

EMBEDDING LLN IN COMMUNICATIONS

A Creative Approach

Diane Radford & Cathy Watson

LLN

More than a network of cognitive functions

Language as fundamental

Learning as relational

Attitudes to LLN...

...required a shift at executive/managerial level, communicated across an organization and expressed outside tutorial and classroom areas to enable embedded materials, courses and programmes.

Supporting

Existing and prospective students

Communication...

An authentic context where all participants had experience.

Targeted to

...administration, marketing, registry, contact centre, customer service representatives, telephone peer mentors and others whose initial interaction with the general public, students and stakeholders is by phone and on line.

Using a creative approach...

...based on Process Drama or Drama in Education strategies...

Why process drama?

Process drama challenges participants to confront not only their understanding of the issues presented but locate and communicate understanding...

Addressing

A wider range of LLN requirements
inside and outside the classroom/subject
and workplace contexts.

Workshop series...

...exploring communication, values and beliefs and the language patterns that carried these, based on real student experiences in educational environments.

Raising awareness of LLN:

LLN as a social practice learning/teaching required a whole of organization approach - whether an education provider, workplace or community organization ALLS survey results were still widely unknown

Focusing on...

Establishing and maintaining rapport

How values and beliefs underpin
communication

A new literacy

Many workshop participants were new to the language, concepts and methodology of literacy.

Process drama?

*Process drama
empowers people to
reflect on the world
around and how we
react to it.*

Dorothy Heathcote



Product Drama

Product Drama which works towards a production also has its educational merits.

Gavin Bolton

Augusto Boal

Augusto Boal, Brazilian director, writer and politician developed the Theatre of the Oppressed (which evolved into the Pedagogy of the oppressed), and the Boal Method of Theatre and Therapy.



The Mirror

Boal thought of theatre
*as a mirror in which
one can reach in
to change reality and
to transform it.*



Exploration and Problem Solving

Process drama allows exploration and problem solving in safe, supported and motivated situations where students are more likely to take risks and 'have a go' without the threat of real life consequences.

(Cusworth & Simons 1997)

Why Drama?

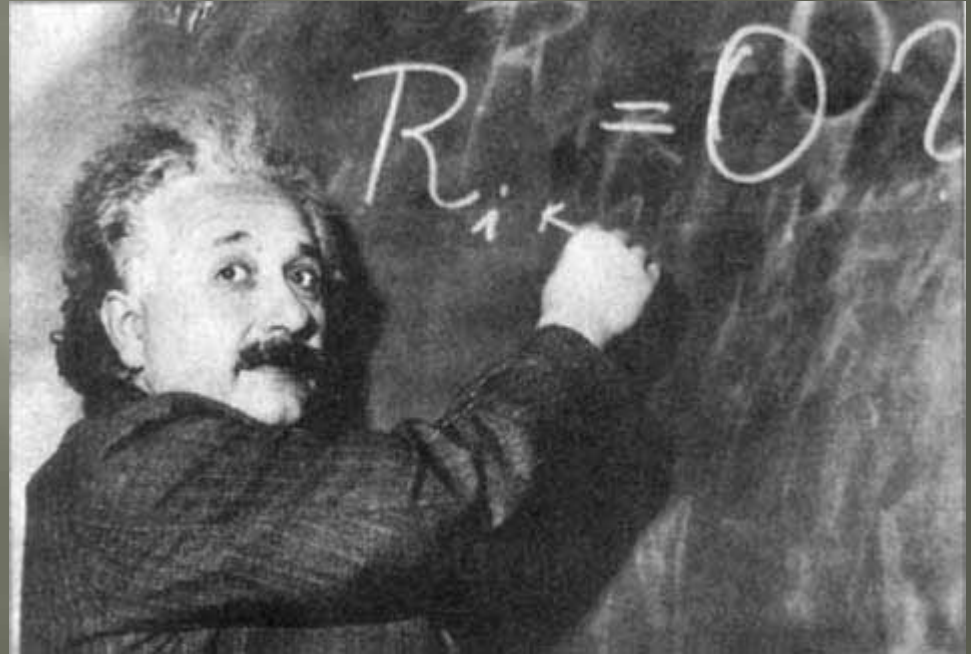
Drama is a multi-cultural form of expression



Why Drama?

**Drama cultivates the
Imagination**

“Imagination is more
important than
knowledge”



Albert Einstein

Why Drama?

Drama is a Multi-sensory Mode of Learning

Drama engages the mind, body, voice and emotions to interpret and convey information and ideas to others.

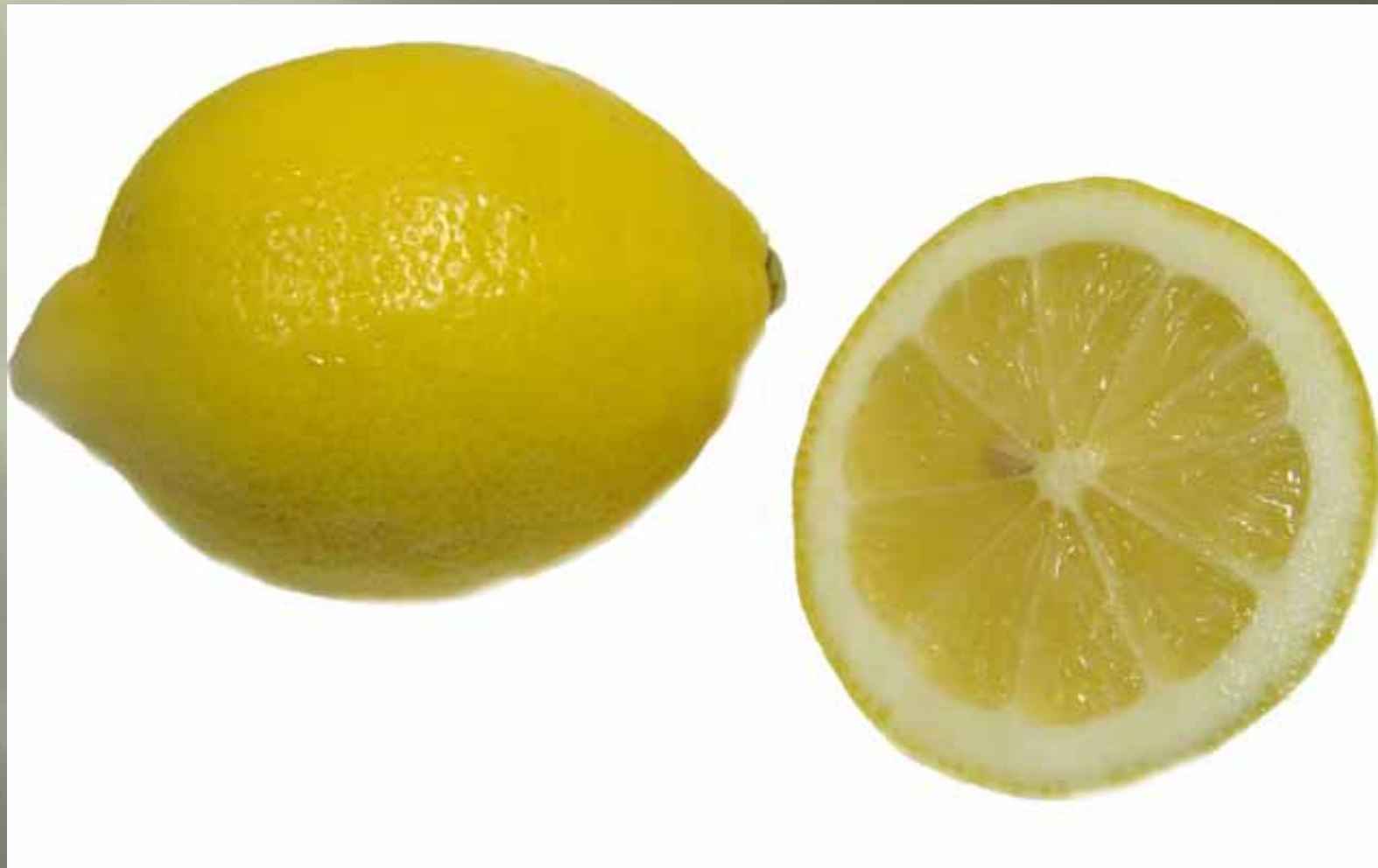
How we experience life

We experience life
externally through our
5 senses:

- ▣ See
- ▣ Hear
- ▣ Touch
- ▣ Smell
- ▣ Taste

Our brain interprets each
experience and forms
an internal impression
which affects our
physiology and
behaviour.

The Lemon Experience



Perspective and Embedding

By standing in someone else's shoes you can gain a different perspective which embeds it in the mind.



Helps comprehension and retention

Acting out a word like
escape

The student is more likely
to remember the word
and what it means by
acting it out.



Why Drama?

Drama develops the eight distinct intelligences:

1. Kinesthetic Intelligence
2. Linguistic Intelligence
3. Spatial Intelligence
4. Musical Intelligence
5. Logical/mathematical Intelligence
6. Interpersonal Intelligence
7. Intrapersonal Intelligence
8. Naturalistic Intelligence

Why Drama?

Long-term benefits spill over into school, work and life

- ▣ *Wearing different 'hats.'*
- ▣ *Confidence*
- ▣ *Personality development*
- ▣ *Empathy*
- ▣ *Communication skills*
- ▣ *Social interactions*



Why Drama?

Drama has many practical advantages

- ▣ Cost effective
- ▣ Moveable
- ▣ Minimalist
- ▣ Adaptable
- ▣ Repetition
- ▣ Universal

Why Drama?

Drama promotes Literacy and Language Arts

- ▣ Develops literacy in schools and for ESL students
- ▣ Develops reading, writing, speaking and listening
- ▣ Develops storytelling
- ▣ Acting training develops the voice – its power and expression and speech clarity.

Why Drama?

Drama helps students who Struggle in Traditional Schooling

By acting out classroom material:

- ▣ may expose an unnoticed intelligence or ability.
- ▣ reading comprehension, story analysis, vocabulary development, and story recall is improved.

Why Drama?

Shared Power:

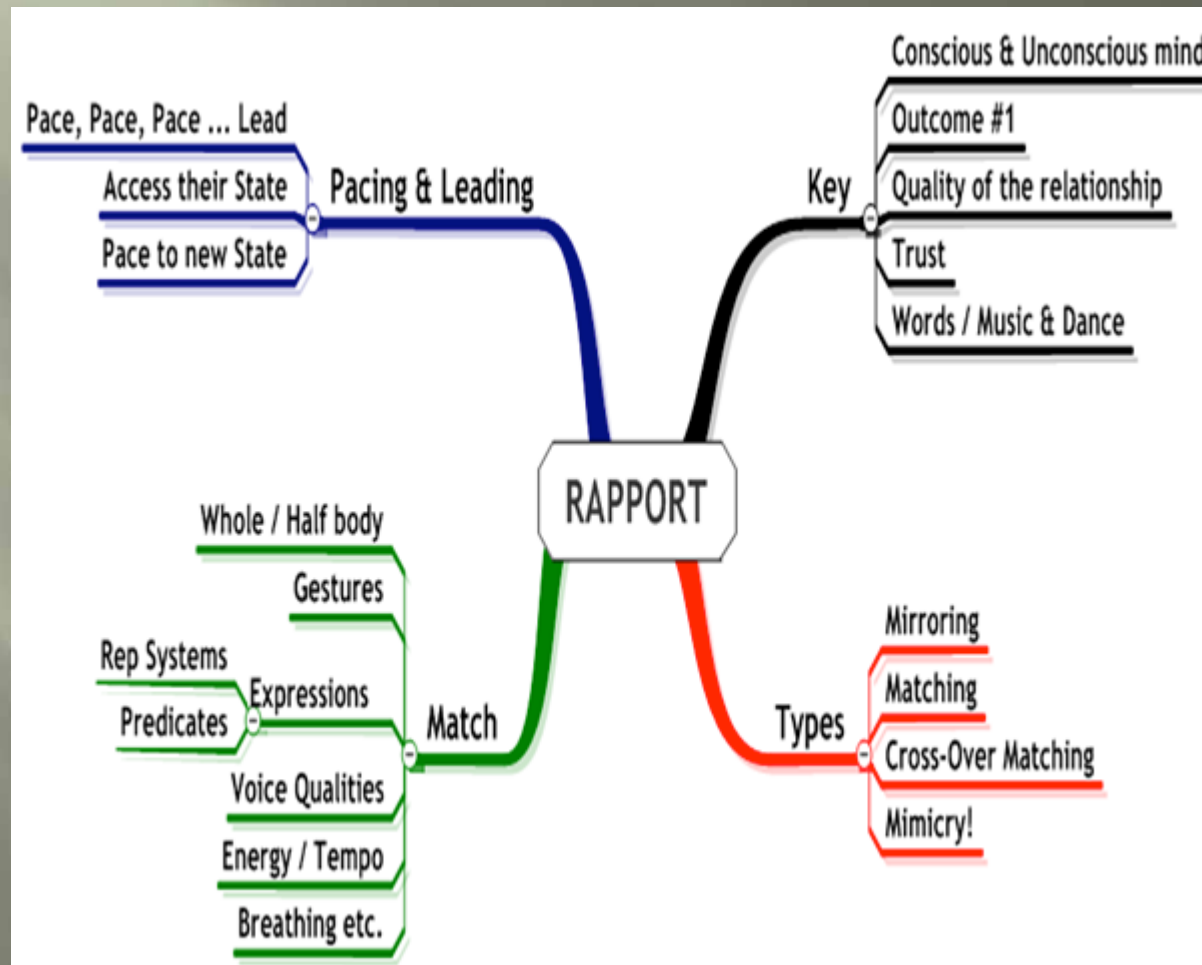
- ▣ encourages rapport and
- ▣ enhances engagement and communication.

Cathy speaks.

MYSTERY EXERCISE

...facilitated by Diane

Rapport – the secret of good communication



DEMONSTRATION / EXERCISE - IN RAPPORT

Demonstrated by Cathy and Diane
Discussion with Cathy

▣ Cathy

How Drama Challenges Beliefs

I believe drama can help us overcome limiting beliefs and can help us develop personal beliefs that are more useful to us.

And this is where Neurolinguistic Programming has helped point the way.

Values and Beliefs

- ▣ Values motivate us to our goals and
- ▣ Beliefs determine our success.

Beliefs are installed in us even before we were aware of their impact or able to have a choice about them.

Limiting Beliefs

- ▣ **Hopelessness:** goal is not achievable regardless of your capabilities.
- ▣ **Helplessness:** desired goal is possible but that you are not capable of achieving it.
- ▣ **Worthlessness:** you don't deserve the desired goal because of something you are or have not done.

Influencing Belief Change

- ▣ Get controlling over our limiting beliefs
- ▣ Reframing or transforming limiting beliefs

Acting 'As If' Reframe – Process Drama

By getting a student to *Act Out* – pretending that they are, for example, a 'successful' student and exploring all the options that brings would 'embed' the reframe.

Powerful teaching and learning tool

Drama education is a powerful teaching and learning tool.

Like Gavin Bolton, I also believe that drama can promote *“the deepest kind of change that can take place ... at the level of subjective meaning.”*

CHALLENGING LIMITING BELIEFS

Bob and Helen scenario
Presented by Diane and Cathy

Discussion with Diane

Learnings for teachers:

Implications for other contexts and populations, for example cultural communities with a history of oracy, those out of the labour force and those for who supporting special populations is their workplace learning context.

References

Dorothy Heathcote

Gavin Bolton

Cusworth & Simons

Augusto Boal

Albert Einstein

Images from Google

Images – Diane Radford's Students

Neurolinguistic Programming (Dr Richard Bolton)

Howard Gardner

Sleight of Mouth (Robert Dilts)