APPLICATION OF HOWARD GARDNER’S MULTIPLE INTELLIGENCES IN THE ENGLISH CLASS

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The student’s success in learning is probably the main concern of teachers. They usually confront students with learning difficulties and in many cases it only answers the fact that these particular students do not fit the linguistic or logical approaches which traditionally leads the way of thinking and learning of the classroom and our culture, generally speaking.

In 1987, psychologist Howard Gardner released a theory which provides eight different ways of learning, the Theory of Multiple Intelligences, redefining ‘intelligence’ as the pluralisation of the variety of ability humans have. It suggests that the material can be taught in such many ways to get an effective learning. Below it has been added a brief definition of each of the intelligences proposed by Gardner that at this point can be clarifying:

**Linguistic intelligence** involves sensitivity to spoken and written language, the ability to learn languages, and the capacity to use language to accomplish certain goals. This intelligence includes the ability to effectively use language to express oneself rhetorically or poetically; and language as a means to remember information.

**Logical-mathematical intelligence** consists of the capacity to analyze problems logically, carry out mathematical operations, and investigate issues scientifically. In Howard Gardner's words, it entails the ability to detect patterns, reason deductively and think logically.

**Musical intelligence** involves skill in the performance, composition, and appreciation of musical patterns. It encompasses the capacity to recognize and compose musical pitches, tones, and rhythms.

**Bodily-kinesthetic intelligence** entails the potential of using one’s whole body or parts of the body to solve problems. It is the ability to use mental abilities to coordinate bodily movements.

**Spatial intelligence** involves the potential to recognize and use the patterns of wide space and more confined areas.

**Naturalist intelligence** enables human beings to recognize, categorize and draw upon certain features of the environment.

**Interpersonal intelligence** is concerned with the capacity to understand the intentions, motivations and desires of other people. It allows people to work effectively with others.

**Intrapersonal intelligence** entails the capacity to understand oneself, to appreciate one’s feelings, fears and motivations. It involves having an effective working model of ourselves, and to be able to use such information to regulate our lives.
Gardner’s *Theory of Multiple Intelligences* meant a broadening in the vision of education in the sense that it does not only help the student with learning difficulties but because it gives the opportunity for every student to have many possibilities and not just develop the intelligence they are good at.

The goal of this paper is to show (although it is not necessary to cover all the intelligences in all the sessions) how possible and easy is to include and relate these new tools in activities which students find motivating and adapted to their tastes. The activity I propose has been designed to take 2 sessions. This is the development.

Since its familiarity with the students we are going to work upon an excerpt of the film ‘Twilight’. The class will be divided into six work groups so that the **INTERPERSONAL INTELLIGENCE** is developed throughout the activity. First as a warm-up exercise the students will be asked whether they have seen the film, what is the film about, what are the major characters and what happens to them...

**LOGICAL INTELLIGENCE.** The teacher hands out a puzzle in which the students will have to unscramble clue words related to vampires and the film such as *sparkle, blood, immortality, baseball, strong, vegetarian, werewolf, apple, pale*, and to copy the letters of some numbered cells to the cells with the same numbers below in order to build a hidden message. The words may be shown to the students or not.

**TWILIGHT DOUBLE PUZZLE**

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| GSAKLUP |   |   |   |   |
| DLBOO   |   | 7 | 28|
| MLOYRIIMAT |   | 2 | 12| 14|
| BALABSE |   |   |   |   |
| RONSTG  |   | 1 | 4 | 5 |
| GAERAVNTEI |   |   | 3 | 9 |
| WEOFELWR |   | 11| 6 |
| PAPLE   |   |   |   | 18|
| LEPRA   |   |   |   |   |
```

```
| C |   |   |   |
| 1 | 2 | 3 | 4 |
| 5 | 6 | 7 | 8 |
| 9 | 10| 11| 12|
```

At this point the selected excerpt of the film is going to be played.

**BODILY-KINESTHETIC INTELLIGENCE.** Each group will be given a whiteboard and some coloured cards (depending on the part of the speech they include). It is a speed race: the teacher says a key word, ex. ‘Edward’ and the students will have to build true sentences with the cards they have. The quickest group in having a correct sentence wins the round.

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<table>
<thead>
<tr>
<th>EDWARD</th>
<th>IS</th>
<th>FASTER</th>
</tr>
</thead>
<tbody>
<tr>
<td>THAN</td>
<td>BELLA</td>
<td></td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>EDWARD</th>
<th>IS</th>
<th>NOT</th>
</tr>
</thead>
<tbody>
<tr>
<td>FASTER</td>
<td>THAN</td>
<td>VICTORIA</td>
</tr>
</tbody>
</table>
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**NATURALISTIC INTELLIGENCE.** In this part of the activity the students will work on the setting. As the scene we are working on takes place in the forest the teacher will give the students some kind of leaves including one that can be seen in the film for them to recognise it. Then they will have to write a list of the natural elements which appear in the environment of the scene and draw the habitat after that. This exercise requires the use of the dictionary.

**VERBAL LINGUISTIC INTELLIGENCE.** The next step is the distribution of the part of the script which corresponds to the scene we are working on. Each group will have to read it and in turns dramatize it taking into account the verbal and the body interactions of the characters.

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EXT. FOREST – DAY
Bella stands amid the trees, waiting. Then the SOUNDS OF THE FOREST abruptly drop out. A predator is near. Edward appears behind her. She doesn't turn around. A beat.

Bella
You're impossibly fast. And strong.
Your skin is pale-white, ice-cold.
Your eyes change color. And sometimes you speak like... you're from a different time.
(turns to face him now)
You never eat food, or drink, or come out in the sunlight. And you said no to the beach trip only after you heard where it was. Because of the treaty.
This last registers with him. She steps closer to him.

Bella
How old are you?
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EDWARD
Seventeen.
BELLA
How long have you been seventeen?
A long beat as we begin to CIRCLE THEM. He sees he can't hide anymore. Honesty is an enormous risk, but he has to take it.
EDWARD
... A while.
BELLA
She inhales. She knew, but it's still shocking. We CIRCLE THEM FASTER.
BELLA
I know what the Cold Ones are.
    What you are.
EDWARD
Say it. Out loud. Say it.
    All sound suddenly DROPS OUT. We hear only her whisper...
BELLA
... Vampire.
They seem to hover in momentary stasis, him utterly exposed,
    Her reality utterly rocked.
EDWARD
Are you afraid?
BELLA
No.
EDWARD
(angry)
Then ask me the most basic question: what do we eat?
BELLA
You won't hurt me. You're different.

MUSICAL INTELLIGENCE. The excerpt is played again but this time the students will only listen the dialogue with no images. In this exercise they will have to notice the intonation patterns of the character’s speeches, which reflect their feelings and attitude towards what is happening, and then replace the words for music. To help them the teacher will provide some musical instruments such as drums, triangles, maracas or xylophones.

VISUAL-SPATIAL and INTRAPERSONAL INTELLIGENCES. At the end of this activity the students are going to be asked a FINAL TASK. They will have to write an alternative version for the excerpt, imitating what they have learned about scripts by creating a comic strip which also illustrates the setting, the time, and the character’s body interactions.

Bibliography