Ch. 9

page 90 Finding Positive Intention
        "What is it that you're trying to do?"
        "What is it that you want?"

page 92 Building Self Worth: Self vs. Behavior
     Language of "Self" when the child is beahaving well.
     Start w/the specific behavior so that the child knows what you like, THEN,
     you can help him think of this as something characteristic of him. IS/AM/ARE

Temporary vs. Permanent Language p.93
Permanent" You're ALWAYS hitting y/sister."
        "EVERY TIME" "NEVER"
Temporary: when we want the behavior to be temporary.
        "You were hitting your sister RIGHT THEN. If you do that, you will need
        to play in another room FOR A WHILE."

     Behavior and Temporariy for misbehavior

     Self and Permanent for behavior you want to encourage.

Reframing and the Transformation of Meaning
The meaning of any event depends on the frame you put around it. When you change
the frame you also change the meaning/response/behavior.
Metaphors are reframing devices, " This COULD mean that..."
Changing the frame of reference round a statement to give it a different meaning.

Sleight of Mouth Patterns   128
Different viewpoint on the same statement:
    "My job is going badly and I feel depressed."

GENERALIZE: "Perhaps you're just feeling down generally, your job is OK."

APPLY TO SELF: Maybe you're making yourself depressed by thinking that."

ELICIT VALUES/CRITERIA: "What is important about your job that you think is going
                        wrong?"

POSITIVE OUTCOME: "It could make you work harder to get over this particular
                  problem."

CHANGE OUTCOME: "Perhaps you need to change jobs."

SETTING A FURTHER OUTCOME: "Can you learn something useful from the way your job
                           is going at the moment?"

TELL A METAPHOR: "It's a bit like learning to walk..."

REDEFINE: "Your depression might mean you are feeling angry because you job is
          making unreasonable demands on you."

STEP DOWN: "Which particular parts of your job are going badly?"

STEP UP: "How are things generally?"

COUNTER EXAMPLES: "Has work ever gone badly without you being depressed?"

POSITIVE INTENTION: "That shows you care about your job."

TIME FRAME: "It's just a phase, it will pass."

Milton Model

A. Gathering Info
B. Semantic Ill-Formedness
C. Limits of the Speaker Model

A. Gathering Info   DELETING
1. Gather/Delete Info
2. Unspecified Verbs
3. Unspecified Referential Index
4. Deletion

B. Semantic Ill-Formedness   DISTORTION
1. Causal Modeling or Linkage
   a. Conjunction
   B. Implied Causative
   c. Cause Effect
2. Mind Reading
3. Lost Performative

C. Limits of the Speaker Model   Generalize
1. Universal Quantifiers
2. Modal Operators

II. Add'tl Milton Model Patterns
1. Subordinate Clauses of Time
2. Ordinal numbers
3. Awareness Predicates
4. The use of "OR"

A — Presuppositions
5. Adjectives + Adverbs
6. Change of Time Verbs + Adverbs
7. Commentary Adjectives + Adverbs

B Indirect Elicitation Patterns
   1. Embedded Commands
   2. Analog Marking

II B Indirect Elicitation Patterns
   3. Embedded Questions
   4. Negative Commands
   5. Conversational Postulates
   6. Ambiguity
      a) phonological
      b) syntactic ambiguity
      c) scope ambiguity
      d) punctuation ambiguity

C Patterns in Metaphor
   1. Selectional Restriction Violations
   2. Quotes

THE MILTON MODEL
Milton H. Erickson M.D.

Analog: continously variable between limits, like the dimmer in a lightswitch

Complex Equivalent: two statements that are to mean the same thing, e.g.,
"He is not looking at me, so he is not listening to what I say."

Context: the framework around a particular experience, determines how it is inteprtd.
the frame of reference around a situation.

Criteria: the values/standards a persons uses to make a decision/judgements.

Content Reframing:: Taking a statemnt and giving it another meaning by focusing on
another part of the content, asking: "What else could this mean?"
"What is the positive value of this behavior?"
"How else could I describe this behavior?"

Context Reframing:: Changing the context of a statement to give it another meaning
by asking, "Where would this be an appropiate response?"
"When would this behavior be useful/ a resource?"

Conversational Postulate:: A question that is interpreted as a command.

Criterion: what is important to you in a particular context.

Deep Structure:: the complete linguistic form of a statement from which th surface
is derived.   The sensory maps cons/uncons that people use
to guide/organize their behavior.

Digital: varying between two different states, like an off or on switch on a light.

Metaphor: comm by a story, figure of speech implying comparison.
similes, parables, allegories.
The process of thinking of one situation as something else.

Model Operator of Necessity:: for rules ..should,, ought,,

Model Operator of Possibility:: for words that denote what is cosidered
possible.. can,, cannot,,

Nominalization:: the process of turning a verb into a abstract noun, and the
word so formed.

Phonoligical Ambiguity:: Two words tht sound the same, but there/thier difference is
plain/plane to see/sea.

Punctuation Ambiguity:: Ambiguity created by merging two separate sentences into one
can always try to make sense of them.

Quotes: a pattern in which your message is expressed as if by someoe else.

Surface Structure:: for the spoken or written comm that has been derived from the
Deep Structure by deletion, distortion, and generalization.
The words or language used to describe or stand for the actual
primary sensory rep stored in the brain.

Synesthesia:: automatic link from one sense to another.

Voice:: Pace.. the speed of your voice
Pitch.. how high or low your voice is
Timbre.. the resonance of your voice

MILTON MODEL: provides ways of constructing sentences in which almost all specific
info has been deleted. This requires the listener to fill in the deletions with
is own internal experiene. You provide the context with as little content as
possible. You leave out info thus keeping the conscious mind busy filling in
gaps from its storehouse of memories.

using language to 1. Pace and lead the person's reality,, describe sensory experience
2. Distract and utiize the conscious mind,, direct them inwards

MILTON MODEL: is the inverse jof the Meta Model. it creates 'artfully
vague language that is ambiguious and abstract. The listener attempts to
assign meaning to what was said. Sturctures like these allow you to
present ideas in a way that avoids confrontation by disarming.
Convulated language patterns establish a direct line of comm to the
unconsious.

Often the Milton MOdel has been called the inverse of the Meta MOdel. The Meta MOdel
can be divided into three chunks: A. Gathering INfo
B. Semantic ill–formedness
C. Limits of the Speaker's Model

A. Gathering INfo

As part of the Milton Model, this chunk is called DELETING INFO and isthe most
useful of the three chunks for hypnotic purposes.
Nominalizations: verbs that have been converted to nouns.
a process/verb stated/ used as a noun/event.

The comforts and understandings...."
*" In various creative combinations to produce understandings and
abilities that can stay with you the rest of your life...."*
"The utter comfort of knowledge and security..."
"The presence of relaxation and curiosity..."
*""Relationship,. decision,....curiosity.. hypnosis..
learnings. love,..."*
Emily has a lot of *knowledge."*
*" I know that you have a certain DIFICULTY in your LIFE that you
would like to bring to a satisfactory RESOLUTION .. and I'm not sure
exactly what RESOURCES you would find most useful in resolving
this DIFICULTY .but I know that your UNCONSCIOUS MIND is better able
than you to search through your EXPERIENCE for exactly*
RESOURCE...."

2) Unspecified Verbs

if a hypnotist uses relatively unspecifed verbs the listener is again forced to supply
the meaning in order to understand the sentence.
Using a verb that does not speficy the action to be performed.
These maximize the likelyhood of the statement fitting the listener's experience.
Process words that lack a complete description. Verbs that lack specifcs about
How, When, Where.
DO,, FIX,. SOLVE,, MOVE., CHANGE,, WONDER,, THINK,, SENSE,, KNOW,, EXPERIENCE,,
UNDERSTAND., REMEBER,, BECOME AWARE OF,,
"I THINK this is true." *"I want you to LEARN. "*
"I going to ask you to do SOMETHNG."
"And you may WONDER what that means.."
"You'll really know when you have found out.."
"And you CAN..."

3) Unspecified Referential Index

this means that the noun being talked about is not specified. Statements like these
give the listener the oppty of easily apply the sentence to themseives in order to
understand it. *These* are nouns that do not refer to a specific person, place, thing.
"THIS can be easily learned." *"PEOPLE can relax.."*
"you can notice a CERTAIN SENSATION.."

".. some intersting ideas from someone from another time..."
"And one can, you know..."
sentences with noun phrases with no refernce to the listener's experience.
"Certain sensations in your hand will increase.."
People can learn to get much more enjoyment out of their lives.."

4) Deletion..

refers to sentences in which a major noun phrase/ the object is completely missing. Leaving out the subject/actor or object/acted upon. Leaves the listener the freedom to generate the meaning most relevant to him.

"I know you are CURIOUS."
"..and learning... and really beginning to wonder..."
"You can be sure..."
"And he told me.. and really.. well. What do you think of this?"
"It seems like an impossible task.."
"You're doing the same thing that you did when you first
went to school."

B. SEMANTIC ILL-FORMEDNESS   Distortion

1) Causal Modeling, or Linkage

Using words that imply a cause-effect relationship between somethng that is occuring and something the speaker wants to occur invites the listener to respond as if one thing did indeed "cause" the other. The speaker begins with somethng that is already occuring and connects it to somethng he wants to occur.
"BEcause.."   *"Makes.."*   *"If...then."*   *"As... then."*

1) Conjunctions... the weakest,, start with these.
Makes use of conjuctins to connect otherwise unrelated phenomena.
the first idea will tend to carry the second.
"And.."   *"But.."*
"You can look at me and feel the increasing sense of curiosity."
"You can sometimes seen confused, but continue to learn unconsiously."
"You are listening to the sound of my voice, AND you can begin to relax"
"you are breathing in and out and you are curious about what
you might learn."

B) Implied Causative... connect statements by establishng a connection in time.
"AS"., 'WHILE..'"   "DURING..."   "BEFORE..."   "AFTER..."
"Since you are here, you can easily learn in new and different ways."
"As you think of new solutions, you can even deeper into a trance."
"As you recieve your monthly checks, you will be glad you joined.'
"As you sit there smiling, you can begin to go into a trance."
"While you sway back and forth, you can relax more comptly."

C) Cause Effect... the third and strongest kind of linkage.
to state one thing will cause another. Use of predicates that express a necessary connection between portions of the speakers experience.
'MAKE..'   'CAUSE...'   FORCE...'   'REQUIRE...'   'BECAUSE...'
'IF.....THEN...'
"Using these language patterns will make you a better hytst."
"You won't have the same problem againg, because now you know
what to do."
"The nodding of your head will make you relax more compltly."

"this product wil make you the scourge of the competition."

2) Mind Reading
Acting as if you know the internal experience of another person.
Makes use of generalized language patterns.
> "You may be wondering what I'll say next."
> "You're curious about hypnosis."
> "I know you are beginning to understand this now."
> "You must be wondering what this means."
> "You wil soon experience an even deeper sense of comfort."
> "I know that you are learning.."

3) Lost Performative
Evaluative statements in which the person making the evaluation
is missing/lost from the sentence.
Value judgemnts where the performer of the judment has been deleted.
> "It's good that you can relax so easily."
> "It's not important that you sink all the way down in y/chair."
> "And it's a good thing to learn.."

C.) Limits of the Speakers Model

1) Universal Quantifiers
these words usually indicate overgeneralization. Words that are absolute
generalizations lacking a referential index. Preclude exceptions or alternatives.
> "All.." "Every..." "Always.." "Never..." "Nobody...."
> "Any.." "None.."
> "And now you can go ALL the way into a trance.."
> "Every thought that you have can assist you in going into
> a deeper trance.."

2) Modal Operators
words that indicate lack of choice. Words that dictate or imply what is
possible and/or necessary in life.
> "That you can learn to use..."
> Should,, Must,, Have to,,, Can't,,, Won't...
> "HAve you noticed that you can't open your eyes."

II Addt'l Milton Model Patterns
the most important of these is the use of Presuppositions. Used by a commcator
who presupposess what he doesn't want to have questioned. Derived Meanings.

1) Subordinate Clauses of Time.
of the 24 syntactic forms of complex presuppositions 9 of them depend on time and
these are most often used in hypnotic inductions.
The most frequently used category is Subordinate Clauses of Time. These words create
presupposed sequences or linkages between experiences in time. Presumes that
something is the case. The linguistic equivalent of assumptions. We assume the listener's
ability to make sense of what we offer and make meaning.

"Before..." "After..." "During..." "As..." "Since.." "Prior..." "When..."
    "While..."

> "You have many valuable skills and resources available to you
> at a monent's notice..."