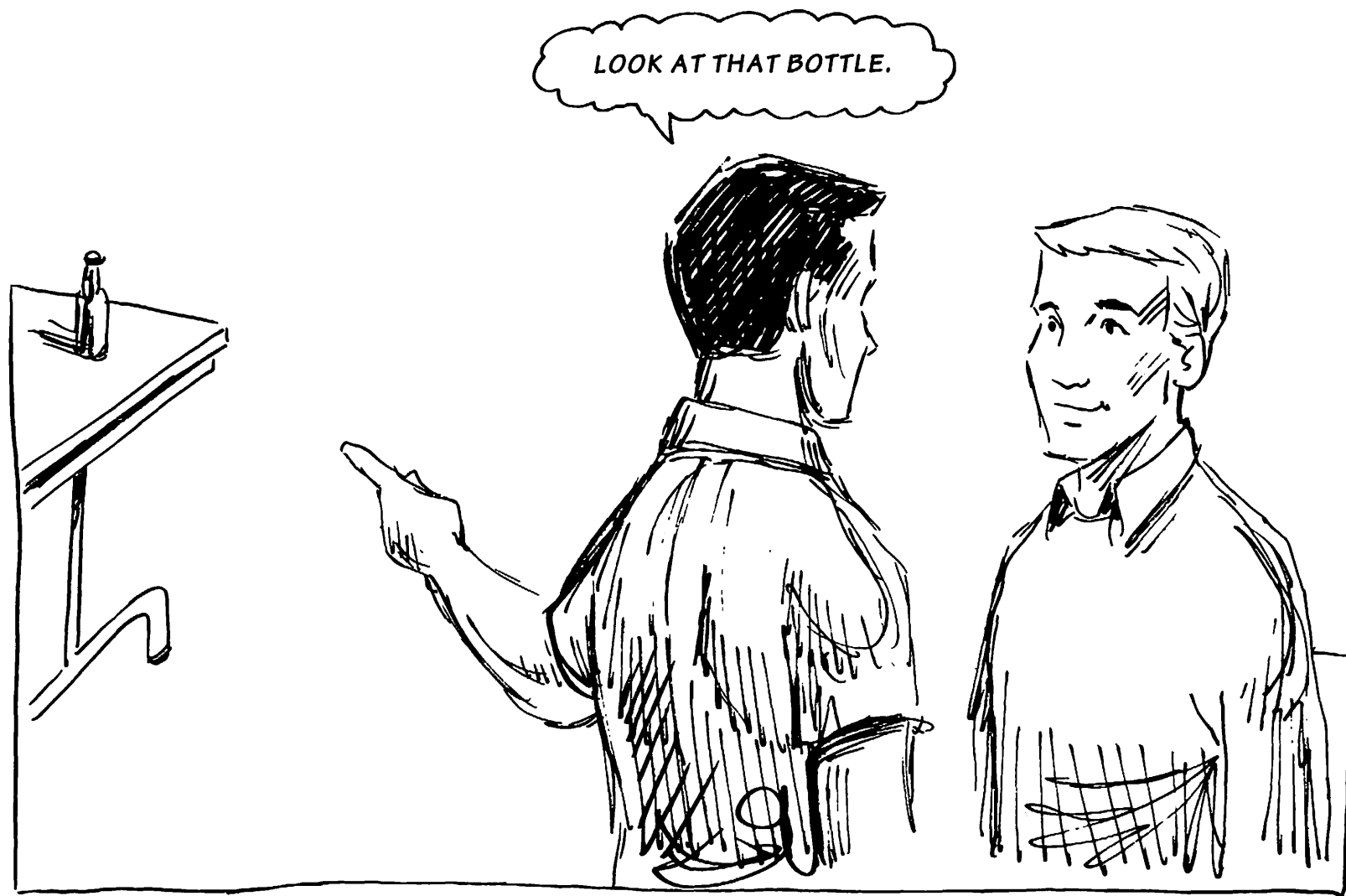
ABOUT ONE POUND.

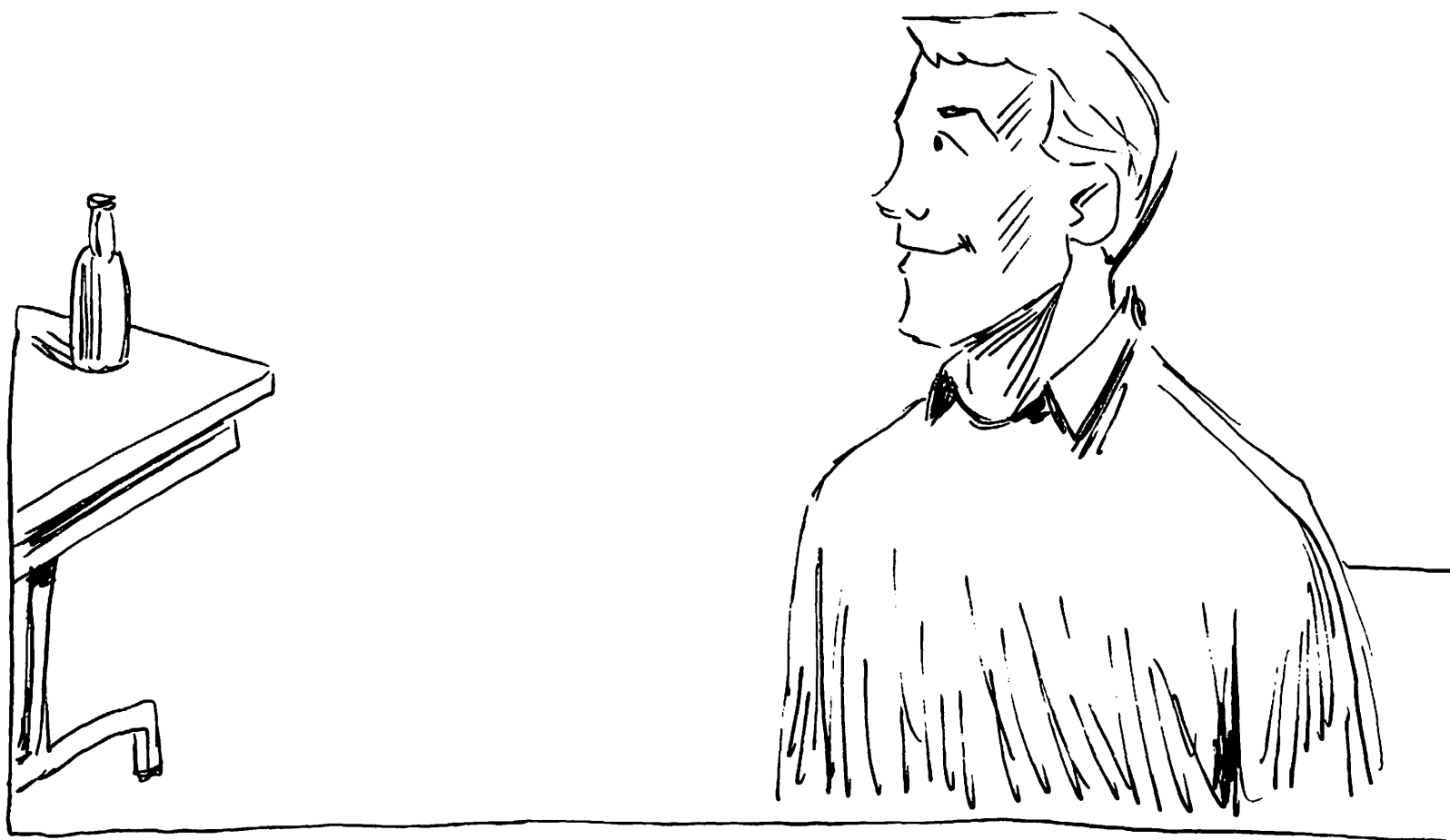












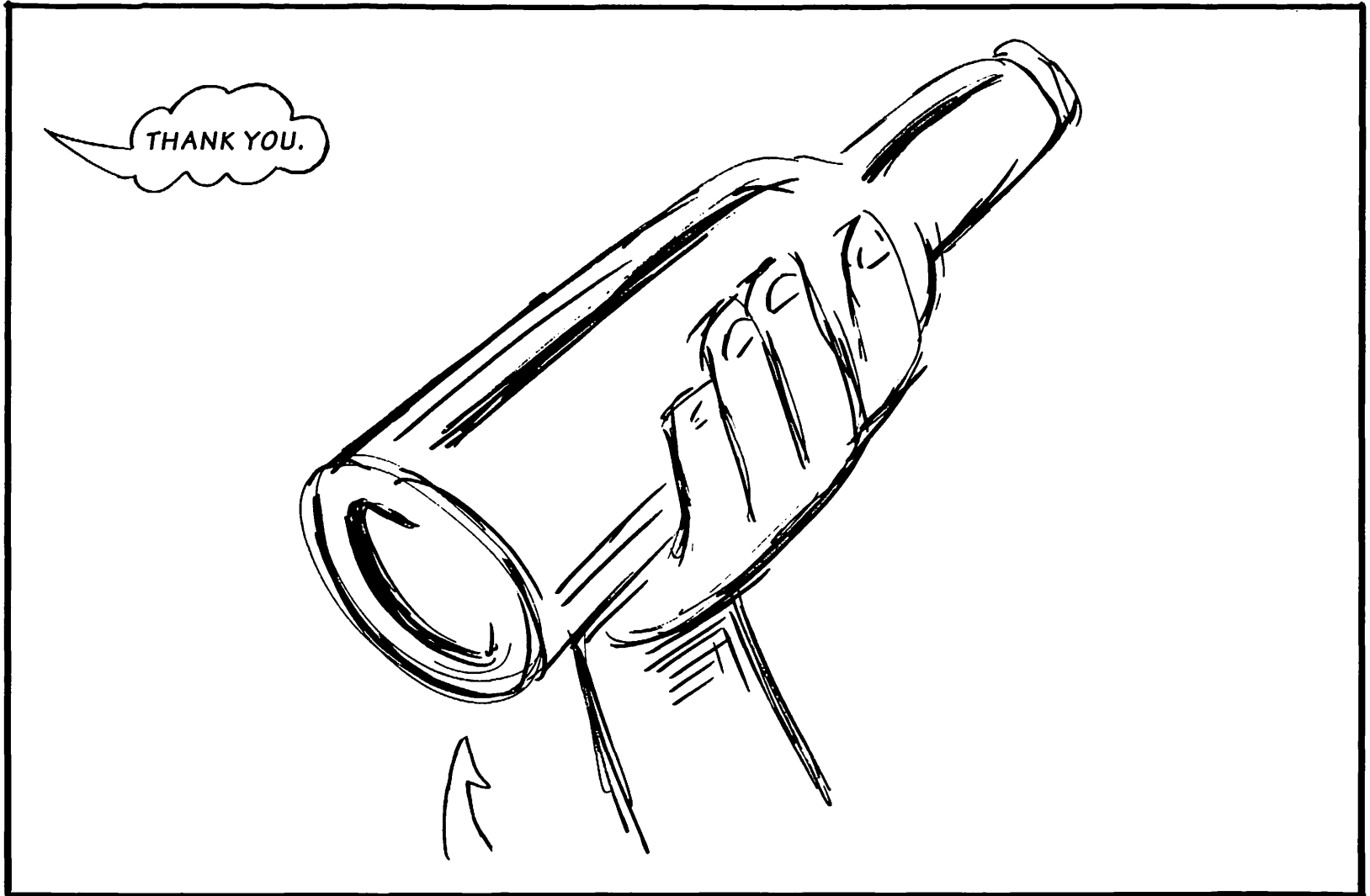


WALK OVER TO IT.





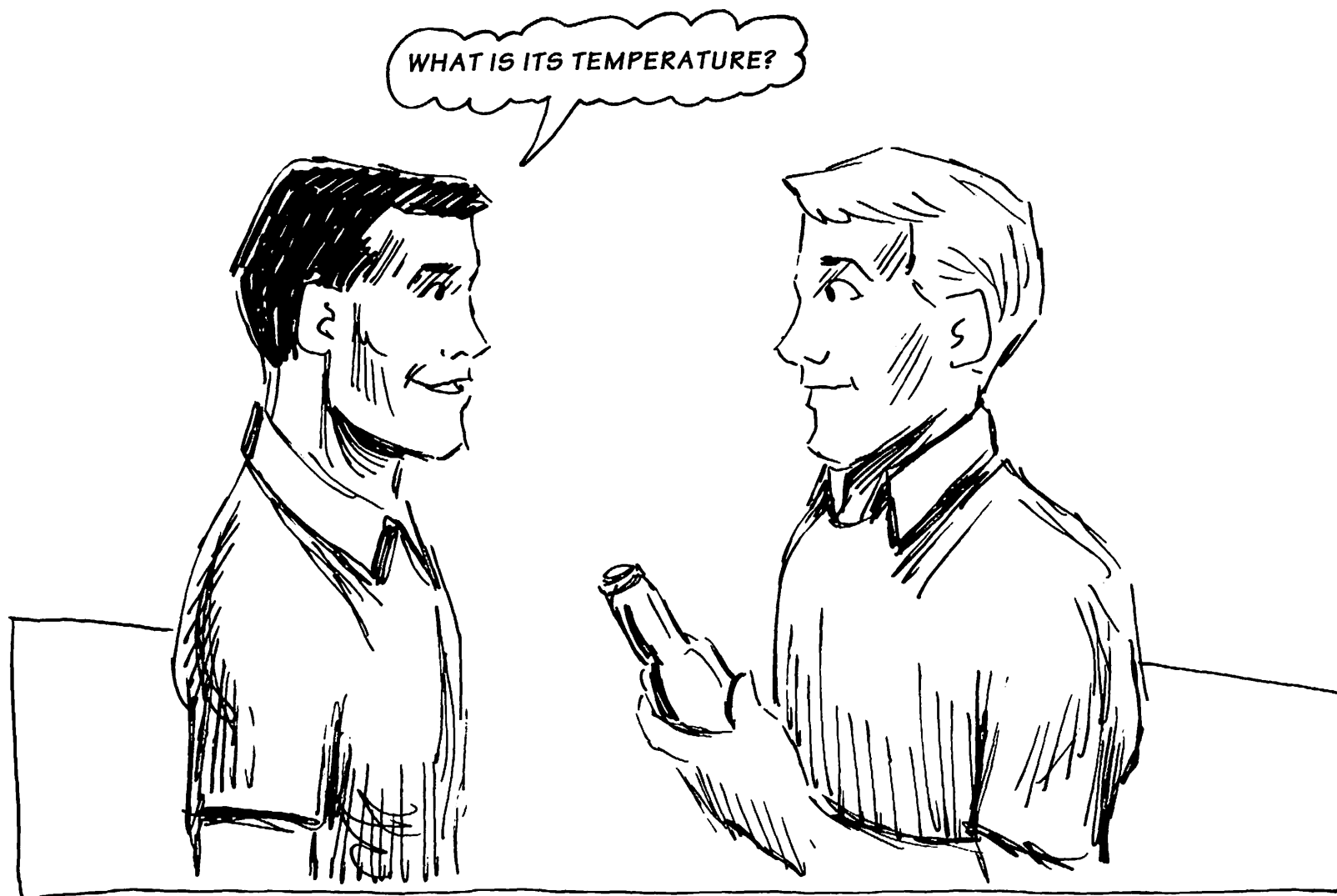








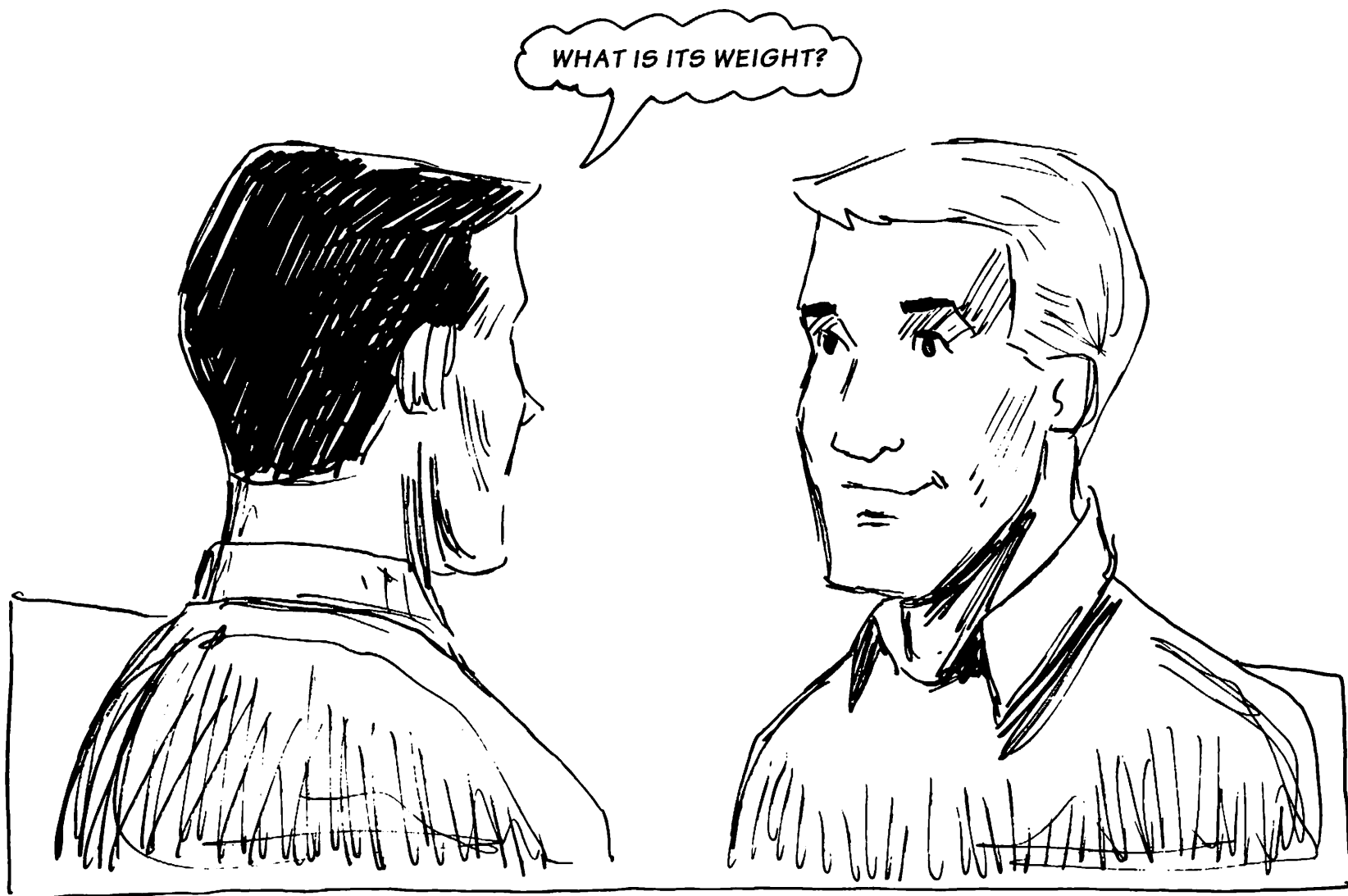




IT'S COOL—ABOUT 50 DEGREES.











PUT IT DOWN IN EXACTLY THE SAME PLACE.





Narconon Communication and Perception Course

Using a doll, drill running Objective Exercise 11 with your twin until you can confidently run this on another. Get a final pass on this from your Course Supervisor.

Now run Objective Exercise 11 on your twin to end phenomena.

Narconon Communication and Perception Course

I have now run Objective Exercise 11 on my twin to the end phenomena.

Student signature: _____

Date: _____

I have been run on Objective Exercise 11 to the end phenomena.

Twin's signature: _____

Date: _____

Narconon Communication and Perception

Course Success

You may use this space to write down any wins or gains you had while receiving Objective Exercise 11.

Name: _____ Date: _____

Ok to publish: _____

(Continue on next page.)

Tear out this page and place it on the Supervisor's desk.

About the Author

About the Author

L. Ron Hubbard is one of the most acclaimed and widely read authors of all time, primarily because his works express a firsthand knowledge of the nature of man—knowledge gained not from standing on the sidelines but through lifelong experience with people from all walks of life.

As Mr. Hubbard said, “One doesn’t learn about life by sitting in an ivory tower, thinking about it. One learns about life by being part of it.” And that is how he lived.

He was born in Tilden, Nebraska on 13 March 1911, and his early years were spent on his grandfather’s ranch in the wilds of Montana. As the son of a US Navy Commander, he was well on the way to becoming a seasoned traveler by the age of eight, and by the time he was nineteen he had logged over a quarter of a million miles.

He enrolled in George Washington University in 1930, taking classes in mathematics and engineering. But his was not a quiet academic life. He took up flying in the pioneer days of aviation, learning to pilot first glider planes and then powered aircraft. He worked as a free-lance reporter and photographer. He directed expeditions to the Caribbean and Puerto Rico, and later, to Alaska. The

world was his classroom and he studied voraciously, gathering experience which provided the background for his later writings, research and discoveries.

Some of his first published articles were nonfiction, based upon his aviation experience. Soon he began to draw from his travels to produce a wide variety of fiction stories and novels: adventure, mystery, westerns, fantasy and science fiction. He became one of the most highly demanded authors in the golden age of popular adventure and science fiction writing during the 1930s and 1940s.

But Mr. Hubbard's main line of research and exploration—the one common theme throughout all of his fiction and nonfiction works—was how to improve the human condition and provide people with knowledge that they could use to become happier, more confident and more in control of their lives. His nonfiction works cover such diverse subjects as communication skills, ethics and personal integrity, marriage and family, success at work, statistical analysis, art and much, much more.

One of the areas he gave special attention to in his work was drug rehabilitation. During the explosion of drug use around the world in the 1960s and early 1970s, Mr. Hubbard found, despite propaganda to the contrary, that people could not advance mentally or spiritually unless the effects caused by drugs were relieved. His

research proved that not only is a person's health harmfully affected by drugs, but also his learning rate, his attitudes and his personality and, most importantly, that drugs trap the individual himself—condemning him to a lifelong prison.

Mr. Hubbard conducted extensive studies in the fields of vitamins, minerals and nutrition, resulting in breakthroughs which help addicts come off drugs more easily, without the painful symptoms which usually accompany withdrawal. *And* without addicting the person to another, "legal" drug. He also developed practical techniques which handle the mental effects of drugs and help restore an individual's ability to function properly in his environment, contributing actively to his family, his work and the society as a whole. In further research, Mr. Hubbard discovered that drug residuals actually lodge in the fatty tissues of the body and can affect a person long after he has quit taking drugs, and he developed a brilliant technology to flush these toxic deposits out of the body.

L. Ron Hubbard's discoveries make it possible for drug users to recover fully from their addiction. Narconon drug education and rehabilitation centers around the world use his techniques exclusively. For twenty years, Narconon has been setting the pace in the field of drug rehabilitation, with (per independent studies) a 70 to 80 percent success rate in helping people to come off drugs—and *stay* off them.

L. Ron Hubbard departed his body on 24 January 1986. His breakthroughs in the field of drugs and their effects have given the planet its first truly workable and successful method of drug rehabilitation; and through his efforts, mankind has been provided with *real* solutions to the problems of today's society.



Glossary

Narconon Communication and Perception Course Glossary

To assist in your understanding of this course, hard to find terms and other words which you may not be familiar with are included in this glossary. These definitions give only the meanings of the words as they are used in the course; this glossary is not meant as a substitute for a dictionary. The context from the course booklet is included at the end of each definition for reference.

affinity: degree of liking or affection or lack of it. Affinity is a tolerance of distance. A great affinity would be a tolerance of or liking of close proximity. A lack of affinity would be an intolerance of or dislike of close proximity. Affinity is one of the components of understanding.

Alice in Wonderland: a story written in 1865 by Lewis Carroll (the full title is *Alice's Adventures in Wonderland*) about a little girl named Alice who falls down a well into a strange country where very illogical things happen. This book is used as a source of nonsignificant phrases for the training routines on this course. *A phrase (with the "he says" omitted) is picked out of the book Alice in Wonderland and read to the coach.*

ambulant: moving about; walking. *Student and coach ambulant.*

anew: once more; again. *It will be discovered that once Stop has been flattened, Start is now unflattened and can be flattened all over again by running it anew.*

approximate: come near to; be almost the same as. *The coach would also make appropriate originations for the doll to approximate a real situation.*

ARC: a word made from the initial letters of Affinity, Reality and Communication which together equate to understanding. These are the three things necessary to the understanding of something—one has to have some affinity for it, it has to be real to him to some degree and he needs some communication with it before he can understand it. *See also affinity, reality, and communication in this glossary. PURPOSE: To teach the student not to be tongue-tied or startled or thrown off a cycle of communication by originations of the person and to maintain ARC with a person throughout an origination.*

ARC break: a sudden drop or cutting of one's affinity, reality or communication with someone or something. Upsets with people or things come about because of a lessening or sundering (breaking apart) of affinity, reality, communication or understanding. It's called an ARC break instead of an upset, because if one discovers which of the three points of understanding have been cut, one can bring about a rapid recovery in the person's state of mind. *See also ARC in this glossary. The student must be taught to prevent ARC breaks and differentiate between a vital problem that concerns the person and a mere effort to blow the cycle of communication.*

badger: harass or urge persistently; pester; nag. *You can badger your twin in the above fashion until his actions show that he is in communication with the object and until he is not angered by your questioning and direction.*

bite: have an effect. *This exercise will suddenly bite and bring a person up to present time.*

bobs: quick, jerky motions. *This drill is passed only when the student can put across a command naturally, without strain or artificiality or elocutionary bobs and gestures, and when the student can do it easily and relaxedly.*

Certificates and Awards: a section of the organization which records attestations of skill that were honestly attained. *[Checksheet] STUDENT ATTEST AT CERTIFICATES AND AWARDS*

certified: having a certificate that is proof that requirements, standards, etc., have been met. **The Case Supervisor:** is a Narconon staff member who is experienced in delivering exercises and who is trained and certified to supervise cases.

choppy: tending to cut short. *A choppy or premature acknowledgment is flunked.*

compelling: having a powerful and irresistible effect, influence, etc. *The exact amount of physical effort must be used by student plus a compelling, unspoken intention.*

consecutive: following in order, without interruption; successive. *After three consecutive commands when your twin does carry out the command, with equal comm lag and without any physical change, Part A is considered flat.*

copper: (slang) a policeman. *I keep thinking about that copper who blew his whistle at me this morning.*

counter-intention: an intention that is in opposition to one's own intention. For example, Joe wants to join the army (intention); his wife does not want him to join the army (counter-intention). *An intention must be clear and have no counter-intention in it.*

covert: concealed; secret; disguised. *Coach tries in all possible ways, verbal, covert and physical, to stop student from running control on him.*

curb: hold back; keep in check; control. *Curb over- and underacknowledgment.*

deviate: turn aside (from a course, direction, standard, etc.). *It is an expression which means to not get an answer to one's question, to fail to complete something or deviate from an intended course of action.*

diction: a way of speaking or pronouncing words; enunciation. *Diction and elocution have no part in it.*

dispense (with): get rid of; do away with. *"LOOK AROUND HERE AND TELL ME WITH WHAT YOU COULD DISPENSE."*

divertive: tending to distract the attention of. *"Coach divertive" statements should all concern the student and should be designed to throw the student off and cause the student to lose control or track of what the student is doing.*

duplicate: cause something to be made, done or happen again. As it relates to study and communication, *duplication* is used to describe the action of reproducing something exactly. For example, if Person A communicated the concept of a cat to Person B and Person B got the exact same concept of a cat without any alteration, Person B would be said to have *duplicated* what was originated by Person A. *The job of the Course Supervisor is to ensure that his students duplicate, understand, and apply the materials of the course being studied.*

duress: use of force or threats. *To make student able to maintain intention without reservation under any stress or duress.*

elocution: the art or style of giving talks or readings in public, especially an older style now thought of as showy and not natural. *Diction and elocution have no part in it.*

enturbulence: turbulence or agitation and disturbance. *Never enter comments, expressions or enturbulence into a session that distracts the student from his case.*

evaluate: impose data or knowledge upon another. An example would be someone telling another why he is the way he is instead of permitting or guiding him to discover it for himself. *Do not evaluate for the student or tell him what he should think about his case.*

Examiner: the person who checks to ensure that the technical results of the organization are excellent and consistent. The Examiner checks each student after each session and when the student has completed a course or other major section of the Narconon program. *If you have run the exercise to its end*

phenomena, the Supervisor will have you end the session and take your twin to the Examiner.

excursions: wanderings from the subject; deviations; digressions (acts of turning aside from the main subject in talking or writing). *The student is flunked if he or she fails to get an answer to the question asked, if he or she fails to repeat the exact question, if he or she Q-and-As with excursions taken by the coach.*

falters: speaks in a broken or stumbling way; stammers. *If the student falters, comm lags, fumbles a command or fails to get execution on part of coach, coach says "Flunk" and they start at the beginning of the command cycle in which the error occurred.*

fancied: unreal, imaginary. *By originate is meant a statement or remark referring to the state of the coach or fancied difficulties or troubles.*

flub: (informal) mistake or blunder. *The coach flunks the student for every hesitation or nervousness in moving body, for every flub of command, for poor confronting, for bad communication of command, for poor acknowledgment, for poor repetition of command and for failing to handle origination by coach.*

flunk: make a mistake; fail to apply the materials learned. Used in training drills, the coach says "Flunk" when the student makes a mistake or incorrectly applies his materials. *Flunk is the opposite of pass. Coach: "Start" "That's it" "Flunk."*

fluster: make or become confused or nervous. *"Start," "Flunk," "Good" and "That's it" may not be used to fluster or trap the student.*

gestures: movements made with some part of the body, especially with the hands or arms, to express or add force to ideas, emotions, etc. *On this drill the coach attempts to find certain actions, words, phrases, gestures, or mannerisms which cause you to break your confront and react in some way.*

gradient scale: a gradual approach to something, taken step by step, so that, finally, quite complicated and difficult activities or concepts can be achieved with relative ease. *If your twin is sure he did the command and you can see the duplication is pretty wrong, accept your twin's answer and continue on a gradient scale of motion either with the left or right hand until your twin can do the original command correctly.*

grant beingness: be able or willing to let someone else be what he is. *Beingness* is defined as the assumption of a category of identity. An example of beingness would be one's own name. Another example would be one's profession. Another example would be one's physical characteristics. Each or all of these things could be called one's beingness. Beingness is assumed by oneself or given to oneself, or is attained. For example, in the playing of a game each player has his own beingness. Listening to what someone has to say and taking care to understand them, being courteous, refraining from needless criticism, expressing admiration or affinity are examples of the actions of someone who can grant others beingness. The ability to grant others beingness is one of the highest virtues one can have. *Be willing to grant beingness to the student.*

groggy: shaky or dizzy, as from a blow, lack of sleep, etc. *If your twin feels groggy while doing this exercise you may take his wrist and help him execute the command one hand at a time.*

heckling: interfering with so as to annoy, disturb or injure. *Physical heckling would not be greater than tapping the student on the knee or shoulder to get his attention.*

hemmed in: confined or restrained. *I feel like I was all hemmed in somehow.*

infinity: an indefinitely large number or amount. *It has an infinity of variations.*

introverted: directed (one's interest, mind or attention) upon oneself. *The coach should not use introverted statements, such as "I just had a cognition."*

invalidate: refute, degrade, discredit or deny something someone else considers to be fact. *Do not invalidate or correct the student's data.*

lethargic: abnormally drowsy or dull, sluggish, etc. . . . (e) *he is lethargic, . . .*

manifestations: things that appear to the senses; things that show themselves. *Take up any physical manifestations as originations by saying, "What's happening?"*

mannerisms: odd tricks or habits; peculiar ways of acting. *On this drill the coach attempts to find certain actions, words, phrases, gestures, or mannerisms which cause you to break your confront and react in some way.*

manual: of or having to do with the hands; done with the hands. *Student enforcing commands by manual guiding.*

misemotion: a coined word used to mean an emotion or emotional reaction that is inappropriate to the present time situation. It is taken from *mis-* (wrong) + *emotion*. To say that a person was *misemotional* would indicate that the person did not display the emotion called for by the actual circumstances of the situation. Being *misemotional* would be synonymous with being irrational. One can fairly judge the rationality of any individual by the correctness of the emotion he displays in a given set of circumstances. To be joyful and happy when circumstances call for joy and happiness would be rational. To display grief without sufficient present time cause would be irrational. *Student misemotion or confusion is flunked.*

muster: gather; summon; rouse. *Third, have him command the object in the loudest possible voice he can muster.*

nonverbal: not of, in or by means of words. *Nonverbal for first half of training session.*

origin: short for *origination*: something said or done by a person concerning himself, his ideas, reactions or difficulties. *The student's patter is governed by (1) Clarifying and understanding the origin . . .*

overwhelm: overcome completely; crush. *PURPOSE: To train the student to deliver a command newly and in a new unit of time to a person without flinching or trying to overwhelm or using a via.*

patter: the special vocabulary of a particular activity. *PATTER: Student coughs. Coach: "Flunk! You coughed. Start."*

posing: presenting or putting forward. *It means "the length of time intervening between the posing of the question, or origination of a statement, and the exact moment that question or original statement is answered."*

postulates: decisions that something will happen. *To start student on road to handling objects and people with postulates.*

present time: the time which is now, rather than in the past. It is a term loosely applied to the environment existing in the present. A person said to be "out of present time" would be someone whose attention is fixed on past events to such an extent that he is not fully aware of or in communication with his actual present environment. *They help a person get into present time and able to control and put order into the environment and get into better communication with his surroundings and other people.*

reality: the solid objects, the *real* things of life; the degree of agreement reached by two people. *His perception is to a greater or lesser degree varied from the objective reality of others.*

reincarnated: reborn in another body. *You are my reincarnated husband of 20,000 years ago.*

resurgences: instances of rising again (in this sense, referring to original abilities and understanding). **Case gain:** *the improvements and resurgences a person experiences from his sessions.*

Review: a section of the organization where a person may receive special assistance. *[Supervisor's Section] If there are too many questions from a student, send him to Review.*

robotically: in the manner of a robot, a person who acts or works mechanically and without original thinking. *The student must be broken of the habit of robotically using "Good," "Thank you" as the only acks.*

somatic: a physical pain or discomfort of any kind. The word *somatic* means, actually, bodily or physical. Because the word *pain* has in the past led to confusion between physical pain and mental pain, *somatic* is the term used to denote physical pain or discomfort. *I kind of ache all over. That's a somatic, isn't it?*

spaced-out: dazed by or as if by the use of alcohol or narcotics; incoherent, confused or high. *He said he was feeling spaced-out today.*

Student Examiner: the person in the organization who verifies that students have completed their checksheets and have met the requirements of the course. *[Checksheet] STUDENT EXAMINER*

terminate: bring or come to an end; stop; end. *"That's it" may be used to terminate for discussion or terminate session.*

tone: color, shade or tint. . . . *(c) skin tone is improved, . . .*

tongue-tied: unable to speak because of shyness, embarrassment, etc. **PURPOSE:** *To teach the student not to be tongue-tied or startled or thrown off a cycle of communication by originations of the person and to maintain affinity, reality and communication with a person throughout an origination.*

tried: thoroughly tested and proved to be good or trustworthy. *These are tried and proven rules followed by Case Supervisors, Withdrawal Specialists and all staff at Narconon who deliver exercises.*

tromped: stepped heavily; stamped. *The student's "buttons" can be found and tromped on hard.*

turned on: caused to start suddenly to affect or show. *The exercise is run until the following manifestations of communication lag (and any others you may encounter) are no longer present . . . unwillingness to touch the items designated, putting all his attention on creating an effect on you, and apathy, grief, anger, fear, boredom, turned on by this exercise.*

uniform: consistent in action, effect, etc. *This is run 1,2,3,1,2,3,1,2,3, etc., permitting your twin to select spots until such time as all communication lag is flat and until he is freely selecting spots on the walls, objects, chairs, etc., with no specialization whatsoever—which means that his perception of the room has become uniform.*

utter: make or express with the voice. *Student failure to utter the next command without a long comm lag is flunked.*

vias: routes that go through, along or over. Also, a *via* means a relay point in a communication line. Enough vias make a stop. *There is NO twitching, moving, confronting with a body part, "system" or vias used to confront or anything else added to BE there.*



Supervisor Section

How to Supervise This Course

The Supervisor

The Narconon Communication and Perception Course must have a Supervisor. He must be a trained Course Supervisor.

The Supervisor is not expected to teach. He is expected to get the students there, call roll on time and find out what the student doesn't understand and get him to understand it. This is done by the Supervisor having an idea of what questions he will be asked and knowing where to direct the student for the answer. He does not tell the student answers but shows the student where to find the answers. The Supervisor is NOT an "instructor" (teacher); that's why he's called a "Supervisor."

It is the Supervisor's job to get the student through his check-sheet fully and swiftly with minimum lost time.

Supervising TRs

The passing standards of TRs on the Narconon Communication and Perception Course are nowhere near those which are expected of more professionally trained Narconon staff, nor are they per-

missive as those standards used on the Narconon Therapeutic TR Course.

These TRs are done to improve the student's skill in handling the cycle of communication and in handling another student so that he can successfully get him through the Objective Exercises.

The Supervisor must see that the students do go on a gradient and go through the TRs several times. The Supervisor should also see that the students become good coaches, by referring them to their materials. This will help ensure that they stay on a gradient and end up with the TRs being done tougher and tougher.

On completion of the TRs, with the Supervisor and student satisfied that the student has successfully completed the TRs, the student goes on to the Objectives section of his checksheet.

Supervising Students Through Objectives

This course contains Objective Exercises. On this course students learn to deliver Objective sessions on each other. It is a "read it—drill it—do it" approach. The system is designed to give the student case gain, and wins in producing case gain in others. It increases the student's cause level. The course contains data on sessions, the exercises to be run, and a very exact drill for each exercise so that the

student can gain certainty on doing it before running it on another student.

The Supervisor must ensure that each student understands the exercise thoroughly before running it on another. He pairs up the students by similar speed and place on the checksheet and gets them doing the sessions on each other. He sees that each student gets the experience of both delivering and receiving the exercises. He observes the sessions and handles any confusions or upsets quickly and smoothly. The student will signal if any difficulty comes up he can't handle and will also signal if his twin reaches the end phenomena of the exercise.

The Supervisor can act as the Case Supervisor but he must ALWAYS keep his Case Supervisor hat separate from his Course Supervisor hat and adhere to the standard procedures of case supervising students. He does not mix or collapse these hats *ever*. He may send any folders he is not sure of to another Case Supervisor at Narconon who is also competently trained in case supervising these exercises.

Objectives Sessions

The Objectives sessions which are done by students are ALWAYS done in the course room. By ensuring that students are doing their

sessions in the course room, a Supervisor can always see if they are correctly running the processes or are running into difficulty.

The student should be told that if he encounters any difficulty while he is doing an Objectives session in the course room, he should put his hand out behind him to attract the Supervisor's attention. The Supervisor should come over, find out what the difficulty is, determine the correct action to take and get the session going again.

The procedures used on this course are very simple. No additives should be allowed to enter into the procedures as taught on the course nor should they be made more complex.

If the Supervisor observes a student error during a session (one which would impede his twin from being able to achieve the end phenomena of the exercise), he should step in and gently handle the situation by getting the student to properly handle the session. This must be done without invalidating the student. For example, if the student delivering the exercise tries to switch from one exercise to another one without first reaching the end phenomena of the first one, the Supervisor should step in and get the student back onto doing the first exercise, so that the full end phenomena can be attained.

The student should not be expected to learn any advanced procedures that are not part of this course. For example, the student is

not required to make up a folder for the twin. The student simply puts his Session Report Form and worksheets into his twin's folder and the Supervisor handles the necessary folder administration.

Handling Narconon Communication and Perception Course Students

The Supervisor must always keep in mind that he is much more expert in the subject of the course data than the student. He must not introduce data from his own higher training into the Narconon Communication and Perception Course, nor should he expect the student to know any data beyond the scope of what he has studied on his checksheet.

He should see that students do not go past misunderstood words, or that they are handled quickly.

If a student is semi-literate, the Supervisor should use very simple dictionaries to help him along. He can also use the "Reading Aloud" method of Word Clearing.

Handling Student Questions

The Supervisor should be familiar with the contents of the course booklet. If the student has a question about something, he should

be referred by the Supervisor to the relevant materials and shown where the answers can be found.

If a student has a question about a technical point, it usually comes from a misunderstanding of what he has just heard or read. The Supervisor can handle that by helping the student to locate any word or words he might have just heard or read that he didn't understand and clear them up. If there are too many questions from a student, send him to Review.

Supervisor Presence

The Supervisor must be there IN the course room, working WITH the students.

The attitude of a good Supervisor is STRONG INTEREST in STUDENT PROGRESS.

He is INTERESTED in how his students are doing. He is INTERESTED IN THEM INDIVIDUALLY, AS STUDENTS.

His sole purpose is to get each of his students through their course materials and each one graduated as a shining product. He should let the students concentrate on their studies and not allow them to be distracted by others or pulled off the course.

Daily, the Supervisor must read over each drill or practical assignment that his students have written and placed on his desk. He should preferably do this during the same course period that the student handed it in. If any drill or practical assignment gives evidence of having been misdome or shows evidence of misunderstands, the Supervisor must see the student immediately and go over it with him and get it straightened out. If the Supervisor is reading these after the course period and notices something that needs handling, he *must* see the student first thing next course period and get it corrected.

The Supervisor runs good control on any course. Students appreciate good control, even if they have not been used to it before, as they will complete their course and get the results of doing the course.

Following the guidelines as laid out here will ensure that the Supervisor helps his students attain the maximum benefits from the Narconon Communication and Perception Course.

Coaching

In order to help his students to do the best they possibly can in coaching their twins through the drills, the Supervisor will find key

data below to assist him. The Supervisor can refer students to the points below and have them read these to help them better understand how to coach.

1. *Coach with a purpose.*

Have for your goal, when you are coaching, that the student is going to get the training drill correct; be purposeful in working toward obtaining this goal. Whenever you correct the student as a coach, just don't do it with no reason, with no purpose. Have the purpose in mind for the student to get the training drill and to do it to the best of his ability.

2. *Coach with reality.*

Be realistic in your coaching. When you give an origination to a student, really make it an origination, not just something that the sheet said you should say, so that it is as if the student was having to handle it exactly as you say, under real conditions and circumstances. This does not mean, however, that you really feel the things that you are giving the student, such as saying to him, "My leg hurts." This does not mean that your leg should hurt, but you should say it in such a manner as to make the student think that your leg hurts. Do not use any experiences from your past to coach with. Make up situations in present time.

3. *Coach with an intention.*

Behind all your coaching should be your intention that by the end of the coaching session your student will be aware that he is doing better at the end of it than he did at the beginning. The student must have a feeling that he has accomplished something in the training step, no matter how small it is. It is your intention and always should be while coaching that the student you are coaching be a more able person and have a greater understanding of that on which he is being coached.

4. *In coaching, take up only one thing at a time.*

For example: Using TR 4, if the student arrives at the goal set up for TR 4, then check over, one at a time, the earlier TRs. Is he confronting you? Does he originate the question to you each time as his own and did he really intend for you to receive it? Are his acknowledgments ending the cycles of communication, etc. But only coach these things one at a time, never two or more at a time. Make sure that the student does each thing you coach him on correctly before going on to the next training step. The better a student gets at a particular drill or a particular part of a drill you should demand, as a coach, a higher standard of ability. This does not mean that you should be “never satisfied.” It does mean that a person can always get better and once you have reached a certain level of ability then work toward a new level.

A Note to Supervisors on TR 8

There is a drill which will greatly increase the student's reality on what an intention is. The coach can use this drill three or four times during the training on TR 8. Show this drill to the coach so that he can use it if needed.

The drill is as follows:

"Think the thought—I am a wild flower." "Good."

"Think the thought that you are sitting in a chair." "Good."

"Imagine that thought being in that ashtray." "Good."

"Imagine that ashtray containing that thought in its substance."
"Good."

"Now get the ashtray thinking that it is an ashtray." "Good."

"Get the ashtray intending to go on being an ashtray." "Good."

"Get the ashtray intending to remain where it is." "Good."

"Have the ashtray end that cycle." "Good."

"Put in the ashtray the intention to remain where it is." "Good."

This also helps the student get a reality on placing an intention in something apart from himself. Stress that an intention has nothing to do with words and has nothing to do with voice, nor is it dependent upon thinking certain words. An intention must be clear and have no counter-intention in it. This training drill, TR 8, usually takes the most time of any drill, and time on it is well spent.

For more information on drug rehabilitation books and materials by L. Ron Hubbard, contact your nearest distributor.

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You can also contact any of the groups
and organizations on the following pages
which use L. Ron Hubbard's drug reha-
bilitation technology.

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