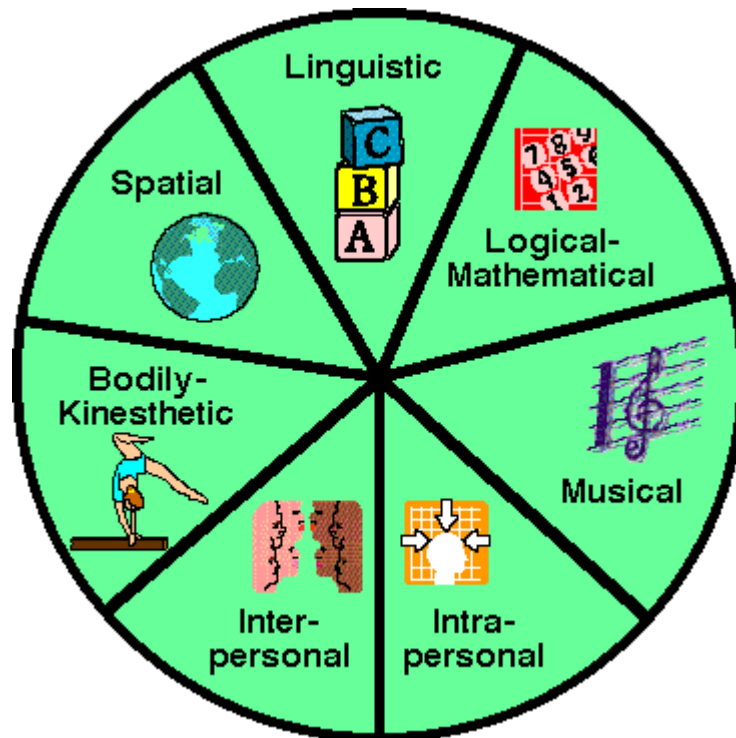# Multiple Intelligences

in Drama work

Students possess an array of skills and can be highly talented in at least seven distinct areas of mental activity. Such observations have been consolidated into Gardner's "Multiple Intelligences" theory, displayed below in a pie chart:

Linguistic Intelligence is the capacity to effectively employ words, either orally (e.g., politician, public speaker, storyteller, talk show host) or in writing (e.g., journalist, playwright, poet, editor).

Students with linguistic intelligence have the ability to manipulate:

- the structure or rules of language (e.g., punctuation for dramatic effect);
- the sounds of language (e.g., alliteration);
- the meanings of language (e.g., double entendre);
- the pragmatic dimensions of language
  - using language to convince (rhetoric)
  - using language to remember information (mnemonics)
  - using language to explain (expatiation)
  - using language to talk about itself (metalanguage).

Logical-Mathematical Intelligence is the capacity to effectively employ numbers (e.g., mathematician, statistician, tax accountant) and to reason soundly (e.g., computer programmer, logician, scientist).

Students with logical-mathematical intelligence have the ability to perceive:

- logical patterns and relationships;
- statements and propositions (if-then, cause-effect);
- functions and complex processes; and
- related abstractions.

Musical Intelligence is the capacity with musical forms to perceive (e.g., music lover), discriminate and judge (e.g., music critic), transform (e.g., composer), and express (instrument player/performer).

Students with musical intelligence have sensitivity to --

- rhythm, pitch, or melody; and
- the timbre or distinctive tone of a musical piece.

Intrapersonal Intelligence is the capacity to understand yourself and to subsequently act adaptively.

Students with intrapersonal intelligence have --

- an honest, accurate, and comprehensive picture of themselves (e.g., their strengths and weaknesses);
- an awareness of their inner moods, motivations, and desires;
- self-discipline tendencies; and
- healthy self-esteem.

Interpersonal Intelligence is the capacity to quickly grasp and evaluate the moods, intentions, motivations, and feelings of other people.

Students with interpersonal intelligence have --

- sensitivity to facial expressions, gestures, and voice qualities;
- ability to discriminate among many personal cues and prioritize the degree of intensity of feelings behind these cues;
- expertise in responding effectively to these cues so as to assuage negative emotions or to inspire people to positive actions.

Bodily-Kinesthetic Intelligence is the capacity to use your complete body in expressing ideas and feelings (e.g., actor, athlete, dancer, mime), including the facility

to use your hands to create or transform things (e.g., artistic painter, mechanic, sculptor, surgeon).

Students with bodily-kinesthetic intelligence have these physical-based skills:

- coordination - harmonious functioning of muscles;
- balance;
- dexterity - grace in physical movement;
- muscle strength;
- flexibility;
- speed; and
- sensitive touching.

Spatial Intelligence is the capacity to perceive the visual-spatial world accurately (e.g., guide, hunter, scout) and to perform transformations upon those perceptions.

Students with spatial intelligence have the ability to keenly perceive:

- colours;
- lines;
- shapes and forms;
- space; and
- the relationships that exist among these elements.

Students with spatial intelligence also have the ability to --

- visualize,
- graphically represent visual or spatial ideas, and
- understand one's position in a spatial matrix.

All the above taken from: http://www.aenc.org/SiteOverview-Multi-Int-FS.html

Drama utilizes these various intelligences in the following types of ways:

Intelligence type	Type of drama activity	Example
Linguistic	Thought-tracking and monologue, extended dialogue, script-writing, explaining ideas to the group, using different language registers	Creating a monologue or thought-track for the character who has to report on an incident to audience or a silent partner. Scripting a scene. Speaking as the Chief or King using high status register.
Logical-Mathematical	Thinking and planning the use of space,	Problem solving: how many people will be needed for this scene? How

	sequencing of scenes, implications of the actions of characters, dividing into groups for working, using and planning lighting for scenes	can we show the two families when they get the bad news? What is likely to happen after the boy returns home late? What is likely to happen if this character tells a lie to his friend? How can we organise the lighting for these three scenes?
Musical	Responding to music to create atmosphere for a scene, keeping up a tempo/rhythm in synchronised work, awareness of vocal pitch and tone	Working on a sequence of movements to keep time with the music/rhythm for a synchronised sequence. Recognising (and using) a variety of vocal tones, pitches, and pace for a particular character eg the minister conducting a burial service.
Intrapersonal	In groups being able to point out how they respond to a stimulus prior to working with it, as individuals expressing the inner motivations of themselves in relation to a character	Responding to the reflective aspects of a session in being able to apply a feeling or situation to themselves eg Who has felt like this character at any time in their life? During planning – 'I think the character might be feeling… because I would feel….'
Interpersonal	Recognising and responding to the situations and stimulus of drama through awareness of moods, atmospheres, feelings, and with an awareness of facial expression, body language in both the actuality of the group and in the drama process	Show how this character would enter the situation if s/he knows that s/he will be accused of stealing the money. Seeing the signals of the character when asked - How did you know that the character was scared even though he was smiling? In group planning – We need to show the woman flirting with the man without other people knowing.
Bodily –Kinaesthetic	Physical abilities – holding postures, creating a variety of gestures, balancing, moving in a variety of sequences and styles, using mime	Mime work with attention to detail, eg showing the weight of the suitcase when lifted Still-image work holding a posture/gesture, Walking and moving in the manner of an old person answering the door.
Spatial	Using space, creating groupings, diagrams of set designs, use of colour for costumes and	How can we show that the General is of a higher status than the ordinary soldiers? (using levels and proxemics)

	sets, use of lighting effects for the space, using a variety of levels/rostra blocks	Draw the set from above showing the exits and where the chairs need to be placed for the character to remain important to the audience. Decide on which elements of the set need to be in the spotlight to show the character's monologue.

However, Gardner states – on (http://www.ascd.org/readingroom/edlead/9709/checkley.html)

In an interview :

Q-You have identified several myths about the theory of multiple intelligences. Can you describe some of those myths?

A- One myth that I personally find irritating is that an intelligence is the same as a learning style. Learning styles are claims about ways in which individuals purportedly approach everything they do. If you are planful, you are supposed to be planful about everything. If you are logical-sequential, you are supposed to be logical-sequential about everything. My own research and observations suggest that that's a dubious assumption. But whether or not that's true, learning styles are very different from multiple intelligences.

Multiple intelligences claims that we respond, individually, in different ways to different kinds of content, such as language or music or other people. This is very different from the notion of learning style.

You can say that a child is a visual learner, but that's not a multiple intelligences way of talking about things. What I would say is, "Here is a child who very easily represents things spatially, and we can draw upon that strength if need be when we want to teach the child something new."

Another widely believed myth is that, because we have seven or eight intelligences, we should create seven or eight tests to measure students' strengths in each of those areas. That is a perversion of the theory. It's re-creating the sin of the single intelligence quotient and just multiplying it by a larger number. I'm personally against assessment of intelligences unless such a measurement is used for a very specific learning purpose--we want to help a child understand her history or his mathematics better and, therefore, want to see what might be good entry points for that particular child.