



Hypnotic Language

This course will alter the way you work forever!

Have you ever:

- ❖ Been unable to find a suitable script in Hammond?
- ❖ When ad-libbing, run out of things to say?
- ❖ Realised after a session that you could have put something better?
- ❖ Wondered if your client was bored by your voice?

If the answer to any of these questions is yes, set your mind at rest as you can choose to *[EMBEDDED COMMAND]* **attend this workshop**. When you attend this workshop you will learn to exercise your creative powers, and this means (no pain, no gain!) writing your own scripts, learning how to read other scripts and improve them, and using your voice to best effect. So, don't attend this workshop if you want to remain stuck in a rut, repeating the same tired sentences to client after client, as after this workshop your language will be revitalised, elegantly vague, metaphorically suggestive, and you may be surprised to discover how easy it will be. That's right! (Please see the second page for further information.)

This workshop will be led by **Patrick Browning**, an ICH graduate with a keen interest in language.

Dates and Venue

20th February **and** 6th March 2010
Central London venue to be confirmed

Cost

£200, split between a £50 registration deposit and £150 on 20th February 2010.

Please note that, in order for training days to accrue towards your DHP and/or MCH (as applicable), you will need to attend the entire course. Please also note our 21-day cancellation policy, under which cancellations will be accepted (and advance payments refunded) up to 21 days prior to the start of this course.

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ENROLMENT FORM (Hypnotic Language – 20.02.10/ & 06.03.10)

Please send to: The Institute of Clinical Hypnosis, 28 Tantallon Road, LONDON, SW12 8DG

Surname:		First Name:		Title:	
Address:					
Post code:				(Tel Day)	
				(Tel Mob)	

Payment method – please tick and complete either Section 1 or Section 2 below:

- 1 I enclose a cheque, payable to ICH, for £.....; **or**
 2 I wish to pay by debit/credit card^(Note 1) and my details are as follows:

Card type:				Card issuer (eg HSBC):											
Card number:															
Your name and initials (as they appear on your card):															
Start date:								Expiry date:							
Security No ^(Note 2) :								Issue number (if applicable):							

SIGNATURE: DATE:

1 Please note that a surcharge of 2.65% is payable on all credit cards. There is no additional charge if you pay by debit card. We accept Mastercard, Visa, Visa Debit, Visa Electron, Maestro and Solo. A receipt will be sent to you by post if you pay by debit/credit card.
 2 This will be the last 3 or 4 numbers on the reverse of your card, on the signature strip.

The objectives of this workshop are:

- ❖ To give a greater awareness of the power of hypnotic language.
- ❖ To develop creative skills in writing and using hypnotic language.
- ❖ To develop critical skills for avoiding, or improving, poor quality hypnotic language.
- ❖ To provide a store of ideas and resources for the creative practitioner.

It doesn't matter whether you use scripts, or ad lib, or both: in every case you are using language – you have no choice, you MUST. HAVE you tried writing your own scripts? It is surprisingly easy once you get into the swing of it, and let those creative juices flow! In order to make the most of this workshop you will be asked to write three scripts, one (a confusional deepener) before Day One and two before Day Two (for probable choices see below*) and you can write more if you WANT! TO gain feedback (no failures here) you must be prepared to criticise and be criticised, so that you become more open to new ways of saying things.

After looking at some general issues we shall plunge into Milton Model language, with some group exercises to increase your familiarity. Then critiquing: there's nothing wrong with using a script from the Web or from a book, but is it as good as it could be? Does it suit your client? What are the characteristics of a good script? Can you spot a good SIGN? UP until now you may have just accepted a script as being written by somebody with more experience than you. No longer! Now you can take the initiative. And what about your voice? Is it winning...., convincing...., interesting? Is there a risk that clients don't come back because....dare you ask the question?....they are bored of listening to you? We experiment with some voice exercises to see what choices you have.

Having read and discussed participants' confusional deepeners on Day One, by Day Two you will be ready to share your other scripts with the group. We shall look at naturalistic or conversational inductions, infinitely variable to suit that client at that moment, giving you an elegant flexibility to cope with any situation. Then on to metaphor, both simple and in metaphorical stories....and if you thought you could not handle metaphor, now you know you CAN. DO save some brainpower for torpedo therapy and the subtle effects of poetry as we start to look at some more advanced topics.

And you want your client to be comfortable about relaxing and making that change that's right for them....and, of course, your client is relaxed about you making that change in your use of language that's right for you....now....and that means... you can sign the enrolment form confident that your unconscious mind is making the right decision....for you.

* Choose two from the following list (scripts limited to one page, say 500 words):

- ❖ Naturalistic or conversational induction.
- ❖ Script or part script for one of these issues: insomnia, nail-biting, exam nerves, IBS, confidence.
- ❖ Metaphorical story suitable for smoking cessation or weight management.
- ❖ Poetic induction or deepener.