EMBEDDING LLN IN COMMUNICATIONS

A Creative Approach
Diane Radford & Cathy Watson
More than a network of cognitive functions

Language as fundamental

Learning as relational
...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
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 online.
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.
...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 empowers people to reflect on the world around and how we react to it.

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

Gavin Bolton
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.
Boal thought of theatre as a mirror in which one can reach in to change reality and to transform it.
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
Drama cultivates the Imagination

“Imagination is more important than knowledge”

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

Diane Radford & Cathy Watson, Wellington, New Zealand
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

Key
- Conscious & Unconscious mind
  - Outcome #1
  - Quality of the relationship
  - Trust
  - Words / Music & Dance

Types
- Matching
- Cross-Over Matching
- Mimicry!

RAPPORT

Pace, Pace, Pace ... Lead
- Access their State
- Pace to new State

Pacing & Leading
- Whole / Half body
- Gestures
- Rep Systems
- Predicates
- Expressions
- Voice Qualities
- Energy / Tempo
- Breathing etc.
DEMONSTRATION / EXERCISE - IN RAPPORT

Demonstrated by Cathy and Diane
Discussion with 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
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.
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)