

BRIEF THERAPY INSIDE OUT

WITH

FRANCINE SHAPIRO

Welcome to Brief Therapy Inside Out! We have been teaching courses in counseling theory and practice at Governors State University in Illinois for several years. Time and again, we have searched for ways to show students how various practitioners work. What if you know you can only work with this client for a brief time? What are some of the ways you can quickly develop rapport with a client? What does therapeutic hypnotherapy look like? Just what is EMDR anyway? Can you really do “brief” psychodynamic therapy?

We also wanted to share with our students the personhood of some of the leaders in our field. Not all students are motivated to or can afford to attend conferences and workshops where they can meet the leaders in our field. And, as practitioners ourselves, we know how difficult it is to find the time and resources to do this.

This series focuses on thirteen outstanding practitioners who share with us not only the skills and concepts of the brief therapy they have developed, but also tell us about themselves. Therefore, this project has been rewarding to us both personally and professionally. We hope you will share some of this with us as you view this video and follow the study guide.

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Francine Shapiro, Ph.D. is Senior Research Fellow at the Mental Research Institute, Palo Alto,



California. She is a member of the Editorial Advisory boards for *Treating Abuse Today* and the *Journal of Traumatology*. She has been an invited presenter at numerous conferences and her articles have appeared in several journals. Shapiro has trained over 22,000 clinicians internationally and has used EMDR on in thousands of treatment sessions.

HOW TO USE THIS TAPE

This tape is divided into three segments. In the first segment (15 minutes), Jon Carlson and Diane Kjos interview Francine Shapiro to gain an overview of her approach. The next segment is client session. Following the, Shapiro, Carlson and Kjos review and discuss key points in the counseling session.

The client is a volunteer who has not previously met with Shapiro. Each of the three segments have time markers so that you can quickly find your place. These time markers are designed to indicate both the segment of the tape and the minutes into that segment. You will note that, in the first segment, the time marker has one line, in the second there are two lines, and in the third, three lines. Thus the therapy session, which is the second segment, has time markers with two lines. This study guide contains a complete transcript of the therapy session with minute indicators so that you can quickly find a particular exchange.

For class or workshop application: You may wish to assign one or more reading prior to having the class view the video. We recommend the following sequence for a class or workshop:

1. Show the opening interview which covers key points concerning this approach to brief therapy and then discuss with the class things they might look for in the counseling session itself.
2. Depending on time available:
 1. Show the second segment without pause, asking participants to note the time markers of interventions they found particularly significant.
 1. Briefly discuss significant interventions and turning points in the session.
 2. Highlight and discuss common or universal skills such as relationship

building or challenging that are demonstrated in this session.

2. Show the second segment with pauses to highlight and discuss significant interventions and turning points in the session.
3. Show the third segment and note the segments of the therapy session that the discussants highlighted.
- 4.

The video series is also useful for personal skill building. For example, you might compare how different therapists build a therapeutic relationship with the client or close a session.

TRANSCRIPT OF THE SESSION WITH A GRIEVING WOMAN ¹

NOTE: < — > indicates start and end of hand movements

FS 1 [2-1] I am glad you are here. Okay. So, tell me what it is you would like to accomplish in the hour?

CL 1 My lover passed away in January. It was, ah, it was the first real serious meaning relationship I ever had. And her death rocked me a lot. It threw me back in a lot of other ways, and I a coming along with it a lot better than I was even a few short weeks ago, but I am still having problems putting it all into perspective . . .

FS 2 Okay.

CL 2 . . . and coping with it.

FS 3 And her name?

CL 3 Christine.

FS 4 Christine. Okay. So when you say you are having difficulty putting it into perspective, what is the problem?

CL 4 [2-2] She was just so young, and it was unexpected totally. It was like everything was going right for once, and it was just all gone. In one minute I am talking to her on the phone, and three hours later she's dead.

¹FS—Francine Shapiro, CL—Client, [2-##] indicates the time

- FS 5 Wow.
- CL 5 And there was just no closure. Many things, a lot was left unsaid. So what, you know, is life? Just a big joke? What's the deal? Why did she die?
- FS 6 Why did she die.
- CL 6 Yes. Because I've been falling back a lot in the spiritual practices, but sometimes they don't quite cut it. I don't know if it's a lack of faith or, I don't know. I can't figure it out.
- FS 7 [2-3] And pain kind of does push against that a whole lot, and it's been pretty recent, too. So have you felt it changing, getting softer over this period of time?
- CL 7 Yeah.
- FS 8 Okay.
- CL 8 Getting used to the whole scar and the hole she left.
- FS 9 So how is it affecting you now from day to day? What happens different than before?
- CL 9 [2-4] I don't have some of the same confidence I used to have. I, you know, am real good at covering it up, faking it. And I can get a cocky attitude, but I still wake up crying sometimes at night, and when I'm lonely. I think what are the chances of that happening again. I mean finding somebody like that. You know I've got good friends, really close friends, but it was on a different level. You know. Some people don't even understand just because it was two women, you don't get . . . You know if somebody's spouse dies, people understand that, but when you have a female lover and she dies, she may have meant the same thing, but it is hard to even talk about it with a lot of people. I'm getting pissed because I have to choke off things. I can't even talk about it and be open. I want to talk about her.
- FS 10 So what type of thoughts come up about her that you feel you would like to share but people don't let you share?
- CL 10 [2-5] Just what a wonderful person she was. She was crazy. I mean, you know, granted it wasn't all good. We were bad for each other in a lot of ways. We were. That was just a whole nother

- story. We were both addicts, both trying to recover. We both relapsed together, and give and take, but she was, she had a good soul. A really good soul. She should still be here.
- FS 11 So what would you like to accomplish then by the end of the hour if we could, so that how would you know that we were successful?
- CL 11 [2-6] I can't make it stop hurting. I mean I just sort of wish it could stop hurting sometimes.
- FS 12 Okay. You want to make it softer.
- CL 12 Yeah.
- FS 13 Yeah, okay. So you talked about that feeling like there was a hole. Does that go along with that feeling of pain?
- CL 13 Yeah.
- FS 14 Okay.
- CL 14 Something gets ripped out it hurts.
- FS 15 [2-7] Yeah. You know mourning and grieving is a natural process after someone dies, but what the method can do that I use, it can sometimes help take the knife out of the heart so it can just make it softer, but it is a natural process to have, so I wouldn't want you to think that at the end of the hour the goal would be that you wouldn't miss her. But if you are up for seeing if we can deal with some of the pain, then we could try that. Okay?
- CL 15 Alright.
- FS 16 Sometimes when somebody dies really suddenly the experience kind of gets locked in the brain, and sometimes pictures come up over and over again that cause more of the pain. Is any of that going on for you?
- CL 16 Yeah.
- FS 17 Okay. Do you want to mention one picture that represents the kind of thoughts that come up?
- CL 17 [2-8] Just everyday thoughts about her. Us sitting on the couch. Listening to the CD player. The time she set up a bunch of CDs and was flipping through certain songs for me. Ah, Alainis

- Morrissette - You've Already Won Me Over, Head Over Feet. Do you know that song?
- FS 18 Yes.
- CL 18 Songs like that.
- FS 19 So you think of good things that you have.
- CL 19 Yes.
- FS 20 And the mix of feelings there.
- CL 20 Yeah.
- FS 21 Okay. Sometimes there are also experiences of guilt. Sometimes there are fights that come up.
- CL 21 Yeah, there are some of those too. The whole drugging thing. I should have, I shouldn't have encouraged or assisted in it. I mean, granted I saved myself, but it didn't help. We were so messed up the last time I saw her.
- FL 22 How did she die?
- CL 22 [2-9] It was actually an asthma attack, but she had used earlier that day. She was a slow speed freak.
- FS 23 And when you think of that how does it feel?
- CL 23 I shouldn't have used with her. You know maybe if I hadn't done that, ah, would . . .
- FS 24 [2-10] Okay. You think that's part of the pain? Is it okay to work on that?
- CL 24 Yeah.
- FS 25 Okay. So the whole framework we're working with here is that you know you said that you have had spiritual practice. And somehow it feels like you are not connecting to it.
- CL 25 [2-11] I thought I did. I know I did. I'm just not sure if I'm strong enough to follow my faith, my spiritual practices, and I mean I know if I do it will be alright. On the other hand, there is still a little stubborn part of me that would just like to throw it all away and go back to using and just kill the pain because I know it will.
- FS 26 But you know it will just push it down.

CL 26 Yeah.

FS 27 So is it okay to just let it process where it needs to go? Is it okay to liberate it, to go where it needs to go without doing it artificially?

CL 27 That is the best way.

FS 28 [2-12] Okay. So what we do here is we choose a target to work on, and then what I have you do is think of the target, and then I have you follow my fingers with your eyes, and that seems to link into a natural process that we have. You know, you say that when you wake up from sleep sometimes you're crying. You know the whole idea of dream sleep. People believe there're ways of processing or digesting experiences like other times you might have gone to bed feeling upset about something, but then you woke up and felt better about it. That's the natural process of dream sleep. But when a trauma happens like just happened with your lover, it can get locked in the brain, and it doesn't process out during a dream. The dream starts to, and then it stops and you wake up in the middle of it. You know they also call dream sleep rapid eye movement sleep. And that's what we think we may be linking into, the same processing that goes on during dream sleep. So after we choose a target, I'm going to ask you to follow my fingers with your eyes to make a certain amount of eye movement, and then I am going to ask you to just let whatever happens happen while it is going on, and then we'll talk about it. [2-13] And that's what we'll do during the session. We will target something, do the eye movement, and then we'll talk about it again. Okay? Alright. So what we're going to do is concentrate on that part that is making you feel guilty. You were struggling just as much as she was, so part of your brain knows you did the best you could, and the other part feels like why didn't I do more. So the, the goal is to be able to surrender it. That's part of the spiritual practice, right?

CL 28 Right.

FS 29 [2-14] Okay. Alright. Okay. So we'll choose a target. We're going to start with an image. So I want you to think of what image would represent that feeling of I should have done something or if I

- hadn't, if I hadn't used with her she'd be okay. You know it might be when you found out about it, it might be the last time you saw her.
- CL 29 Yeah, one of the last times I saw her.
- FS 30 Okay. Now we're going to pick words that describe the belief you have about yourself when you think about that image.
- CL 30 Psychotic. Psychotic. Stupid.
- FS 31 That I shouldn't have done it?
- CL 31 Yeah.
- FS 32 [2-15] I shouldn't have done it. I did something wrong. It's my fault. And the negative belief that you can imagine that part of you that's tore up is saying about yourself, the worst moment.
- CL 32 Failure, failing, failed her, failed me.
- FS 33 Failed her. Failed. Okay. And it's my fault? Okay. Now what would you prefer to believe? If you were connected in with the spiritual practice, you were connected in with that surrender, what would the belief be?
- CL 33 There's no blame.
- FS 34 Okay.
- CL 34 There's no blame.
- FS 35 [2-16] Okay. Recognizing you did the best you could. It's okay. Alright. And if we're going to judge it on a scale where one is completely false and seven is completely true, how true does it feel? Not what your head is saying but what your gut is saying?
- CL 35 That there was no blame?
- FS 36 Yes.
- CL 36 About two.
- FS 37 Two. Okay. Now we're going to start putting the pieces together. Okay, so hold the image in mind, and hold that negative belief. I failed. It's my fault. Okay. And what emotion comes up?

- CL 37 Anger.
- FS 38 Anger. Okay. And on a scale from zero to ten where zero is neutral and ten is the worst feeling you can imagine, how does it feel?
- CL 38 [2-17] Eight.
- FS 39 Okay. And where do you feel it in your body?
- CL 39 In my gut.
- FS 40 Okay. So what we're going to do is put all the pieces together, and I'm going to ask you to just follow my fingers with your eyes, and like I said, you just let whatever happens, happen. Old stuff can come up. It can change or not and get different or not. Just let it happen, and if other stuff comes up, just think of it as old stuff. It's just coming out, and pretend you're on a train, and all it is, is the scenery passing by. Okay? And any time you need to stop, you just put up your hand and we'll stop and we'll talk about it. Okay.
- CL 40 Okay.
- FS 41 So we'll put it together, you will follow my fingers, and just let whatever happens, happen. Then I will ask you to take a deep breath and let it go, and we'll talk about whatever comes to mind. Okay?
- CL 41 Okay.
- FS 42 [2-18] Okay, so bring up the image. And the negative words. I've failed. It's my fault. And where do you feel it in your body?
- CL 42 In here.
- FS 43 Okay. Just notice it. Follow my fingers.< — > Good. That's it. Okay. Just push my fingers with your eyes. Just don't try to hold anything. That's it. That's it. Good. Good. Good. Okay. < — > Blink it out. Take a deep breath. What comes to mind when you think of it?
- CL 43 [2-19] When we used to go the store to cop the stuff. Just the drive over. This is kind of sick sounding, I mean, but we used to have fun on the drive over. Just goofing off and acting stupid.

- FS 44 [2-20] Okay. So just let your mind go wherever it needs to go, cause it is your own inner process that's taking over. Okay, so you don't judge it. You just notice it. Okay. So just think of that. Think of the driving. Just follow. < — > Good. That's it. That's it. Good. < — > Blink it out. Take a deep breath. Good. What do you get now?
- CL 44 The first night we kissed.
- FS 45 Oh.
- CL 45 We stopped the car and got out and looked at the stars. It was, I don't know if you've ever been to Arizona in the summer or the winter either way. The sky is just clear, brilliant. It's like you can just reach out and touch them. We both got out and we were just looking up. And I kissed her. It was good.
- FS 46 [2-21] That's good. Just notice it. < — > Great. Good.< — > Blink it out. Deep breath. Good. What do you get now?
- CL 46 First time I met her. It was in a meeting. In a meeting. She was sitting on the couch all cocky. We were the only two in black leather jackets. The motorcycle jackets. We just clicked. It was, so much of what she was saying about why she used and it just resonated because we had been through so much of the same stuff. The, the same movies, what drove us, whatever. We really clicked. I felt her pain. She felt . . .
- FS 47 Where do you feel it?
- CL 47 Here.
- FS 48 [2-22] < — > Good. Just notice. Good. Good. Push my fingers. That's it. Good. Good. < — > Blink it out. Deep breath. Good. What do you get now?
- CL 48 [2-23] I was taking the dog for a walk. So, it was one of those talks. We used to walk and talk about a lot of things. We would take Lily, the dog, for walks all over. All over Flagstaff. And just her mind was certainly whacked maybe. We were both on meds. Just trying to make it, you know. We were clean at that time.

- FS 49 Where do you feel it?
- CL 49 (Indicates chest)
- FS 50 Just notice it. < — > Good. Good. Good. Good. < — > Blink it out. Deep breath. What do you get now?
- CL 50 [2- 24] The day I left for Chicago again, we had this huge fight. She had been off her meds a little bit, and she was messed up. She got so pissed. I don't remember what the . . . We were eating at this outdoor restaurant, and she tossed the tray of food and just ran off.
- FS 51 Where do you feel it?
- CL 51 (Indicates chest)
- FS 52 [2-25] Just notice. < — > Good. Good. Just push. That's it. Good. Good. < — > Blink it out. Deep breath. Good. What do you get now?
- CL 52 [2-26] The night we did this weird little bonding thing. She cut my wrist and I cut hers and she told me that night that she would not be around very long. That she was gonna die. I didn't believe her, but you know, I was what 27 at the time. She was 19, you know. Just a young, not that I was that old, but sort of young kid thing. I'm going to die young. But just I guess she knew.
- FS 53 Yeah, just think of it. < — > Good. Just notice. < — > Blink it out. Deep breath. What do you get now?
- CL 53 The raven and the chameleon.
- FS 54 What?
- CL 54 [2-27] The raven and the chameleon. We used to watch the ravens. She always had her own path. That was her spirit animal and called to her.
- FS 55 Stay with that. < — > Good. That's it. Good. < — > Blink it out. Deep breath. What do you get now?
- CL 55 [2-28] We scattered her ashes recently. Just a couple of weeks ago. And for her memorial I made her a prayer stick, and I used the four secret colors and four raven feathers on it. Took it from the

apple tree in the front yard. The branch. A piece of home. And after the ashes were scattered, it was overlooking a canyon, it's on this outcropping in the middle of nowhere, I sent the prayer stick with her, just arced it out over into the canyon. And I remember thinking the raven was flying again. She would always fly free. My little raven.

FS 56 [2-29] Think of that. < — > Good. < — > Blink it out. Deep breath. What do you get now?

CL 56 Standing outside the apartment. Looking at the sky smoking a cigarette. My head on her shoulder. Just happy.

FS 57 Yeah.

CL 57 Just being real happy.

FS 58 Yeah?

CL 58 Yeah.

FS 59 [2-30] Just think of that. < — > Good. < — > Blink it out. Deep breath. Good. What do you get now?

CL 59 [2-31] Her giving me my NA, her AA, ah, the big book. And she had written something in it. "To thine own self be true." was one of the things that she wrote. She always used to tell me that it's all good. It was her catch phrase. It's all good. Even when it was bad. It's all good. It was like it will work out because everything goes the way it is supposed to go. You know even though it is screwed up. It really sucks sometimes, but it is all good.

FS 60 Yeah. Think of that. Good. Good. Blink it out. Deep breath. What do you get now?

CL 60 [2-32] Pictures on my wall of her. And her and me and Lita and we were over on the way to the airport one of the times I was down there. We were just road tripping at that time. We were all like happy together.

FS 61 Where do you feel it?

CL 61 (Indicates chest) Just really warm.

FS 62 Great. Just notice it. < — > Good. Good. < — > Blink it out. Deep breath. What do you get now?

- CL 62 [2-33] The canyon. When we spread her ashes, all over the place. It was just like she's out there. Just free. Just don't have to worry about anything anymore. She's not in pain. She's not addicted. It's almost selfish in a way to want her back. I don't know. She's still here you know. She really is.
- FS 63 Where do you feel it?
- CL 63 (Indicates stomach)
- FS 64 [2-34] Good. Just notice it. < — > Good. Good. < — > Blink it out. Deep breath. What do you get now?
- CL 64 [2-35] The first meeting I went to after I relapsed. I mean, I just told them what had just happened. I was maybe like three or four days clean. I was a mess. I'm surprised I dragged myself out of bed to go, but ah . . . It was kind a release to be able to go finally. After I had messed up so badly. It's kind of like that rock bottom point. But I let it go and that was the start. I haven't used since.
- FS 65 That's great. That's great. Think it out. < — > Good. < — > Blink it out. Deep breath. What do you get now?
- CL 65 More NA stuff. Just meeting stuff. Meetings. You have the basic principles. Narcotics Anonymous, you know. It's all you. And, you can't save anybody else. You'll be lucky if you can hang on yourself. And you can't take responsibility. It's like a co-dependency thing. It's survival.
- FS 66 [2-37] Where do you feel it?
- CL 66 It's right here.
- FS 67 Notice it. < — > Good. Good. < — > Blink it out. Deep breath. What do you get now?
- CL 67 [2-38] The morning I found out she had died. I was at work. It was not a good day. I couldn't go home. They didn't have enough people to let me go home. So I cried for like an hour or two in the office and I was like a zombie.
- FS 68 [2-39] Yeah. What do you feel when you think of that? < — > Just notice it. That's it. Just notice it. Good. < — > Blink it out. Deep breath. What do you get now?
- CL 68 [2-40] One of the nights, it was like my first or second day clean, and I was going through

withdrawal. It was really bad. And, I just, I was laying alone in bed, and I just wanted Christine to be there so badly. I felt so alone and so empty. She wasn't there.

FS 69 Where do you feel it now? < — > Just notice it. That's it. That's it. It's alright. < — > Blink it out. Deep breath. What do you get now?

CL 69 [2-41] One of the fights we had about not using. She was so stubborn. God, you couldn't pound sense into her. Then I would get pissed and say well screw you. I'm going to use then too. Stupid. So we'll both be messed up. Oh, god. What were we thinking? I couldn't have stopped her anyway. She was going to do what she wanted. That was Christine. She did what she damn well pleased at the time, you know. She was just a little coyote, the trickster. She was so stubborn, so clever, you know?

FS 70 Yeah. Just think of that. < — > That's who she was. Good. < — > Blink it out. Deep breath. What do you get now?

CL 70 [2-42] The day we prepared her body. We wanted to take care of her ourselves. So we dressed her and bathed her and dressed her and fixed her hair.

FS 71 [2-43] Where do you feel it now?

CL 71 In my throat.

FS 72 Just notice it. < — > And if any words come up, you can say them in your mind or out loud. Good. Good. Good. < — > Blink it out. Deep breath. What do you get now?

CL 72 It's still her. It's still there. Saying goodbye.

FS 73 And do you want to say it out loud or in your head?

CL 73 I can't believe she's gone.

FS 74 Yeah.

CL 74 [2-44] She is laying there in front of me. She's never gonna to move again.

FS 75 So what words would you like to say? To her?

CL 75 That I love her. She's so cold. She used to be so warm. I'm sorry.

- FS 76 There's nothing to be sorry about. That's it. That's it.
- CL 76 [2-45] They ripped her apart. To see how she died. [2-46] (Crying)
- FS 77 Here.
- CL 77 Thank you.
- FS 78 It must have been real hard.
- CL 78 [2-47] It was only right. It was strange to do that. People who loved her took care of her in death. It was our job. Everything is too sanitized these days. Way back, way back when, that is how people used to do it. I didn't stop loving her just because she died.
- FS 79 Yeah. And what happens when you think of the canyon again?
- CL 79 [2-48] That was just her body on that table. When we left it in the canyon it was still just her body. But she is a little raven flying above that canyon now. She really is.
- FS 80 Just think of that. < — > Good. Good. < — > Blink it out. Deep breath.
- CL 80 [2-49] These crows. There's no ravens here. But there are crows. And every morning I wake up there's these crows that live by my apartment, and they talk. And I always wake up and say good morning cause crows and ravens are related. So it's like Christine is sending me a hello.
- FS 81 That's great. That's great.
- CL 81 So I talk to the birds.
- FS 82 So when you think of the canyon, how do the words its as it should be, I'm not to blame sound?
- CL 82 Yeah. Everything's as it should be now. She is all a part of it now.
- FS 83 [2-50] Just think of it. < — > Good. Blink it out. < — > Deep breath. How does that feel now?
- CL 83 It's okay.
- FS 84 [2-51] Good. So that would be some more work to do. So here's what. Just let whatever happens happen over this next week. It's like we opened up some blocks and some connections could get made and other thoughts can come up, other emotions, other memories. And it's just the old stuff.

It's connections being made, and so just kind of bless it as it goes by. Just notice it. What we do is take a good snapshot of it so that further work can get done. So here's what it would be. You have one column. You just put whatever day it is, okay. And then sometimes things might happen during the day that would trigger some emotion, some desire. Just put it down. What's the trigger. What experience. Are they really good, really bad. Okay? That's one column. And you don't have to write a whole book, it's just a bullet. The next one is an "I" for image. So what image comes up. And it might be in a dream. If you wake up and remember what it is, just jot it down. Okay? Then the next one is like thought. Somewhere to put cognition, and that just means what thought, what belief, what connection came up, and again just take a quick snapshot and let it go. And then what emotion? Anger? Sadness? Whatever it is. Just jot down what it is. [2-52] And the last one is an S for sensation. Where do you feel it? Okay? And then a number. From 0 to 10, how high it is. Okay? And that just lays it out. So there's a real pattern, and then the next time the person does this method, you can just go right in on it, and all it is is loosening up the stuck places so your connections can get made. And after you've done that, just put it down and go back to the canyon. Because that is where it's at. Okay? Good. It was really good having you here.

CL 84 Thank you very much.

November 16, 199FS 85 Thank you. It was a real pleasure.

TO LEARN MORE ABOUT EMDR

Manfield, P. (1998). Extending EMDR. NY: Norton.

Shapiro, F. (1995). Eye movement desensitization and reprocessing. NY: Guilford.

Shapiro, F. & Forrest, M.S. (1997) EMDR. NY: Basic Books.

INTERNET RESOURCES

<http://emdr.com>