Hypnotic Language Masterclass

Manual

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What is Language?

Here's a definition:

> "A systematic means of communicating ideas or feelings by the use of conventionalized signs, sounds, gestures, or marks having understood meanings."
> – The Merriam Webster Dictionary Online

The above definition is typical of the dictionary definitions of language, and makes a valiant attempt to encapsulate what language is for and what it does. Yet language has other functions and powers far beyond the relatively prosaic communication tool described above.

Human beings perceive the world through their five senses (sight, hearing, feeling, smelling, tasting), and record those sensings in maps or models of the world in their nervous systems. We do not experience the world directly, but rather through our sense and the maps and models we make of those sensings.

Language is a meta-map; a map of our internal maps and models. Like our other internal maps and models, our linguistic map is subject to change.

The language a person uses is a reflection of their maps and models of reality, and reveals aspects of those maps and models which the person themselves is not aware of. When their models change, their experience of reality changes. Language is a lever for changing those models, and thus changing a person's reality.

You can use language to change your (or someone else's) reality.

What is Hypnosis?

Hypnosis is a word that describes an altered state of perception. It is also used to describe the process by which the altered state is produced. Here are some definitions:

An artificially induced altered state of consciousness, characterized by heightened suggestibility and receptivity to direction." -- *The American Heritage® Dictionary of the English Language*

"A procedure during which a health professional or researcher suggests that a client, patient, or experimental participant experience changes in sensations, perceptions, thoughts, or behavior." -- *American Psychological Association Division of Psychological Hypnosis*

"All hypnosis is, is a loss of the multiplicity of the foci of attention."
-- Milton Erickson

"Hypnosis is a state of mind in which the critical faculty of the human is bypassed, and selective thinking established."
-- Dave Elman

My definition of hypnosis is this:

Hypnosis is the process of focusing & amplifying human consciousness.

This manual focuses on a particular style of hypnotic work called Ericksonian Hypnosis. This is a form established and practiced by Milton H Erickson MD (also referred to as 'The Miracle Worker' due to his ability to use hypnosis to invoke profound healings and cures among the physically and mentally ill).

Many of the principles of Ericksonian Hypnosis have been made explicit in the field of Neuro-linguistic Programming due to the founders of that field (John Grinder and Richard Bandler) modelling Milton Erickson during the 1970s.

What is NLP?

Neuro-Linguistic Programming (NLP) was developed starting in the early 1970s by Richard Bandler and John Grinder, when they set out to model the work of geniuses in the field of human communication and change. The term NLP is used to describe both the approach to modelling that they used, and the powerful models of communication and change they created (and have continued to develop.) It has been used to model some of the best persuaders and influencers in the world.

In *Whispering in the Wind* (2001), Grinder & St.Clair describe it thus:

> "(NLP) is a modelling technology whose specific subject matter is the set of differences that make the difference between the performance of geniuses and that of average performers in the same field or activity"

In the Society of NLP *Trainer Training Manual (1999)*, Richard Bandler describes NLP as follows:

"**NLP is an attitude**, characterised by the sense of curiousity and adventure and a desire to learn the skills to be able to find out what kinds of communication influences somebody and the kinds of things worth knowing; to look at life as a rare and unprecedented opportunity to learn. **NLP is a methodology** based on the overall operational presupposition that all behaviour has a structure…and that structure can be modelled, learned, taught and changed (re-programmed.) The way to know what will be useful and effective are the perceptual skills. **NLP has evolved as an innovative technology** enabling the practitioner to organise information and perceptions in ways that allow them to achieve results that were once inconceivable."

Neuro
The nervous system, including the brain and the five senses.

Linguistic
The verbal & non-verbal language symbols with which we code & transmit meaning.

Programming
The ability to structure our neurological and linguistic systems to achieve certain results.

The Fundamentals

The fundamentals of hypnosis from an NLP perspective are straightforward:

1.   Know what you want (Outcome / Direction)

One of the key NLP questions is 'What do you want?'. The human nervous system can be thought of as goal-seeking, and you tend to get what you focus on. Well-formed outcomes are an important tool for ensuring that you get more of what you want in your life.

2.   Get the attention of the unconscious mind (Rapport)

"The map is not the territory." You must start where the person you wish to influence is (the 'Present State'.) Rapport is the process of getting the attention and trust of the unconscious mind.

3.   Know whether you're getting what you want (Sensory Acuity)

Once you know where you want to go, you need to be able to notice (using one or more senses) whether or not you are going there. Sensory acuity refers to the ability to notice the signs that you are moving in the right direction (or otherwise.)

4.   Adjust what you're doing accordingly (Behavioural Flexibility)

"Insanity is doing the same thing over and over again, expecting a different result." When you notice that you are not getting what you want, you need the flexibility to change what you are doing in order to get a different result. "Intelligence is the ability to have a fixed goal and be flexible about how you achieve it."

Presuppositions of NLP

The following list is a selection of presuppositions or assumptions of the NLP model. They are not 'true', but can be very useful for successful communication & influence.

- The map is not the territory

- Each person is unique

- Having choice is better than not having choice.

- People make the best choice available to them at the time

- Every behaviour has a positive intention.

- The meaning of the communication is the response you get.

- There is no failure, only feedback

- The resources the individual needs are already within them.

- There is a solution to every problem

- Mind and body are one system

- The one with the most flexibility of thought and action is most likely to succeed

- Process is often more powerful than content when making changes

- People aren't broken, so they don't require fixing.

☺ **Challenge:** Consciously adopt one or two of these presuppositions as 'beliefs' (you can pretend to believe it if you don't really believe it) in situations that have seemed 'stuck' in the past, and notice what changes.

The Hypnotic Presuppositions of NLP

The following list is a selection of presuppositions or assumptions of the NLP model, processed through the 'hypnosis' filter. They are not 'true', but can be very useful for successful communication & influence.

- The map is not the territory
- People don't respond directly to 'reality', but rather to the 'maps' or 'models' of reality that they have created, and that exist in their nervous systems.
- When someone is experiencing a problem or challenge, it is useful to consider the problem or challenge as a limitation in their map of the world, rather than in the world itself.
- By helping someone update their map of the world, their problems, issues and limitations can disappear.
- By the same token, a person with great talents and abilities has a rich map of the world. We can all enrich our maps and models and live happier, more vibrant, fulfilling lives.
- Hypnosis is a great way for helping people to enrich their maps.

- Each person is unique.
- The resources the individual needs are already within them.
- Every person is unique, so they cannot be treated as a diagnostic label (Eg. he's a schizophrenic, she's an alcoholic, he's a bully etc).
- Each person is a living human being, and as such has extraordinary resources. They have accomplished such things as learning to speak a language, learning to walk, surviving to their current age etc.
- Each person's unconscious mind is a rich storehouse of learnings, abilities and understandings.
- A person's limitations are actually ideas about themselves that they have learned. New, empowering ideas about themselves have liberating power.
- Each person has a human nervous system. This structure is shared by all human beings. The greatest feats of humanity have been accomplished using this structure, so we all have the potential to accomplish those feats.

The Hypnotic Presuppositions of NLP (continued...)

- Choice is better than not having choice.
- People make the best choice available to them at the time.
- Every behaviour has a positive intention.

- The human nervous system is goal-seeking. Even the most bizarre behaviours make sense when you understand what goal is being sought.
- The unconscious always chooses the best way it is currently aware of for helping the person, BUT… sometimes the unconscious 'Sets it and forgets it'. Unconscious strategies that were highly relevant when they were created (Eg at age 5) may still be running even though they are no longer useful.
- While these goals are often held out of conscious awareness, the unconscious mind knows what the goal is (Eg. a person who has agoraphobia may be satisfying an unconscious goal of safety or control).
- On this basis, people will always make the best decision they can to achieve their goal (whether they're conscious of it or not).
- This can appear to be a lack of choice. The way to create choice (and it's only a choice if you can actually take it) is to get rapport with the unconscious mind. Hypnosis is the ultimate tool for getting rapport between the conscious and unconscious minds.

- There is no failure, only feedback.
- The meaning of the communication is the response you get.
- The one with the most flexibility of thought and action is most likely to succeed.

- Failure is only possible if you set a time limit. If there is no time limit, then any result provides information that can help you change what you're doing in order to reach the goal.
- If you are trying to get someone to relax, and they get tense, that is a result. It provides feedback about the approach you used. Congratulations! You now know how to make them tense.
- Whenever you do something that gets you a result you don't want, you have got one step close to finding something that gets you the result you do want.
- A willingness to accept whatever responses you get from a person, then change your behaviour to elicit different responses, is most likely to get you the response / result you desire.

The Hypnotic Presuppositions of NLP (continued...)

- There is a solution to every problem
Assume this is the case. That way, anything's possible.

- Mind and body are one system
- Physical symptoms can be viewed as metaphors for mental / psychic issues.
- The body offers clues to the state of the mind, and vice versa.

- People aren't broken, so they don't require fixing.
- People work perfectly – their 'problems' are actually skills, and their 'issues' are actually accomplishments.
- People are actually far more robust than they are often given credit for.
- The unconscious mind is a powerful ally in generating new skills. It can be commended for the excellent skills that have already been developed.

- Process is often more powerful than content when making changes
- Traditional psychotherapeutic approaches tend to focus on content.
- People tend to be very patterned in their communications and other behaviours.
- An ability to recognise these patterns, and intervene at that level can be more powerful than exploring reams of content.

Rapport

Rapport has been described as what happens when we get the attention of someone's unconscious mind, and meet them at 'their map of the world.' It is more commonly understood as the sense of ease and connection that develops when you are interacting with someone you trust and feel comfortable with.

Rapport can be established on many levels:

- speaking the same language
- supporting the same team
- having a common interest
- wearing similar clothing
- breathing at the same rate
- matching body language
- matching voice tone

Rapport is a starting point for successful communication and influence, and the rapport built up with techniques such as matching and mirroring can give the impression of a deep sense of connection and trust (the basis of the 'we like people who are like us' school of influence.) Matching and mirroring often develop spontaneously, and are a good sign that you are in rapport with someone. Matching will develop rapport; mismatching will reduce it. When mirroring isn't appropriate, you can build rapport by 'cross-over mirroring' (eg. Matching their breathing rate with your speech rate.) Try matching:

• Body posture	• Vocal qualities	• Facial expression
• Hand gestures	• Key phrases	• Energy level
• Half body	• Predicates	• Breathing
• Head tilt	• Eyeblinks	• Anything else…

A simple test for rapport is to make some simple movement, like scratching your nose. If they make a similar movement within the next minute, then you've developed rapport and led their behaviour. The basic rapport test is "if you lead, they follow."

☺ **Challenge:** Discover how many different ways you can develop rapport with people in your day to day life. NB – Choose low risk situations to experiment with at first.

Sensory Acuity

"Watch and listen!" This is one of the main 'secrets' to becoming highly skilled at NLP. Visual acuity is particularly important in the practice of hypnosis, as it is one of the keys for 'making guesses' about how your suggestions are being received. The processes taking place inside a person's mind are reflected to a greater or lesser extent on the outside, in such phenomena as:

- Body posture
- Hand gestures
- Head tilt
- Vocal qualities (tone, rate, volume etc)
- Key phrases
- Sensory predicates
- Eye-blinks
- Pupil dilation
- Rapid eye movement
- Facial expression
- Facial symmetry / asymmetry
- Lower lip size
- Energy level
- Breathing rate
- Breathing patterns
- Skin colour
- Muscle tonus
- Pore dilation
- Sentence length
- Non-verbal utterances
- Involuntary movements
- Metaphors
- Anything else you can perceive!

You can train your senses to perceive more and more of what is happening in the other person – distinctions that would previously have been 'invisible'.

▶▶ **Tip:** Minimise your internal dialogue by breathing deeply, relaxing your throat muscles, placing the tip of your tongue just behind your upper front teeth and letting your jaw drop slightly. You'll see and hear more! If your internal dialogue interrupts your awareness, say "Shut the &*!% up!" inside your head." Repeat as necessary.

☺ **Challenge:** Choose a different area of behaviour from the list above to pay attention to every day. Notice how quickly it's possible for you to begin seeing and hearing more and more that was previously invisible.

Representational Systems

According to the *Concise Oxford Dictionary* to *represent* something is to call up in the mind by description, portrayal or imagination. Representational systems (rep systems) are the means by which human beings are able to do this. In the *Neuro Hypnotic Repatterning*[TM] *Manual* (2000), Richard Bandler and John La Valle offer the following description:

"Human beings experience themselves and the world they live in through the primary modalities of the five senses…Seeing, Hearing, Feeling, Smelling and Tasting. The sensory modalities by which people encode, organise, store, and attach meaning to perceptual input are referred to as REPRESENTATIONAL SYSTEMS. As sensory input is internally processed (re-presented), it is translated into corresponding sensory representations (or maps) that constitute a likeness or synthesis of the original perceptual input. This may seem obvious, yet very important to remember..."reality" and out perceptions of "reality" are not the same…The Map is not the Territory."

When people are 'thinking', they are using representational systems to do so. By paying attention to the things people are doing and saying, it is possible to get intuitions about which representational systems are in consciousness at a given point in time, and which ones are out of consciousness. These intuitions will give you additional choices as a communicator. Clues to which representational systems are being used to process can be found by paying attention to:

- Spoken language (see 'Sensory Words')
- Eye movements
- Hand gestures
- Breathing
- Head position
- Voice tone
- Voice pace

If you tell people a story about yourself which closely matches their experience, it can build a sense of rapport.

Sensory Words

One of the easiest ways for you to get a sense of the rep system someone is favouring at a point in time is through their language. As you become more aware of the 'sensory specific' words that people use, you will begin to become more sensitised to the rep system they are most aware* of using to process at that moment.

Below are some examples of words that indicate a particular rep system – for an exhaustive list, see Appendix C.

Visual (see)	See, perspective, view, focus, look, light, clear
Auditory (hear)	hear, sound, say, tell, talk, tone, ring, click, clear
Kinaesthetic (feel)	Feel, handle, grip, hold, heavy, light, hang, light
Olfactory (smell)	smell, scent, stink, essence, rotten, odour, sweet
Gustatory (taste)	Taste, sour, bland, tasty, tangy, sharp, salty, sweet

You will also notice people using turns of phrase that indicate certain preferences, for instance:

- That rings a bell; we just clicked; do you hear what I'm saying
- I see what you mean; look at it from my point of view
- It feels good to me; get a handle on this
- I smell a rat
- Just give me a flavour of this

When you use language from the same rep system(s) that the person you are communicating with is using, it creates more trust and rapport. If you mismatch their rep systems, it will diminish the level of trust and rapport.

When you tell stories, you can use sensory words & descriptions to get the person more 'into' what you are telling them. Contrast the sentence "I ate a steak yesterday" with the following:

> "At lunchtime yesterday, I plunged my fork into a steak the size of an encyclopaedia & sawed off a juicy morsel of some of the tenderest, bloodiest red meat I've eaten in ages. As the sharp aroma of the green peppercorn sauce reached my nose, I smacked my lips & let out a loud "Mmmmm", savouring mouthful after delicious mouthful of smoky fillet."

States

States are configurations of physiology and neurology, body and mind. The following words can be thought of as descriptions of certain states:

- Love
- Happiness
- Confidence
- Sadness
- Joy

- Creativity
- Flow
- Nervousness
- Amusement
- Affection

- Fear
- Focus
- Comfort
- Relaxation
- Trance

Each of these words describes a different experience for each person.

Problems & Solutions
When people are experiencing a specific problem, there is typically a state associated with that problem. Similarly, when a person finds a solution, or experiences the resource they need to provide that solution, it too is usually 'wrapped' in a state. For this reason, the ability to alter your own or someone else's state is very useful.

External Signs
There are usually external signals that accompany a particular state. When you imagine someone who is feeling ecstatic, they are likely to look different to someone who is feeling down. These differences are also likely to be evident in voice analogues (eg. Tone, volume) and many other external signals.

Eliciting States
If you want someone else to access a great state (Eg. Excitement), *go there first* yourself. If you are telling a story where a character was experiencing pleasure, feel that pleasure yourself & it will come out in the story. Your listeners will pick this up & respond to it. When they do, you can anchor it (see '*Anchoring*').

Anchoring

An anchor is any representation in the human nervous system that triggers any other representation. For instance, the word 'lion' will immediately trigger images, sounds etc associated with the word lion. The word 'chocolate' will trigger different associations. These words are anchors. Anchors can operate in any representation system. Some examples:

- tonal (eg. the special way a certain person has of saying your name)
- tactile (eg. The effect of a certain type of handshake)
- visual (eg. The way people respond to certain items of clothing)
- olfactory (eg. The effect of smelling fresh lemons)
- gustatory (eg. The taste of your favourite food)

Once again, an anchor is *any representation* in the human nervous system that triggers *any other representation*. It is conceptually similar to Pavlovian conditioning (ie. bells and salivating dogs), with the exception that it is often possible to set an anchor with a single trial.

Setting anchors

Anchoring is particularly useful for helping people to recreate certain states. In order to get a 'strong' anchor for the state, it is important to

a) ensure that you have a powerful example of the state to work with
b) anchor in as many rep systems as possible
c) set the anchor just before the state peaks
d) fire the anchor *accurately*. Precision counts!

**When doing hypnosis, your voice is
a rich source of powerful anchors.**

⏭ **Tip:** When you (or someone you are with) are experiencing something you want to have more of, *anchor it.*

☺ **Challenge:** Practice setting and firing anchors with the people you meet from day to day. Choose a different rep system each day and notice how many naturally occurring anchors you can find.

Pacing & Leading

Whenever you set out to influence someone, there is great value in meeting them at their 'map of the world' before you start the process of leading them somewhere new. In NLP, this process is referred to as 'pacing and leading'; making statements (for instance) about the current 'reality' for an individual or group before directing their attention somewhere else. For example…

Every Friday at 7am, I go to a business networking group (BNI) where I get the opportunity to do a 60 second 'commercial' for services that I offer. I will often start my commercial with something like the following:

> "We're here at BNI, it's Friday morning, and it's early, and you may be wondering what I'm going to tell you about today… because we've all come here for a reason, and the reason is to build our businesses, so I know you're going to be interested in helping me build mine etc… "

On the face of it, this is a fairly ordinary intro, but as you look more closely at the way the statements are structured, you may begin to notice that there is a mixture of things that are 'true' and things that are more 'speculative'.

'True' – Pacing	'Speculative' – Leading
• We're here • it's Friday morning • it's early • we've come here for a reason • the reason is to build our businesses	• you may be wondering what I'm going to tell you about today • I know you're going to be interested in helping me build mine

When pacing and leading is done elegantly, it is possible to move from saying mostly things which are 'verifiably true' to saying mostly things which are 'made up' without the listener(s) noticing the transition. The overall shape / structure is as follows:

> Pace – pace – pace - *lead*
> Pace – pace – *lead – lead*
> Pace – *lead – lead – lead*
> *Lead – lead – lead – lead…* (+an occasional pace)

Pacing and leading often sounds 'clunky' at first, but as you practice it more and more, you'll begin to find yourself doing it spontaneously, without even planning it consciously.

Hypnotic Language

Language is one of the most profound influences on the way human beings shape their reality. Your ability to use language skilfully with intention will become one of the most powerful influencing 'tools' you possess. Language is processed by your unconscious. As people listen to words, they make pictures, sounds, feelings, tastes & smells in order to make sense of the words. While people often believe they are in conscious control of the decisions they make, the unconscious has much more to do with it than they think. It is possible to communicate directly with a person's unconscious mind, bypassing the conscious mind. The following language patterns are some examples of how 'indirect hypnosis' can be applied to gently persuade people in many different situations. NB – make sure you have rapport before you use these patterns.

Quotes
Milton Erickson used to say "Use quotes to tell people what to do." When you put something in quotes, it gets attributed to someone else. When you put a command in quotes, it gets processed by the unconscious, but not by the conscious. When Bandler & Grinder said "Learn to use quotes immediately", they knew what they were talking about. As soon as I realised the power of quotes, I said to myself "Start using quotes in everything you do."

Embedded commands
You can embed a command in a larger sentence – just think of what you want someone to do, make it into a command, then create a larger sentence that can contain it. (Eg. "When I first decided to, you know, <u>learn to embed commands</u>, I was excited by the prospect." or "I remember last time you decided to <u>give me a pay rise,</u> I was really made up!"

Analogue marking
You can enhance embedded commands by marking them out with some other behaviour (Eg. shift in voice tone, raised eyebrows, a touch etc). You can even mark out different words in one or more sentences (Eg. I really hope my time off will <u>give me</u> a chance to look at the <u>high rise</u> apartment being built next door." or "I think the time you've spent on this is a <u>sign now</u> that we can explore some exciting opportunities.)

Negation
Negation allows you to say outrageously overt things without taking responsibility for them. Hooray! Don't start thinking about how useful this could be yet, because we've hardly started to explore it. Negatives are not processed by the nervous system in the same way that they are linguistically (eg. The command "Don't think of a purple hippopotamus" is difficult to obey.) So if you're going to use them, use them to send someone somewhere useful. (Eg. "Don't start thinking about how much fun you're going to have with this, because we've got a lot more info to get through." or "I wouldn't ask you to only focus on our strengths, because that would be unfair.")

Hypnotic Language (continued...)

Benefit headlining

Would you like to know how you can get people to pay 75% more attention to what you say? Put a headline in front of it. If you use a headline (just like a newspaper does) that contains a valuable benefit for the person you are influencing, they will be much more likely to listen to what follows. If you frame it as a question, you can get immediate feedback on how interested they will be (see the first line of this paragraph.)

Tag questions

'Tag questions' are the name for the small phrases like "isn't it", "aren't they" etc that people sometimes add to the end of sentences. When someone adds a tag question, it makes the sentence difficult to disagree with, doesn't it. And it's useful to be able to make things tough to disagree with, is it not. I'm sure you can think of lots of situations where tag questions could be useful, can't you. If you combine the tag question with a slow head nod and command tone down (see *Voice Control*), it becomes almost irresistible, doesn't it.

Linkage

There are a number of useful patterns to learn, and linkage is one of the most powerful, because it allows you to create a smooth flow in your language while the other person becomes entranced with what you are saying. Use words such as *as, and, while, because etc* to create linkage between words & phrases, and you'll create a smooth flow for the listener, because it's nice to listen to someone who's easy to listen to, isn't it.

Ambiguity

English is a very ambiguous language, and using ambiguity can induce mild confusion, as well as allowing you to say things that can process in multiple ways. There are four kinds of ambiguity in the English language:

- *Phonological* – meaning two words that sound the same but mean different things. As eye right this ewe can sea watt eye mean.

- *Punctuation* – Where two phrases are combined to make a run-on sentence can be strange to hear at first.

- *Syntactic* – Because <u>persuading persuaders</u> can be tricky. And <u>influencing skills</u> can be enjoyable. And <u>learning ambiguities</u> can be fun.

- *Scope* – Ambiguous words and phrases sometimes are part of a scope ambiguity where it is unclear which parts of a sentence an adjective applies to. Eg. "I spoke to the clever women and men." It is unclear whether the word clever applies to both the women & the men, or just the women.

Hypnotic Language (continued...)

Analogue marking

You can *mark out phrases* in your communication, using any perceivable behaviour, such as facial expressions, eyebrow movements, voice tone change, a gesture etc. The unconscious will process the marked out element of what you are saying as a separate communication, outside conscious awareness. Merely choose the covert communication you wish to mark out, then do it! *By now*, you probably can begin to see how this could be used.

Presupposition

One of things that you'll begin to notice as you start to use become more aware of language is the power of presuppositions. A presupposition is something that must be accepted as true for the sentence to make sense. To use presuppositions, think of what you want your influencee to accept as fact, then construct a sentence that presupposes it. You can stack presuppositions to make them even more difficult to resist. One of the things you'll really start to become aware of as you continue to practice these more and more is just how much fun you can have with them!

Embedded questions

An embedded question is merely a question embedded in a larger structure. If you are in rapport with someone, they will respond unconsciously to a question embedded in a larger structure, as though it was asked directly. For example, if I want to know if someone is ready to close, I might say "With some people I'll just get a feeling that I can ask 'Are you ready to do a deal', but with others, they have more questions to ask." When I say the 'Are you ready to do a deal' bit, I watch for unconscious responses (eg. head nod) – then I know whether they're ready or not.

Rhetorical questions

Do you like to feel good? Rhetorical questions are questions that don't require an answer, but generate 'yes' responses. Use them to get people saying yes from the outset.

Time

You can use language to shift people's awareness through time. Back before you started this training, you may not have believed that was so, but now, as you consider just how much you've learned, you may start to become curious about the many ways that you can, in the future, start to become more comfortable using language in this way. When you imagine yourself six months from now, having really learned how to use these patterns skilfully, you can look back to the present and realise just how far you've come.

▸▸ **Tip:** Get a ringbinder with a section for each of these patterns then practice writing out examples pertinent to your influence goals. You will be amazed at how powerful this will be.

Voice Control

Your voice is probably your most powerful tool as a persuader. Your ability to speak with flexibility and control can have dramatic results. You can practice learning to control & vary…

- Tone
- Pitch
- Rate
- Rhythm
- Volume
- Timbre
- and many other voice 'analogues'

As you start to listen more closely to other people speak, you will begin to recognise the differences in the ways other people speak. While matching their voice analogues can be powerful for building rapport, there are some other key features which are also good to know:

Command tone down
The pitch & tone of voice you use toward the end of a sentence determines at a deep unconscious level what 'kind' of sentence it is:

- Rising pitch ↗ gets processed as a question.
- Level pitch → gets processed as a statement.
- Descending pitch ↘ gets processed as a **command**.

Which do *you* think is most useful to use when making suggestions to the people you wish to influence?

What is a Metaphor?

A metaphor can be described as something which *stands for* something else. In Metaphor (1972), Terence Hawkes defined metaphor thus:

> "The word *metaphor* comes from the Greek word *metaphora* derived from *meta* meaning 'over', and *pherein*, 'to carry'. It refers to a particular set of linguistic processes whereby aspects of one object are 'carried over' or transferred to another object, so that the second object is spoken of as if it were the first."

For the purposes of this training, the word metaphor will be used to refer to all of the following:

- Metaphors
- Similes
- Stories
- Anecdotes
- Tall tales
- Factual explanations
- Jokes

Stories are one of the most powerful resources there is. You can use stories to…

- Put people at their ease, build rapport & pace their experience
- Elicit states & gather resources (eg. decisiveness)
- Induce age regression (take them back to childhood)
- Captivate their attention
- Speak to the unconscious mind
- Illustrate a point
- Grab your audience's attention
- Get people to take off their armour & overturn objections
- Reframe / change the meaning of something (eg. a problem)
- Tell them how to think about something
- Induce trance in your audience
- Install strategies
- Do covert rehearsal
- Disassociate people
- Change beliefs
- Do covert changework & healing
- And generally act as great camouflage

More About Metaphors

The human mind can be modelled as having both a *conscious* & an *unconscious* aspect. While the conscious mind is logical, analytical & sequential, your unconscious is intuitive, associative, & given to creative leaps.

Metaphors take advantage of the associative ability of the unconscious to communicate a lot of information quickly (& sometimes covertly). They do this by inviting us to map across certain qualities of the metaphor (Y) to some other situation (X). For example:

My love (X) is like a red red rose (Y).

This invites us to focus on certain qualities, while ignoring other aspects:

Qualities Brought Into Focus	Qualities Ignored
• Beauty • Fragrance • Thorniness • Alive • Transiency	• Chemical reactions • Pupil dilation • Heartache etc

While in this case, a clear and obvious comparison has been made, it has been noticed that people do this 'mapping across' whether a comparison is invited or not. For instance, people watching a film will often identify with one of the characters, putting themselves into the protagonists shoes.

Milton Erickson (the famous hypnotherapist) would tell stories which his clients would then apply (unconsciously) to the problems & challenges they faced in their lives. He knew that when you tell someone a story, they do what influence expert Chris Tomasulo calls a 'me too' - they unconsciously search through their own experience to find a personal reference for what you're saying (this is one of the reasons why people often respond to a story by telling a similar one of their own.) The fact that the search for references, the 'meaning-making' function, is unconscious explains why metaphors can be so powerful. The unconscious mind is *always* involved.

Tips for Storytelling

Here are a few tips to help you enrich your storytelling:

a) Make a list of stories & practice telling them to people.

b) Stories from your personal experience generally have more impact than borrowed ones.

c) Have a communication goal in mind for the person/people you are telling the story to.

d) Pay attention as you speak & notice the response you're getting. If you don't like the response, change 'direction'.

e) Have a beginning, middle & end.

f) Use rich, sensory language to activate all five senses.

g) Write out stories to tune them & 'wire them in'.

h) Use detail to engage people & make them enter fully into your 'reality'.

i) Use symbols to activate deep cultural meanings.

j) Choose stories that will be relevant / interesting to your audience.

k) Build movement & drama using suspense, mystery, shock or surprise.

l) Use your body & voice expressively to intensify the emotions in your story.

Tips for Using Hypnotic Language

1.   Establish & maintain rapport.

2.   Use sensory-rich language.

3.   People respond to emotions, so go there first yourself.

4.   'Analogue mark' key phrases (E.g. with a gesture, a touch, lowered voice tone, a raised eyebrow etc) to send commands to a person's unconscious mind.

5.   End your suggestions with a descending voice tone for increased authority.

6.   Start speaking even if you don't know what you're going to say to complete it your sentence. Word selection is an unconscious function, so your unconscious can take care of it.

7.   Set a goal for your communication (E.g. for the person to access their resources, learn quickly, relax easily, be successful etc). Then allow your unconscious to help reflect this in your suggestions.

8.   Write out examples of language patterns to wire them into your neurology at a deep level.

9.   Play makes learning fast and fun, so use games to increase your learning speed. Then you can become curious about just how quickly your unconscious will begin to surprise you by allowing these patterns to emerge in your language spontaneously!

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Metaphor, Terence Hawkes, Routledge, 1989

Neuro Hypnotic Repatterning™ Manual, Richard Bandler and John La Valle, Society of NLP, 2001

Whispering In The Wind, John Grinder & Carmen Bostic St. Clair, J & C Enterprises, 2001

Society of NLP Trainer Training Manual, Richard Bandler, McKenna Breen, 1999

Reading & Resources

Hypnosis

- [Secrets of Hypnosis DVDs](#), Smart: A 4DVD set providing your complete introduction to hypnosis, including over 20 live demonstrations.

- [Secrets of Hypnosis Audios](#), Smart: A 6CD set/MP3 download providing your complete introduction to hypnosis.

- [Ericksonian Hypnosis Cards](#), Smart: The fastest way there is to build your hypnotic language skills, available at www.saladltd.co.uk.

- Trance-formations, Bandler & Grinder: My favourite book on hypnosis ever. Tough to find these days, but will repay the effort many times over. Do the exercises!

- The Answer Within: A Framework for Clinical Hypnosis, Lankton & Lankton: A non-NLP view on Ericksonian hypnosis, very in-depth, and a great source of information about Erickson's approach.

- The DEEP TRANCE Training Manual, Ledochowski: A great compendium of explanations, exercises & approaches.

- Monsters and Magical Sticks: There's No Such Thing As Hypnosis?, Heller & Steele: A great book on hypnosis from Steven Heller, one of the people Bandler & Grinder modelled that doesn't get mentioned.

- Taproots: Underlying Principles of Milton Erickson's Therapy and Hypnosis, O'Hanlon: An insight into the 'non-hypnosis' aspects of Erickson's work, including ordeals, double-binds etc. Cool!

- Hypnotherapy, Dave Elman: Elman is another one of the 'greats' in the world of hypnosis. Well worth investigating.

- Phoenix: Therapeutic Patterns of Milton H Erickson, Gordon & Meyers-Anderson:

- The Hypnotic World of Paul McKenna, McKenna: Despite the cheesy cover, this book is a really strong introduction with lots of great info and exercises.

- Training Trances, Overdurf & Silverthorn: A strong model of Ericksonian hypnosis, derived from a seminar. Lots of exercises and strong explanations.

Reading & Resources (continued...)

Metaphor & Storytelling

- [Metaphorically Speaking](#), Smart: A 3CD set/MP3 download focusing on the secrets of storytelling and metaphors.

- Therapeutic Metaphors, David Gordon: An NLP / Ericksonian approach to metaphor.

- Metaphors We Live By, Lakoff & Johnson: How metaphors shape our reality.

- Story, Robert McKee: Substance, structure, style, and the principles of screenwriting. Very interesting!

Persuasion & Influence

- [Ethical Influence with NLP Bundle](#), Smart: An 8CD set/MP3 download focusing on persuasion and influence, incorporating NLP, Hypnosis, Cialdini and others in the field. Also included are 4 ebooks and the Irresistible Influence Cards.

- [The Language of Influence](#), Smart: A 4CD set/MP3 download that introduces persuasion and influence, focusing on language.

- [Irresistible Influence Cards](#), Smart: The fastest way there is to build your persuasion & influence language skills.

- Persuasion Engineering, Bandler & La Valle: NLP and sales – from two masters in the field.

- Unlimited Selling Power, Moine & Lloyd: The patterns of Ericksonian hypnosis applied, pattern by pattern, to sales.

- Influence: The Psychology of Persuasion, Cialdini: The classic text on influence. Mandatory for influence professionals.

NLP

- [NLP for Business & Personal Success](#), Smart: A 6CD set/MP3 download introducing NLP and covering the core skills in the NLP skillset.

- Frogs Into Princes, Bandler & Grinder: The first 'popular' NLP book, this is a transcript of a number of seminars given by Bandler and Grinder, and is packed with stories.

- NLP: The New Technology of Achievement, NLP Comprehensive: A bumper crop of 'personal development' NLP techniques and some background about the field.

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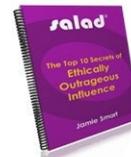
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About the Author

Jamie Smart is the Managing Director of *Salad Seminars Ltd*, as well as the principal trainer. He spent much of the nineties leading large, mission-critical business projects and change programmes. In the process, he found that individual change is the key to collective change, and became fascinated with helping people achieve the results they want. This fascination led him to NLP, and he has spent from 1996 to the present day learning from the finest teachers and materials, and applying what he's learned. Jamie is an NLP Master Practitioner and is licensed by Richard Bandler and the Society of NLP as a Trainer of Neuro-linguistic Programming (NLP).

Jamie is author of The NLP Tip, an e-zine which goes to thousands of people around the world each week (available from www.saladltd.co.uk), as well as the creator of *Ericksonian Hypnosis Cards™ a*nd many other products.

He lives in Leicestershire (UK). When he isn't helping *other* people get what they want, he likes going for long walks in the woods, listening to music and reading.

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I've been fortunate to learn from a number of great NLP Trainers and other innovative thinkers and teachers. Thanks to anyone whose efforts have made their way into this work.

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Appendix A – Exercises

That's Right

Done in groups of 3, A, B & C

1.   A believes the following about B

- You're a superb hypnotic subject
- You are totally resourceful,
- You can change easily

2.   A then makes a mental picture of B going into a trance, and asks their unconscious to hold the picture as a goal.

3.   B sits there.

4.   Then, whenever B does anything that is moving towards A's representation of trance, A says 'That's right'.

5.   C observes the relationship developing. When C recognises that A & B are in a 'hypnotic relationship', C starts (& continues) nodding.

Adapted from *Training Trances* by Overdurf & Silverthorn, 1994
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Pacing & Leading

1. A thinks of a situation in which they become deeply involved with a limited focus of attention, and names it (one word). B & C take turns describing what *must* be in A's experience.

2. Repeat exercise 1, but B & C limit their descriptions to what must be there in *sensory* experience. B & C, match your speaking pace to the pace of person A's breathing.

3. Ask A to close their eyes, then describe their *present* experience, making 3 verifiable statements followed by 1 non-verifiable statement (use transition words like as, while, and, because). After B & C have had several rounds, start including descriptions of the experience from exercise 1. When person A is as deeply into the experience as before, start violating the principles of trance (voice speed, smooth pacing, transitions etc.)

4. Describe A's present experience, using 4 sensory-based descriptions (verifiable) followed by 1 internal description (non-verifiable.) Follow this by 3 verifiable & 2 non-verifiable, 2 verifiable & 3 non-verifiable etc.

5. Repeat exercise 4, cycling through the three main representation systems (VAK) as you do so.

6. Now use the skills you've learned to guide A into a trance, then give them positive suggestions for learning, enjoyment and feeling good.

Other trance inductions you can investigate
- Re-accessing a previous trance state
- Overlapping representational systems
- Naturally occurring trance states
- Non-verbal inductions
- Leverage induction
- Pattern interrupts
- Overload
- Personal power
- Stacking realities

Adapted from *Trance-formations* by Bandler & Grinder, 1981
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Representation Systems Exercises

1)   Read the following sentence & notice what effect it has:

> "I ate a steak yesterday"

The sentence is fairly unspecified &, unless you are a Hindu, a staunch vegetarian or very very hungry, may have had little or no impact on you. Contrast this with the following:

> "At lunchtime yesterday, I plunged my fork into a steak the size of an encyclopaedia & sawed off a juicy morsel of some of the tenderest, bloodiest red meat I've eaten in ages. As the sharp aroma of the green peppercorn sauce reached my nose, I smacked my lips & let out a loud "Mmmmm", savouring mouthful after delicious mouthful of smoky fillet.

2)   Write out the following sentences, using the language of all five senses.

- I walked through the park this morning.
- I saw a very attractive person this afternoon.
- I had a delicious desert last night.
- I watched a great film the other day.
- I sat in the garden yesterday.
- I lay in a hot bath yesterday evening.

Hypnotic Language Example

So…you've all made it here…that's the most difficult part of the two days

already successfully completed…hahaha…and uh… you've all come here…

for your own reasons…and some of them may be the same reasons and

some of them may be different reasons…but uh…as we spend the next two

days looking at various things and exploring exploring uh different aspects

of what effectively is… human neurology because you've all come here to

learn about NLP…and…NLP its been described by some as the study of

subjective experience…that is…your own experience…and…there are many

things that you can do with that…as we'll be finding out...

Varying Degrees of Vagueness

USA Declaration of Independence – 1776
When in the Course of human events, it becomes necessary for one people to dissolve the political bands which have connected them with another, and to assume among the powers of the earth, the separate and equal station to which the Laws of Nature and of Nature's God entitle them, a decent respect to the opinions of mankind requires that they should declare the causes which impel them to the separation.

We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty and the pursuit of Happiness.

Book of Common Prayer - 1979
Dearly beloved: We have come together in the presence of God to witness and bless the joining together of this man and this woman in Holy Matrimony. The bond and covenant of marriage was established by God in creation, and our Lord Jesus Christ adorned this manner of life by his presence and first miracle at a wedding in Cana of Galilee. It signifies to us the mystery of the union between Christ and his Church, and Holy Scripture commends it to be honored among all people.

Recipe for Chinese Spicy Noodles with Chicken - 2003
Noodles: In large pot of salted boiling water, cook noodles until chewy; rinse in cold water; drain. Toss noodles with 1/2 t oil to prevent sticking. Cover & refrigerate until ready to use.

Chicken: Remove and discard skin from chicken breast. Steam breast for 15 minutes; remove from steamer and cool uncovered. Shred chicken with fingers; slice into 3" strips.

Egg Yolks: Mix yolks with cool water. Brush skillet at medium heat with peanut oil. Pour some egg yolk mixture in skillet; spread to make a thin sheet; remove when egg is set. Repeat until egg is used. Cool egg sheets. Slice into thin strips to match chicken shreds.

Onions: Wash & remove roots. Slice the long way, then thinly slice on the bias.

Dressing: Mix soy, vinegar, chili oil, ginger juice, garlic & sugar. Heat oil until it begins to smoke; add to other ingredients. Cool. Using hot oil gives dressing distinctive & mellow flavor.

Mixing: Just before serving, mix dressing with cold noodles, chicken & onion. Garnish with egg strips. Serve.

Reframing

Content Reframe (in groups of 3, choose A, B & C)

1. A states a complaint or issue, taking the form "I feel X when Y happens."

2. B generates a reframe of the complaint by asking themselves "What else could this (Y) mean?", "What else could this (X) mean?" or "What else could this situation mean?"

3. B thinks of several alternative ways to deliver the reframe & chooses one.

4. B asks A to repeat the complaint.

5. B delivers the reframe. B & C observe A's responses.

Context Reframe (in groups of 3, choose A, B & C)

1. A states a complaint, taking the form "I'm too X." or "He's too Y."

2. B generates a reframe of the complaint by asking themselves "In what contexts would the characteristic they're complaining about have value?"

3. B thinks of several alternative ways to deliver the reframe & chooses one.

4. B asks A to repeat the complaint.

5. B delivers the reframe. B & C observe A's responses.

Expressive Storytelling Exercises

Done in pairs, A & B

1.   A tells B a story with the intention of a) holding their attention & b) eliciting a certain state. When B goes into the state, A anchors it.

2.   Repeat exercise 1, with A being *highly* expressive. Be sure to include:

   - Extremes of volume
   - Different tonalities
   - Different facial expressions

   Again, anchor the state or states elicited.

3   Repeat exercise 2, with A using characterisation, ie. 'act as if' you are the different characters or states as you access them, using tonality, expression, mimicry, gestures, etc. Clowning is permitted. Again, anchor the state or states elicited.

4.   Repeat exercise 3, interrupting the story part way through to tell a second story. When the second story is complete, finish the first story. Again, anchor the state or states elicited.

5.   Repeat exercise 4, setting an additional goal for rapid learning etc. Use all your hypnotic language skills to deliver suggestions to B. Again, anchor the state or states elicited.

Conscious / Unconscious Dissociation

Your conscious mind...	Your unconscious...
is listening to & hearing my words	is doing something else
may be interested in learning one thing	is interested in what's relevant
may have that doubt	is developing a line of thought
is possibly curious	isn't even interested
operates in a linear fashion	thinks globally
won't do much that's very interesting	is really doing a lot for you
is interested in one depth of trance	has its own idea of what you need
can focus on one spot	is learning a great deal
doesn't know how things will culminate	makes things happen in your best interest
is sorting, categorising & pigeonholing	understands the context
may be easily distracted	can let your conscious mind discover later
may be wondering about certain things	holds a vast storehouse of learnings, dreams and potentials
is oriented to situations of the moment	acts on your own behalf
can keep track of a handful of things	is aware of everything else
asks "why"	knows why
is sequential	works simultaneously
is logical	is cybernetic
is capable of making voluntary movements	directs your involuntary movements
tries to understand the problem	knows the solution
directs outcomes	expedites the outcome
is deliberate	is automatic
is verbal	is nonverbal
is analytical in nature	is feeling
attends to information	records information
has a limited focus	is unlimited, expansive
responds to cognitive learnings	responds to experiential learnings
	is intuitive, associational
	controls your sleeping
	is the storehouse of all memories
	can synthesise vast amounts of information
	creates your dreaming

Daily Coaching Tip Number 249 - July 1, 2001 If you enjoy this tip, please forward it on!

I remember being told as a child that: *"You were given two ears and one mouth so that you could listen twice as much as you talk".*

Partly, no doubt, motivated by my love of talking, (a preference which will come as no surprise to regular readers of these tips), I was quick to realize that I'd also been given two nostrils and one rear-end, though I must admit that I couldn't for the life of me figure out the implications of that one! :-) Fortunately, as I matured, I did come to recognize the benefits of listening in building and healing relationships of every kind. A particular variation of listening that I developed for myself was what I call "whole-body" listening - listening with my eyes and heart as well as my ears.

It came as no surprise to me when I first came across the oft-quoted research of [Professor Alfred Mehrabian](). Mehrabian set up studies in incongruent communication - i.e., communication in which a person was giving off "mixed messages". Experimenters would attempt to convey one message with their body and/or tonality (for example "I love you"), and a different message with their words (for example, "You're a horrible person.")

Unsurprisingly to anyone who's ever attempted to ask directions in a foreign country or talked utter nonsense to a baby or small child, test subjects responded 55% of the time to the message being conveyed through body language, 38% of the time to the message being conveyed through tonality, and a staggeringly low 7% of the time to the actual words being used! Now, it occurred to me that if over 50% of listening is picking up on pure body language and energy, (or what my fellow Southern Californians call
"vibe" :-), we should be able to usefully continue listening to someone even when they stop speaking. Yet as I studied listening more carefully, I began to notice a curious phenomenon - even the best and most effective listeners switched off their antennae as soon as they began to speak. The very same people who could empathize so wonderfully with a disgruntled employee or pick up on the limiting assumptions in a client's litany of woes were utterly unable to notice when they were boring their conversation partners rigid at a dinner party.

Imagine you're flying a sophisticated fighter plane in the midst of a midair dogfight. If the plane's radar only registered whenever the enemy plane was firing, you might well be able to avoid the worst of the incoming barrage, but you would effectively be "firing blind" when it came to your own attempts. Similarly, the danger with only listening when the other person is talking is that any purposeful conversation is a kind of an ongoing feedback loop – I say something to you, and based on your reaction, I adapt my communication accordingly. If I stop listening to you the moment I open my mouth, I lose the feedback and can no longer effectively "aim" my communication.

Today's experiment is surprisingly difficult for most people when they first try it, but with a bit of practice it will utterly transform your communication (and your relationships!) for the better...

Today's Experiment:
1. Choose any item in your immediate environment and begin to describe it aloud. Keep your attention on the object you are describing as you are describing it. When you are comfortable doing that, proceed to step two.

2. Now, switch back and forth between describing the object aloud and telling a story about it, still keeping your attention at all times on the object you are describing..

ex. "This ring is gold with little knobbly bits on it and it was made by a jeweler named John Scott in Camden Lock and it's round and it has some dimpled impressions in the gold and my wife has an identical ring with diamonds in the dimples that I got her for our first anniversary and it has a bit of dirt which has collected between the knobbly bits, etc."

You're ready to move on to step three when you can switch between description and story without having to re-direct your attention inwards to figure out what to say next.

3. Choose a conversation to practice with where it would be OK if you were not particularly effluent. (i.e., don't try this for the first time while attempting to close that million dollar sale or when trying to convince your partner that you really do love them)! Decide that for the duration of this conversation, you will practice the hidden art of "listening while talking".

4. When you are engaged in the conversation, set the intention of keeping your attention on the other person both when you are listening *and when you are talking*. If you notice your attention wandering or you become aware that you've "gone inside" your head, gently bring your attention back to the other person.

When you can keep your attention firmly on the other person and still make intelligent conversation, you are ready to bring this skill to bear in your more important conversations and exchanges, be they in a role as coach, partner, trainer, salesperson, or friend.

Bonus Tip - Communicating vs. "Thinking Aloud" *Not all talking is for the purpose of communication. Sometimes, we speak purely in order to hear ourselves think. In these instances, it is best to let your attention wander where it will.*
Have fun, learn heaps, and keep listening!
Until tomorrow,
The Coach

PS - If you enjoyed this week's tip, you may want to consider attending our teleclass on "Creating Conversational Change". Click on the link or visit our website at http://www.dailycoachingtip.com/ to find out more!

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The 27 English-Language Presuppositions

Adapted from Patterns of the Hypnotic Techniques of Milton H Erickson Volume 1 by Bandler & Grinder, 1975
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Complex Presuppositions (where more than simple existence of an element is presupposed)

The really useful ones...

Type	Definition/Such as...	Example	Presupposes what...
Rhetorical Questions		Who likes to feel good?	Everyone likes to feel good.
Subordinate Clauses of Time	clauses identified by the cue words *before, after, during, as, since, prior, when, while etc*	If Melinda was happy when I took her picture, she didn't show it.	I took Melinda's picture.
Stressed Sentences	*voice stress*	If it was a *swan* he just ate, the Queen will be on the rampage.	He just ate something.
Complex Adjectives	new, old, former, present, previous etc.	If we go on his new hovercraft, I'll be delighted.	He has or had an old hovercraft.
Ordinal Numerals	*first, second, third, fourth, another, etc.*	The first thing you're going to love about this symphonette is the sound quality.	There are other things you're going to love about it.
Comparatives	*-er, more, less*	If you are able to find a cheaper stereo than ours, we'll give you a potato sandwich.	We have one or more stereos
Repetitive Cue Words	*too, also, either, again, back,* etc.	If he kicks me again, I'll make him regret it.	He's kicked me before.

The really useful ones (continued)...

Type	Definition/Such as...	Example	Presupposes what...
Repetitive Verbs & Adverbs	verbs & adverbs beginning with *re-*, eg. *repeatedly, return, restore, retell, replace, renew, etc*	If they won't repair it, I'll have to buy a new one.	It was working in the past.
Qualifiers	*only, even, except, just* etc.	Only the shadow knows.	The shadow knows.
Change-of-Time Verbs & Adverbs	*begin, end, stop, start, continue, proceed, already, yet, still, anymore,* etc	As you continue to learn these patterns, you'll notice something occurring.	You are already learning these patterns.
Change-of-State Verbs	*change, transform, turn into, become* etc	If you become a Breatharian, I'll eat my hat.	You are not currently a Breatharian.
Factive Verbs & Adjectives	*aware, know, realise, regret* etc	I'm aware that Jim-Bob opened a discotheque.	Jim-Bob opened a discotheque.
Commentary Adjectives & Adverbs	*lucky, fortunate, groovy, cool, innocently, happily, necessarily* etc.	It's cool that Leon borrowed his Dad's helicopter.	Leon borrowed his Dad's helicopter.

The rest of the complex ones...

Type	Definition/Such as…	Example	Presupposes what…
Counterfactual Conditional Clauses	verbs having *subjunctive tense*	If you had eaten your greens you wouldn't be going to the dentist.	You didn't eat your greens.
Contrary-to-Expectation Should		If you should find time to see her, she'll be in the park.	I don't expect you'll find time to see her.
Change-of-Place Verbs	*come, go, leave, arrive, depart, enter,* etc.	If Billy leaves his room, he's in big trouble.	Billy is in his room.
Comparative as	*… as x as …*	If his feet are as big as his sons, we're in for a clown shoe extravaganza.	His son has big feet
Selectional Restrictions		If my brother gets disbarred, he'll be devastated.	My brother is a lawyer.
Cleft Sentences	Sentences beginning with *It {was/is}* noun argument.	It was the Elvis impersonation that was the last straw.	Something was the last straw.
Pseudo-cleft Sentences	identified by the form *What* <sentence> *is* <sentence>	What Jimmy wants to do is open his own pizzeria.	Jimmy wants to do something.
Relative Clauses	complex noun arguments, with a noun followed by a phrase beginning with *who, which or that.*	Some of the guys who had borrowed your jewellery ate your bananas.	Some guys borrowed your jewellery.
Questions		Where's my helmet?	I have a helmet.
Negative Questions		Didn't you want to eat anything?	I thought you wanted to eat something.
Spurious not		I wonder if you're not being a bit hasty.	You're being a bit hasty.

Simple Presuppositions (where existence of an element is presupposed)

Type	Definition/Such as…	Example	Presupposes what…
Proper Names	Elvis, Betty, IBM, Mr. Cole	On some nights, *Elvis* kissed her before the clown with the red nose	there exists someone named Elvis
Pronouns	her, him, they, etc	On some nights, Elvis kissed *her* before the clown with the red nose	there exists some female [ie. 'her']
Definite Descriptions		On some nights, Elvis kissed her before *the clown with the red nose*	there exists a clown with a red nose
Generic Noun Phrases		If *clowns* get kissed, they are generally happy	there are clowns
'Some' Quantifiers	all, each, every, some, many, few, none, etc.	On some *nights*, Elvis kissed her before the clown with the red nose	there are nights
Verbs		On some nights, Elvis *kissed* her before the clown with the red nose	kissing is possible

The Milton Model

Pattern	Description	Examples
Presupposition	What must be accepted as true if the statement is to be accepted as true.	"Once you begin to notice the benefits of practising patterns, you'll enjoy them even more"
Cause-Effect	Establishing a causal relationship between two statements.	"You can learn these patterns easily, because it's good to learn something that's really useful"
Mind Reading	Claiming knowledge about someone else's internal process.	"I know that you may be curious about just how quickly you can integrate these patterns"
Complex Equivalence	Claiming that one statement means the same as another.	"You learned to speak when you were just a baby. You can learn to use these patterns easily"
Lost Performative	Rules or judgements where the maker of the statement is not identified.	"It's good that you are learning so quickly"
Universal Quantifier	Words claiming that a quality or attribute is true under all conditions.	"Everyone is capable of learning"
Generalised Referential Index	Words claiming that an attribute is true for all members of a group.	"People are prolific learning machines" "Cats relax easily"
Modal Operator of Necessity	Words that suggest that something is necessary (or unnecessary.)	"You need to wire these patterns in so they are automatic."
Modal Operator of Possibility	Words that suggest that something is possible (or impossible.)	"You can practise them every day."
Nominalisation	A 'process' word that has been frozen into an 'event' word.	"Your enjoyment will increase with your learnings"
Unspecified Verb	Use of a verb where it is unclear how or on what an action is taken.	"You can learn easily"
Comparative Deletion	A comparison where the element being compared against is missing.	"You can learn better when you are relaxed"

The Milton Model (continued...)

Pattern	Description	Examples
Lack of Referential Index	Using a pronoun or noun where it is unclear which one is referred to.	"One can, Bill, learn while you sleep & dream"
Simple Deletion	Use of a noun without indicating what specifically is being referred to.	"You can learn certain facts"
Shift Referential Index	Changing the referential index part way through an utterance to refer more (or less) directly.	"Sometimes when I close my eyes I can imagine yourself really enjoying this."
Phonological Ambiguity	Words that sound the same but have different meanings.	"You can comprehend here (*hear*) what I'm saying"
Punctuation Ambiguity	Two sentences connected together around a pivot word or phrase.	"Only you can decide whether this is the right thing for you to learn this will be a piece of cake"
Scope Ambiguity	Unclear scope of a word.	"The gifted leaders and communicators chatted."
Syntactic Ambiguity	Unclear syntactic function of a word.	"Managing managers can be challenging"
Quotes	Putting a message in quotes and attributing it to someone else.	"My teacher once said to me 'you can say whatever you like if you put it in quotes'"
Conversational Postulates	A y/n question that elicits behaviour.	"Do you know what time it is?"
Embedded Questions	A question that has a command embedded within it.	"What's it like when you *imagine yourself mastering this material*?"
Embedded Commands	Marking out commands in a sentence using some form of analogue marking (eg. voice tone, eyebrows etc.)	"If you were wondering about the value of these patterns, *by now* you must have realised how powerful they are."
Selectional Restriction Violations	Attributing qualities to a person or thing that by definition it cannot have.	"I have a plant in my garden, and it's the most curious plant you've ever seen"

Appendix B – 29 Day Language Plan

The 24 pages which follow contain an example of one Milton Model pattern. If you wish to massively increase your hypnotic language skills, do the following:

- Each morning, review the language pattern for that day.

- Write out an example of the pattern on a card and carry it in your pocket/purse or place it by your phone.

- In spoken or written communications with others, look for examples of the pattern in their language.

- Work the pattern into each communication interaction / conversation at least once.

- At some point in the day, write out 100 examples of the pattern (a page for each pattern follows).

After 29 days, you will be amazed at the degree to which your natural speech has already begun to become peppered with these patterns.

If you are as inspired by the above as I was, you can continue your language development using the plan below for massive results.

Month 2 & 3
For supercharged results, repeat the above using the 52 patterns in Salad's *Ericksonian Hypnosis Cards*™

Month 4 & 5
If after this you still have a hunger to learn hypnotic language, repeat again using Salad's *Irresistible Influence Cards*™).

Month 6
For the truly motivated – Each day, choose one of the 27 English Language Presuppositions (see table) and follow the instructions above for that pattern.

Day 1 - Milton Model Pattern – *Presupposition*
What must be accepted as true if the statement is to be accepted as true.
(Write out 100 examples of this pattern)

- "Once you begin to notice the benefits of practising patterns, you'll enjoy them even more" (presupposition: you're going to practice them)

Day 2 - Milton Model Pattern – *Cause-Effect*
Establishing a causal relationship between two statements. A causes B.
(Write out 100 examples of this pattern)

- "You can learn these patterns easily, because it's good to learn something that's really useful"

Day 3 - Milton Model Pattern – *Mind Reading*
Claiming knowledge about someone else's internal process.
(Write out 100 examples of this pattern)

- "I know that you may be curious about just how quickly you can integrate these patterns"

Day 4 - Milton Model Pattern – *Complex Equivalence*

Claiming that one statement means the same as another. A means B.
(Write out 100 examples of this pattern)

- "The fact that you learned to speak when you were just a baby means that you can learn to use these patterns easily"

Day 5 - Milton Model Pattern – *Lost Performative*
Rules or judgements where the maker of the statement is not identified.
(Write out 100 examples of this pattern)

- "It's good that you are learning so quickly"

Day 6 - Milton Model Pattern – *Universal Quantifier*

Words claiming that a quality or attribute is true under all conditions. (Eg. All, always, every, everyone, never, etc.)

(Write out 100 examples of this pattern)

- "Everyone is capable of learning"

Day 7 - Milton Model Pattern – *Generalised Referential Index*

Words claiming that an attribute is true for all members of a group (Eg. People, dogs, men, women, children etc.)

(Write out 100 examples of this pattern)

- "People are prolific learning machines"

Day 8 - Milton Model Pattern – *Modal Operator of Necessity*

Words that suggest that something is necessary or unnecessary (Eg. Must, need, have to, mustn't, should, ought to, etc).
(Write out 100 examples of this pattern)

- "You need to wire these patterns in so they are automatic."

Day 9 - Milton Model Pattern – *Modal Operator of Possibility*

Words that suggest that something is possible or impossible. (Eg. Can, able to, can't, it's possible, etc.)

(Write out 100 examples of this pattern)

- "You can practise them every day."

Day 10 - Milton Model Pattern – *Nominalisation*

A 'process' word that has been frozen into an 'event' word. (Eg. Love, happiness, freedom, respect, understandings, etc)
(Write out 100 examples of this pattern)

- "Your enjoyment will increase with your learnings"

Day 11 - Milton Model Pattern – *Unspecified Verb*

Use of a verb where it is unclear how or on what an action is taken. (By the way, *every* verb is unspecified to some extent).
(Write out 100 examples of this pattern)

- "You can learn easily"

Day 12 - Milton Model Pattern – *Comparative Deletion*

A comparison where the element being compared against is missing. (Eg. Better, more, less, greatest etc).

(Write out 100 examples of this pattern)

- "You can learn better when you are relaxed"

Day 13 - Milton Model Pattern – *Lack of Referential Index*

Using a pronoun or noun where it is unclear which one is referred to. (Eg. One, him, her, etc)

(Write out 100 examples of this pattern)

- "One can, Bill, learn while you sleep & dream"

Day 14 - Milton Model Pattern – *Simple Deletion*

Use of a noun without indicating what specifically is being referred to.
(Write out 100 examples of this pattern)

- "You can learn certain facts"

Day 15 - Milton Model Pattern – *Shift Referential Index*

Changing the referential index part way through an utterance to refer more (or less) directly.

(Write out 100 examples of this pattern)

- "Sometimes when I close my eyes I can imagine yourself really enjoying this."

Day 16 - Milton Model Pattern – *Phonological Ambiguity*

Words that sound the same but have different meanings. (Eg. Write/right, accept/except, hear/here, etc).
(Write out 100 examples of this pattern)

- "You can comprehend here (hear) what I'm saying"

Day 17 - Milton Model Pattern – *Punctuation Ambiguity*
Two sentences connected together around a pivot word or phrase.
(Write out 100 examples of this pattern)

- "Only you can decide whether this is the right thing *for you to learn* this will be a piece of cake"

Day 18 - Milton Model Pattern – *Scope Ambiguity*

Unclear scope of a word.

(Write out 100 examples of this pattern)

- "The gifted leaders and communicators chatted."

Day 19 - Milton Model Pattern – *Syntactic Ambiguity*

Unclear syntactic function of a word. (Eg. Hypnotising hypnotists, running shoes, relaxing masseuses, investigating policemen etc.)
(Write out 100 examples of this pattern)

- "Managing managers can be challenging"

Day 20 - Milton Model Pattern – *Quotes*

Putting a message in quotes and attributing it to someone else.
(Write out 100 examples of this pattern)

- "My teacher once said to me 'You can say whatever you like if you put it in quotes'"

Day 21 - Milton Model Pattern – *Conversational Postulates*

A y/n question that elicits behaviour.
(Write out 100 examples of this pattern)

- "Do you know what time it is?"

Day 22 - Milton Model Pattern – *Embedded Questions*
A question that has a command embedded within it.
(Write out 100 examples of this pattern)

- "What's it like when you <u>imagine yourself mastering this material</u>?"

Day 23 - Milton Model Pattern – *Embedded Commands*

Marking out commands in a sentence using some form of analogue marking (eg. voice tone, eyebrows etc.)

(Write out 100 examples of this pattern)

- "If you were wondering about the value of these patterns, <u>by now</u> you must have realised how powerful they are."

Day 24 - Milton Model Pattern – *Selectional Restriction Violations*
Attributing qualities to a person or thing that by definition it cannot have.
(Write out 100 examples of this pattern)

- "I have a stone in my garden, and it's the most peaceful stone you've ever seen"
- "My cat is the most ambitious cat you've ever seen."
- "My new mobile phone is brilliant – it can remember *everything.*"

Day 25 - Milton Model Pattern – *Negation*

Negation allows you to say outrageously overt things without taking responsibility for them.

(Write out 100 examples of this pattern)

- "I wouldn't ask you to only focus on our strengths, because that would be unfair."

Day 26 - Milton Model Pattern – *Benefit Headlining*

If you use a headline (just like a newspaper does) that contains a valuable benefit for the person you are influencing, they will be much more likely to listen to what follows.

(Write out 100 examples of this pattern)

- Would you like to know how you can get people to pay 75% more attention to what you say?

Day 27 - Milton Model Pattern – *Tag Questions*

'Tag questions' are the name for the small phrases like "isn't it", "aren't they" etc that people sometimes add to the end of sentences.
(Write out 100 examples of this pattern)

- I'm sure you can think of lots of situations where tag questions could be useful, can't you.

Day 28 - Milton Model Pattern – *Linkage*

Use words such as as, and, while, because etc to create linkage between words & phrases, and you'll create a smooth flow for the listener.
(Write out 100 examples of this pattern)

- There are a number of useful patterns to learn, *and* linkage is one of the most powerful, *because* it allows you to create a smooth flow in your language *while* the other person becomes entranced with what you are saying.

Day 29 - Milton Model Pattern – *Stories & Metaphors*

Stories and metaphors are one of the most powerful ways to create 'semantic environments' where your other hypnotic language skills can be used covertly.
(Write a list of 100 stories from your own experience [this may take more than one morning ☺])

- My first day at school
- My favourite movie
- The time I left my mobile phone at the pub
- etc