

Tiny Talk Scripts

You already know you shouldn't yell. This is the other half — the sentence.

THE LITERAL WORDS · 12 SCENARIOS · 18 PAGES



96 OBSERVED EPISODES · 48 RESOLVED WITHOUT VOLUME

How to use this in thirty seconds

01 Find the scene.

Twelve scenarios, one per page. Flip to the one happening right now.

02 **Say the bold line.**

Out loud, exactly as written. Flat voice. Slow. Don't improvise yet.

03 Wait four seconds.

The pause is part of the script. Count it. Most of the work happens here.

04 Run the next beat.

Four beats per page, in order. Stop as soon as the body unclenches.

05 Repair later.

Page 12 exists for the times you got none of this right.

Keep it in the glovebox.

The Four Beats

Every script in this volume is the same four beats. Learn the shape once; the words stop being something you memorise.

BEAT 1

NAME

Say what they feel.



AROUSAL HIGH

BEAT 2

HOLD

State the limit once.



AROUSAL FALLING

BEAT 3

OFFER

Give exactly two doors.



CHOICE RETURNS

BEAT 4

MOVE

Act, don't argue.



BODY UNCLENCHES

Never repeat a beat. Repetition reads as negotiation.



The floor of the store

NAME

BEAT 1

“You wanted it. I said no. That’s hard.”

HOLD

BEAT 2

“We’re not buying it today.”

OFFER

BEAT 3

“You can walk with me, or I can carry you.”

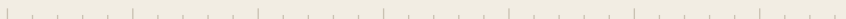
MOVE

BEAT 4

“Okay. Carrying.”

Don’t say: “If you don’t get up right now...”

Leave the cart. The cart is not the emergency.





Won't leave the park

NAME BEAT 1

“Stopping fun is the worst part of fun.”

HOLD BEAT 2

“The park is done for today.”

OFFER BEAT 3

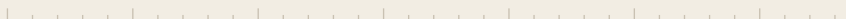
“Slide one more time, or run to the gate.”

MOVE BEAT 4

“Gate. Let's go.”

Don't say: “Five more minutes” twice.

Announce the ending before it starts, not during.





Hitting

NAME BEAT 1

“You’re so angry it came out your hands.”

HOLD BEAT 2

“I won’t let you hit me.”

OFFER BEAT 3

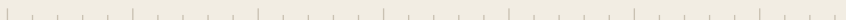
“You can stomp, or squeeze my hand hard.”

MOVE BEAT 4

“I’m moving back until your hands are calm.”

Don’t say: “Why would you do that?”

Block first, talk second. Never both at once.





Shoes and coat

NAME BEAT 1

“You don’t want to stop what you’re doing.”

HOLD BEAT 2

“Shoes go on before we open the door.”

OFFER BEAT 3

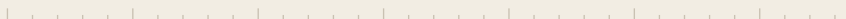
“Red ones or blue ones.”

MOVE BEAT 4

“I’ll start counting your buckles.”

Don’t say: “We’re going to be late!”

Lateness is your feeling. It means nothing to them.





Refusing dinner

NAME BEAT 1

“You don’t like how it looks tonight.”

HOLD BEAT 2

“This is dinner. Kitchen closes after.”

OFFER BEAT 3

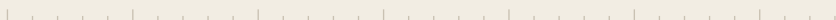
“You can eat it, or leave it on the plate.”

MOVE BEAT 4

“I’m sitting down now. Come when you’re ready.”

Don’t say: “Three more bites.”

You choose what and when. They choose whether.





Bedtime stalling

NAME

BEAT 1

“You’re not done with today yet.”

HOLD

BEAT 2

“Body stays in bed now.”

OFFER

BEAT 3

“One song, or one back rub.”

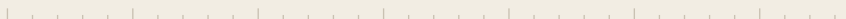
MOVE

BEAT 4

“I’ll be in the hall. I’m not leaving the house.”

Don’t say: “This is the last time.” Again.

One request granted, then the door narrows.





Grabbing a toy

NAME BEAT 1

“You want it right now, badly.”

HOLD BEAT 2

“It’s his turn until he’s done.”

OFFER BEAT 3

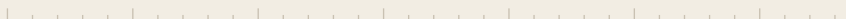
“You can wait next to him, or pick something else.”

MOVE BEAT 4

“I’ll hold the truck until it’s your turn.”

Don’t say: “Share!”

Turns are teachable. Sharing on demand is not.





The car seat arch

NAME BEAT 1

“You hate being buckled. I know.”

HOLD BEAT 2

“The car doesn’t move until you’re clipped.”

OFFER BEAT 3

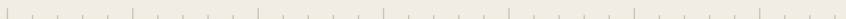
“You clip it, or I clip it.”

MOVE BEAT 4

“I’m clipping it now.”

Don’t say: “Please, buddy, come on.”

Flat voice. This one is not a discussion.





Screen off

NAME BEAT 1

“It stopped in the middle of the good part.”

HOLD BEAT 2

“The tablet sleeps now.”

OFFER BEAT 3

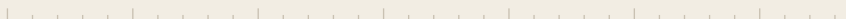
“You press the button, or I do.”

MOVE BEAT 4

“It’s away. You can be mad about it.”

Don’t say: “You’ve had enough.”

Warn at the episode, not the minute.





The whine loop

NAME

BEAT 1

“That voice is hard for my ears.”

HOLD

BEAT 2

“I answer the low voice.”

OFFER

BEAT 3

“Try it low, or show me with your hands.”

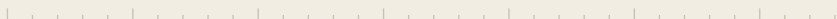
MOVE

BEAT 4

“There it is. Yes, you can have it.”

Don't say: “Stop whining.”

Name the voice, not the child.





Won't say sorry

NAME BEAT 1

“Sorry is stuck right now.”

HOLD BEAT 2

“The hurt still needs fixing.”

OFFER BEAT 3

“Bring him ice, or sit next to him.”

MOVE BEAT 4

“That counted. That was the sorry.”

Don't say: "Say sorry or else."

Forced words teach performance, not repair.

When you lost it

You yelled. The room went quiet in the wrong way. This page is the one you'll need most, and the one nobody sells you.

01 “I yelled. That was mine, not yours.”

02 “You didn’t make me yell. I got too big.”

03 “I’m going to try again.”

04 “I still love you at your loudest.”

Ruptures aren't the damage. Silence after them is.

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REPAIRED EPISODES OUTNUMBER PERFECT ONES, ALWAYS

The swap sheet

LEFT: WHAT COMES OUT

RIGHT: WHAT WORKS

Stop crying.

- You're allowed to cry. I'm here.

Be careful!

- Two hands on the rail.

You're fine.

- That scared you. You're safe now.

Good job!

- You kept going when it was hard.

Because I said so.

- I decide this one. You can be mad.

Don't run.

- Walking feet inside.

Hurry up!

- Shoes, then door. I'll count.

You're being naughty.

- That was a hard choice. Let's fix it.

No hitting!

- Hands down. I'll hold them.

Nothing happened.

- That felt big to you.

Fridge cards

CUT ALONG THE DASHED RULE · SIX CARDS · EYE HEIGHT

THE FLOOR

“You can walk, or I can carry you.”

TINY TALK SCRIPTS · V01



THE DOOR

“Red ones or blue ones.”

TINY TALK SCRIPTS · V01



THE HANDS

“I won’t let you hit me.”

TINY TALK SCRIPTS · V01



THE SCREEN

“You press it, or I do.”

TINY TALK SCRIPTS · V01



THE BED

“One song, or one back rub.”

TINY TALK SCRIPTS · V01



THE YELL

“That was mine, not yours.”

TINY TALK SCRIPTS · V01



This book expires when they turn five

Not a marketing line — a developmental one. The scripts in this volume work because a two-to-four-year-old can't yet hold two ideas at once. At five, they can. Offer a five-year-old two doors and they'll ask for a third. The language has to change with the brain.

VOLUME 01 — YOU ARE HERE

VOLUME 02



VOL. 02

Ages 5–7

Negotiation, fairness, backtalk, the first real lies.

PACK A

Mornings

The 40-minute window that decides the whole day.

PACK B

New sibling

Regression, jealousy, and the words for both children.

PACK C

Family

Grandparents, holidays, and being undermined kindly.

Keep this one. You'll hand it to the next parent who says "I just don't know what to say."

END OF VOLUME 01 · TINY TALK SCRIPTS