

**TEACHING AS A DELIBERATE ACT USING
NONVERBAL COMMUNICATIVE INTELLIGENCE**

**PRESENTED TO
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Expectations and Concerns

What? An “expectations and concerns” activity helps adults learn more and faster in a workshop or course. It is especially useful when competent and confident adults are being asked to learn something new.

Why? It is normal for adults to have concerns about learning new ideas or skills in a group. An “expectations and concerns” exercise causes adults to reflect on hopes and fears they might have in learning new material. By making concerns public, adults usually discover their concerns are not unique. Finding common ground around common concerns no longer remains a potential source of resistance.

“Expectations and concerns” activities also cause adults to think about their positive expectations. This motivates learners and influences how they focus their attention and therefore, increases student learning.

How? At a signal from the presenter, take some personal time to think and then write. In the “expectations column” list what you expect to happen and hope to learn.

In the “concerns column” list some personal concerns about this session.

Expectations:

Concerns:



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NONVERBAL COMMUNICATIVE INTELLIGENCE FOR CLASSROOM MANAGEMENT

“A little tact and wise management may often evade resistance, and carry a point, where direct force might be in vain.”

Author Unknown

By: Kendall Zoller

We have all probably had them. One of those days teaching when everything seems to go according to plan. “Ah” we say, “this is why I went into this profession. The kids were responsive; I was on the mark. Seeing them learn, really feeling the material; is the best thing in the world.” Wouldn’t it be great if we could “flip the switch” and make those days happen as a norm, rather than as an exception? What makes one of “those days” anyway? How are they different than some other days, where the sledding is tough and the classes just don’t seem right? How can we engage and sustain the influence and rapport we feel in the best classes we have led? To answer these and other questions we enter into our nonverbal communicative intelligence to discover the key to making a difference in teaching and learning.

Teachers know the importance of relationship and rapport in the classroom. We know the influences of power, and the negative effects that direct management can have on student learning, classroom dynamics, and rapport. Reflect back on a previous class; one that makes you smile. Is the reflection anchored on a single day, or does it span the entire semester or academic year? The vivid images of smiling and energized students are probably etched in your memory.

From year to year, each class is unique. It develops a personality, and each can sway from “pain to pleasure” from day to day in seemingly mysterious ways.

Through the days and weeks, though, a personality inevitably emerges. Is the class personality student dependent? Or is it simply the result of the melding of teacher and students? More importantly, can a teacher do specific and deliberate strategies to enhance the development of the personality and make the class a more positive learning environment?

Three Factors Influencing Student Learning

New research indicates that what a teacher does in the classroom significantly influences learning, rapport, and the classroom environment. In Marzano's Classroom Management That Works (2003) three factors have the greatest influence on student learning:

- The teacher's content expertise
- The teacher's skill at instructional design and delivery
- The teacher's skill in classroom management

We will focus on the third of these elements, the realm of classroom management. As we consider the in-the-moment management of class, we will explore the skills and strategies grounded in nonverbal communicative intelligence as means to enhance effectiveness and replicate those "great days" with deliberate intent.

Nonverbal Communicative Intelligence – More Than Body Language

You have read the term, nonverbal communicative intelligence, twice thus far and may be wondering what it is. Welcome to an old friend in a new and meaningful frame. We are not talking simply of body language, but rather, something larger and more dynamic.

Nonverbal communicative intelligence is a set of real skills to use in real time, and with deliberate intent. Nonverbal communicative intelligence (NCI) can be thought of as capacity for interacting with the environment through the use of a set of specific skills. Specifically, the skills of nonverbal communicative intelligence include the ability to be systematic in your use of gesture, voice, breathing and other nonverbal signals. A teacher skilled in NCI has an ability to notice and react

to other student's nonverbal signals. They can forecast with some certainty the behavior of others based on the influence of their own nonverbal patterns.

Teachers with well-developed NCI quickly and easily establish rapport with students. They are also able to make conscious choices about when to use specific patterns for an intended effect on student behavior. What this means for teachers is: those who can implement nonverbal patterns with deliberate intent can enhance and sustain student learning and rapport.

Nonverbal communicative intelligence emerged from this author's research with classroom teachers from Japan, the Netherlands, Australia, the Czech Republic, and the United States who participated in the Third International Mathematics and Science Study (TIMSS). The teacher's nonverbal patterns were identified and analyzed from two perspectives: one was within the culture of the country to find the baseline nonverbal patterns, their range and frequency of use. The other perspective was across international borders to determine if the patterns are cross-cultural. The findings from this study include the following:

1. Several nonverbal patterns were found in all five countries and in all the teachers in the study
2. Teachers from Japan, the Netherlands, and the Czech Republic most often implemented a pattern of high expectation. High expectation is demonstrated when the teacher stands still and maintains direct eye contact, while breathing low (abdominal) as the student asks a question or provides an answer
3. All nonverbal patterns found had a range of implementation and a baseline frequency. This is an important point when understanding cultural norms of communication
4. The nonverbal patterns identified in this study, initially developed by M. Grinder in his book, *ENVoY Your Personal Guide to Classroom Management*, are natural elements of communication that have an influence on student attention

Teachers in this study had no training in nonverbal communication. The patterns evident are all part of their natural patterns of communication. The importance of these findings is that by identifying the patterns, we can learn to replicate them deliberately when teaching to increase our influence on student behavior. The patterns, once learned, can then be used with conscious intention as we interact with students.

Five Patterns You Can Use

Below are five effective nonverbal patterns you can use in your classroom for specific purposes to enhance the learning environment in class. What you will discover is these skills allow you to focus more time and energy on content and less energy and time on management when used effectively. Each skill is listed with a brief explanation, followed by an exercise for you to practice the skill. As you practice these skills and incorporate them into your teaching, the encouragement is to “be kind” to yourself. Consider adopting one or two skills at a time. Practice and refine them for about a week. Once those skills are mastered, move on to the next.

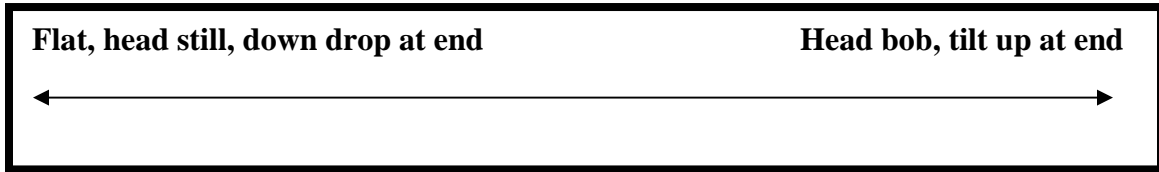
Five nonverbal communicative intelligence skills to get students attention

1. Choose Voice –

We all have a range of voice tone and rhythm we use in the classroom (and in everyday life). We have a management voice, a teaching voice, and many others. By becoming more familiar with our own range of voice patterns, we can consciously and deliberately broaden our voice range to influence a greater number of students. You may already recognize how some students respond to your voice and others do not. The purpose to become more aware of the range of your voice is to give you the freedom to “choose voice” in-the-moment to increase your level of influence to get more students’ attention.

Think of a continuum line across this paper from left to right. On the left side is a voice pattern associated with delivering information, instructions for an activity, or making an important point. You recognize the tone of this voice pattern as one

having a relatively flat rhythm. Visually this voice pattern is recognized by two conditions. First, the head remaining relatively still while speaking and second a downward drop of the head with the last word of the sentence.



Still not sure what this is? Think of the reporter Stone Phillips or news anchor Brian Williams (amongst many others in that industry). When they speak on an important topic, they remain fairly still and their chins drop at the end of each sentence. Grinder calls this voice pattern “credible.” It is a voice tone associated with something important. Try this:

Exercise 1A: Choose Voice – Credible

Say the following sentences aloud. At the end of each sentence drop your chin as you say the last word. You will notice your voice drops and can be perceived as being serious or important.

- Today our topic is the civil war
- We will study important battles
- Including Gettysburg

What do you notice about your voice as you do this exercise?

When might you use this voice pattern in your teaching?

The other end of the voice continuum is on the right, and it is recognized as a voice with rhythm. Grinder labels this voice pattern as “approachable” because it is often associated with seeking information from someone. When seeking information, we are often approachable so they will be more likely to provide what we are seeking. In English, this voice pattern is associated with asking a question or permission.

The approachable voice is one of relationship. The visual evidence of this voice pattern is a head that bobs and, at the end of the sentence the head tends to tilt upward a little. Watch social conversation or the opening segment of any local news program. The two newscasters will greet each other with a friendly voice pattern before shifting to a credible voice when they deliver the news. The following exercise lets you practice this voice pattern in a very contrived manner.

Exercise 1B: Choose Voice – Approachable

Say the following sentences aloud. As you say each sentence, bob your head up and down (this produces rhythm). At the end of each sentence lift your chin as you say the last word. You will notice your voice lifts.

- Today our topic is the civil war
- We will study important battles
- Including Gettysburg

What do you notice about your voice as you do this exercise?

When might you use this voice pattern in your teaching?

The reason to practice this pattern in a contrived way is to increase your consciousness of it. Since nonverbal patterns are hardwired in our brains and part of our natural language pattern, the easiest way to become aware of the pattern is to practice it in a contrived and artificial manner.

2. Pause

The pause is the single most influential pattern you will ever use. According to M. Grinder this skill has the greatest influence on listener's metabolism and attention. A well-crafted and well-timed pause influences the brain to become more attentive. The brain, that 3-pound mass of highly organized tissue, is a beautiful organ. Like any organ, it has functions. One function is to recognize patterns and to attend to patterns that change.

In the classroom, having 35 students all paying attention at one time and every time you want it, is an amazing feat! The pause can increase the probability of getting all to pay attention at once because it represents a change in a pattern. The key to pausing is *timing* along with *stillness*. The most effective pauses are those associated with standing still (see skill 5) and using a frozen gesture (see skill 3). To focus just on the pause, try the following exercise using the same script as that in exercise 1.

Exercise 2 : Pause

Say the following sentences aloud. This time at the end of each sentence pause 3 seconds before you say the next sentence. If you do this using a credible voice, you will “hear” the silence and notice the affect it has on your message.

- Today our topic is the civil war
- We will study important battles
- Including Gettysburg

What do you notice about the pause as you do this exercise?

When might you use the pause in your teaching?

3. Frozen Hand Gesture

Gestures are an integral part of the messages in our communication. Without gestures, part of the meaning of what we say is lost. We use gestures for many purposes. They can accent important points, or visually add context to the words we speak. They also indicate a relationship to the person with whom we are speaking. Kendon’s book, Gesture: Visible Action as Utterance (2004) links gesture to the spoken word so tightly, they are considered part of the same mental process; dependent on each other to make the intended communication complete.

In the classroom, you can use gestures to gain attention of students in a way represents influence rather than power or authority. As an experienced teacher,

you know the power gestures. These may be the pointed finger with an outstretched arm, or the palm down to silence a student. The intention for using the gesture as described below is to learn how it can be used to gain attention independent and separate from direct management. The gesture is the visual pattern that says, "Pay attention" and can accompany a voice pattern that says, "This is important." The gesture and voice are done without direct power and they accomplish getting a student's attention without the direct use of power.

Exercise 3: Frozen gesture

The gesture to use in this exercise is with both arms. Bring the hands up so the elbow is at 90° and the palms are down. Okay, now put your arms at your sides, straight down.

As you say, "Class." bring your arms up to the 90° with your palms down and freeze the gesture, snapping it into position as the "s" sound ends.

Next, say "Class." again, this time bringing the arms up to the 90° angle but with palms up. Be sure to snap the gesture into a frozen position as you end the "s" sound.

What do you notice about the perceived "message" between the two variations of the exercise?

When might you use a gesture in your teaching?

4. Incomplete sentence

The *incomplete sentence* is a sophisticated and powerful skill. Its sophistication is based on the number of individual skills necessary to implement to the entire strategy. The power of the strategy is in the influence it has on student's attention. A well-crafted *incomplete sentence* will get the attention of students that are not paying attention or in need of management. If you are an experienced teacher you will recognize this skill as being similar in pattern to the *extended silence*.

An appropriate use of the incomplete sentence might be during a lecture segment. You may find yourself talking about a topic and notice a couple of things. First, you may notice a few students that look as though they are no longer paying attention. They are not being disruptive; they just have that look that says, "I am no longer listening." You may also notice a student or two that begin to side-talk, text-message, or pull out a paper to read. You can go direct management and ask them to stop, but what do you do with the students whose minds are just wandering? The answer is in this skill. Like the previous skills, this is anchored in the idea of shifting patterns to get the brain to pay attention.

Exercise 4: Incomplete sentence

The key to this skill includes:

- Selecting a multi-syllable word (you cannot interrupt a single syllable word)
- Looking “intelligent” when you interrupt your self
- Taking a step (this adds another pattern shift)
- Starting the sentence over from the beginning

Say the following sentence and interrupt with the first syllable of “Explore.”

What you say

As we exp

What you do

- * Hold a gesture at 90° and pause 2 seconds.
- Drop your gesture to your side and take a small step (being silent)

As we explore Gettysburg

- * Gesture with both arms at 90° and use a slightly different voice tone than before

What do you notice if you interrupt the word “we” and do the same exercise? How is it similar and different to interrupting “Explore?”

5. Freeze body

This pattern is an eloquently simple skill, yet not often used. Standing still is challenging for some teachers. After all, with dozens of students in the classroom, one may think that moving is essential to sustain control. Well, movement is critical; the question goes to intent.

What is your intent in the moment? If it is to get the student's attention, standing still can be very effective. The reason standing still is effective can be connected to the model of learning styles by Rita Dunn (1988). Using her model, we know we have visual, auditory, and kinesthetic students in our classrooms. Generally, the visual students are cued in to you and you have their attention. Auditory students hear a lot in the classroom, and they also key to your voice. In fact, the auditory student is often the first to react to the *incomplete sentence*. The

Exercise 5: Freeze Body

This one is easy to do, the key is to notice the influence it has on student attention.

Let's do this one in a way that is least recommended first to get a sense of how not to do it. Then we will practice it in a way that is most recommended.

What you say

Let me say, the most important point...

What you do

Walk while you say the sentence

Let me say, the most important point...

Walk as you say, "Let me say," then stop and say "the most important point"

What do you notice about the two different patterns?

How might the most recommended way influence students in your classroom?

kinesthetic, respectfully, is generally focused on the rich variety of stimuli in the environment, and may often not pay much attention to you. Without these skills, they may take a lot of energy to bring back to reality. Interestingly, if you are moving and talking, a kinesthetic may be watching more than listening. To get them to listen and focus, standing still with a frozen stance can be very effective. An effective *freeze body* implemented when delivering important content can enhance student memory and focus for all three learner types in your class.

Conclusion

The five skills described in this article are only the beginning of a set of communication patterns you can learn and use in the classroom to increase the effectiveness of your teaching and the quality of student learning. The good news is that teachers trained in nonverbal classroom management spend more time on content, less time on management, and have more energy at the end of their work day.

For additional information on trainings in nonverbal communicative intelligence, contact Sierra Training Associates on the web at www.sierra-training.com. You can also contact us to inquire about training and workshops centered on nonverbal intelligence in the classroom, for presentations, meetings, or customized to address your specific goals.

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- Grinder, M. (1993). *ENVoY Your Personal Guide to Classroom Management* (2nd ed.). Battleground: Michael Grinder & Associates.
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Nonverbal Communicative Intelligence

Part 1: The Classroom fMRI

What does it look like when a student is thinking; when they are stuck in their thinking or ready for thinking? Daniel Goleman, author of *Social Intelligence*, got to see his brain in the act of thinking using a functional magnetic resonance imaging machine (fMRI). The fMRI is a powerful tool that lets scientists and doctors see images of our brain in the act of thinking. However, having our students hooked up to this machine in class does present a problem. So what do you do? Research is beginning to reveal that the answer to this question may be in the nonverbal patterns of the students. The way students gaze, gesture, pause, and even breathe, may be indicators that reveal what is going on inside their brains. To understand what nonverbal patterns to look for in our students, we introduce a theory and model called nonverbal communicative intelligence (NCI).

Teachers can use NCI when managing and when teaching. In classroom management, NCI is used to choreograph the individual nonverbal moves into a dance that influences student behavior, ultimately leading to improving student thinking. In teaching, NCI can be used to recognize student thinking and respond to student's nonverbal patterns to enhance their thinking.

Part 2: What is NCI – a definition

NCI is the mental operations to process incoming verbal, visual, auditory, and kinesthetic (VAK) stimuli from students that interact with our emotional, cognitive, and autonomic systems. NCI coordinates the input of VAK stimuli, resulting in our perceptions. Awareness of our perceptions leads us to purposefully adapt, shape, and select communication to convey the intention of the message while simultaneously enhancing and sustaining rapport and understanding among students.

Specifically, the skills of NCI include the ability to be systematic in our use of gesture, voice, breathing and other nonverbal signals to enhance our communication. A teacher skilled in NCI has an ability to notice and react to their student's nonverbal signals. They can forecast, with some certainty, the behavior of others based on the influence of their own nonverbal patterns. The ability to forecast student behavior before it surfaces can often mean the difference between a classroom engaged in learning and a classroom engaged in off-task behavior and high in direct management.

Part 3: Incoming

A conversation begins (See #1 in Figure 1) with another student, group, or class. Data are received by our eyes, ears, and tactile receptors and directed to the

orbito-frontal cortex (OFC) (see #2 in Figure 1). In the OFC, two classes of neurons route the incoming stimuli along two general pathways – high speed and slow speed.

The high speed neurons lead to the amygdala and brain stem. The slow speed pathway leads to the neocortex. Thus, information reaches the amygdala and brain stem (where we react) before reaching the neocortex (where we think).

In the amygdala, the message is interpreted and assigned emotions before being transmitted to the neocortex. The amygdala also simultaneously floods the brain with peptides (see #3 in Figure 1), resulting in immediate physiological reactions controlled by the brain stem and other parts of our body. Depending on what our amygdala sensed, we may dilate our pupils, increase or decrease our breathing, and even re-route our blood flow. All this is done before our thinking brain is even online.

Part 4: Thinking to use NCI

So far, only our unconscious, emotional responses have been generated. What about thinking? Let's assume the student conversation is focused on academic content, it's a teachable moment. In the 20 milliseconds that have elapsed since the student said something, we have not even begun to think, at least using NCI.

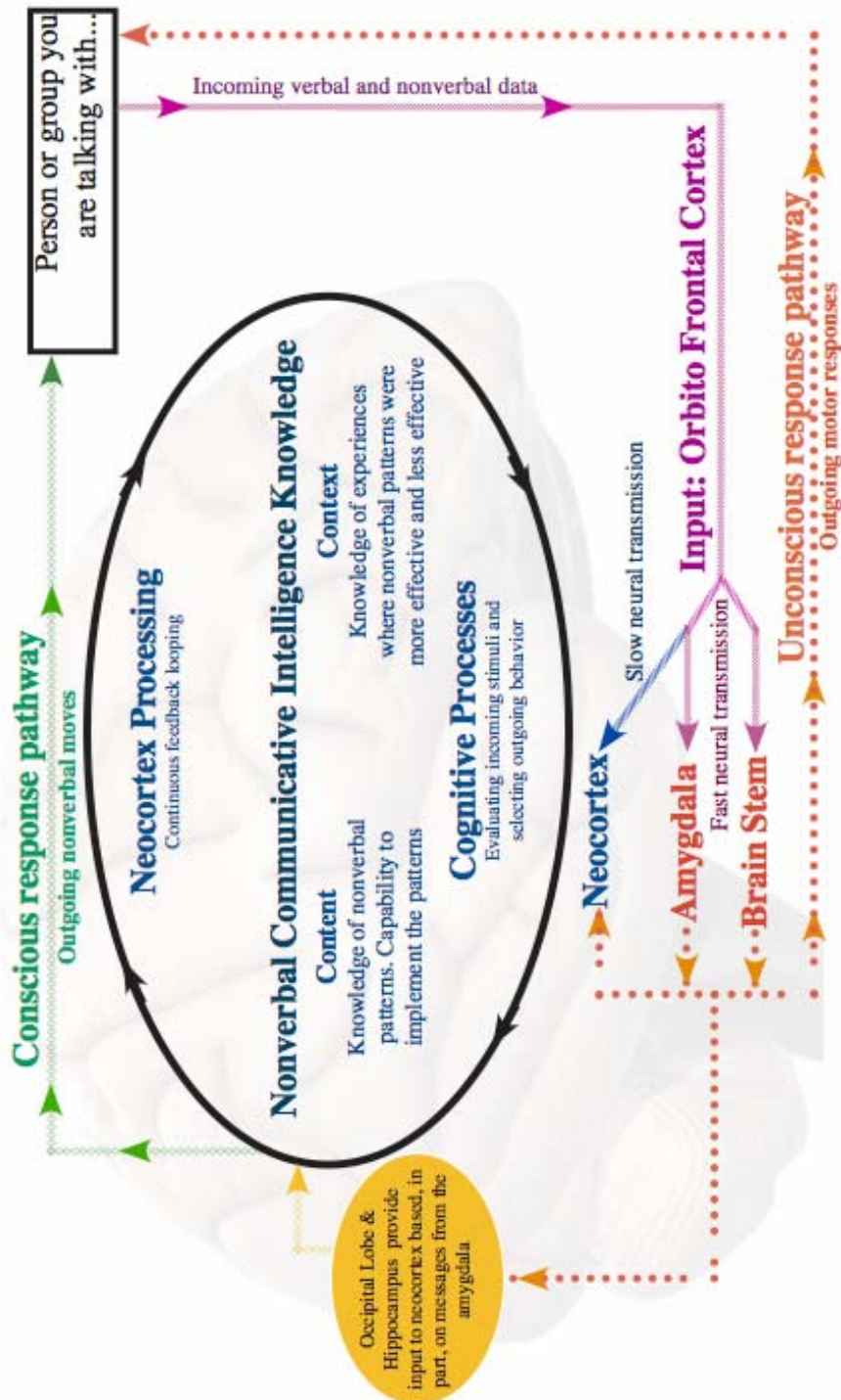
The neocortex is our repository of the knowledge and skills associated with nonverbal communicative intelligence (see #4 in Figure 1). The knowledge and skills can be thought of, metaphorically, as being stored in two separate, but linked files on your computer's hard drive. One file contains the content of NCI – how we pause, use our voice, our eye gaze, gestures, and breathing.

The second file is the context of NCI. Context refers to the stored memories of our past experiences from previous communication episodes. The contextual knowledge includes the implicit awareness of when and which nonverbal patterns were more effective and when nonverbal patterns were less effective in achieving the desired communication outcome.

The neocortex has the capability to simultaneously process information from these two files on multiple levels including, most importantly, evaluation and synthesis. As Siegel (2007) gracefully asserts in his book, *The Mindful Brain*, "The brain is...an anticipatory machine" (p. 173). Drawing on these neocortical capabilities, the content and context of nonverbal patterns are neurologically massaged, leading to the selection of the most appropriate response based on the available data to solicit the most desired and anticipated response. Once the decision on which nonverbal move will produce the most desired outcome in our students, the move is implemented via a conscious motor pathway and delivered as part of the communication package (see #5 in Figure 1).

Nonverbal Communicative Intelligence

Nonverbal Communicative Intelligence (NCI) is a set of mental operations used to process incoming verbal, visual, auditory, and kinesthetic (VAK) stimuli that interacts with the emotional, cognitive, and autonomic systems. NCI coordinates the input of stimuli resulting in perceptions. Awareness of one's perceptions leads one to purposefully adapt, shape, and select communication to convey the intention of the message simultaneously enhancing and sustaining rapport and understanding among peoples. The following graphic portrays a complex process in a simplified schematic. It does not contain, nor does it imply that all neural integration involved in the communicative process is identified in this model. For a more thorough explanation, refer to the narrative section on nonverbal communicative intelligence.



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Figure 1: Nonverbal Communicative Intelligence illustration outlines the neural pathways, cognitive processes and motor responses in a conversation.

An important point here is what Grinder and Bandler (1981) argued as being significant in the improvement of our communication; the ability to amplify and bring consciousness to our seemingly unconscious responses, leading to an influence on another's state of consciousness. In our case the "other's state of consciousness" are our students. Ultimately, what we do with students over a semester is influence their thinking, reasoning, and develop their learning.

Once the initial communication is sent and received by the student or class, your neocortex begins a continuous feedback loop involving the processes outlined above and resulting in the "communicative dance" among students. A good dance is best understood by thinking about rapport. High rapport results from the congruent nonverbal dance between you and your students. Congruence may be linked to mirror neurons. Mirror neurons are premotor neurons designed to mirror behavior. A very simple example is smiling. Your mirror neurons fire when you smile. Interestingly, when you see someone else smile, your mirror neurons fire just the same as if you were smiling. Mirror neurons are thought to be involved in rapport and thus are directly linked to classroom dynamics, and learning.

Classroom Applications

Classroom research on nonverbal patterns is most intriguing. If nonverbal patterns provide information about thinking, what might this mean for teachers in relation to student understanding? How might it impact student learning and student readiness to learn?

- What the teacher does in the classroom around the content of the lesson influences student's perceptions, according to Goldin-Meadow, Kim, and Singer (1999). Goldin-Meadow et al (1999) demonstrated that students reliably rated teacher characteristics to a teacher's nonverbal movements during a lesson. These characteristics were "optimism, confidence, dominance, enthusiasm, and warmth, ratings that correlate with student evaluations of teacher effectiveness" (p. 720). They concluded "nonverbal behavior has an acknowledged role in the effective aspects of teaching" (p. 720). According to Goldin-Meadow, et al., "...a) nonverbal behavior can reveal the attitudes and motivations of teacher and pupil, and b) nonverbal behavior can provide insight into the content of the lesson itself" (p. 720). These two functions occur primarily on the unconscious level.
- Rapport in the classroom can be observed in the mutual nonverbal dance between student and teacher. One instance of rapport is when the teacher makes a nonverbal move, and the students respond in a synchronized manner (Grinder, 1997). A specific example of rapport in the classroom, posited by Grinder (2000), is the presence of the echo, which occurs when the teacher requests the students to say something, and the students repeat what the teacher said. This can be as simple as students repeating the teacher when the teacher says, "Six times six is thirty-six."
- In tutorial settings, evidence of rapport can be found in mirroring behavior. Mirroring occurs when the listener begins moving and positioning in the same way that the speaker moves and positions. Mirroring, in this example, is evidenced behaviorally through mimicking. One study found that young children imitated their tutors'

gestures and other nonverbal expressions to a high degree (Allen & Feldman, 1976). Kendon (1990).

The Teachable Moment: A Teacher's Perception and a Student's Thinking Portal

Can we really tell what students think? Can a student reveal facets of their understanding through nonverbal pathways not revealed through their speech? These answers to these two questions demonstrate the connection between nonverbal patterns and student cognition. An analysis of the literature demonstrates teachers can interpret student nonverbal patterns to know what a student knows and to determine if a student is ready to learn. The literature supports the assertion that students reveal their readiness to learn through their own nonverbal patterns.

The perspectives presented in the previous paragraph are two pathways to the same goal. The goal is identifying the teachable moment, the "Holy Grail" of teaching. Piaget (1993) argued for the existence of the teachable moment. As reported by Alibali, et al. (1997), "In Piagetian view, the teachable moment is one characterized by disequilibrium, or instability of knowledge" (p. 183). If the teachable moment has this characteristic, what might it look like when working with a student? Goldin-Meadow (1992), helped to answer the question about what the teachable moment looks like from the student's nonverbal pattern. In her studies, students who produced mismatches benefited more from instruction than students that did not have mismatches. "When students are learning, they gesture extensively, and their gestures reveal things they understand or are trying to grapple with," says Martha W. Alibali, a professor of psychology and educational psychology at the University of Wisconsin-Madison (Viadero, 2005, p.2).

In Vygotsky's (1978) account of development, the zone of proximal development is defined as the distance between what children can do on their own and what they can do with the guidance of an adult or a more capable peer. Consciously reading the nonverbal patterns of students can increase the teacher's positive influence on the improvement of student learning and achievement.

In a study from New Zealand, published in *Science* magazine, researchers reported that, "people recall more of what they hear if the speaker communicates with relevant hand gestures" (Cross & Franz, 2003, p. 255). Gardner suggested that the most memorable conversations delivered not only words and sentences, but also the nonverbal expressions in the "tone of voice, body language, facial expression, timing, unfinished sentences, silences" (p. 28). Gardner implied that what we remember is influenced by the presence of specific paralinguistic and kinesic qualities. This may enhance the leap crossing the abyss of communication from speaker to receiver.

Goldin-Meadow, et al. (1992) found adults could repeat a student's explanation more completely and without deletions or additions when the child used gesture in their original explanation. Additionally, when the child's explanations had gesture to verbal mismatches, the adults were more likely to add to the child's explanation than to the explanations of children that did not display mismatches (Goldin-Meadow, et al., 1992).

Visual Paragraph

Least recommended
Say the following without moving. Just stand in one location and deliver the message.

Today our topic is seasons. There are 3 important ideas to keep in mind when thinking about why we have seasons. First is the tilt of the earth. Second is the angle of the sun's rays, and third, the most important of the three, is the uneven heating and cooling of the earth.

A little note, it is not important if you agree with these three points, let's just suffice it to say that we want to model how location can anchor memory. If you would like to rearrange the 3 points in an order you feel they are most important, please do.

Most recommended
Now repeat the preceding content this time moving to a new location with each major point. The new location can be one step away from the previous location. Consider starting from the audience's left side as they are looking at you. Then take steps to thier right, just as if they were reading a book. During the move from one location to the next, be sure to be silent during the move and also, place your arms parallel to your side during the move. These two moves, silence and dropping the arms, will help separate the ideas in the minds of the students.

One Skill for Memory: Visual Paragraph

The memories we hold the strongest are the memories that are associated with specific and powerful emotions. When we recall those memories, often the emotion is also present. Emotions often provide the vividness and realism of the memories we recall. The greater the emotion linked to the memory, the more vivid and holistic the memory.

Our lives are filled with memories, the good ones include where we experienced our first kiss, our wedding day, a great Christmas gift you received as a child, and the purchase of our first new car or house. Along side each of those wonderful life experiences sits the peripheral data that accompanies that event. Stop and think back for a moment to one of those happy memories in your life. As you recall the event, look around the image of your memory. Scan the details around the event, what do you remember? Take a few moments to steep in that memory.

Think back over your schooling and identify one significant learning experience you had in school. How many years ago did that event occur? What if we could design our teaching such that the content we teach could be anchored to those multiple modalities such that they stay with us for a lifetime? Of course we know not every minute of everyday in school can be remembered, but what if we could design our teaching so that the big ideas, the life-long enduring ideas could be neurologically cemented in our brains?

Glossary of Strategies

The glossary provides brief descriptions or definitions of strategies modeled during this training. The brief descriptions are intended to reinforce instruction and are not intended to be complete explanations with examples.

ABOVE- (pause)- *whisper* – a paralinguistic strategy used to get the attention of the group. It can be implemented during any phase of a lesson including pulling a group back from group work to the full class. Using the participant's natural cycle of voice tone in the room, the teacher speaks just above the loudest volume as the group volume descends, then the teacher pauses, next the presenter whispers to facilitate silence, then continues in a normal teaching voice. It is also useful during instruction to get the attention of individuals or groups if concentration wavers.

Break and Breathe – Break from verbal and visual contact with the class, use a frozen hand gesture, and then move to a new locale to begin again. Useful to allow class members time to catch up, to slow energy in the room as desired or to allow the teacher time to think and start again.

Choose Voice – a paralinguistic strategy. Vary from credible to approachable voice depending on intent of communication. Credible voice is one that is relatively flat in tone and drops off at the end of the sentence. The purpose of the credible voice pattern is often to send information or to make a point. The other end of the continuum is the approachable voice characterized by rhythmic tones and ending with a rising tone at the end of each sentence.

Expectations and Concerns – a grounding activity to help establish group identity. An individual and group exercise to surface the concerns of adult learners and the expectations of students with regard to course outcomes. Useful near the start of

training, and then as a closing exercise to review expectations to align the learning experience with the original expectations and concerns.

Eyes across the room – a strategy to move class members and “mix” the room. Directions are to suggest that class members make eye contact with another person across the room, then stand, meet and talk about a specific topic given by the teacher(s). The strategy may be used for realigning groups, as a short interim exercise, or to infuse energy into the room when necessary.

Freeze Body – a paralinguage strategy. Used to gain attention, re-focus energy in the room to the teacher, and in combination with a frozen hand gesture to convey information to follow.

Frozen Hand Gesture – a paralinguage strategy - using a frozen hand gesture accompanied by a pause to encourage thinking, reflection and similar class activity.

Incomplete Sentence – a variation of the skill, ABOVE (pause) *whisper*, this strategy is used to gain the attention of class or group members by starting a sentence, and then stopping mid-word or mid-syllable to induce students to look up or otherwise be attentive by the auditory break in words

Like Me – a grounding exercise facilitated by teachers where class members stand or raise their hands in response to statements that describe them. Useful for students to see others who share their perspectives, for teachers to assess the breadth of experience or knowledge by students and to enhance a sense of affiliation amongst class members

Minute Fingers – a visual strategy for timekeeping in the class. Minute fingers may be used as a visual for directions for group breakout time, or for time remaining in group work. A variant of this strategy is to ask groups how much time, between 1-4 minutes, they need to finish work, then verbally or visually advising of the time consensus

MIP – the Most Important Point. May be used as direction to group work, for individual work or for the class to identify and discuss. Adds depth to understanding and synthesis of taught concepts by encouraging the learner to recall and discuss with a peer or small group their “Most Important Point.”

MITs – the Most Important Twenty Seconds – a paralinguage strategy to release a class to small group or individual work by articulating directions, then standing without moving for 20 seconds. Used with visual exit instructions, it enhances class willingness to transition by ensuring kinesthetics do not follow the teacher’s movements.

PAG-PAU – Process as Given – Process as Understood – after process instructions are given verbally and visually, ask a class member (or solicit a volunteer) to recount the directions.

Paired Verbal Fluency – an activity for pairs used to bring energy into the room and to surface prior knowledge about a topic. Pairs stand. One person starts and says everything they know about a topic. At a signal, about 1 minute, they stop talking and the partner then starts talking saying everything they know about the same topic. At the signal, about 45 seconds, they stop and the first partner starts talking. Again saying everything about a topic. Neither partner can repeat anything that has been said. Repeat this cycle about 3 times.

Pause – a paralinguistic strategy. The pause can be used to accent a point, get attention, or allow for breathing. Pauses can be used in at least four ways during class discussions: 1) before a question is asked, 2) before an answer is given, 3) after an answer is given or 4) by the whole group to allow for individual processing.

Say Something – a literacy strategy. The teacher informs the group where to break a large piece of text into readable sections, about 3 or 4 sections. At the end of each section, pairs say something about the text to each other with no crosstalk. They then move on to the next section and repeat the ‘say something’ process at the end of each section. This strategy moves large groups of people through text at relatively the same time. Also by requiring each reader to say something to their partner, adults tend to read for more detail when they are pressured to talk. This strategy supports self-cognition.

Show, don’t say – a paralinguistic strategy used by the teacher to get the attention of groups and to maintain rapport. During instruction or exit directions when you are saying something to the group, leave out some detail that is visually displayed and use the term, “this _____.” For instance, write the page number of an activity on the easel, then say, turn to **this page**. By leaving out the necessary information, people need to look at you or the easel to gain the information.

Visual Exit Directions – A paralinguistic strategy to support group learning and free an teacher from being a manager during group work. Write 3 or 4 directions on an easel describing the process you want participants to engage in. Leave the directions visible so when the group is released if they have additional process questions they can access the easel for necessary information.

Visual Paragraph – A paralinguistic strategy used to anchor content and chunk information to support learners in the processing of new information. When teaching, as you break the content into 3 or 4 chunks, you deliver each chunk in a specific location. Separating each location with a pause and a ‘break and breathe.’ If participants ask questions, return to the location where the specific content was delivered.

Yellow Light – a paralanguage strategy to support group dynamics and rapport. Light the yellow traffic light that signals something is about to happen, the yellow light in a presentation or lesson informs the group of what is coming. This can be a break, difficult content, a deep dive, or anything you want to let people know is coming. The yellow light is delivered within content as a statement. For instance, after this next section we will take a 10-minute break.

DISSERTATION ABSTRACT

This paper identifies and defines the nonverbal communication patterns of a subset of teachers from the TIMSS-R 1999 (Third International Mathematics and Science Study). The countries included in this study are Japan, the Czech Republic, Australia, the Netherlands and the United States. The nonverbal patterns of 25 teachers, five from each country (n=25) are identified based on a framework from Grinder (1997). Similarities and differences among the teachers within their country and across countries are discussed. Establishing and applying the framework developed by Grinder to all five countries allows for the generalization both within countries and across multi-national applications. This overview suggests possible teacher training in nonverbal skills to increase student attention and enhance student achievement. Drawing on the theoretical foundations of the structural, psychological, social, and cognitive linguists, the Grinder framework is supported. A compare and contrast discussion of the nonverbal patterns across the five countries is included. The nonverbal patterns of teachers are further discussed in relation to student achievement and cognition.

Lastly, a discussion introduces Nonverbal Communicative Intelligence (NCI); NCI is the mental operations for processing incoming verbal, visual, auditory, and kinesthetic (VAK) stimuli that interacts with the emotional, cognitive, and autonomic systems. NCI coordinates the input of VAK stimuli resulting in perceptions. Awareness of one's perceptions leads one to purposefully adapt, shape, and select communication to convey the intention of the message while simultaneously enhancing and sustaining the rapport and understanding among peoples. Specifically, the skills of NCI include the ability to be systematic in the use of gesture, voice, breathing and other nonverbal signals. A teacher skilled in NCI has an ability to notice and react to their student's nonverbal signals. They can forecast with some certainty the behavior of others based on the influence of their own nonverbal patterns.

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