**Example 2**

**How SOM pattern questioning is done for a limited belief**

1. Reality Strategy

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| **Pattern** | **Description** | **Client’s Belief** |
| **Reality Strategy** | Questions how the client validates their belief by probing their evidence or perception of reality. | I can’t speak in public because I’m too nervous. |

Probe the client’s evidence for their belief to uncover assumptions and suggest alternative interpretations.

**Challenging Questions**

1. How do you know your nervousness prevents you from speaking in public?   
2. What specific signs tell you that your nerves are too much to handle?   
3. Have you ever spoken in public despite feeling nervous?   
4. Could your nervousness be a sign of excitement rather than a barrier?

1. Redefining

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| **Pattern** | **Description** | **Client’s Belief** |
| **Redefining** | Redefines a key term in the belief to shift its meaning and create a new perspective. | I can’t speak in public because I’m too nervous. |

Redefine "nervous" or related terms to transform the belief into something empowering.

**Challenging Questions**

1. What if nervousness is just energy you can channel into engaging your audience?   
2. Could we redefine "nervous" as being alert and ready to perform?   
3. What if being "too nervous" means you care deeply about delivering a good speech?   
4. How might nervousness be seen as a natural response to a new challenge?

1. Consequence

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| **Pattern** | **Description** | **Client’s Belief** |
| **Consequence** | Highlights potential negative outcomes of holding the belief to show its impact. | I can’t speak in public because I’m too nervous. |

Emphasize the costs of holding the belief to motivate the client to reconsider their stance.

**Challenging Questions**

1. What might you miss out on if you avoid public speaking because of nervousness?   
2. How could this belief stop you from sharing your ideas or advancing your career?   
3. If you keep believing you’re too nervous, what opportunities might pass you by?   
4. What will happen if you let nervousness control your decision to speak?

IV. Intention

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| **Pattern** | **Description** | **Client’s Belief** |
| **Intention** | Identifies the positive intention behind the belief and offers alternative ways to achieve it. | I can’t speak in public because I’m too nervous. |

Acknowledge the client’s intent (e.g., to perform well) and suggest alternative ways to achieve it.

**Challenging Questions**

1. Are you trying to avoid mistakes by focusing on your nervousness? How else could you prepare?   
2. What’s the positive goal behind feeling nervous, and how could you achieve it differently?   
3. If your intention is to perform well, could practicing in small groups build confidence?   
4. How might you honor your desire to do well without letting nervousness stop you?

1. Chunk Down

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| **Pattern** | **Description** | **Client’s Belief** |
| **Chunk Down** | Breaks the belief into smaller parts to reveal flaws or oversimplifications. | I can’t speak in public because I’m too nervous. |

Ask for details to break the belief into manageable parts and identify areas where the client feels more confident.

**Challenging Questions**

1. What specific part of public speaking makes you feel too nervous?   
2. Are there certain situations where your nervousness feels more manageable?   
3. What exactly does "too nervous" feel like in your body or mind?   
4. Is there a specific audience size or setting that triggers this nervousness?

1. Chunk Up

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| **Pattern** | **Description** | **Client’s Belief** |
| **Chunk Up** | Generalizes the belief to a higher level to dilute its specificity and open possibilities. | I can’t speak in public because I’m too nervous. |

Shift focus to broader goals or values to make the nervousness seem less central.

**Challenging Questions**

1. What does public speaking represent to you in your broader goals?   
2. Is nervousness the only factor affecting your ability to communicate effectively?   
3. How does this belief fit into your overall desire to connect with others?   
4. What larger purpose could public speaking serve for you beyond the nervousness?

1. Counterexample

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| **Pattern** | **Description** | **Client’s Belief** |
| **Counterexample** | Provides or elicits examples that contradict the belief to show it’s not universal. | I can’t speak in public because I’m too nervous. |

Encourage the client to recall or consider exceptions to challenge the belief’s absoluteness.

**Challenging Questions**

1. Have you ever spoken in public and managed your nerves successfully?   
2. Can you think of someone who was nervous but still gave a great speech?   
3. Are there times when you’ve been nervous but still communicated well in other settings?   
4. What about public speakers who admit to feeling nervous but perform anyway?

1. Another Outcome

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| **Pattern** | **Description** | **Client’s Belief** |
| **Another Outcome** | Shifts focus to a different, more empowering outcome to make the belief less relevant. | I can’t speak in public because I’m too nervous. |

Redirect the client to a more achievable outcome to reduce the pressure of the original belief.

**Challenging Questions**

1. What if your goal was to connect with just one person in the audience instead of being perfect?   
2. Could focusing on sharing your message make nervousness less important?   
3. How would it feel to aim for small speaking successes rather than flawless delivery?   
4. What if the outcome was building confidence through practice, not eliminating nerves?

1. Metaphor/Analogy

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| **Pattern** | **Description** | **Client’s Belief** |
| **Metaphor/Analogy** | Uses a story or analogy to indirectly reframe the belief and offer a new perspective. | I can’t speak in public because I’m too nervous. |

Use a vivid metaphor to make the reframe relatable and help the client visualize a new approach.

**Challenging Questions**

1. If public speaking is like dancing, don’t you just need to practice the steps to feel confident?   
2. What if speaking is like driving—nervous at first, but easier with practice?   
3. Could nervousness be like the wind before a sailboat race, pushing you to perform?   
4. How would you approach this if speaking were like telling a story to a friend?

1. Apply to Self

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| **Pattern** | **Description** | **Client’s Belief** |
| **Apply to Self** | Turns the belief back on itself to expose contradictions or flaws. | I can’t speak in public because I’m too nervous. |

Reflect the belief’s logic back to create doubt and prompt the client to question its validity.

**Challenging Questions**

1. Are you nervous about being too nervous to speak effectively?   
2. How do you know your nervousness is too much without trying to speak?   
3. If you’re too nervous to speak, are you calm enough to decide you can’t?   
4. Does your nervousness about speaking mean you can’t judge your own ability?

1. Hierarchy of Criteria

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| **Pattern** | **Description** | **Client’s Belief** |
| **Hierarchy of Criteria** | Suggests a higher value or criterion that takes precedence over the belief. | I can’t speak in public because I’m too nervous. |

Ask about higher priorities to reframe nervousness as less critical than the client’s goals.

**Challenging Questions**

1. Is sharing your message more important than feeling nervous?   
2. Could connecting with your audience outweigh the discomfort of nervousness?   
3. What’s more valuable—avoiding nerves or inspiring others with your words?   
4. How does feeling nervous compare to your desire to grow as a communicator?

1. Change Frame Size

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| **Pattern** | **Description** | **Client’s Belief** |
| **Change Frame Size** | Alters the time frame or scope to shift perspective on the belief. | I can’t speak in public because I’m too nervous. |

Encourage a longer-term or broader perspective to make nervousness seem temporary or manageable.

**Challenging Questions**

1. How might this nervousness feel if you practiced speaking for a month?   
2. What if you viewed public speaking as a skill you’ll master over time?   
3. Could small speaking opportunities now lead to confidence in the future?   
4. How would this belief look if you focused on your growth over the next year?

1. Model of the World

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| **Pattern** | **Description** | **Client’s Belief** |
| **Model of the World** | Presents the belief as one perspective, not absolute truth, and offers alternatives. | I can’t speak in public because I’m too nervous. |

Introduce alternative viewpoints to show the belief is not a universal truth.

**Challenging Questions**

1. Could someone else see your nervousness as a sign of passion for your topic?   
2. How might a confident speaker view nervousness differently than you do?   
3. Are there people who believe nervousness makes a speaker more relatable?   
4. What if others saw your nerves as a natural part of public speaking?

1. Meta Frame

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| **Pattern** | **Description** | **Client’s Belief** |
| **Meta Frame** | Questions the belief itself or the process of believing it to prompt reflection. | I can’t speak in public because I’m too nervous. |

Challenge the belief’s usefulness to encourage the client to reflect on its impact.

1. How does believing you’re too nervous help you achieve your speaking goals?   
2. Is this belief about nervousness serving you or holding you back?   
3. What does holding onto this belief do for you when you want to speak?   
4. Why do you choose to believe nervousness stops you from speaking?