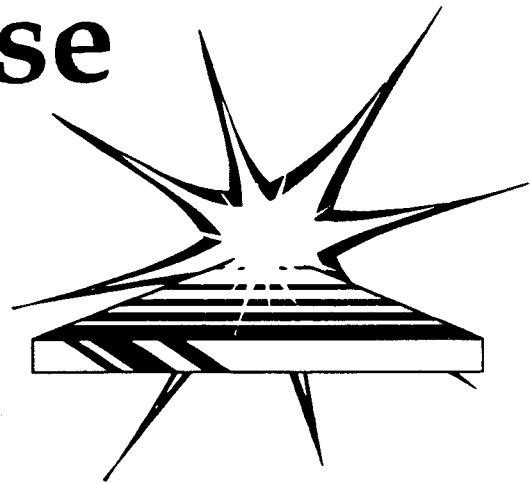


Advanced NLP Training

NLP & Ericksonian Hypnosis Video Course

with
Tad James, M.S., Ph.D.



**Includes 4 full length
VHS cassettes and handouts**

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OBSERVING OTHER PEOPLE

SENSORY ACUITY

Basis: Bandler and Grinder discovered that people make minute changes from moment to moment, and that those changes have meaning IF you have enough Sensory Acuity.

1. **Skin Color**

Light ----- Dark

2. **Skin Tonus**

Shiny ----- Not Shiny

3. **Breathing**

Rate

Fast ----- Slow

Location

High ----- Low

4. **Lower Lip Size**

Lines ----- No Lines

5. **Eyes**

Focus

Focused ----- Defocused

Pupil Dilation

Dilated ----- Undilated

MILTON MODEL

(Hypnotic Language Patterns)

1. MIND READING

Claiming to know the thoughts or feelings of another without specifying the process by which you came to know the info.

"I know that you are wondering..."

2. LOST PERFORMATIVE

Value judgements where the performer of the value judgement is left out.

"And it's a good thing to wonder..."

3. CAUSE & EFFECT

Where it is implied that one thing causes another. Implied Causatives include:

- a. C>E makes
- b. If... then...
- c. As you... then you...

"Because..."

4. COMPLEX EQUIVALENCE

Where two things are equated- as in their meanings being equivalent.

"That means..."

5. PRESUPPOSITIONS

The linguistic equivalent of assumptions.

"You are learning many things..."

6. UNIVERSAL QUANTIFIERS

A set of words which have the following characteristics:

- a. universal generalization and
- b. no referential index.

"And all the things, all the things..."

7. MODAL OPERATORS

Words which imply possibility or necessity, and which form our rules in life.

"That you can learn..."

8. NOMINALIZATIONS

Process words which have been frozen in time by making them into nouns.

"Provide you with new insights, and new understandings."

9. UNSPECIFIED VERBS

"And you can,"

10. TAG QUESTION

A question added after a statement, designed to displace resistance.

"Can you not?"

MILTON MODEL

11. LACK OF REFERENTIAL INDEX

A phrase which does not pick out a specific portion of the listener's experience.

"One can, you know..."

12. COMPARATIVE DELETIONS (Unspecified Comparison)

Where the comparison is made and it is not specified as to what or whom it was made.

"And it's more or less the right thing."

13. PACING CURRENT EXPERIENCE

Where client's experience (verifiable, external) is described in a way which is undeniable.

"You are sitting here, listening to me, looking at me, (etc.)..."

14. DOUBLE BINDS

"And that means that your unconscious mind is also here, and can hear (phonological ambiguity) what I say. And since that's the case, you are probably learning about this and already know more at an unconscious level than you think you do, and it's not right for me to tell him, learn this or learn that, let him learn in any way he wants, in any order."

15. CONVERSATIONAL POSTULATE

The communication has the form of a question, a question to which the response is either a 'yes' or a 'no'. If I want you to do something, what else must be present so that you will do it, and out of your awareness? It allows you to choose to respond or not and avoids authoritarianness.

"Do you feel this... (punctuation ambiguity) is something you understand?"

16. EXTENDED QUOTES

"Last week I was with Richard who told me about his training in 1983 at Denver when he talked to someone who said..."

17. SELECTIONAL RESTRICTION VIOLATION

A sentence that is not well formed in that only humans and animals can have feelings.

"A chair can have feelings..."

MILTON MODEL

18. AMBIGUITIES

- a. **Phonological:**
"Hear", "Here"
- b. **Syntactic:**
 Where the function (syntactic) of a word cannot be immediately determined from the immediate context.
"They are visiting relatives"
- c. **Scope:**
 Where it cannot be determined by linguistic context how much is applied to that sentence by some other portion of the sentence.
"Speaking to you as a child..."
"The old men & women..."
"The disturbing noises & thoughts..."
"The weight of your hands & feet..."
- d. **Punctuation:**
"I want you to notice your hand me the glass."

Putting it all together:

"I know that you are wondering... and it's a good thing to wonder... because... that means... you are learning many things... and all the things, all the things... that you can learn... provide you with new insights, and new understandings. And you can, can you not? One can, you know. And it's more or less the right thing. You are sitting here, listening to me, looking at me, and that means that your unconscious mind is also here, and can hear what I say. And since that's the case, you are probably learning about this and already know more at an unconscious level than you think you do, and it's not right for me to tell him, learn this or learn that, let him learn in any way he wants, in any order. Do you feel this... is something you understand? Because, last week I was with Richard who told me about his training in 1983 at Denver when he talked to someone who said, "A chair can have feelings..."

HYPNOTIC PATTERNS

"Patients are patients because they are out of rapport with their own unconscious... Patients are people who have had too much programming - so much outside programming that they have lost touch with their Inner selves.

- Milton Erickson, 1976

"My learning over the years was that I tried to direct the patient too much. It took me a long time to let things develop and make use of things as they developed."

- Milton Erickson, 1976, Pg.267

Letting things happen means Utilization.

The Utilization Approach has 3 stages:

1. PREPARATION

Explore the client's repertory of life experiences and facilitate constructive frames of reference to orient them toward therapeutic change. This is the time to establish rapport.

2. TRANCE WORK

Activation and utilization of the client's own mental skills during the period of Trance. The Steps:

a. **Fixation of Attention**

Utilizing the client's beliefs and behavior for focusing attention on Inner realities.

b. **Breaking Client's Hold on Model of the World**

Distraction, shock, surprise, doubt, confusion, or any other process that interrupts the client's model of the world.

c. **Unconscious Search**

Implications, questions, puns, and other indirect forms of hypnotic suggestion.

d. **Unconscious Process**

Activation of personal associations and mental mechanisms by all of the above.

e. **Hypnotic Response**

An expression of behavioral potentials that are experienced as taking place, such as catalepsy, anesthesia, amnesia, hallucinations, age regression, and time distortion.

3. EVALUATION OF RESULTS

Recognition, evaluation and ratification of the therapeutic change that takes place.

HYPNOTIC PATTERNS

Twelve Patterns of Indirect Suggestion:

1. DIRECT AND INDIRECT SUGGESTION

(The difference between Direct and Indirect)

A direct suggestion appeals to the conscious mind, and has the opportunity to evaluate: "Please close the window."

Indirect suggestions go directly to the unconscious mind, and is not evaluated as much: "I'm wondering if you can close the window?"

2. EMBEDDED COMMANDS

They are interspersed in the middle of the conversation so as to bypass the conscious mind:

"And I want you to tell me only the things you want to tell me everything. You can describe it as freely as you want."

3. TRUISMS ABOUT SENSATIONS

"Most people can experience one hand as being lighter than another."

"Most people enjoy the refreshing coolness of a light breeze."

"Some people blush easily when they recognize certain feelings about themselves."

4. TRUISMS UTILIZING TIME

"Sooner or later, your eyes are going to close."

"Your headache (or other symptom) can now leave as soon as your system is ready for it to leave."

5. NOT KNOWING, NOT DOING

"You don't have to talk or move or make any sort of effort."

"You don't even have to hold your eyes open."

"People can sleep and not know they're asleep. They can dream and not remember the dream. You don't know when the eyelids will close all by themselves. You may not know just which hand will lift first."

6. OPEN ENDED SUGGESTIONS

"We all have potential we are unaware of, and we usually don't know how they will be expressed."

"He doesn't know what he is learning, but he is learning. And it isn't right for me to tell him, 'You learn this or you learn that!' let him learn whatever he wishes, in what ever order he wishes."

7. COVERING ALL POSSIBILITIES OF RESPONSES

"Soon you will find a finger or a thumb moving a bit, perhaps by itself. It can move up or down, to the side or press down. It can be slow or quick or perhaps not move at all. The really important thing is to sense fully whatever feeling develop."

HYPNOTIC PATTERNS

Twelve Patterns of Indirect Suggestion (cont):

8. QUESTIONS THAT FACILITATE NEW RESPONSE POSSIBILITIES (TDS)

a. **To Focus Attention:**

"Did you experience the hypnotic state as basically similar to the waking state, or different from the waking state."

b. **Questions in Induction (GENERAL):**

1. Would you like to find a spot that you can look at comfortably?
2. As you continue looking at that spot for awhile, do your eyelids want to blink?
3. Will those lids begin to blink together or separately?
4. Slowly or quickly?
5. Will they close all at once or flutter all by themselves first?
6. Will those eyes close more and more as you get more and more comfortable?
7. That's fine. Can those eyes now remain closed as your comfort deepens like when you go to sleep?
8. Can that comfort continue more and more so that you'd rather not even try to open your eyes?
9. Or would you rather try and find you cannot?
10. And how soon will you forget about them altogether because your unconscious wants to dream?

b. **Questions in Induction (HAND LEVITATION):**

1. Can you feel comfortable resting your hands gently on your thighs? (Demonstrate) That's right, without letting them touch each other.
2. Can those hands rest ever so lightly so that the fingertips just barely touch your thighs?
3. That's right. As they rest ever so lightly, do you notice how they tend to lift up a bit all by themselves with each breath you take?

HYPNOTIC PATTERNS

Twelve Patterns of Indirect Suggestion (cont):

- 8.b.4. Do they begin to lift even more lightly and easily by themselves as the rest of your body relaxes more and more?
5. As that goes on, does one hand or the other or maybe both continue lifting even more?
6. And does that hand stay up and continue lifting even higher and higher, bit by bit, all by itself? Does the other hand want to catch up with it or will the other hand relax in your lap?
7. That's right. And does the hand continue lifting with these slight little jerking movements, or does the lifting get smoother and smoother as the hand continues upward toward your face?
8. Does it move more quickly or slowly as it approaches your face with deepening comfort? Does it need to pause a bit before it finally touches your face so you'll know you are going into a trance? And it won't touch until your unconscious is really ready to let you go deeper, will it?
9. And will your body automatically take a deeper breath when that hand touches your face as you really relax and experience yourself going deeper?
10. That's right. And will you even bother to notice the deepening comfortable feeling when the hand slowly returns to your lap all by itself? And will your unconscious be in a dream by the time that hand comes to rest?

c. Facilitating Internal Change

"And what will be the effective means of losing weight? Will it be because you simply forget to eat and have little patience with heavy meals because they prevent you from doing more interesting things?"

HYPNOTIC PATTERNS

Twelve Patterns of Indirect Suggestion (cont):

9. COMPOUND SUGGESTIONS

a. **Yes Set:**

"It is such a beautiful day, let's go swimming."

b. **Associations:**

"With each breath you take you can become more aware of the natural rhythms of your body and feelings of comfort that develop."

c. **Opposites:**

"As one hand lifts the other can press down."

d. **Negative - Tag Questions:**

"And you can, can you not?" "You can try, can't you?" "You can't stop it, can you?" "Why not let that happen?"

e. **Negative - Until:**

"You don't have to go into a trance until you are ready." "You won't do it until your unconscious is ready."

f. **Shock, Surprise:**

"Your sex life (pause) just what you need to know and understand about it. (Pause) Secretly what you want (pause) is more important to you."

10. IMPLICATION AND IMPLIED DIRECTIVE ("If... then" statements)

a. If you sit down then you can go into a trance.

b. Now, if you uncross your legs and place your hands comfortably on your lap, then you will be ready to enter a trance.

c. As that comfort deepens, your unconscious mind can relax while your conscious reviews the nature of the problem. And when a relevant and interesting thought reaches your conscious mind, your eyes can open as you carefully consider it.

HYPNOTIC PATTERNS

Twelve Patterns of Indirect Suggestion (cont):

11. BIND AND DOUBLE BINDS

a. Approach - Avoidance:

Would you like to enter trance now or later?

b. Conscious - unconscious:

I think that your unconscious mind knows more about that than your conscious mind does, and if your unconscious mind knows more about it than your conscious mind does, then you probably know more about it than you think you do.

c. Double Disassociation:

You can as a person awaken, but you do not need to awaken as a body. (Pause)
You can awaken when your body awakens but without a recognition of your body. (Pause) Just awaken from the neck up.

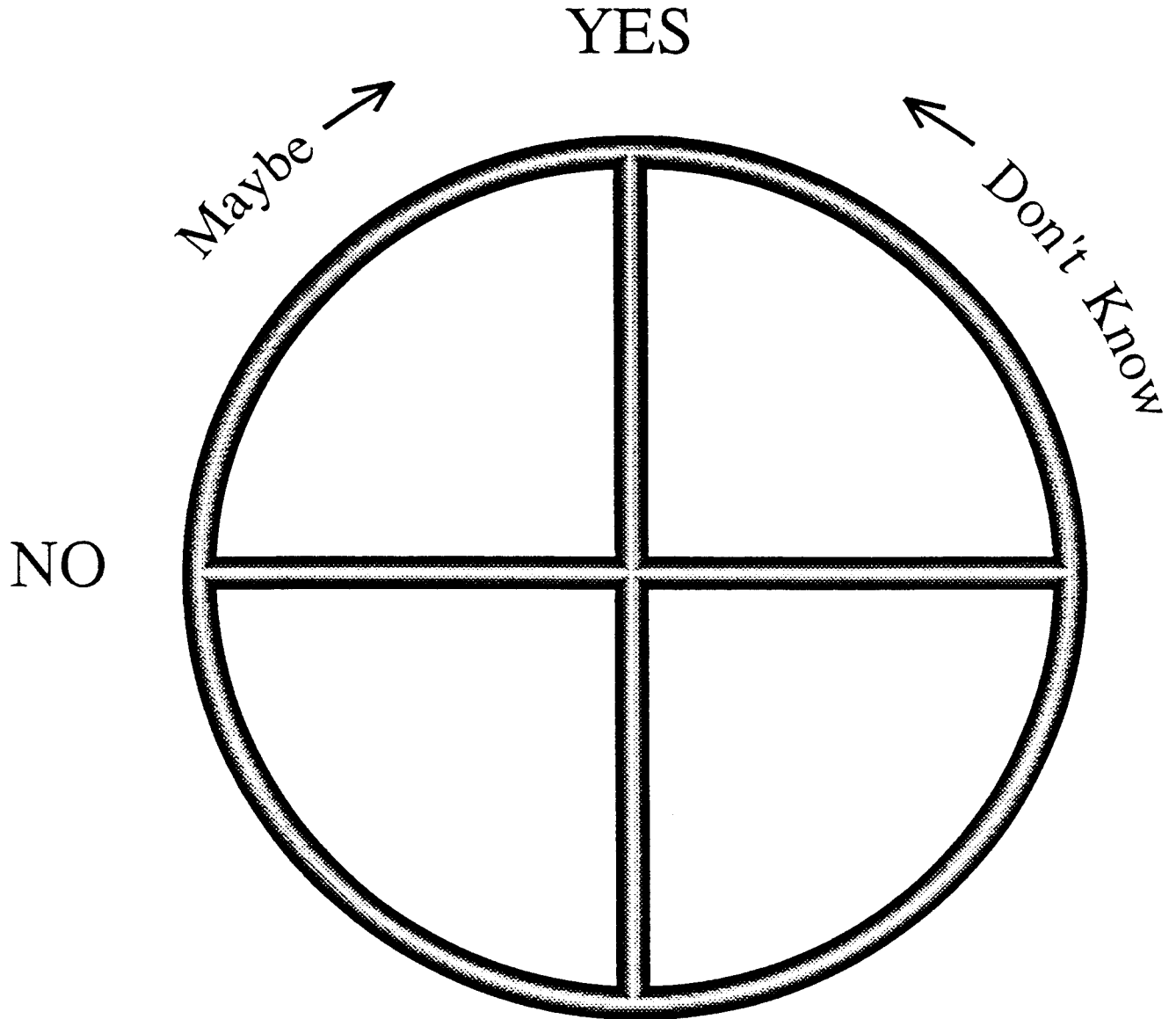
12. MULTI-LEVEL COMMUNICATION

(What's a Metaphor?)

"Now the next thing I want to stress is the tremendous need for each...of you to"...work out a method of suggestion for himself. In developing my own technique, I worked out what I felt was a good hypnotic technique. It was 30 typewritten pages, single-spaced, of the various types of suggestions necessary to induce a deep trance. And then I slowly cut it down from 30 typewritten pages, single-spaced to 25, to 20, to 15, to 10, to 5 and so on, so that I could use the whole 30 pages or I could just use one page or one paragraph. But I learned how to thoroughly graduate my suggestions, and how to lead from one suggestion to another. When one does that sort of thing, one learns how to follow the leads given by his patient."
- Milton Erickson, 1981

" I want you to go back to a time when you were a little, little girl, and my voice will go with you. My voice will become the voices of your parents, your friends, your teachers, and anyone else it needs to be so that it remains consistent with your experience. My voice will become the whispering wind as it tells you the secrets of the trees, the secrets of Nature, the secrets of Life itself. You may hear my voice in the wind, in the rustle of the leaves, or the tinkling of a wind chime, or the sounds around you as you go about your daily life. And when you hear it, listen! You're learning. And you're going to keep fight on learning and making the connections that will allow your unconscious mind the freedom to assist you in all those things ... that's right, your learning."
-Tad James, adapted from Milton Erickson.

PENDULUM CHART



Feedback & Certificate Application



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	Great	Good	OK	Poor
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4. Please rate the following opportunities with your level of interest. You can rate all categories or only the ones you are interested in.

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