

**Chapter 1 : Systematic training cycle essays on education**

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entertainment troupe, the Rhythm-Lites. During my years with the Rhythm-Lites, I performed as a master of ceremonies, a singer and dancer, a magician and ventriloquist, a pianist and later the musical director, and show writer. Along the way, I discovered how entertainment reaches and moves people. Next came an entertainment career as a musician- magician in a variety of acts over 10 years, performing in 40 of the U.S. Many of those acts were eye catching. We named one act after our magical rabbit, Sydney. Our bass player drank a bottle of beer while standing on his head. I floated a light bulb across the dance floor. She survived but soon quit. I still wonder why. Eventually, I put away all my entertainment toys and joined the training and development and collegiate worlds. I tried to be serious. But over time, I found myself adding entertainment elements to my classrooms. The similarities between entertainment and learning were too obvious to ignore. Both disciplines require a professional delivery. If the delivery is amateurish, the entertainer is booed, and the trainer is ignored. They both must attract attention, and fail if attention is not captured, or worse, lost after it is gained. If no one hears the learning point, that point cannot be remembered. These similarities led me to fold entertainment elements into the learning environment. Simultaneously, I began to notice a change in the attitudes of learners. The people entering the workforce had shorter attention spans. They did not listen well. They expected more, in less time. They were quick to begin new things, and just as quick to abandon them. Immediately, an incongruity hit me. Titanic is three hours long! If I attempted a three-hour lecture, they would have mutinied. None of them would have paid to repeat my class. It occurred to me that the entertainment industry knew how to capture and maintain attention, and that if I could codify those techniques, I could too. I began analyzing the techniques used in entertainment, and aggressively looked for applications to the learning environment. As I discovered techniques and added them to my classes, I noticed that test and class evaluation scores rose. The more I employed entertainment techniques, the more effective learning became. And then, one day, a former learner approached me. She asked if she could attend a class again! I knew then that entertainment works. In this book, I share with you a different way to think about learning. It is a combination of learning and entertainment. It is a method for increasing retention while simultaneously making learning engaging and fun. We then identify training applications for those techniques.

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