

T.C.
DOKUZ EYLÜL ÜNİVERSİTESİ EĞİTİM BİLİMLERİ ENSTİTÜSÜ
YABANCI DİLLER EĞİTİMİ ANABİLİM DALI
İNGİLİZCE ÖĞRETMENLİĞİ PROGRAMI
YÜKSEK LİSANS TEZİ

**RESTRUCTURING ARTHUR MILLER'S THREE
PLAYS THROUGH MULTIPLE INTELLIGENCES
ACTIVITIES**

Huriye KUYUMCU

**İzmir
2006**

T.C.
DOKUZ EYLÜL ÜNİVERSİTESİ EĞİTİM BİLİMLERİ ENSTİTÜSÜ
YABANCI DİLLER EĞİTİMİ ANABİLİM DALI
İNGİLİZCE ÖĞRETMENLİĞİ PROGRAMI
YÜKSEK LİSANS TEZİ

**RESTRUCTURING ARTHUR MILLER'S THREE
PLAYS THROUGH MULTIPLE INTELLIGENCES
ACTIVITIES**

Huriye KUYUMCU

**Danışman
Yrd. Doç. Dr. Feryal ÇUBUKÇU**

**İzmir
2006**

YEMİN METNİ

Yüksek Lisans tezi olarak sunduğum 'Arthur Miller'ın üç oyununun Çoklu Zeka Kuramına göre Yeniden Yapılandırılması' adlı çalışmanın, tarafımdan bilimsel ahlak ve geleneklere aykırı bir yardıma başvurmaksızın yazıldığını ve yararlandığım eserlerin kaynakçada belirtilenlerden oluştuğunu, bunlara atıf yapılarak yararlanmış olduğumu belirtir ve bunu onurumla doğrularım.

19.06.2006

Huriye KUYUMCU

Eđitim Bilimleri Enstitüsü M¼d¼rl¼ę¼'ne

İřbu alıřmada, j¼rimiz tarafından Yabancı Diller Eđitimi Anabilim Dalı İngilizce Öğretmenlięi Bilim Dalında Y¼KSEK LİSANS TEZİ olarak kabul edilmiřtir.

Başkan

Prof. Dr. G¼lden ERTUĐRUL

¼ye

Yrd. Do. Dr. Feryal UBUKU (Danıřman)

¼ye

Yrd. Do. Dr. Vesile YILDIZ

Onay

Yukarıdaki imzaların, adı geen öğretim ¼yelerine ait olduęunu onaylarım.

...../06/ 2006

.....

Prof. Dr. Seden GİDENER

Enstit¼ M¼d¼r¼

YÜKSEKÖĞRETİM KURULU DOKÜMANTASYON MERKEZİ
TEZ VERİ FORMU

Tez No:

Konu Kodu:

Üniversite Kodu:

Not: Bu bölüm merkezimiz tarafından doldurulacaktır.

Tezin yazarının

Soyadı: KUYUMCU

Adı: Huriye

Tezin Türkçe Adı: ‘Arthur Miller’ın üç oyununun Çoklu Zeka Kuramına göre Yeniden Yapılandırılması’

Tezin Yabancı Dildeki Adı: ‘Restructuring Arthur Miller’s Three Plays Through Multiple Intelligences Activities’

Tezin Yapıldığı :

Üniversite: Dokuz Eylül

Enstitü: Eğitim Bilimleri

Yılı: 2006

Diğer Kuruluşlar:

Tezin Türü:

1. Yüksek Lisans (X)

2. Doktora

3. Sanatta Yeterlilik

Dili: İngilizce

Sayfa Sayısı: 156

Referans Sayısı: 55

Tez Danışmanının:

Ünvanı: Yrd. Doç. Dr.

Adı: Feryal

Soyadı: ÇUBUKÇU

Türkçe Anahtar Kelimeler:

1. Drama Oyunları
2. Çoklu Zeka Kuramı
3. Arthur Miller
4. Sözel - Dilsel Zeka
5. Mantıksal - Matematiksel Zeka
6. Görsel-Uzaysal Zeka
7. Bedensel-Hareketsel Zeka
8. Müziksel-Ritmik Zeka
9. Kişilerarası Zeka
10. Kişi İçi Zeka
11. Doğalcı Zeka

İngilizce Anahtar Kelimeler:

1. Drama Activities
2. Multiple Intelligences
3. Arthur Miller
4. Verbal-Linguistic Intelligence
5. Logical-Mathematical Intelligence
6. Visual-Spatial Intelligence
7. Bodily-Kinesthetic Intelligence
8. Musical-Rhythmic Intelligence
9. Interpersonal Intelligence
10. Intrapersonal Intelligence
11. Naturalist Intelligence

ACKNOWLEDGEMENTS

I would like to thank my Supervisor, Yrd.Doç.Dr.Feryal Çubukçu for guiding and helping me through this process. I could not have imagined having a better supervisor and mentor for my thesis, and without her common-sense, knowledge, perceptiveness, enthusiasm and inspiration I would never have finished.

I would like to acknowledge the help of Yrd.Doç.Dr.Nazife Aydınoğlu for her support in choosing this topic and preparing an outline for my thesis.

I am thankful to my lecturer Yrd.Doç.Dr.Kadim Öztürk for his assistance and his creating an environment in which I could easily study. I also thank all my teachers for supporting and encouraging me all the time.

I am grateful to my colleagues and friends from School of Foreign Languages, especially Berfu Ertat, Gülnur Onursal and Burcu Kalafat for putting up with me for a year and for their continued moral support, care and attention.

I would like to thank especially my Mum, my Dad and my sister for their constant encouragement and love I have relied on throughout my thesis. I am forever indebted to my parents for their understanding and patience when it is most required. Their unflinching courage and conviction will always inspire me, and I hope to further my studies with their support.

I cannot end without thanking my fiancé İlker Erdiliballı, for his endless patience, support, encouragement, favors, love and all the other things that make it so worthwhile to know him.

TABLE OF CONTENTS

Acknowledgements	i
Table of contents	ii
Özet	v
Abstract	vi
CHAPTER 1	
INTRODUCTION	
Background of the Study	1
Purpose of the Study	4
Significance of the Study	4
The Statement of the Problem	5
Limitations	5
CHAPTER 2	
DRAMA	
What is Drama?	7
Elements of Drama	9
Types of Drama	14
Drama in Education	18
CHAPTER 3	
MULTIPLE INTELLIGENCES	
Before Multiple Intelligences	26
Howard Gardner	27
Multiple Intelligences	28
Types of Multiple Intelligences.....	32
Verbal – Linguistic Intelligence	33
Logical – Mathematical Intelligence	34
Bodily – Kinesthetic Intelligence	35
Visual – Spatial Intelligence	37
Musical – Rhythmic Intelligence	38
Interpersonal Intelligence	39
Intrapersonal Intelligence	40

Naturalist Intelligence	41
Multiple Intelligences in Education	43
CHAPTER 4	
ARTHUR MILLER AND HIS THREE PLAYS	
Arthur Miller	48
Death of a Salesman	49
Plot Summary	49
Characters	51
Stage Techniques	57
Themes, Motifs and Symbols	59
Multiple Intelligences Activities	62
Pre-Drama Activities	62
While-Drama Activities	69
Post-Drama Activities	76
The Crucible	84
Plot Summary	84
Characters	85
Setting and Structure of the Play	88
Themes, Motifs and Symbols	90
Multiple Intelligences Activities	92
Pre-Drama Activities	92
While-Drama Activities	96
Post-Drama Activities	103
A View from the Bridge	109
Plot Summary	109
Characters	110
Setting and Structure of the Play	113
Themes, Motifs and Symbols	114
Multiple Intelligences Activities	117
Pre-Drama Activities	117
While-Drama Activities	122
Post-Drama Activities	128

CHAPTER 5

CONCLUSION	135
Tips and Suggestions	138
REFERENCES	144
APPENDIX A	149
APPENDIX B	154

ÖZET

Bu tezin amacı, Çoklu Zeka Kuramı'nın teorik geçmişini araştırmak ve Aristotle'dan başlayarak Arthur Miller'a kadar olan zamandaki drama çeşitlerinin gelişimini takip etmektir. Arthur Miller'ın üç oyunu Yeni Eleştiri'ye uygun olarak ele alınmış; ayrıca bu oyunların özetleri, karakter analizleri, zaman ve mekan öğeleri, temaları, motifleri ve sembolleri Çoklu Zeka Kuramı aktiviteleri yardımıyla incelenmiştir. Çoklu Zeka Kuramı çerçevesinde aşağıdaki sorulara dikkat edilmiştir:

1. Oyun öğretiminde hangi durumlarda drama aktiviteleri ile Çoklu Zeka Kuramı aktiviteleri birleştirilebilir?
2. Bu aktiviteler bütün öğrenciler için uygun mudur?
3. Hangi aktiviteler sözel-dilsel zekaya sahip olan öğrenciler için uygundur?
4. Hangi aktiviteler mantıksal-matematiksel zekaya sahip olan öğrenciler için uygundur?
5. Hangi aktiviteler görsel-uzaysal zekaya sahip olan öğrenciler için uygundur?
6. Hangi aktiviteler bedensel-hareketsel zekaya sahip olan öğrenciler için uygundur?
7. Hangi aktiviteler müziksel-ritmik zekaya sahip olan öğrenciler için uygundur?
8. Hangi aktiviteler kişiler arası zekaya sahip olan öğrenciler için uygundur?
9. Hangi aktiviteler kişi içi zekaya sahip olan öğrenciler için uygundur?
10. Hangi aktiviteler doğalcı zekaya sahip olan öğrenciler için uygundur?

Öğretmenler her kişinin sekiz zeka türüne birden sahip olduğunu hatırlamalıdır. İnsanlar her zeka türünü yeterli bir seviyeye yükseltebilirler. Öğretmenler zeka çeşitlerinin karmaşık biçimde çalıştığını ve her kategoride yetenekli olmak için bir çok yolun bulunduğunu unutmamalıdır.

ABSTRACT

This thesis aims at exploring the theoretical background of Multiple Intelligences and tracing the genre of drama, from Aristotle to Arthur Miller. Three plays by Arthur Miller have been tackled through New Criticism and Multiple Intelligence activities have been adopted to highlight the plot summaries, characters, settings, themes, motifs and symbols. Within the framework of Multiple Intelligences, the following questions have been kept in mind:

1. In what ways drama activities and multiple intelligence activities can be combined to teach a play?
2. Are these activities appropriate for all kinds of students?
3. Which activities work well with students with verbal-linguistic intelligence?
4. Which activities work well with students with logical-mathematical intelligence?
5. Which activities work well with students with visual-spatial intelligence?
6. Which activities work well with students with bodily-kinesthetic intelligence?
7. Which activities work well with students with musical-rhythmic intelligence?
8. Which activities work well with students with interpersonal intelligence?
9. Which activities work well with students with intrapersonal intelligence?
10. Which activities work well with students with naturalist intelligence?

Teachers should remember that each person possesses all eight intelligences. People can develop each intelligence to a sufficient level of competency. They should not forget that intelligences work together in complex ways and there are many different ways to be intelligent within each category.

CHAPTER 1

INTRODUCTION

Background of the Study

In recent years, drama has been given more significance in the field of teaching and learning. When we compare drama with the other types of literature such as short story, novel or poetry, they are concerned with reading and writing. Drama also involves reading and writing plays. However, literature is also concerned with speaking and listening, with the languages of physical communication as well as the written word. This means that drama presents particular opportunities for literacy development. Drama specialists know that spoken communication involves more than just speaking and listening. In drama, attention is drawn to how people speak and how they communicate. The tone, pitch and volume of the voice along with the pace and rhythm of their speech all help to give meaning to their utterances. In drama work, students not only come to recognize that the meanings of words are changed by the way they are spoken and the actions that accompany them, they learn how to change the way they speak to suit different situations and purposes (Kempe&Nicholson, 2001).

There are already illuminating published accounts that explore how drama education is indebted to the thinking and practice of twentieth-century pioneers:

A History of Drama Education

- 1911 - Harriet Findlay-Johnson's 'Dramatic Methods of Teaching' is published.
- 1917 - Henry Caldwell-Cook's 'The Play Way' is published.
- 1944 - 'Education Act' establishes free provision of secondary education for all up to the age of fifteen.
- 1947 - Peter Slade's 'Child Drama' is published.
- 1965 - Brian Way's 'Development Through Drama' is published.
- 1968 - Richard Courtney's 'Play, Drama and Thought' and Peter Slade's 'Experience of Spontaneity' are published.
- 1971 - Winnicott's 'Playing and Reality' is published.
- 1976 - Betty Jane Wagner's 'Dorothy Heathcote: Drama as a learning medium' is published.
- 1979 - Gavin Bolton's 'Towards a Theory of Drama Education' is published.
- 1986 - David Hornbrook's 'New Theatre Quarterly' is published.
- 1987 - John Nixon's 'Teaching Drama'
- 1989 - David Hornbrook's 'Education and Dramatic Art' is published.
- 1990 - Rex Gibson's 'Shakespeare in Schools', Jonathan Neelands's 'Structuring Drama Work' and Andy Kempe's 'Drama Coursebook' are published.
- 1992 - John O'Toole's 'The Process of Drama' and Gavin Bolton's 'New Perspectives on Classroom Drama' are published.
- 1994 - Michael Fleming's 'Starting Drama Teaching' is published.
- 1995 - Edward Bond's 'At the Inland Sea' and Cecily O'Neill's 'Drama Worlds' are published.
- 1996 - UK journal 'Research in Drama Education' and Simon Cooper & Sally Mackey's 'Theatre Studies' are published.
- 1998 - David Hornbrook's 'On the Subject of Drama', Joe Winston's 'Drama, Narrative and Moral Education' are published.
- 2000 - Helen Nicholson's 'Teaching Drama'
- 2001 - Andy Kempe & Helen Nicholson's 'Learning to Teach Drama'

(Adapted from Kempe & Nicholson, 2001: 34-38)

It is an analysis of the ways in which contemporary writers and practitioners have adopted, re-interpreted and challenged the work of their predecessors. The aim to place drama education in an historical context is to whet the appetite for further reading and study. You can notice that ways of working in drama vary and how much the subject has changed over time. Throughout the history of drama education, the work has been characterized by an emphasis on practice, and on educational principals which accept that students learn best by doing (B.Cohen, 1969: 74).

Drama education has a strong history of values and aspirations for the personal and social development of young people. For example, the pioneering work of Harriet Findlay-Johnson in the very early years of twentieth century drama sought to democratize the relationship between teachers and students. Drama became increasingly significant in the period following the Second World War with the 1944 Education Act. By the 1970s drama educators, it was proposed that students of all social backgrounds were to be educated together. So, drama became increasingly well-established in the secondary school curriculum. By the 1980s questions began to be raised about how drama in secondary schools should be defined. The debates were complex. In brief, the discussion turned on whether students should be educated in dramatic art or through drama. In other words, the ones that say they should be educated in dramatic art suggested that all students should develop an explicit knowledge of dramatic form, theatre history and drama practices in order to enhance and develop their own creative work. Others argued that drama in education should focus on the students' exploration of the social world through drama. It was a debate about whether drama education should be subject-centered or whether it should be regarded as a student-centered method of teaching (Kempe&Nicholson, 2001).

Drama in education is a mode of learning. Through the students' active identification with imagined roles and situations in drama, they can learn to explore issues, events and relationships. In drama, teachers and students are engaged in collective enquiry and exploration. Learning is likely to occur through cooperation, interaction and participation. Moreover, drama draws on and develops students'

aptitude for learning about themselves and the world around them by pretending to be other people in other situations.

Many researches and observations have confirmed that drama strategies are useful to teachers of many curriculum subjects and at all age levels. However, most of the teachers are not aware of the usefulness of drama in education. This bleak picture is likely to be true of many Turkish schools. Some teachers use the dramatic mode as a way of communicating and understanding, and take their students towards a collective act of giving form to experience, but they are too few. Drama in education has made so little impact on the practice of the majority of teachers in our schools.

Purpose of the Study

The activities that are conducted in the classroom may not be appropriate for all kinds of students. They might get bored of the activities due to the fact that they do not address them at all. So, the purpose of this study is to find out whether drama activities of a play can be intermingled with the multiple intelligences activities to serve all kinds of students of the intermediate level in the curriculum of English teaching classes. The study will also attempt to make the lessons more enjoyable and memorable from the point of students. With this study teachers will find different kinds of alternatives to make the lesson a real lesson.

Significance of the Study

Drama has been a widely-accepted learning and teaching process among teachers of English all over the world. There have been several studies (Fleming,1994; Holden, 1981; Kempe&Nicholson, 2001) on drama, drama teaching and teaching English through drama. Recently, multiple intelligences have also gained attention in teaching processes. Many researchers find out every detail about multiple intelligences. However, there are not many studies about drama activities through MI activities. As all students in a classroom are different from each other,

activities that the teacher initiates should be varied according to the intelligences of the students. Drama and multiple intelligences are always studied alone; they are not combined with each other. As a consequence of this lack of study in this area, we try to help educators to teach Arthur Miller's three plays with drama activities through MI. This study enables teachers to renew their teaching styles and strategies in teaching a play. In this way, it will be easy for the teachers to enhance and sustain student motivation throughout the lesson.

The Statement of the Problem

In this study, our intention to find out answers to the following questions:

11. In what ways drama activities and multiple intelligence activities can be combined to teach a play?
12. Are these activities appropriate for all kinds of students?
13. Which activities work well with students with verbal-linguistic intelligence?
14. Which activities work well with students with logical-mathematical intelligence?
15. Which activities work well with students with visual-spatial intelligence?
16. Which activities work well with students with bodily-kinesthetic intelligence?
17. Which activities work well with students with musical-rhythmic intelligence?
18. Which activities work well with students with interpersonal intelligence?
19. Which activities work well with students with intrapersonal intelligence?
20. Which activities work well with students with naturalist intelligence?

Limitations

The drama activities are limited to intermediate level students of English teaching classes. Therefore, in this study the activities can only be applied to intermediate level students of English, not for elementary and advanced level

students. This study is limited by Arthur Miller's three important plays 'Death of a Salesman', 'The Crucible', and 'A View from the Bridge'. Activities are only related with these three plays of Miller.

CHAPTER 2

DRAMA

What is Drama?

Literature has a very significant place in every human being's life. We can divide it into four different genres which are novel, poetry, short story and drama. One of the most interesting genres of literature is drama.

Drama has one characteristic peculiar to itself. It is written primarily to be performed, not to be read. It is a presentation of an action through actors, on a stage and before an audience. When we consider the other genres, they are not aimed to be performed.

Drama has many uses in today's world. It is already used by therapists and is being introduced more into schools as an alternative way to just reading facts from a book. Drama comes exactly from Greek word 'dran' meaning "to do" or "to act". It can be defined in a number of different ways such as:

- a) "a prose or verse composition, especially one telling a serious story, that is intended for representation by actors impersonating the characters and performing the dialogue and action" (www.answers.com/topic/drama) In other words, drama is concerned with the world of 'let's pretend'; it asks the person to project himself imaginatively into another situation or into the persona of another person (Holden, 1981: 1).
- b) an episode that is turbulent or highly emotional (wordnet.princeton.edu/perl/webwn)

- c) a scripted screenplay in which the dramatic elements of character, theme and plot are introduced and developed so as to form a narrative structure (www.afc.gov.au/gtp/definitions.html).
- d) stories containing a state, situation or series of events involving interesting or intense conflict of forces (versaphile.com/sgreecs/key.asp).

According to Aristotle, who is a philosopher and teacher born in the first quarter of the fourth century, drama is the imitation of an action (*mimesis*) according to the law of probability or necessity.

To Bernie Warren (1989: 2) drama is an individual pursuit undertaken within a social context. He adds that it is primarily concerned with what happens to participants while they are engaged in activity.

As Tom Stabler (1979) points out, drama offers the possibility of a synthesis between language, feeling and thought, which can enrich the individual's inner world and increase his or her awareness and understanding of the outer world, as well as his or her competence and confidence in operating within it.

In the field of theatrical performance and dramatic expression, there is a tendency to use the terms 'drama' and 'theater' synonymously. The terms are problematic and can be open to confusing usage. Jonathan Neelands (1991: 3) defines theater as a process for the interpretation of human behavior and meanings as well as for their expression; it responds to a basic human need to symbolize the world through art-forms. Theater is the direct experience that is shared when people imagine and behave as if they were other than themselves in some other place at another time.

To Brian Way (1967: 2), the major difference between drama and theater is that; theater is largely concerned with communication between actors and an audience; drama is largely concerned with experience by the participants, irrespective of any function of communication to an audience. Theater is a collective

art and requires many people who work together in a period of rehearsal and creative exploration towards a common goal. Whatever the benefits participants experience along the way, theater is evaluated by how well the performance communicates to its audience. On the other hand, drama is often free and spontaneous. It has no fixed end product, no right or wrong way of doing. As a result, its effects, unlike theater performances, are often unique and unrepeatable.

In sum, drama is a generic term for creative play and imaginative taking on of a role; whereas, theater requires an audience and sometimes the technicalities of performance for an audience. Theater is concerned with individuals; drama is concerned with the individuality of the individuals.

Elements of Drama

In order to classify the elements of drama we should go back to talk about Aristotle. He was a student at Plato's Academy and later became one of the greatest philosophers of Ancient Greece. In one of his masterpieces, *The Poetics*, he outlines the Six Elements of Drama, based on the Ancient Greek belief that tragedy was the highest form of Drama. This outline has become a guideline for many playwrights throughout history and is especially emphasized in the works of William Shakespeare. He classifies the kinds of drama, and lays down rules for the construction of tragedy.

Aristotle's Six Elements of Drama:

- 1) Plot
- 2) Character
- 3) Theme
- 4) Diction / Language / Dialogue
- 5) Music / Rhythm
- 6) Spectacle

1) **PLOT:** According to Aristotle, plot is what happens in a play; the order of events, the story as opposed to the theme; what happens, rather than what it means. Plot is the first principle, the most significant feature of drama. Aristotle defines plot as “the arrangement of incidents”: i.e., not the story itself but the way the incidents are presented to the audience, the structure of the play. Plots should have the following qualities:

a) The plot must be ‘a whole’ with a beginning, middle and end. The beginning, called by modern critics as the **incentive moment**, must start the cause-and-effect chain but its causes are downplayed. The middle, or **climax**, must be caused by earlier incidents. Its causes and effects are stressed. Conflict begins in the climax. The end, or **resolution**, must be caused by the preceding events but not lead to other incidents outside the compass of the play. In other words, its causes are stressed but its effects are downplayed; the end should therefore solve or resolve the problem created during the incentive moment. Aristotle calls the cause-and-effect chain leading from the incentive moment to the climax the “tying up” (*desis*), in modern terminology the **complication**. He therefore terms the more rapid cause-and-effect chain from the climax to the resolution the “unravelling” (*lusis*), in modern terminology, the **dénouement**.

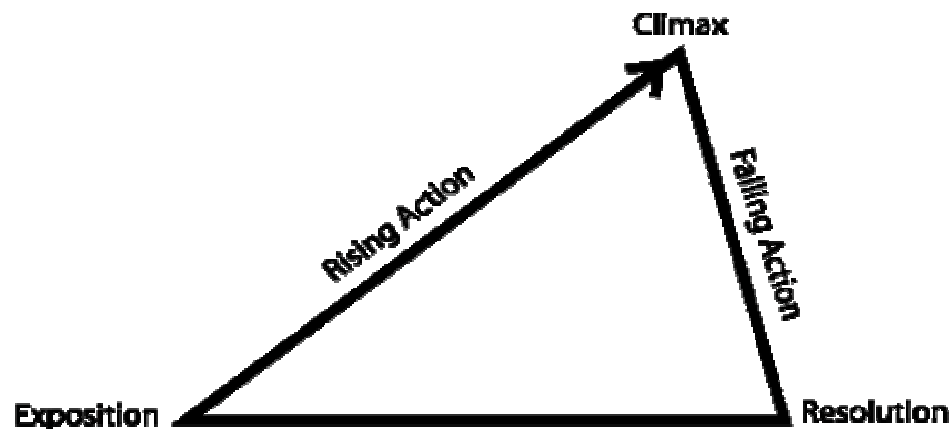
b) The plot must be complete, having unity of action. By this, Aristotle means that the plot must be structurally self-contained, with the incidents bound together by internal necessity, each action leading inevitably to the next with no outside intervention. According to Aristotle, the worst kinds of plots are episodic, in which the episodes or acts succeed one another without probable or necessary sequence; the only thing that ties together the events in such a plot is the fact that they happen to the same person. Playwrights should exclude coincidences from their plots; if some coincidence is required, it should seem to have a connection to the events of the play.

c) The plot must be of a certain magnitude, both quantitatively (length, complexity) and qualitatively (seriousness and universal significance). Aristotle

argues that plots should not be too brief; the more incidents and themes that the playwright can bring together in an organic unity, the greater the artistic value and richness of the play. The more universal and significant the meaning of the play is the more the playwright can catch and hold the emotions of the audience, the better the play will be.

d) The plot may be either simple or complex, although complex is better. Simple plots have only a change of fortune (*catastrophe*). Complex plots have both reversal of intention (*peripeteia*) and recognition (*anagnorisis*) connected with the catastrophe. Both *peripeteia* and *anagnorisis* turn upon surprise. Aristotle explains that a *peripeteia* occurs when a character produces an effect opposite to that which he intends to produce, while an *anagnorisis* is a change from ignorance to knowledge, producing love or hate between the persons destined for good or bad fortune. He argues that the best plots combine these two as part of their cause-and-effect chain (i.e., the *peripeteia* leads directly to the *anagnorisis*); this in turns creates the *catastrophe*, leading to the final “scene of suffering (McManus, 1999).

After studying Aristotle’s principles, we should have a look at Gustav Freytag, who is a German writer and critic. In his book “Technique of Drama” (1963), he proposed a method of analyzing plots derived from Aristotle’s concept of unity of action that is known as Freytag’s Triangle or Freytag’s Pyramid.



Freytag’s Triangle

2) **CHARACTER:** Character has the second place in importance. It's the personality or the part an actor presents in a play; a role played by an actor in a play. Most plays contain major characters and minor characters. The portrayal and development of major characters is essential to the play. For example, the conflict between Hamlet and Claudius depends upon the character of each. A minor character like Marcellus serves a specific function, to inform Hamlet of the appearance of his father's ghost. Once, that is done, he can depart in peace, for we need not know what sort of person he is or what happens to him. Another common term in drama is protagonist. Christina Sherly Sianghio (1999) states in her article that in the Greek drama, where the term arouses, all the parts are played by one, two, or three actors and the best actor, who got the principal part, was the protagonist. The second best actor is called the euteragonist. Several other characters can be defined by their relation to the protagonist. The antagonist is his principal rival in the conflict set forth in the play. A confidant provides a ready ear to which the protagonist can address certain remarks which should be heard by the audience but not by the other characters. In Hamlet, for instance, Hamlet is the protagonist, Claudius is the antagonist, and Horatio is the confidant (litera1no4.tripod.com/elements.html).

The other character types are; flat characters who are known by one or two traits; round characters who are complex and many-sided; stock characters who are stereotyped characters, static characters who remain the same from the beginning of the plot to the end; dynamic (developing) characters that undergo permanent change and finally chorus who are a group of actors that function as a unit. It is a characteristic feature of Greek tragedy. The members of the chorus share a common identity. In some of the plays, the chorus participates directly in the action; in others they are restricted. The chorus also separates the individual sins by singing and dancing choral odes. With a leader, they sing songs about some legendary hero. A chorus in Greek fashion is not common in later plays, although there are instances such as T. S. Eliot's *Murder in the Cathedral*, in which the Women of Canterbury serve as a chorus (Bain et al., 1973).

Characters in tragedy should have following qualities:

- a) They should be good or fine,
- b) The characters should fit with each other,
- c) They should be realistic,
- d) They should be consistent; once a character's personality and motivations are established, these should continue throughout the play,
- e) They must be logically constructed according to the law of probability or necessity that governs the actions of the play,
- f) They should be idealized and ennobled.

3) THEME: Theme is third in importance. We can call plot as the body of a play and the theme as its soul. The theme is the main idea within the play. It is not the story, nor the subject; but the idea around which the play is built. Wright (1969: 156) maintains that plot and theme should go hand in hand. A theme must be expressible in the form of a statement. It must account for all the major details of the story. Aristotle says little about theme and most of what he has to say is associated with how speeches should reveal characters.

4) DICTION / LANGUAGE / DIALOGUE: Diction is the expression of the meaning in words which is proper and appropriate to the plot, characters and end of the tragedy. In this category, Aristotle discusses the stylistic elements of tragedy; he is particularly interested in metaphors.

J. L. Styan (1960) states in his book 'The Elements of Drama' that dialogue provides the substances of a play. The exposition of the play often falls on the dialogue of the characters. In short, the dialogue is the word choices made by the playwright and it makes the characters seem real to the reader or audience by revealing first hand their thoughts, responses and emotional states.

5) MUSIC / RHYTHM: Music and rhythm is the fifth element of drama. As mentioned above in the characters section, chorus is a group on stage commenting on characters and actions. Aristotle argues that the chorus should be fully integrated

into the play like an actor; choral odes should not be interludes, but should contribute to the unity of the plot (Reuben, 2005).

6) SPECTACLE: Spectacle is the last, for it is least connected with literature. It is the visual elements of production of a play; the scenery, costumes and special effects in a production. Although Aristotle recognizes the emotional attraction of spectacle, he argues that superior poets rely on the inner structure of the play rather than spectacle to arouse pity and fear.

Types of Drama

Drama can be subdivided into four categories as farce, comedy, melodrama and tragedy.

1) FARCE: Helen Randle Fish (1930: 14) defines farce as a humorous play in which the humor is exaggerated or ridiculous, depending, for the most part, on the situation, rather than on the characters themselves. Conflicts are violent, practical jokes are common, and the wit is rough. Psychologically, farce may boost the reader's spirit. Some examples can be given as Charley's Aunt, a vulnerable but still remarkably lively lady, the Nervous Wreck, the Man Who Married a Dumb Wife. In the films the so-called comedy is also farce. The comedies of Harold Lloyd, Charles Chaplin and Harry Langdon are farces, because the humor is exaggerated and because their fun lies in the ridiculous situations into which the characters get themselves (Fish, 1930: 14) .

2) COMEDY: Comedy is also a humorous form of play; that is, the author always intends it to be humorous. Unlike farce, however, it makes direct contact with real life. Its chief interest lies in the characters rather than in the action. It makes fun, gaily or bitterly, of human nature, with its weakness, its curious little ways, beliefs and customs. To Fish (1930: 15), comedy may have a serious, even reformatory purpose as long as it retains its comic spirit, its humorous point of view. It is often founded on a serious situation. The comedies of Molière are of this sort. In them he

indulges in bitter satire against the medical profession, against hypocrites of the church, against women who pretend to be intellectual. Paul P. Reuben (2005) believes that the purpose of comedy is to make us laugh and at the same time, help to illuminate human nature and human weakness. The subject of comedy is often the weakness of human ambition of the pretences of characters who think they are better than others.

Comedies have a happy ending. Accidental discovery, act of divine intervention, sudden reforms are common comedic devices. Comedy often relies on the dynamics of multiple plots, often contrasting the actions of characters in high station with those in low station (Fish, 1930: 16) .

3) MELODRAMA: As Fish (1930: 16) states in her book 'Drama and Dramatics', melodrama, like farce, depends on its incidents or situations. These, however, are not supposed to be funny; but are exciting, sensational and thrilling. Murders, robberies, fires, earthquakes, railway accidents, elopements are the materials of drama. The Bat , The Cat and The Canary, The Phantom of the Opera are well-known examples of melodrama.

Melodrama, unlike tragedy, usually ends well. The old-fashioned melodrama runs to standard types of character and standard situations. Modern melodrama is often different from old. New or old, however, melodrama depends on thrills and sensations. It depends on physical action rather than upon character (Fish, 1930: 17) .

To Paul P. Reuben (2005), melodrama arouses pity and fear through cruder means. Good and evil are clearly depicted in white and black motifs. Plot is emphasized over character development.

4) TRAGEDY: What Aristotle meant by tragedy is the imitation in dramatic form of an action that is serious and complete, with incidents arousing pity and fear wherewith it effects a catharsis of such emotions. The language used is pleasurable

and appropriate to the situation in which it is used. The chief characters are noble personages and the actions they perform are noble actions (Reuben, 2005).

Aristotle indicates that drama is the medium of tragedy. He holds that tragedy is higher and more philosophical than history because history simply relates what has happened while tragedy dramatizes what may happen. Tragedy creates a cause-and-effect chain and arouses not only pity but also fear because the audience can envision themselves within this cause-and-effect chain whereas Fish (1930: 17) claims that a tragedy is a serious play with an unhappy ending. An unhappy ending may not mean death. Many tragedies do not end in death and in the great tragedies where death has occurred it is often an incident. When we consider death in *Romeo and Juliet*, it is a great tragedy for the lovers; but Macbeth died many times before he met Macduff on the battlefield, and all that made life worth living for Hamlet was gone before Laertes touched him with the poisoned foil.

Fate or destiny dominates tragedy, and the plot reveals the protagonist resisting fate before finally yielding to it. The end of the tragedy is a catharsis (purgation, cleansing) of the tragic emotions of pity and fear. Catharsis is another Aristotelian term that has generated considerable debate. The word means 'purging' (McManus, 1999).

There is value in studying the differences between tragedy and comedy. Both had their beginnings in the Greek theater thousands of years ago. Tragedy began about 535 B.C. to be followed by comedy around fifty years later. Tragic figures begin as unique, idealized, almost God-like characters. They appear to have everything going for them. They have no fault of their own but they become victims of fate, an external enemy, or incredibly bad timing. Happy life ends tragically. Ironically in tragedy there is always hope, up to the last minute. In comedy, on the other hand, the protagonist is an ordinary figure who experiences trouble early on in the narrative. The comic hero is much more flawed than the tragic hero. Paradoxically, comedy depends on tragedy, otherwise there would be no means to comment on the incongruity of the comic situation within the narrative. In comedy these situations are usually of the protagonist's own making, while in tragedy, it is

always someone else's fault. In comedy, predicaments are portrayed as having no way out. There is no hope. But things change just in a very little time often due to the flexibility of the hero's character. In a tragedy, the protagonist goes down in defeat but in a comedy, he overcomes the dramatic obstacle and attains his major objective.

The essential difference between tragedy and comedy is in the depiction of human nature; tragedy shows greatness in human nature and human freedom whereas comedy shows human weakness and human limitation. As Paul Reuben (2005) states in his article 'Comedy is the thinking person's response to experience; tragedy records the reactions of the person with feeling' .

Apart from this classification of drama mentioned above, Fish (1930: 18) categorizes plays as naturalistic, romantic or symbolistic according to the author's method of treatment.

In a naturalistic play the author tries to set a representation of life as he sees it. He refuses to select the high spots or to color the low ones. If life is dull, commonplace, sordid, or unbearable; he represents it as what it is. His method is the method of the photographer. The more skillful he is at photography, the more his method approaches the method of the painter. The method in *My Lady's Rose* is the naturalistic one. The author shows us a dingy, poverty-stricken room, overworked girls, a crude young man, constant haggling over money, borrowing from neighbors, scrappy meals. But using his privilege as a photographer, Knoblock selects a moment of special interest, a moment of emotional significance which gives us a humble but real little tragedy (Fish, 1930: 18).

The romantic writer has the painter's method. He shows life in its more idealized and highly-colored aspects. For instance, Justin Huntly McCarthy's *If I Were King* is a romantic piece of art. In fact, what both the naturalistic writer and the romantic are trying to do is to be realists; that is to get at the truth underlying life.

The third class of plays is the symbolistic type of play. In a symbolistic play, the characters are symbols. That is, they represent ideas rather than persons. *The Bluebird* is considered as a symbolistic play because the characters give us the clues such as; Fire, Water, Sugar, Bread, Light, The Dog, The Cat, The Great Joys, The Luxuries. The old morality plays are accepted as symbolistic plays (Fish, 1930: 20).

Drama in Education

It was in the 1950s and 60s that the distinction between drama in education and theatre activities arose. In contrast to the earlier emphasis on the quality of performance and the importance of the artists, Peter Slade (1967) and Brian Way (1967) stress the developmental aspect of drama and how it can be used to increase awareness, self expression and creativity. Their concern with the social elements of drama and its capabilities for allowing insights into non-personal matters has led to drama being seen as an educational tool rather than a separate subject (Dougill, 1987: 3).

‘Drama in education’ itself is a potentially confusing category. Some writers have chosen to avoid the term and preferred ‘drama in schools’. Sometimes the term is taken to mean the use of drama across the curriculum as a methodology. On other occasions, it is taken to refer to any form of drama which is used in the context of education no matter what form it takes. More frequently, it is taken to refer to one specific approach centered on role-taking and improvisation. Originally taken to refer to a particular method of working, the term ‘drama in education’ has tended in more recent years to signal a particular belief in the aims of drama so that this term has become synonymous with ‘drama as a learning medium’ (Michael Fleming, 1994: 23).

The most significant kind of learning which is attributable to experience in drama is a growth in the pupils’ comprehension about human behavior,

themselves and the world they live in. This growth of comprehension, which will involve changes in customary ways of thinking and feeling, is likely to be the primary aim of drama teaching. It is unlikely to be achieved unless there is both motivation and self-discipline and the participants are working with integrity of feeling and thought. A secondary aim will be an increased competence in using the drama form and satisfaction from working within it.

As Helen Nicholson (2000:2) points out, drama education invites students not only to engage with the dramatic narratives of others, but also to find ways to communicate their own ideas. In drama, intellectual and emotional involvement with the narratives of others is integral to the learning, renegotiation and interpretation. It requires students both to explore their own ideas and values and to interpret those with which they are less familiar. From this point of view, drama education is a living art form in which students might understand something new about their lives.

Andy Kempe and Helen Nicholson (2001: 23) assume that in many schools drama education is highly valued for the contribution it makes to pupils' moral and cultural education, and to an education in and citizenship. This approach to education accepts that there are key skills which inform pupils' learning, and it is designed to provide pupils with coherent educational experiences in a subject disciplined curriculum.

Jon Nixon (1987: 6-7) categorizes the learning areas of drama teaching as follows:

1. Social skills and awareness: Drama gives students an opportunity to work together cooperatively on a shared project. It develops the skills of compromise, negotiation and self-assertion within a structured setting. It also increases the students' awareness of the divergence of views both within the classroom and within the wider social context. As a result of this, they accept and respect the ideas of others.

2. Language development and communication skills: Drama extends both the range and quality of the child's language usage. It provides an opportunity for trying out different modes of discourse and can create an impetus for a wide variety of written forms. For O'Neill and Lambert (1982: 18) the pupils need no longer be dominated by the teacher's language but can use it as a sounding-board for their own developing capacities. Drama helps not just to use language but to experience our use of language. Drama can also offer pupils the opportunity of critically appraising their own and other's work.

3. Thinking-not-yet-finished: As a mode of enquiry, drama is a particularly useful way of 'opening up' problems, themes and topics that are of social concern. It enables students to view such subject matter from many kinds of perspectives and to raise their own awareness of the complexity of the issues involved.

4. Selecting and shaping: Drama involves students in a complex process of selection; demanding of them an ability to choose between various effects and devices in order to shape a unified and coherent utterance. In this way, the students develop the skills of organizing materials and evaluating the impact of their own work.

There are certain strategies and techniques that a teacher can employ to engage the students at both the thought and feeling level. Norah Morgan and Juliana Saxton (1987:108-121) classify drama strategies in four sections:

A) Expressive frame orientation

The first group has the strategies which are generally associated with the development of expressive (physical) skills.

1. Games: The teacher should be aware that a game has more uses than simply as a warm-up activity. It can be used to assess the social health of the class and to develop group skills. What we should never forget is that games are another way of

looking at the human conditions. They display the structure of real life situations in a simple way.

2. Movement exercises: Although movement exercises help to develop the expressive instrument, they can also be taken into the meaning frame. Movement is as much about stillness and making form as it is about shifting in space and changing form.

3. Depiction: (Also known as tableau, still photograph, statues, freeze frame) The participants are asked to create a still image with their bodies either as individuals or more usually as a small group. They can capture a moment in time, depict an idea or isolate a moment of the drama. The teacher uses this strategy to look at what the students are thinking and to discover what they understand.

Depiction is an excellent means of solving the disaster problem. They can guess what has been depicted. Depiction can also be combined with elements of costume, lighting and stage design.

4. Mime: John Dougill (1987: 13) defines mime as a non-verbal representation of an idea or story through gesture, bodily movement and expression. Memory is greatly reinforced by visual association and that recall of language items is helped when there is an associated image (C.Rose, 1985: 62). Although no language is used during mime, it can be a spur to language use where there is the need for explanation. In this way, the students develop their self-confidence.

5. Sound (verbal): Drama is about communicating. So appropriate language, clarity of speech and expression, and ability to match words to intention are important. It is the teacher's responsibility to see that drama provides students with situations and roles of significance where what is happening is so important that the participants are impelled to speak.

B) Meaning frame orientation

The general function of this strategy is to develop language to express thought and emotion.

1. Discussion: If the teacher uses discussion in role, she must be aware of maintaining the dramatic interest in a basically inactive activity. The teacher can use discussion to sort out ideas, plan ahead, evaluate or reflect. Discussions are free-flowing interactions in which everyone should have an opportunity to contribute.

2. Interview: As Morgan and Saxton (1987: 114) propose this strategy promotes question-making on the part of the participants, rather than only on the part of the teacher. The teacher should remember that the preparation of questions is an important preliminary activity which can be done in or out of role, collectively on the board, in pairs, or individually.

3. Storytelling: Storytelling is not just giving factual information but should also involve elaboration so that it captures and sustains the interest of the listener. These same criteria of logic and interest apply when the student has to tell a story that is based on a source which he has read.

4. Monologue: Monologue is another form of storytelling. We can define it as a person sustaining both sides of the conversation. Unlike soliloquy (inner speech), a monologue is always addressed to someone, who may react but not interrupt. This strategy is a great challenge to the student. He must be able to remember lines and be prepared to be the focus of attention.

5. Script: Scripts provide a rich source of comprehensible input in language that is natural and spoken. They also offer psychological security to the student. Working with scripts is less threatening and less demanding than many other drama activities because the content is provided rather than created (John Dougill, 1987: 24).

The teacher can take an appropriate scene and ask students to interpret it as a dance drama, develop an unwritten scene, create a character collage, and design the set, select one essential prop for each character. These activities build meaning and provide a repertoire of rehearsal techniques in preparation for later work in docudrama and anthology (Morgan, Saxton; 1987: 116).

C) Roleplay

The interaction of the expressive and meaning frames at the explorative level is the function of role playing.

1. Simulation: In a simulation which is a problem-solving activity, students are asked to bring their own experience to the portraying of roles and that they are playing themselves in an imaginary situation. Simulations are generally held to be a structured set of circumstances that mirror real life and in which participants act as instructed. Jones (1982: 5) defines simulations as 'reality of function in a simulated and structured environment'. This is a strategy used for training in life skills. It is a carefully planned series of exercises. The skills that are acquired will be employed in real life situations.

Simulation is non-threatening because it is done in a safe situation like all role-playing, and it helps students to go through the real situation with confidence.

Livingstone (1983:1) sees a distinction between the assumptions of role-play and simulation where 'the student brings his own personality, experience and opinions to the task'. She goes on to make the point, however, that in language teaching terms the differences between them are unimportant. There may be improvisation within role-play and role-play within simulation, but for the language teacher there is only one concern: the opportunities they create for production of the spoken language.

2. Dramatic playing: For Morgan and Saxton (1987: 118) in dramatic playing the student is involved in activities which do not necessarily require him to be anyone

other than himself. These activities are designed to place the student in a make-believe situation in which he can explore his reactions and actions in a spontaneous way. This strategy is non-threatening to both teacher and students because it is so open. The student can react using his own experience and is free from the constraint of worrying about how to put someone else's words in his own mouth. They are not required to get out of their seats until they themselves suggest it.

3. Mantle of the expert: This technique was invented by Heathcote (1994). Michael Fleming (1994: 100) states that mantle of the expert involves the pupils to take the role of 'experts' who are engaged in an enterprise, for example running a factory for some distant clients who never actually appear in the drama but communicate by letter or messenger. The curriculum learning takes place through the expert role when the pupils are called on to solve some problem or offer some advice to the clients. However, the key to this technique as used by Heathcote is that the expertise of the participants is established in detail and at great length before the engagement in the central focus of the work.

In a Mantle of the Expert, a fictional world is created in which the children all have roles as an expert in a particular field. Their presumed expertise develops into a genuine expertise in certain areas of learning (some of them pre-planned by the teacher) and their understanding of certain concepts (again, planned by the teacher) is greatly enhanced. Almost any area of the curriculum could be taught through a Mantle of the Expert.

Students in mantle of the expert do not have to have 'experience'. All that is required is that the task be done seriously and responsibly as any professional would do it. It is this attention to the task which protects the students from worrying about what they sound or look like (Morgan and Saxton, 1987: 119).

4. Role drama (Role playing): Dougill (1987: 16) states that assuming a role is an essential element of drama. Role drama is the unfolding of a series of events which make up a story; although the story cannot be written until the exploration is

completed. It is another means of self-revelation that involves students physically and verbally to interpret another's ideas.

Fleming (1994: 119) defines role drama as an umbrella strategy which makes use of a wide variety of other strategies, together with the appropriate teaching techniques. This enables the teacher and students to explore the ideas and themes from many perspectives.

Dougill (1987: 17) explains that the main benefit of role-play from the point of view of language teaching is that it enables a flow of language to be produced that might be otherwise difficult or impossible to create. Role-play can also help create the language used in different situations, the sort of language students are likely to need outside the classrooms (Livingstone, 1983: 2-5). By simulating reality, role-plays allow students to prepare and practice for possible future situations.

5. Improvisation: In their book *Improvisation*, Hodgson and Richards (1974: 2) define the term as 'spontaneous response to the unfolding of an unexpected situation'. For Brain Way (1967: 183) improvisation is quite simply a play without a script. Because there is no need for a script, an improvised play does not depend on any form of skill or ability at reading, nor of learning and remembering lines, and is thus an activity that all children of every age group and every scale of ability are able both to enjoy and to master.

Improvisation should be seen as a strategy which develops spontaneity. The student will find the relationship between the reality of his own inner life, both intellectual and emotional, and its physical expression, the means through which he can convey this reality to others. Improvisation consists of activities of an exercise nature, based upon source, in which the teacher does not participate in role, but stays outside the action, facilitating the work through side-coaching. The challenge for the students is to use the information given on who, what, when, where and how to discover through improvising (Morgan and Saxton, 1987: 120).

CHAPTER 3

MULTIPLE INTELLIGENCES

Before Multiple Intelligences

By 1860 Charles Darwin had established the scientific case for the origin and evolution of all species. He began to search the intellectual differences across the species, as well as within specific groups, such as infants, children and adults. It is perhaps not a coincidence that Darwin's cousin, Francis Galton, was the first to establish a laboratory to assemble empirical evidence of people's intellectual differences.

The first intelligence test was invented by Alfred Binet who was a French psychologist particularly interested in children and education. In the early 1900's, Binet and his colleague Theodore Simon were approached by the French Ministry of Education to help predict which children were at risk for school failure. Binet administered hundreds of test questions to these children.

A few years later, in 1912, Wilhelm stern, a German psychologist, came up with the name and measure of the "intelligence quotient", or the ratio of one's mental age to one's chronological age, with the ratio to be multiplied by 100 (Gardner, 1999: 12).

The IQ tests became fashion across the Atlantic and it became Americanized during the 1920s and 1930s. Two professors, Lewis Termon and Robert Yerkes prepared paper-and-pencil versions that could be administered easily to many individuals. As specific instructions were written out and norms were created, test takers could be examined easily and their scores could be compared. By

the mid-1920s, the intelligence test had become a fixture in educational practice in the United States and throughout much of Western Europe.

Surprisingly, the conceptualization of intelligence did not advance much in the decades following the pioneering contributions of Binet, Terman, Yerkes and their colleagues.

Howard Gardner

When Howard Gardner was a child, he was a good student and a good test taker, so the issue of intelligence was relatively unproblematic for him. In 1965, he decided to undertake graduate studies in cognitive-developmental psychology because he was fascinated by Jerome Bruner, a pioneering researcher of cognition and human development. Music and the arts in general were important parts of Gardner's life. Therefore, he became convinced that developmentalists had to pay much more attention to the skills and capacities of painters, writers, dancers, musicians and other artists. His early research career followed naturally from this train of reasoning. He began to study how children became able to think and perform like artists. Thus, Gardner and his colleagues designed experiments and observational studies that would illuminate the stages and phases of the development of artistry.

Once he had the opportunity to hear a lecture at Project Zero (1969), a Harvard Graduate School of Education research group, he was transformed into a student of neuropsychology. He had not thought much about the human brain before that lecture.

After having learned a bit about neuropsychology, he realized that he should join a neurological unit and investigate in detail how the brain operates in normal people and how it is impaired and sometimes retrained following injury to the nervous system.

As Gardner says (1999: 30), he spent a good deal of time working as an investigator at the Boston University Aphasia Research Center, part of the Boston University School of Medicine and the Boston Veterans Administration Medical Center. Actually, this became part of his professional dual track. On that period of time, he tried to understand each patient's pattern of abilities and also he carried out experiments with groups of patients. He found out that people have a wide range of capacities. A person's strength in one area of performance simply does not predict any comparable strength in other areas.

Howard Gardner (1999: 32) states in his book "Intelligence Reframed" that:

"Both of the populations I was working with were clueing me into the same message: that the human mind is better thought of as a series of relatively separate faculties, with only loose and nonpredictable relations with one another, than as a single, all-purpose machine that performs steadily at a certain horsepower, independent of content and context."

In his 1983 book, *Frames of Mind*, Gardner presented his Theory of Multiple Intelligences that reinforces his cross-cultural perspective of human cognition. According to Linda Campbell (1999: xvi), the intelligences are languages that all people speak and are influenced, in part, by the culture into which one is born. They are tools for learning, problem-solving, and creating that all human beings can use.

Multiple Intelligences

We should deal with the definition of 'intelligence', before explaining multiple intelligence. Howard Gardner (1999:33-34) defines intelligence as 'the ability to solve problems or to create products that are valued within one or more cultural settings.' This is the definition that he used in the 1983 book, *Frames of Mind: The Theory of Multiple Intelligences*. Nearly two decades later, he offered a more refined definition, which he conceptualizes, intelligence as a biopsychological potential to process information that can be activated in a cultural setting to solve

problems or create products that are of value in a culture. This definition of intelligence underscores the multicultural nature of Gardner's theory.

Gardner (1999) holds that this modest change in wording is significant as it suggests that intelligences are not things that can be seen or counted. Instead, they are potentials that will or will not be activated, depending upon the values of a particular culture, the opportunities available in that culture, and the personal decisions made by individuals.

In order to identify intelligence, Howard Gardner laid out a set of eight separate criteria.

1. The potential of isolation by brain damage

As brain functions are isolated through cases of brain injury and degenerative disease, we can identify actual physiological locations for specific brain functions. A true intelligence will have its function identified in a specific location in the human brain.

2. An evolutionary history and evolutionary plausibility

Gardner (1999: 36) suggests that as cultural anthropologists continue to study the history of human evolution, there is adequate evidence that our species has developed intelligence over time through human experience. A true intelligence can have its development traced through the evolution of homosapiens from which most of the evidence came. These studies give new plausibility to the evolution of these faculties.

3. An identifiable core operation or set of operations

Gardner (1999: 37) believes that in the real world, specific intelligences operate in rich environments in conjunction with several other intelligences. For analytic purposes, however, it is important to tease out capacities that seem central or 'core' to an intelligence. Analysis suggests that linguistic intelligence, for instance, includes core operations of phonemic discriminations, acquisition of word meanings, sensitivity to be pragmatic uses of language and command of syntax.

Gardner (1999: 37) says:

“I believe that, even if those ‘cores’ or sub intelligences are actually separate from one another, they tend to be used in conjunction with one another and so merit being grouped together. In other words, even if there were some scientific justification for disaggregating the ‘cores’, there is much to be said for positing a small number of intelligences.”

4. Susceptibility to encoding in a symbol system

Humans have developed many kinds of symbol systems such as spoken and written language, mathematical systems, charts, drawings, logical equations for varied disciplines. Gardner (1999: 38) indicates that there are societal and personal symbol systems that help people to understand in certain kinds of meanings. The human brain processes certain kinds of symbols efficiently. A true intelligence has its own set of images it uses which are unique to itself and are important in completing its identified set of tasks.

5. A distinct developmental history, along with a definable set of expert “end-state” performances

As psychologists continue to study the developmental stages of human growth and learning, a clear pattern of developmental history is being documented of the human mind. A true intelligence has an identifiable set of stages of growth with a Mastery Level which exists as an end state in human development. We can see examples of people who have reached the Mastery Level for each intelligence.

Gardner (1999: 38) states in his book “Intelligence Reframed” that intelligences have their own developmental histories. For instance, people who want to be mathematicians must develop their logical-mathematical abilities in certain ways. The other people must follow distinctive developmental paths to become. For example, clinicians must have well-developed interpersonal intelligence and musicians must have well-developed musical intelligence.

6. The existence of idiot savants, prodigies and other exceptional people

Walter McKenzie (1999) records the genius such as Mozart being able to perform on the piano at the stage of four and Dustin Hoffman's 'Rainman' character being able to calculate dates accurately down to the day of the week indicate that there are specific human abilities which can demonstrate themselves to high degrees in unique cases. Highly developed examples of a true intelligence are recorded in rare occurrences.

7. Support from experimental psychological tasks

To Gardner (1999:40), psychologists can tease out the extent to which two operations are related to each other by observing how well people can carry out two activities at the same time. If one activity does not interfere with the other, researchers can assume that the activities draw on discrete brain and mental capacities. For instance, most of us have no trouble walking or finding our way around while we are talking; the intelligences involved are separate. On the other hand, we often find it very difficult to talk while we are working on a crossword puzzle or listening to a song with words; in these cases, two manifestations of linguistic intelligence are competing. Studies of transfer or of unwarranted interference can help us to identify discrete intelligences.

8. Support from psychometric findings

The use of psychometric instruments to measure intelligence (such as I.Q. tests) has traditionally been used to measure only specific types of ability. However, these tests can be designed and used to identify and quantify true unique intelligences. The Multiple Intelligence theory does not reject psychometric testing for specific scientific study.

Gardner (1999: 40) proposes:

“Since multiple intelligences theory was devised as a reaction to psychometrics, it may seem odd to see psychometric evidence cited in this discussion of supporting criteria. And indeed, much psychometric evidence can be read as a criticism of multiple intelligences, because this evidence

suggests the presence of 'positive manifold'- a correlation in scores among various tasks.”

It is necessary to take psychometric findings into account. Gardner (1999: 41) states that studies of spatial and linguistic intelligences, for instance, show that these two faculties have a weak correlation. Moreover, as psychologists have developed their definitions of intelligence and increased their tools for measuring intelligence, psychometric evidence in favor of MI has accrued. Thus, for example, studies of social intelligence have revealed a set of capacities different from standard linguistic and logical intelligences.

Howard Gardner's Theory of Multiple Intelligence (1983) identifies that there are many forms of intelligence and that people have varying strengths and combinations of these. Gardner has currently outlined at least eight forms of intelligence. He also notes that each intelligence contains several sub intelligences. This theory challenges traditional views of intelligence and multi-faceted. It recognizes that we communicate, learn and solve problems in a least eight ways.

Gardner suggests that each individual possesses a unique blend of eight intelligences. While the intelligences are discrete in terms of their existence in the brain, “real world” activities inevitably involve a blend of intelligences. It is unlikely that the intelligences can operate in pure form in everyday functioning.

Gardner (1983) strongly holds that one form of intelligence is not better than another; they are equally valuable and viable.

Types of Multiple Intelligences

“It is of the utmost importance that we recognize and nurture all of the varied human intelligences, and all of the combinations of intelligences. We are all so different largely because we all have different combinations of intelligences. If we recognize this, I think we will have at least a better chance of dealing appropriately with the many problems that we face in the world.”

--- Howard Gardner (2000)

Gardner provides a means of mapping the broad range of abilities that humans possess by grouping their capabilities into eight comprehensive categories or 'intelligences'. He speculates that there may be many more yet to be identified. The descriptions of Gardner's eight intelligences are as follows:

1. Verbal-Linguistic Intelligence:

For Gardner (1999: 41), linguistic intelligence involves sensitivity to spoken and written language, the capacity to use language to accomplish certain goals and the ability to learn languages. Lawyers, speakers, journalists, writers and poets exhibit high degrees of linguistic intelligence.

James Bellanca (1997: xvi) says that verbal-linguistic intelligence is the intelligence of words or the ability to use the core operations of language in a clear way. By communicating through four skills, reading, writing, speaking or listening, the important components of this intelligence are employed. More important, the use of this intelligence helps combine prior knowledge and understanding with new information and explains how the combination occurs. This type of intelligence enables personal perceptions to be communicated.

The foundation of verbal-linguistic intelligence is laid before birth. Many studies indicate that babies who have been read to, sung to, and talked to before birth have a head start on the development of verbal linguistic intelligence.

Verbal-linguistic intelligence helps students produce language use in many kinds of formats. The ability to form and recognize words and their patterns by sight, sound and touch is a start. The techniques of language, such as metaphor, hyperbole, symbol and grammar are next. Bellanca (1997: xvi) states that the peaks of language development are reached by the people who combine sound and sense in unique forms to express themselves.

Connie Hine (2002) analyzes the characteristics of people with high verbal-linguistic intelligence. They:

- a) prefer to process information through words and language versus pictures
- b) are sensitive to the meaning, order and sound of words
- c) use varied language
- d) are avid talkers and good speakers
- e) like to explain, convince and persuade through words
- f) enjoy and excel at word games
- g) enjoy listening to, telling and reading stories
- h) enjoy rhymes and poetry
- i) have good memory recall for names and dates

Apart from these characteristics, Linda Campbell (1999: 4) adds that they create new linguistic forms or original works of writing or oral communication and they exhibit ability to learn other languages.

2. Logical-Mathematical Intelligence:

“That vast book which stands forever open before our eyes, the universe, cannot be read until we have learned the language and become familiar with the character in which it is written. It is written in mathematical language, without which means it is humanly impossible to comprehend a single word.”

--- Galileo, 1663

(Linda Campbell, 1999:33)

Howard Gardner (1999: 42) states that logical-mathematical intelligence involves the capacity to analyze problems logically, carry out mathematical operations, and investigate issues scientifically. Mathematicians, logicians, scientists and detectives exploit this kind of intelligence.

Gardner describes logical-mathematical intelligence as encompassing many kinds of thinking. He suggests that this intelligence encompasses three broad, but interrelated fields: mathematics, science and logic.

According to Bellanca (1997: xvii), logical-mathematical intelligence is the intelligence of numbers and reasoning, or the ability to use, inductive and deductive reasoning, solve abstract problems, and comprehend the complex relationships of interrelated concepts, ideas and things. This type of intelligence includes the skills of predicting, classifying, formulating scientific hypotheses and understanding cause-effect relationships.

People with high logical-mathematical intelligence:

- a) perceive objects and their functions in the environment
- b) use abstract symbols to represent concrete objects or concepts
- c) ask “why” and “how” questions
- d) solve problems rapidly
- e) like to predict, analyze and theorize
- f) strong at math and problem solving skills
- g) like reasons for doing things
- h) express interest in careers such as accounting, computer technology, law, engineering and chemistry.
- i) create new models or perceives new insights in science or mathematics

3. Bodily-Kinesthetic Intelligence:

“Ah, if you could only dance all that you’ve just said, then I would understand.”

--- ZORBA THE GREEK

Nikos Kazantzakis

(Linda Campbell, 1999:65)

Gardner (1999: 42) thinks that bodily-kinesthetic intelligence entails the potential of using one’s whole body or parts of the body to solve problems or fashion products. As an example, dancers, actors, and athletes foreground bodily-kinesthetic intelligence. However, this form of intelligence is also important for

crafts persons, surgeons, bench-top scientists, mechanics, and many other technically oriented professionals.

On one hand, Bruce Campbell (1994: 4) defines bodily-kinesthetic intelligence as the capacity to manipulate objects and use a variety of physical skills. This intelligence also involves a sense of timing, and the perfection of skills through mind-body union. On the other hand, Bellanca (1997: xvii) explains it as the intelligence of the body and the hands. This intelligence enables us to control and interpret body motions, manipulate physical objects and establish harmony between the mind and the body.

The following list identifies the characteristics of individuals with kinesthetic aptitude. Linda Campbell (1999: 68) notes, it is likely that people with well-developed kinesthetic intelligence:

- a) process information through their bodies- through muscle, sensation and movement.
- b) have a fine-tuned ability to use the body and handle objects
- c) enjoy physical movement and dance
- d) use body accomplish a task
- e) are often good at creative drama
- f) develop coordination and a sense of timing
- g) learn best by direct involvement and participation
- h) remember most clearly what was done, rather than what was said or observed
- i) experience a total physical response
- j) invent new approaches to physical skills or create new forms in dance, sports, or other physical activities

4. Visual-Spatial Intelligence

“I found that I could say things with color and shapes that I had no words for.”

--- *Georgia O’Keefe*

(Linda Campbell, 1999: 95)

Visual imagery is a means of knowing the world that is older than linguistic symbolism. Fossil records indicate that long before the human mechanisms for speech had evolved; the organs of vision were highly developed, serving as significant tools of knowledge for early human beings. It was visual-spatial intelligence that inspired the earliest record of human drawings.

For Gardner (1999: 42):

“Spatial intelligence features the potential to recognize and manipulate the patterns of wide space (those used, for instance, by pilots and navigators) as well as the patterns of more confined areas (such as those of importance to sculptors, surgeons, chess players, graphic artists or architects). The wide-ranging ways in which spatial intelligence is deployed in different cultures clearly show how a biopsychological potential can be harnessed by domains that have evolved for a variety of purposes.”

Bruce Campbell (1994: 4) and Bellanca (1997: xvii) agree on the characteristics of this intelligence as pictures and images, or the capacity to understand the visual world accurately and be able to recreate one’s visual experiences. It involves the ability to see form, color, shape and texture in the “mind’s eye” and to transfer these to concrete representation in art forms.

Today most educational programs stress the importance of abstract symbols in reading, writing and arithmetic, often overlooking other aspects of visual-spatial intelligence.

People with high visual intelligence process information best using pictures, imagery and visuals. The other additional characteristics include the following:

- a) learning by seeing and observing
- b) ability to create complex mental images
- c) active imagination
- d) ability to find their way mentally and physically around environment
- e) ability to see the physical world accurately and translate it into new forms
- f) ability to see things in relationship to others
- g) ability to use “mind maps”
- h) enjoying visual support-video, pictures, photos, charts, posters
- i) enjoying designing and decorating
- j) expressing interest in being an artist, photographer, engineer, videographer, architect, designer, pilot (Connie Hine, 2002).

5. Musical-Rhythmic Intelligence

“Music is the manifestation of the human spirit, similar to language. Its greatest practitioners have conveyed to mankind things not possible to say any other language. If we do not want these things to remain dead treasures, we must do our utmost to make the greatest possible number of people understand their idiom.”

---ZOLTAN KODALY

A Zanei Iras-Olvasas Modszertana

(Linda Campbell, 1999: 131)

As the creator of the theory of MI, Gardner (1999: 42) says that musical intelligence entails skill in the composition, performance and appreciation of musical patterns. Musical intelligence is structurally the same with linguistic intelligence and it makes neither scientific nor logical sense to call one an intelligence and the other a talent.

Howard Gardner asserts in *Frames of Mind* that any normal individual who has had frequent exposure to music can manipulate pitch, rhythm, and timbre to participate with some skill in musical activities, including composing, singing or playing instruments. As Gardner notes, musical talent emerges inexplicably earlier than giftedness in other areas of human intelligence.

Bruce Campbell (1994: 4) defines musical intelligence like Gardner. He says that musical intelligence is the capacity to discern pitch, rhythm, timbre and tone. This intelligence helps one to recognize, create, reproduce and reflect on music, as demonstrated by composers, conductors, musicians, vocalists and sensitive listeners.

The characteristics of musically-endowed learners are:

- a) they learn best through sound, rhythm and music
- b) they have the ability to perceive pitch, tone and rhythmic pattern
- c) they pick up and create melodies easily
- d) they remember songs easily
- e) they have the ability to sing or play instruments
- f) they constantly hum, tap and sing
- g) they develop a personal frame of reference for listening to music
- h) they may express interest in careers such as being a singer, instrumentalist, sound engineer, producer, critic, instrument maker, teacher or conductor
- i) they have well developed auditory sense and discrimination

6. Interpersonal Intelligence

“If civilization is to survive, we must culminate the science of human relationships—the ability of all peoples, of all kinds, to live together, in the same world, at peace.”

--- Franklin Delano ROOSEVELT

(Linda Campbell, 1999: 159)

Gardner (1999: 43) claims that interpersonal intelligence denotes a person's capacity to understand the intentions, motivations, and desires of other people and, consequently, to work effectively with others. Salespeople, teachers, clinicians, religious leaders, political leaders, and actors all need acute interpersonal intelligence. In other words, it is the ability to comprehend and interact effectively with others. It involves effective verbal and non-verbal communication, the ability to note distinctions among others, sensitivity to the moods and temperaments of others, and the ability to entertain multiple perspectives (Campbell, 1994: 4).

People with high interpersonal intelligence:

- a) process information through relatedness to others
- b) form and maintain social relationships
- c) discern underlying intentions, behavior and perspectives
- d) easily make friends and enjoy the company of others
- e) influence the opinions or actions of others
- f) respond to verbal and nonverbal communications
- g) work cooperatively in a group
- h) perceive diverse perspectives in any social issue
- i) have good communication skills
- j) develop new social processes or models

7. Intrapersonal Intelligence

“What lies behind us and what lies before us are tiny matters compared to what lies within us.”

---Oliver Wendell Holmes

(Linda Campbell, 1999: 193)

For Gardner (1999: 43) and Linda Campbell (1999: 195) intrapersonal intelligence involves the capacity to understand oneself, to have an effective working model of oneself and to use such information effectively in regulating one's own life. The more we can bring them into consciousness, the better we can relate

our inner world to the outer world of experience. Psychologists, spiritual leaders and philosophers have well-developed intrapersonal intelligence.

Bellanca (1997: xviii) states that it is the intelligence of self-knowledge, or the ability to know oneself and assume responsibility for one's life and learning. The person with a strong intrapersonal intelligence is able to comprehend his range of emotions and draw on them to direct his behavior.

People who have high intrapersonal intelligence:

- a) are aware of his range of emotions
- b) find approaches and outlet to express his feelings and thoughts
- c) develop an accurate model of self
- d) are motivated to identify and pursue goals
- e) ask big questions "Why are we here?" and "What happens when we die?"
- f) often daydream
- g) establish and live by an ethical value system
- h) work independently
- i) attempt to work out inner experiences
- j) enjoy solitude and like to think alone

8. Naturalist Intelligence

"Human welfare is dependent upon the interrelationships of all living things."

---Gregory Bateson, Mind and Nature
(Linda Campbell, 1999: 229)

In 1995, Howard Gardner expands upon his original list of seven intelligences by adding an eighth: the naturalist intelligence. Originally, he includes the naturalist as part logical-mathematical and visual-spatial intelligences. The naturalist intelligence evolved from the needs of early humans whose survival depended upon recognizing helpful or harmful species, changing weather

conditions, and food resources. However, based upon the criteria he established to identify an intelligence which includes core skills and operations, an evolutionary history, a symbol system, developmental timetables, and individuals who excel at or are severely deficient in these capacities, he finds out that the naturalist intelligence deserves recognition as a distinct intelligence.

People with well-developed naturalist intelligence:

- a) explore human and natural environments with interest and enthusiasm
- b) seek out opportunities to observe, identify, interact with, or care for objects, plants or animals
- c) categorize or classify objects according to their characteristics
- d) recognize patterns among members of a species or classes of objects
- e) want to understand “how things work”
- f) are interested in how systems change and evolve
- g) show interest in the relationship among species and the interdependence of natural and human-made systems
- h) express interest in careers in biology, ecology, chemistry, zoology or botany
- i) develop new taxonomies, theories of life cycles or reveals new patterns and interconnections among objects or systems.

There is a debatable issue as to whether there is an additional ninth intelligence. Howard Gardner (1999:67) proposes that when he developed the original list of intelligences, he didn't seriously think of the possibility of a moral intelligence. The existence of a moral intelligence rests on the existence of an identifiable moral domain.

Gardner (1999: 69) adds:

“...that domain must, on the one hand, extend beyond the usual spheres of intrapersonal and interpersonal intelligences and, on the other hand, not coincide with any set of mandated moral behaviors or attitudes. A moral domain includes moral action and judgment, the possibility of a universal moral code; and the role of such key virtues as justice, truth and caring.”

Central to a moral domain is a concern with those rules, behaviors, and attitudes that govern the sanctity of life. Gardner (1999: 70) maintains that a moral sense entails the capacity to recognize and make judgments about such issues. Adopting this definition, people with strengths in moral intelligence display:

- a) ready recognition of issues related to the sanctity of life
- b) facility in mastering traditional symbolic renderings
- c) enduring commitment to reflecting on such issues
- d) potential for going beyond the conventional approaches to create new forms or processes

Multiple Intelligences in Education

Gardner's Multiple Intelligences (MI) theory is a very useful model for developing a systematic approach to nurturing and teaching children and honoring their individual needs and strengths within a classroom setting. The theory of MI includes the notion that each person is smart in all eight types of intelligence. Every person is brilliant to varying degrees of expertise in each of the intelligences, stronger in some ways and less developed in others. Heredity and genetics influence the way the brain works.

For Thomas Armstrong (1994), the theory of multiple intelligences also has strong implications for adult learning and development. Many adults find themselves in jobs that they do not use their most highly developed intelligences. The theory of MI gives adults a whole new way to look at their lives, examining potentials that they left behind in their childhood.

The theory of MI is an especially good model for looking at teaching strengths as well as for examining areas needing improvement. As Linda Campbell (1999: 264) notes, this theory helps teachers transform existing lessons or units into multimodal learning opportunities for students. As most teachers are comfortable working with two or three intelligences attempting to integrate additional capacities involves risk-taking and flexibility. The rewards for such efforts are tangible,

however. It is gratifying to observe student's enthusiasm, engagement and achievement increase in experiencing the expansion of one's own intellectual capacities.

MI theory has a great number of benefits not only for students but also for teachers and administrators. When we consider the benefits of MI for students, we can state that it values and nurtures individual differences. It provides authentic assessment of learning and a challenging, comprehensive and integrated curriculum. Besides, it improves academic achievement, thinking, problem solving and student retention. The students increase their self-confidence if they use many intelligences. Moreover, this theory provides equal access to learning for all students. They understand learning differences instead of learning disabilities. MI theory maintains personal and social development as part of the curriculum.

When we consider this theory from the point of teacher, we can conclude that a positive climate which supports motivates and promotes success for all students and staff is provided by multiple intelligence. For the teachers, it helps to improve and expand repertoire of instructional strategies. In this way the teacher can use varied teaching approaches that are celebrated and supported. Furthermore, it increases teacher-parent collaboration. Finally, it renews sense of professionalism.

Because research now shows that we can become more intelligent in more ways, both students and teachers can become more adept in all eight intelligences. This is possible by providing a planned cycle of experiences and opportunities which develop each and every intelligence, and by making these opportunities available to every child in our classrooms. By broadening our view of intelligence and valuing and nurturing abilities other than mathematics and reading, we can open doors by using the strengths of children as a means of complementing their less developed areas.

There are basic resources that are useful for teaching and learning in a multiple intelligences classroom. Many of these items already exist in most schools; they simply need to be made readily available for student use.

What follows is a list of suggested materials and activities to engage eight intelligences. They can help us strengthen and support the development of each intelligence. It is not necessary to have all items in the classroom at one time. What is important, however, is to have a variety of resources available and to provide numerous opportunities for students to work with them.

Intelligence	Resources	Activities
1. <u>Verbal - Linguistic</u>	-trade books -newspapers -reference books -dictionaries -magazines -novels -stories -poems -plays -scripts -speeches -jokes -myths / legends	-group discussions -completing worksheets -giving presentations -reading -listening to lectures -word building games -story telling -debate -telling jokes -doing crossword puzzles -writing reports/essays -listening to tapes -taking and giving dictation
2. <u>Logical - Mathematical</u>	-objects to serve as counters -tangrams -pattern blocks -unifix cubes -computer programs -flow charts -pie graphs	-logic puzzles -logical-sequential presentations -strategy games -problem solving -guided discovery -sorting and classifying objects -comparing and contrasting -playing pattern games -Socratic questioning -exploring and grouping activities
3. <u>Bodily – Kinesthetic</u>	-puppets -tools -costumes -building materials -puzzles -board games -statues -sculptures -signs/posters	-dancing -brain gym -relaxation exercises -craftwork -role playing/drama -creating new room rearrangements -miming -using physical gestures -games

<p>4. <u>Visual - Spatial</u></p>	<ul style="list-style-type: none"> -paintings -markers/crayons -charts -posters -diagrams -graphs -puzzles -flash cards -photographs -video equipment 	<ul style="list-style-type: none"> -mind mapping -taking pictures/photos -drawing/painting/sculpting -watching and making videos -creating charts and graphs -using color cues and organizers -circle/line dancing -rearranging the room to suit the subject -giving or taking visual-spatial instruction -using guided imagery
<p>5. <u>Musical – Rhythmic</u></p>	<ul style="list-style-type: none"> -songs -jingles -records/tapes/CD -rhythm sticks -recording equipment -musical instruments 	<ul style="list-style-type: none"> -listening to background, instrumental or environmental music -giving or listening to musical performances -singing -clapping and slapping memory games -rhythm, chants and rap -using instruments -composing music
<p>6. <u>Interpersonal</u></p>	<ul style="list-style-type: none"> -plays -dialogues -group projects -conflict resolution personnel -tutoring opportunities 	<ul style="list-style-type: none"> -cooperative learning -working with a partner -group projects and games -creative drama/role playing -simulation -practicing empathy -brainstorming -peer teaching -quizzing each other -discussing -getting and giving feedback
<p>7. <u>Intrapersonal</u></p>	<ul style="list-style-type: none"> -a quiet place to work independently -journals -stories and books that address character development and personal identity -independent projects -personal collections and artifacts 	<ul style="list-style-type: none"> -guided imagery -project work -self-assessment -reflective learning activities -meditation -journal writing -personal goal setting -emotional processing -writing diaries

8. <u>Naturalistic</u>	-paper and plastic cups -boxes -markers -nature magazines -microscopes -observation notebooks	-classifying and categorizing activities -background music-in the form of sounds created in the natural world -reading nature magazines -working in the garden
-------------------------------	--	---

CHAPTER 4

ARTHUR MILLER AND HIS THREE PLAYS

Arthur Miller

The American theater of the twentieth century took a long time to come of age. No American dramatist in the early 1900's had the courage to experiment with subjects, ideas or production techniques because theater was regarded as business. Slowly, in response to the plays of European realistic dramatists, American theater began to alter. The years between the end of World War I and the beginning of the Depression saw more frequent reflections of economic problems on the American stage. The theater of social protest fell into disrepute after World War II. Senator Mc Carthy succeeded in suppressing critical dissent and created a climate hostile to the free expression of the artist. During this period, the American theater concentrated on light comedy and lush musicals.

Arthur Miller is one of the leading American playwrights of the twentieth century. He was born in October of 1915 in New York City. As a young man during the Great Depression, Miller was very much influenced by the poverty that surrounded him. He entered the University of Michigan, where he began writing plays and worked on the collage newspaper. He received Hopwood Awards in Drama , University of Michigan, for 'Honors at Dawn' (1936) and for 'No Villain' (1937). Miller also received Theatre Guild National Award for 'They Too Arise' (1938). With his play 'The Man Who Had All The Luck' (1944), he received Theatre Guild National Award. His first major success came in 1947 with 'All My Sons', which won a Drama Critics Circle Award and was made into a film the next year. It is a drama about a manufacturer of faulty war materials that strongly shows

the influence of Henrik Ibsen. It was with 'Death of a Salesman' in 1949 that Miller secured his reputation as one of the nation's important playwrights. He won a Pulitzer Prize for 'Death of a Salesman'. The play has been frequently revived in film, television and stage versions. In Death of a Salesman, Miller criticizes the falsity of the American Dream and the emphasis placed on financial success in the United States. Miller produced 'An Enemy of the People' (1950) which is an adaptation of Ibsen.

Miller followed Death of a Salesman with his most politically significant work, The Crucible (1953), a tale of the Salem witch trials that contains obvious analogies to the Mc Carthy anti-communist hearings of Miller's contemporary society. In 1956 he married actress Marilyn Monroe, but the two divorced in 1961, the year of Monroe's death. Miller also wrote the plays 'A Memory of Two Mondays' and 'A View from the Bridge' which were both staged in 1955.

In 1957, he published 'Collected Plays' and in 1961 he produced 'The Misfits' .

As a dramatist, Miller has more in common with Ibsen, Shaw, Chekov than with his fellow American playwrights, Eugene O'Neil or Thornton Wilder. Miller is a moralist, and his plays have a serious intellectual aim.

DEATH OF A SALESMAN

Plot Summary

The plot of the play is fairly simplistic. In the opening scenes of the first act, the play is set and the main characters are introduced. It becomes evident early in the plot development that Willy Loman who has been a traveling salesman for the Wagner Company for thirty-four years is the protagonist and his problem is being able to separate illusion from reality. He likes to think of himself as being vital to the New England territory. As the play opens, Willy has just come back home after

having left New England earlier that morning. He tells his wife Linda that he has returned unexpectedly because he cannot seem to keep his mind on driving anymore. Linda thinks that he needs a long rest. He asks about his sons, who are home for the first time in years. Willy has trouble understanding why Biff, his thirty-four year old son, cannot find a job and keep it. After all, Biff is attractive and was a star football player in high school with several scholarships; however, he could not finish his education, for he flunked maths. When Biff went to Boston to find his father and explain the failure to him, he found Willy in his hotel room having an affair with a strange woman. Afterwards, Biff held a grudge against his father, never trusting him again. Biff and his brother Happy try to think of some job that Biff could get that would allow him to settle down in New York. Biff thinks of a man named Bill Oliver, for whom he was worked; Biff believes he can get a loan of ten thousand dollars from Oliver in order to begin a business of his own. Biff and Happy tell Willy about their plans. Willy explains to his sons that the important things in life are to be well liked and to be attractive. Willy assures Biff that he is attractive and that Oliver has always liked him.

The next day, Willy is to meet his sons for dinner at a restaurant to hear how Oliver has reacted to Biff's request for a loan. Willy himself goes to young Howard Wagner, the present owner of the firm for which he works, and asks for a transfer to New York City. Howard tells him there is no room for him in New York and then explains to Willy that he cannot even represent the firm in New England any more. This news turns Willy's life upside- down. Suddenly unemployed, he feels frightened and worthless. He goes to Charley, an old friend, to borrow money to pay his insurance premium. After Charley lends him the money, Willy goes to the restaurant to meet his sons. Before Willy arrives, Biff tells Happy that Oliver did not even recognize him. He admits that he is tired of living a life filled with illusion and plans to tell his father not to expect anything from him anymore. When Willy arrives, he tells Biff and Happy that he has been fired. He also refuses to listen to Biff's story and simply believes that Biff will have another appointment the following day. Out of frustration, Biff leaves the restaurant. Happy, who has picked up two women, follows him, leaving Willy alone.

Later that night, Biff comes home and finds Willy planting seeds in the backyard and "talking" to a long dead brother, Ben. Biff again tries to explain to Willy that he has no real skills and no leadership ability. In order to save his father from disappointment, he suggests that they never see one another again. Willy still refuses to listen to what Biff is saying; he tells Biff how great he is and how successful he can become. Biff is frustrated because Willy refuses to face the truth. In anger, Biff breaks down and sobs. He tells Willy just to forget about him. Willy decides to kill himself, for Biff would get twenty thousand dollars of insurance money. Then Biff could start his own business and make it a decent living. At Willy's funeral, no one is present. He dies as a pathetic, neglected, and forgotten man.

Characters

1. Willy Loman: Willy Loman is the main character and protagonist of the play. He has been a traveling salesman, the lowest of positions, for the Wagner Company for thirty-four years. Never very successful in sales, Willy has earned a meager income and owns little. His refrigerator, his car, and his house are all old-used up and falling apart, much like Willy. Willy, however, is unable to face the truth about himself. He kids himself into believing that he is well liked by his customers in the New England territory and by the company, who is sure to give him a promotion to make more income.

Willy's dream is to become like Dave Singleman, who was very popular with his clients and able to do business by just making phone calls. As he was so well liked, when Singleman died, customers from all over his region came to his funeral. Willy dares to believe that his funeral will be similar to Singleman's. Ironically, when Willy commits suicide, almost no one attends the funeral, proving the error of his philosophies. Throughout his life, Willy's motto was that if one was attractive and well liked, everything would be perfect. The doors would automatically open for such a man, and he was sure to be successful. In order to believe that he and his family are successful, Willy lies to himself and lives in a

world of illusions. He says of himself that he is well liked in all the towns he visits and by all the customers that he calls on; he also erroneously believes that he is vital to the New England territory and will some day receive a promotion for his hard work. He even lies to himself, and then his boss, about how much he actually earns. Because he wants to prove to himself that he is well liked, Willy has at least one affair, attracting the young woman by offering to purchase her a pair of silk stockings.

Willy also lives in a world of illusions about his two sons. He strongly believes that Happy is a content, successful young man who will soon become a store manager. In truth, Happy is a loser, like his father, who lives in his own world of illusions and contributes to keeping Willy in his fantasies. Although he has his own apartment and car and claims to have relationships with women, Happy admits that he is lonely and unhappy, with no clue of how to rise above the unhappiness. Willy is even more naive about Biff. Since he is the more attractive son who has been a successful athlete in high school, Willy has placed most of his dreams in this older son. Biff, however, fails miserably. He flunks maths and cannot complete his education. He has lost every job because of his stealing. Biff even admits he is a "nothing," a total failure. Willy refuses to see the truth about Biff, even when the son tries to tell him. In fact, Willy commits suicide so that Biff will have his life insurance money. He is certain that Biff can make something of himself with twenty thousand dollars.

Willy Loman is a tragic figure who is largely to blame for his own downfall. Because he is no longer effective and gets angry with and lies to the boss, he is fired from the Wagner Company. He misjudges his sons and fails to accept the truth about either of them. He even puts his wife Linda into the position where she is totally dependent on him; in order, to protect herself and her family, she supports Willy's illusions, even telling him that he is a good provider. Because Willy has an incorrigible inability to tell the truth, even to himself, and an unreasonable mode of thinking, he justifies his death by saying that his sacrifice will save his sons, particularly Biff; the insurance money they collect will be a tangible remembrance

of Willy. The people at the funeral, who Willy is sure will be in attendance, will prove to his sons that he was respected and well liked. It is obvious that even until the last moments of his life, Willy lives a lie. The one redeeming quality in Willy Loman is his love for his family, particularly for his unworthy son, Biff. Even when Biff forces his father to face reality, Willy is unable to accept the truth as presented to him by his elder son. Instead, he chooses to commit suicide, believing it will give Biff a better chance to succeed in life. In his mind, Willy is making the ultimate sacrifice for his family when he kills himself. Therefore, Willy, in his own mind, dies as a father and husband, not as a salesman as Miller indicates in the title of the play.

2. Linda Loman: Linda Loman, Willy's faithful wife, is the most sympathetic character in the play. Downtrodden and leading a seemingly miserable existence, Linda still truly loves her husband in spite of all his faults and always stands by him. Although she spends her life cooking, cleaning, trying to make ends meet, and bolstering Willy's sense of self-importance, she never complains about the way she lives. Instead, she complains about how shabbily her sons, Happy and Biff, treat their father. She even tells Biff that he cannot come home again unless he learns to get along better with Willy. Linda's weakness is that she does not have the imagination to understand Willy's dreams of success. When Willy has the opportunity to go off to Alaska and make it big with Ben, it is Linda who holds him back by reminding him of his great future with the Wagner firm. She also repeatedly lies to Willy, leading him to believe that he adequately provides for her and the family. She also tells him that he is popular and well liked by everyone.

Linda's role in the play is not a complex one. She is simply the traditional and concerned wife and mother, who struggles to make ends meet and keep her family, particularly Willy, happy. She also serves to feed and enhance Willy's illusions about himself. The Requiem of the play gives a pathetic final picture of Linda. She stays behind at Willy's grave after everyone has left, for she wants to say a final good-bye. She proudly tells Willy that she has made the last mortgage payment on the house; she also sadly tells him that there is now no one to live there with her.

3. Biff Loman: Biff is the older of Willy's two sons. He is an attractive man, even though he is a failure in life. In high school, Biff was a star football player, winning several scholarships. Unfortunately, he was unable to continue his education because he failed maths, even though Bernard tried to make him study and helped him to cheat on the exam. He also began stealing in high school and was never reprimanded for it. In fact, when he steals balls from the locker room, Willy excuses the behavior by saying that the coach would probably be proud of Biff's initiative for wanting to practice at home.

Early in the play, Biff proves that he has assumed all of Willy's values and has not developed any of his own. Biff has learned from his father that to be well liked and attractive are the most important ingredients for success. Biff even echoes small bits of Willy's view of life when he says that Bernard "is liked but not well liked." Biff himself feels that since he is handsome, he will be well liked and successful; he waits for grand things to come his way, but they never do. Instead, he loses one job after another, because of his compulsive stealing.

During the play, Biff slowly begins to accept that both he and his father are failures in life. The disillusionment begins when he is still a teenager. When Biff goes to Boston to find Willy and tell him that he has failed maths, he makes an awful discovery about his father. He finds him in a hotel room with a strange woman and feels Willy is betraying his mother, both sexually and financially. He calls Willy a liar and a fake. In spite of these accusations, Biff still lives by Willy's philosophies. Since he has no skills and little education, Biff tries to get by on being handsome and well liked; however, he is a miserable failure, who resorts to stealing to get what he wants.

Late in the play, Biff comes to some realistic understanding of his place in life. He knows that he is a "nothing," in spite of Willy's praises of him and dreams for him. Biff tries to make his father see that he is no good. He begs for Willy to communicate with him and accept him for who he is. Although Willy is forced by Biff to see some of his own failures, he never accepts that Biff will turn out the same way. In fact, Willy commits suicide so that Biff can receive his life insurance of

twenty thousand dollars and make something of himself. At the end of the play, Biff seems to be developing a strength of his own. He has faced and accepted the truth about himself and his father. Now that he acknowledges his problems, there is hope that he can reach his potential. If this play offers any hope, it is through the character of Biff. There is a chance that he can be rehabilitated and lead a normal life, away from the shadow of Willy.

4. Happy Loman: Happy is the younger son of Willy Loman and is unattractive and overweight. As a boy, he was over-shadowed by his older brother Biff, who was doted upon by Willy because he was handsome and a star football player. Though Happy never expressed any overt resentment over the excessive attention paid to Biff, he constantly seeks his father's approval. He always tells Willy that he is losing weight, trying to please the man. On the surface Happy seems to be a responsible young man. Unlike Biff, he has settled down; he has a job, a car, and an apartment. He even claims that he has "relationships" with women. In fact, he tries to fill his life with a host of women, as seen when he easily picks up a female in the restaurant. It seems that the more women he can have, the more important, masterful, and the center of attention he feels he is. In spite of these things, Willy tells Biff that he feels lonely and empty. In the restaurant, Biff pleads with Happy to help Willy, because he himself is not able to reach him. Obviously, Biff has a genuine concern for his father. In contrast, Happy easily dismisses Willy. He says to the woman he has picked up in the restaurant, "No, that's not my father. He's just a guy." It is a brutal rejection on the part of Happy.

Like Willy, Happy lives in a world of illusions and is unable to climb out of it. He spends his life believing that he will be promoted to store manager and become a big success. When Biff plans to tell Willy the truth about his stealing and losing jobs, Happy suggests that he tell Willy something that would make him happy instead. He is obviously content to live in a world of lies. At Willy's funeral, Happy proves that he has not changed a bit. He says that Willy Loman "didn't die in vain. He had a good dream." Happy thinks that he is going to justify Willy's dreams in the next year by becoming manager of the store. In the final analysis, it is Happy

who is lost in Willy's dreams and refuses to recognize reality. He is pictured as the weaker of the two brothers.

5. Charley : Charley is a long-time friend of Willy; in fact, Biff and Happy call him Uncle Charley. Charley is a successful businessman and father. He owns his own company, and his son, Bernard, is a successful lawyer. Where Willy lives in a world of dreams, Charley is a man of practicality. He does not care about personal attractiveness. He does not have time to tell jokes, and he thinks sports are a waste of time. He laughs at Willy's fantasies and philosophies and tells him to get over Biff being a football star. Charley does not care if people like him. He knows who he is and feels successful without the approval of others. Although he disapproves of Willy's ideas, Charley is very kind to him. When Willy repeatedly comes to him to borrow money, Charley always agrees to help his friend. Towards the end of the play, Willy admits that Charley is his only friend in the world.

Unfortunately for Willy, Charley is living proof that his own views are wrong; therefore, when Charley offers a job to Willy, he must refuse. To Willy, accepting the offer would be admitting that his entire life and all his philosophies are wrong. Therefore, Willy refuses to work for Charley even though he desperately needs a job to support himself and his family; instead, Willy unashamedly goes to him every week to ask for money to meet his bills. The practical Charley sees Willy as a child; he asks several times during the play, "Willy, when are you going to grow up?" Surprisingly, at the end of the play Charley forgives Willy of his fantasies, for he says that a salesman has to dream. Instead, he says that Willy's flaw is that he did not know how to sell.

6. Ben Loman: Ben is Willy's dead brother, who exists in Willy's illusions. He is a shadow figure in the play, who functions more as a symbol than he does as a character. Ben becomes the ideal for Willy, for he made a fortune at a young age. The story goes that he entered the "jungle" when he was seventeen; when he came out four years later, he was a rich man. This kind of success is beyond the reach of Willy, and he can only dream about it. Ironically, Ben usually appears to Willy

when he is upset and depressed. When Willy cannot face the pressing problems of the present world, he talks to Ben, who cannot criticize him.

Ben as a character is only developed in Willy's dreams. His success seems to have been built on brutal force and driving energy. He teaches Happy and Biff that they should not fight fair, especially not with a stranger. Ben seems to possess no time for personal relations, nor does he seem to indulge in human emotions. In fact, in Willy's dreams, Ben is always in a hurry to leave. It is amazing that Willy so easily accepts Ben's success. Charley's success is a threat to Willy, because it is too close and visible for him. After all, the successful Charley lives right next door; but Ben's success is not a threat, since Ben is dead and has always been a distant figure throughout Willy's life. Ben, therefore, functions mainly, not as a character, but as a symbol of success for Willy, the success of which he could only dream about.

7. Bernard: Bernard is Charley's intelligent and hardworking son. He is a childhood friend of Biff. Willy always believes that Bernard will never be a true success in the business world, but he nevertheless proves himself to be far more successful than Willy imagined. He becomes a successful lawyer ready to argue a case in front of the Supreme Court.

8. Howard Wagner: Howard is the son of the former owner of the Wagner Company. He now runs the company and is responsible for putting Willy on straight commission. Later he fires Willy from the job.

9. The Woman: She is an assistant in a company in Boston with which Willy deals. This nameless character has a continuing affair with Willy when he visits New England.

Stage Techniques

The American Dream is the idea held by many people in the United States of America that through hard work, courage and determination one can

achieve prosperity. Throughout its history, America has been seen as a place where the streets are paved with gold, and life is handed to you on a silver platter. These are values held by many early European settlers, and have been passed on to generations. In those years, they wanted to embrace the promise of financial security and constitutional freedom they had heard existed so widely in the United States. By the turn of the twentieth century, the promise of the American Dream had begun to attract numbers of immigrants all over the world. This wave of immigration continued until the outbreak of World War I. Americans who endured both the Great Depression and the years of wartime sacrifice projected their hope and optimism on the American dream-how different, and how much better, life would be when the war was over. These hard years have influenced every human being and the idea of American Dream has been a major theme for the playwrights such as Arthur Miller.

The setting of the play is the times that fluctuate between the year 1942 and 1928. The play is told partly through the mind and memory of Willy Loman. Miller uses various techniques in setting to help distinguish when the actors are in the present time or in the past. Most of the play is set in one part of the Loman house. When the action of the play is in the present (1942), the characters observe all the physical boundaries such as doors and walls. But when the time shifts to the past, the characters ignore the walls and walk right through them. Moreover, when the time shifts to the past, there is joyous music that shows the happiness of the past. Blaring music becomes part of the setting during Willy Loman's affair in the hotel room. The play begins with flute music, which develops a sad, melancholic mood. Traditionally, the flute is used to suggest a dreamy existence, and in this play, the flute music conveys Willy's illusions. As the play progresses, the flute takes on added meaning. It is revealed that Willy's father had made his own flutes and had become a traveling salesman to offer the flutes throughout the Midwest. The play actually begins at a moment when Willy feels trapped by all the events of his past and present life. The scenes of the past are shown on the stage to inform the reader how they have affected Willy's present life. Willy, in the present time, walks with stooped shoulders and looks weary since he is old. In the flashbacks, however, he

walks forcefully. Biff and Happy also change their clothes in the scenes of the past and dress as youngsters. The play is structured to show the pleasures and hopes of the past and how these aspects of the past contribute to the agonies of the present. The scenes of the past are shown as illusions of Willy Loman. There are some scenes where there is rapid transition to the past, pointing out that Loman is caught in his illusions and unable to distinguish them from reality. The play opens at a moment when Willy feels especially trapped by all the events of his past. The time of the present play is only twenty-four hours, but because of the flashbacks to the past, the play stretches over a longer period of time.

Themes, Motifs and Symbols

In *Death of Salesman*, there are recurring themes or motifs that unify the play and blend together in the last act to give a paradoxical or ironic comment on the drama. The first dominant motif is the false importance placed on personal attractiveness and popularity. To the protagonist Willy Loman, being handsome and well liked is all-important. Willy naively believes that if a person is attractive and popular, the entire world opens up for him, guaranteeing success and answering the American Dream. Willy sees the personification of this in the salesman, David Singleman, whom he describes in the play as the man who has obtained the American Dream through being a salesman. Unfortunately, Willy confers his philosophies about attractiveness and popularity to his sons. As a result, the handsome Biff, a star football player in high school, feels like he can get by in life on his looks and personality. He finds out, however, that these traits do not bring the American Dream to him; he flunks maths and cannot go to college, starts stealing, and amounts to nothing in life. Happy is also deluded; he encourages Biff in his illusions, telling him he should be able to borrow any amount of money from Bill Oliver because Biff is "so well liked." Additionally, Happy tries to make himself well liked, especially by surrounding himself with women, but he finds his existence to be very empty and lonely.

The final touch of pathos in the play centers on the being liked motif. Willy has imagined that his funeral will be well attended, just like the one for

Singleman. As he plans his suicide, he pictures customers and fellow salesmen from all over New England coming to his burial; the image pleases Willy, for he feels it will cause his sons to feel respect from their dead father. In truth, no one outside of family attends the funeral, except for Charley. It is a sad statement on a sad life.

The theft motif is also developed in the play; it is Miller's sad comment on the degeneration of American middle class values. Willy constantly turns his head on or actually encourages theft by his sons, especially Biff. When Biff steals a football from the locker room, Willy excuses the behavior and even says the coach will probably congratulate him on his initiative. When Biff admits that he fails maths, in spite of cheating in the exam, Willy has no comment on the cheating, which he a theft of knowledge. In fact, at one point in his flashbacks, Willy actually sends Biff and Happy out to steal lumber to prove their fearlessness to Ben. Willy also steals his sons' dignity. He fills them with so many lies and so much hot air, that neither boy can recognize the truth or take orders from anyone.

Miller also develops the image of being "all used up" throughout the play; it becomes the most pathetic concept of the drama. Early in the play, Willy captures the essence of this image when he talks about his house. He tells Linda, "Work a life time to pay off a house. You finally own it and there's nobody to live in it." The play ends with an echo of the same thought; Linda tells a dead Willy that she has just made the last mortgage payment on the house, but there is no longer anyone to live in it. The same thought of being used up recurs throughout the play. Willy says of his refrigerator that "it consumes belts like a goddam maniac. They time those things. They time them so when you finally paid for them they are used up" (Miller, 1949 : 61). Here, Willy is voicing a recognition of a central aspect of consumer capitalism; products that last forever are not good for the economy. They must break down so companies can supply newer and better models. Willy's desire to own something that is still in operation is very poignant: "Once in my life I would like to own something outright before it is broken. I just finished paying for the car and it's on its last leg" (Miller, 1949: 38). Like the products that surround him, Willy is also used up and broken. The Wagner Company has sucked the life out of him and then fired him, discarding him like a useless piece of orange rind.

Part of Willy's desperation comes from his sense of being boxed in, especially in the city. He romanticizes life in the country and tries to get something to grow in his own back yard. In the first scene, Willy comments that he feels boxed in bricks and complains that he cannot get anything to grow. He then remembers the time when the Biff and Happy were young and there was lilac and wisteria growing in the yard. The flowers, therefore, symbolize real life and good times. Now that life is closing in on Willy, he desperately wants something to grow, to plant something that has life, but his attempts are futile, both in his efforts in the back yard and in his efforts with his sons. Ironically, Willy fully boxes himself in (in a coffin), hoping to give his sons an opportunity with his life insurance money.

Miller also subtly connects the failure of the American Dream with the dysfunctional structure of the American family. Miller clearly points out the alienation of the individual within the family, indicating an even larger alienation of the individual in the world. There is little communication or happiness portrayed in the Loman family. Linda accepts her miserable situation. She is forced to stand by her husband, who has grown too old and too exhausted to cope with the job of a travelling salesman or support the family. Because of the times, Linda has no option to work for a living herself. She is entirely dependent on her husband to bring home money to pay the bills. She is also indispensable to him in this pursuit. She builds up his inflated idea of himself so he can have the courage to make sales every day. Unfortunately, there are never enough sales or never enough money to pay all the bills.

In spite of Linda's loyalty and devotion to Willy, he has at least one extra-marital affair, which his son Biff discovers. He sees through the falseness of Willy's existence and calls him a liar and a fake. Unfortunately, Willy has given him no foundation other than illusions on which to build his life. As a result, Biff tries to make it on his attractiveness and personality. When these fail him, he resorts to stealing, even being put in jail. When he tries to tell Willy about the failures in his life, Willy ignores him. Instead, he decides to commit suicide, hoping that the money he leaves behind will make Biff a success in life. The Loman family is

obviously built on false values that distort the American Dream and lead to an existence that is totally dysfunctional.

Uncle Ben is the character who deals with the motif of the jungle and diamonds. These motifs are symbols. The jungle is symbolic of life and diamonds of success.

The idea of planting a garden is a major motif in the play. Willy is always discussing the idea of planting a garden. At the end of the play, one of his last acts in life is his futile attempt at planting seeds in the backyard of his house. The garden is symbolic of Willy needing to leave something behind for people to remember him by. Something that people will think about and remember him as a great man. Willy never achieves success in life and he also never plants his garden.

The characters are also accepted as symbols such as Charley and Bernard being the symbols of tangible material success and Ben, being the symbol of the broadest reaches of success, intangible and practically imaginary.

MULTIPLE INTELLIGENCES ACTIVITIES

PRE-DRAMA ACTIVITIES

1. GUESS FROM THE MUSIC (Musical-Rhythmic Intelligence)

Purpose: The students express themselves in remarkably creative ways.

When to Use: Use at the beginning of the lesson to bridge the features of the characters with the play.

What you will need: CD player, different kinds of recordings

What to Do:

1. Play either music or an environmental recording and ask students to mindmap or write a description of the setting.

2. Play a recording that suggests the first character. This could be any colorful selection, even a piece of popular music.
3. Students then may mindmap or write a description of the character they 'see' in the music. (Be careful to introduce the character without using 'he' or 'she' or even suggesting it is a person. Students might see animals, or wind, or imaginary objects in the music.)
4. Next, play a sharply contrasting piece of music and go through the same procedure for the second character.
5. Finally, go back to the original 'setting' sound or music as students 'see' the plot unfolding around the characters they have created.
6. Give the names and the characteristics of the two characters and compare and contrast the features that the students created and the original ones.

2. AUTOBIOGRAPHY (Intrapersonal Intelligence)

Purpose: Examine characteristics of an autobiography and find the influences of the events that the playwright has.

When to Use: Use at the beginning of the lesson to introduce the play.

What you will need: Arthur Miller's autobiography

What to Do:

1. Ask students to read the autobiography of Arthur Miller.
2. Using this autobiography, identify the important life events of Miller.
3. Explain sequencing events by using a chart or lifetime format.
4. Invite students to list the possible events that they will read in the play according to Miller's life.
5. After reading the play, find the similarities between the events in his lifetime and in the play. Discuss how Miller was influenced by the incidents.

3. WHAT'S IT ALL ABOUT? (Verbal-Linguistic Intelligence)

Purpose: preview and read assignments, using predicting, scanning and summarizing techniques

When to use: use when preparing students to read new assignments or articles

What you will need: journals or notebooks

Example:

TITLE: DEATH OF A SALESMAN

PREDICTIONS: 1. A salesman's life
2. A funeral of the salesman
3. _____
4. _____

What to do:

1. Explain that students are going to learn a new play. Have students read the play's title, look at the pictures or diagrams, and predict what they will learn in the play. Write students' responses on the board or overhead.
2. Invite students to read the chapter's major headings. Ask how these headings give more insight into the chapter's content. Add the responses to the list on the board or overhead.
3. Have the students read the information under the first major heading and compare it to their predictions. Ask if this information adds to, clarifies, contradicts, or simply repeats what they predicted. Add any new ideas to the list. Have students read the last section in the chapter and repeat the process of comparing the new information to their predictions.
4. Ask students to write brief summaries describing, confirming, or correcting their predictions. When they have finished, invite volunteers to read their summaries aloud. Discuss any missing information that should be added.
5. After they finish reading the play, ask for volunteers to compare their predictions with the actual information that they read. On the board check off each prediction that is validated and end by reading or displaying samples of student summaries.

4. PEOPLE SEARCH (Logical-Mathematical Intelligence)

Purpose: Access prior knowledge when being introduced to a new topic

When to Use: Use when introducing students to a new topic, or as an icebreaker with a new class

What you will need: Copies of People Search

Example:

Find the character who...

1. is a salesman <u>Willy Loman</u>	2. is the owner of Wagner Company <u>Howard Wagner</u>	3. is the brother of Biff <u>Happy</u>	4. is the wife of Willy Linda
--	--	--	--------------------------------------

- Find the character who...

1. who is fond of women _____	2. is a friend of Willy _____	3. was a football player in his childhood _____	4. is Willy's dead brother _____
---	--------------------------------------	--	--

What to do:

1. Use the blank People Search to create a scavenger-hunt activity that relates to your play. Complete the statements in each square to provide clues.
2. Distribute a copy of your newly created People Search to each student and explain the rules:
 - In ten minutes, students must obtain a signature for as many of the squares as possible by scanning the play.
 - Students must first introduce themselves before asking for correct answers.
 - Students may use the signature of each character only once.
 - At the end of ten minutes, ask for volunteers to share some of the responses they recorded.

5. AGREE-DISAGREE (Naturalist Intelligence)

Purpose: Examine a position related to the play

When to Use: Use this technique during a lesson or unit to wrap around a topical issue related to the play.

What you will need: Copies of Agree/Disagree Chart

Example:

Agree / Disagree Chart

Topic: Being Popular

STATEMENTS	BEFORE		AFTER	
	AGREE	DISAGREE	AGREE	DISAGREE
1. Being popular always effects people in positive ways	X			X
2. An attractive person can be very successful in life.	X			X

- Agree / Disagree Chart

Topic: Father – son relationship

STATEMENTS	BEFORE		AFTER	
	AGREE	DISAGREE	AGREE	DISAGREE
1. Fathers always have very good relationships with their sons.				
2. Sons are always proud of their fathers.				

What to Do:

1. Introduce the class to the topic of the play. Ask students to share what they know about the issue.
2. Distribute the copies of the Agree/Disagree Chart. Using the board or overhead, list statements about the topic that show a variety of ideas.

3. Allow time for students to check their ideas on each statement in 'Before' column.
4. Discuss areas where students agree and disagree. Probe and discuss reasoning on all ideas. Collect charts for future use.
5. Study the topic and ask students to look for facts related to the agree/disagree statements.
6. After studying the play, redistribute the charts. Ask students to check the 'After' column. Discuss changes in students' ideas.

6. DRAWING PICTURE (Visual-Spatial Intelligence)

Purpose: Reflect the title as the students visualize in their minds.

When to Use: Use at the start of a new lesson, unit or project to increase excitement about the topic

What you will need: No materials needed

What to Do:

1. Ask students to think about the title of the play for three minutes.
2. On a piece of paper, ask them to draw a picture of a scene that reflects the title.
3. Once they have finished, show them one by one to the other students.
4. Have them make comments on the pictures.

7. IMPROVISATION (Bodily-Kinesthetic Intelligence)

Purpose: Develop the students' imagination in creating scripts

When to Use: Use at the beginning of a lesson to initiate the play

What you will need: Video player

What to Do:

1. Students watch a short scene from a play, with the sound turned down.
2. In groups, they improvise the dialogue.
3. After improvisation, they watch the scene again but this time the sound is turned on.
4. Finally they compare and contrast their dialogues with the original one.

8. THREE QUESTIONS (Interpersonal Intelligence)

Purpose: Increase participation when working in a cooperative group on a task

When to Use: Use to promote individual contribution and participation within cooperative groups by requiring each group member to write an answer to every question.

What you will need: Copies of play, prepared list of three questions related to the reading material.

<u>Example:</u>
<u>Question 1:</u> What was Biff doing in the West before the play begins? Answer: He was working on a farm.
<u>Question 2:</u> For what region is Willy responsible in his sales? Answer: He is responsible for New England.
<u>Question 3:</u> On the sales trip that immediately precedes the beginning of the play, which city did Willy reach before turning back? Answer: He reached Yonkers before turning back.

<u>Questions 1:</u> Why does Willy reject Charley's job offer?
<u>Question 2:</u> What evidence can we find to show that Willy misses the distinction between being loved and being well liked? What are the consequences of Willy's failure to distinguish between the two?
<u>Question 3:</u> How does Willy's home function as a metaphor for his ambitions?

What to Do:

1. Form groups of three or four students each and distribute copies of the play to each group.
2. Request that one student in each group reads the text aloud while the other group members listen.
3. Prepare a list of three questions that each student is to answer.

WHILE-DRAMA ACTIVITIES

1. NAME POEM (Musical-Rhythmic Intelligence)

Purpose: Write a poem based on a character's name.

When to Use: Use to reflect on one's personal characteristics.

What you will need: Sample name poem

Example:

MATTHEW

M is for magical, an imaginative boy

A is for amiable, full of loving joy

T is for talented and smart

T is for thoughtful, with a big heart

H is for humorous

E is for expressive, a poetic one

W is for wonderful, shining like the sun

What to Do:

1. Share a name poem with the class. Point out the use of double rhymes.
2. Arrange students in pairs. They select a character from the play.
3. Partners will construct double-rhyme name poems about the character.
4. Post the finished poems so that all can read the finished work.

2. PEOPLE INFLUENCES (Intrapersonal Intelligence)

Purpose: Reflect on the influences of an important or significant person in one's life.

When to Use: Use as an introduction to a unit or lesson on how significant people affect the others' lives.

What you will need: Copies of Influence Chart

Example:

Influence Chart

Group Members: Tina, Michael and George

Date: 16.10.2005

IMPORTANT CHARACTER	HOW RELATED	WHY IMPORTANT	INFLUENCE	RESULT
Biff	Willy's son	Plays a great role in Willy's life	Biff always feels that he is no good in life.	He can not establish anything in life.

Influence Chart

Group Members: _____

Date: _____

IMPORTANT CHARACTER	HOW RELATED	WHY IMPORTANT	INFLUENCE	RESULT
Happy				

What to Do:

1. Form pairs or trios and distribute a copy of the Influence Chart to each group.
2. Explain each column heading. In column one, students list the characters important in the play. In column two, they tell how the person is related to the main character. In column three students list the reason the person was selected. In column four, they tell how the person influenced the main character's life. In column five, students tell what resulted from the influence.
3. Invite students to work together as a group to complete the chart. Allow ten or fifteen minutes for each team to finish its chart. Ask each student to select his or her character and write a summary paragraph describing the influence.

4. Have students work in groups to share and peer edit the paragraphs.
5. Collect and assess the completed paragraphs.

3. EXEMPLARY EXAMPLES (Verbal-Linguistic Intelligence)

Purpose: Use narrative examples to illustrate concepts

When to Use: Use when developing expository or narrative writing and when introducing public speaking.

What you will need: No materials necessary

What to do:

1. Brainstorm with students a list of characters from the play studied in previous units. For each, highlight his or her key character attributes, such as honesty and hard working or sneaky and deceitful.
2. Tell a sample personal story to illustrate one of the attributes.
3. Invite one or two volunteers to tell similar stories to the class. Identify the strengths of each student's example.
4. Ask each student to select one attribute from the list and write a personal story or paragraph to illustrate that attribute.

4. PAIRED-PARTNER PROBLEM SOLVING (Logical-Mathematical Intelligence)

Purpose: apply the problem-solving process

When to use: Use throughout a unit or lesson to help students review the explicit steps necessary for problem-solving.

What you will need: No materials needed

Example: Step 1: What is the problem asking me to find out?
- What role does the fear of abandonment play in Willy's life?

Step 2: My plan
- Think of Willy's childhood and find the relationship between his father and him. Relate his behaviors to his children and find out the reason.

Step 1: What is the problem asking me to find out?
- Willy and Biff have different explanations for Biff's failure to succeed in the business world. How are their explanations different?

Step 2: My plan
-

What to Do:

1. Review the problem-solving process and check for student ability to follow the steps
2. Arrange students in pairs and assign two problems to each pair. Explain that one student is to solve problem one, identifying the problem-solving steps as he or she completes them. The other student is to record the first student's thinking.
3. Monitor student work and coach as needed.
4. Instruct students to repeat the process for the second problem but to reverse their roles.
5. Invite two or three pairs to demonstrate their problem-solving steps for the class. Ask questions to mediate accuracy and complete use of process.
6. Reteach any steps with which students have difficulty. Remix partners, assign two new problems to each pair, and repeat the problem-solving sequence.

5. COMPARE AND CONTRAST CHART (Naturalist Intelligence)

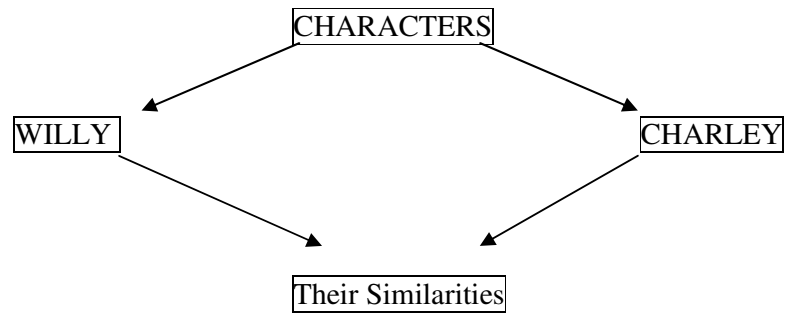
Purpose: Engage students in the naturalist thinking processes of comparing and contrasting, classifying.

When to Use: Use during the lesson to note the features of the events or the characters.

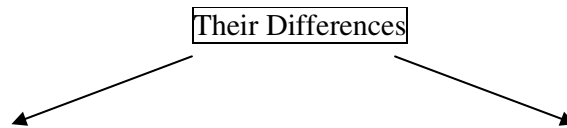
What you will need: Copies of Compare and Contrast Chart

Example:

Compare and Contrast Chart



They are both fathers.
They are friends from childhood.
They always have arguments with each other.



Willy lives in the world of dream.

Willy works as an employee.

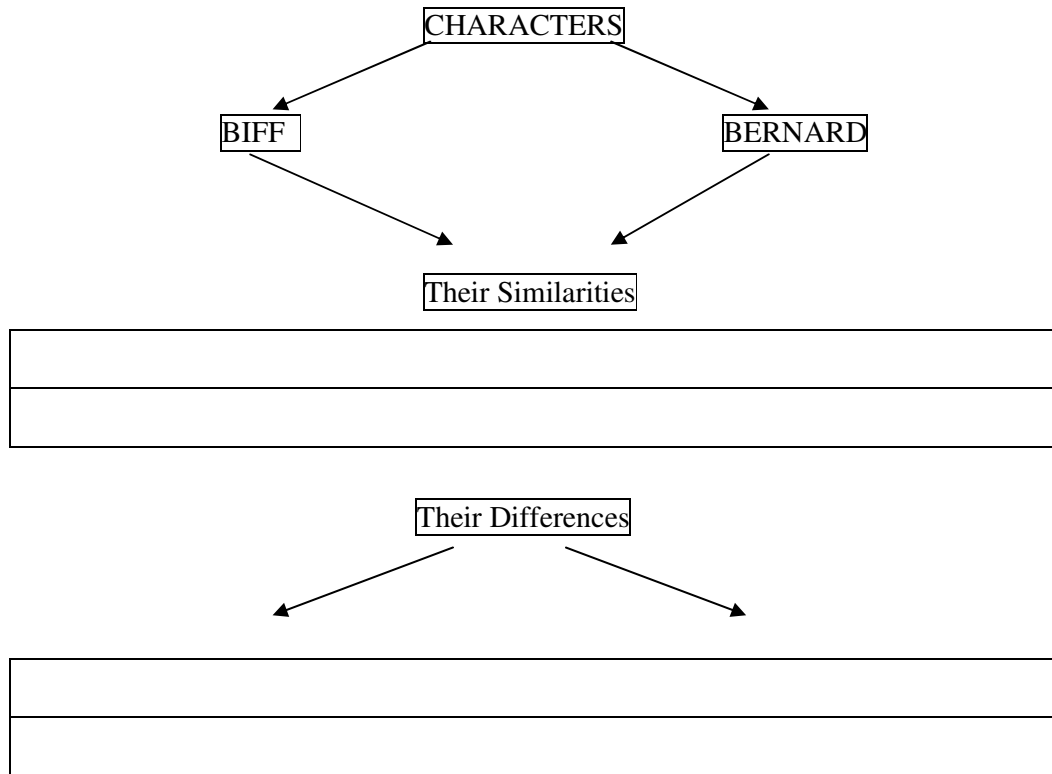
Willy is not a good model for his children.

Charley lives in the world of reality.

Charley works as an employer.

Charley is a good model for his child.

Compare and Contrast Chart



What to Do:

1. Distribute copies of Compare and Contrast Chart to the students.
2. Ask them to find two opposing characters and compare and contrast every feature of them.
3. Give fifteen minutes to the students. After having finished the chart, they read the responses to their classmates.
4. The students discuss the ideas of each other.

6. MAKE A POSTER (Visual-Spatial Intelligence)

Purpose: Express understanding of a topic through the creation of a product that expresses a clear central idea or several sub-ideas.

When to Use: Use throughout or at the end of a unit as an assessment piece or as an opportunity for students to synthesize new information.

What you will need: Poster boards, sample poster

What to Do:

1. Have students make a poster that expresses what they learned in the lesson (characters, setting, and theme). Show a professional example.
2. Hang the posters in the room or hallway.
3. Randomly select three or four posters and ask the creators to explain the compositions.

7. ROLE-PLAY (Bodily-Kinesthetic Intelligence)

Purpose: Use a role-playing strategy to interpret ideas, events, and skills.

When to Use: Use during a unit or lesson as a form of interpretation

What you will need: No materials necessary

What to Do:

1. Ask students to discuss what they think the term ‘playing a role’ means.
2. Provide a conflict situation from the play, such as Willy’s meeting with Wagner. Ask two volunteers to role play the situation.
3. Brainstorm with the class scenarios or incidents that would make good role-plays.
4. Divide the class into trios. Allow each group to select a scene from the play and prepare a role-play.
5. Invite each group to perform its role-play. Have one student introduce the group’s scenario.
6. Discuss the appropriate use of this strategy with the students.

8. THREE-TO-ONE SYNTHESIS (Interpersonal Intelligence)

Purpose: Working in a small group, compose a synthesis of the group’s responses.

When to Use: Use when individual accountability is an issue, to structure each student’s contribution, or when students need to help each other with reading comprehension.

What you will need: Copies of reading selection

Example:

Question 1: How does Willy's interview with Howard reveal that Willy transfers his professional anxieties onto his relationship with his family and conflates the professional and personal realms of his life?

Question 2: What evidence can we find to show that Willy may have chosen a profession that is at odds with his natural inclinations?

Question 3: Willy recalls his sons' teenage years as an idyllic past. What evidence can we find to show that the past is not as idyllic as Willy imagines it to be?

What to Do:

1. Form heterogeneous groups of three students each. Assign each student one of the following roles: reader, checker, or task guide.
2. Explain that this task requires students to work together as a team to create a single product. Group success is dependent on how well each individual performs his or her role.
3. Give students copies of the chapters of the play.
4. Write the key comprehension questions on the board or overhead.
5. Instruct the readers to read the material aloud softly to their groups. Instruct each group member to write a response to the posted question. In turn, students share their written answers. After all students have shared their answers, each group selects its best answer or composes a synthesis of all the answers. Task guides encourage their teammates and facilitate the group process. The checkers check that all members agree on the final answer and that each member can explain it.
6. Select several checkers at random to share and explain group responses. Discuss, clarify, and correct.

POST-DRAMA ACTIVITIES

1. RAP IT UP (A summarizing task) (Musical-Rhythmic Intelligence)

Purpose: Use a familiar musical style as the medium for summarizing content learned in a lesson or unit.

When to Use: Use as a review, to add interest to a lesson or unit, or to create a final product in which students demonstrate their grasp of the covered material.

What you will need: Music cassettes / tape player

What to Do:

1. After concluding a lesson or unit of study, invite students, individually or in groups, to write a rap song with lyrics that summarize the play.
2. Review the rap style with several examples. Students must select their own rap rhythm pattern.
3. Monitor students as they select and match ideas to the selected rhythm.
4. Review the finished products. Distribute copies to each student and invite volunteers to perform for the class.
5. After the last performance, make an all-class list that captures the important events and details of the finished unit.

2. LETTER WRITING (Intrapersonal Intelligence)

Purpose: Enable students to use their imagination in pondering life's possibilities.

When to Use: Use at the end of a lesson to gather the information that they have learned.

What you will need: No materials necessary

What to Do:

1. Ask students to write a letter to Willy Loman about the events in the play, his wrong behaviors and ideas about life.
2. Tell the students to protect him from committing suicide by giving reasonable advices.
3. The students can give personal examples from their own lives.
4. Each student reads his or her own letter to the class and they discuss the ideas of their classmates.

3. STUDENT QUIZZES (Verbal-Linguistic Intelligence)

Purpose: Help students develop skills in selecting main ideas from the part of a play.

When to Use: Use when introducing or expanding students' abilities to develop language skills specific to the materials chosen.

What you will need: Copies of chapters from the play.

Example: 1. Which character in the play changes the most? Support your answer with specific detail.

2. What aspects of American society are criticized by Arthur Miller in the play?

3. Compare and contrast Willy, Charley and Ben.

4. How does the flute music in the play function symbolically?

5. Describe how the structure of the play is made into present illusion and reality.

What to Do:

1. Divide students into small groups. Give each student in the group a copy of chapters from the play.

2. Students imagine that they are teachers. Their job is to make up quizzes on the chapter for their students. Encourage students to use as many different types of questions as they can-true/false, multiple choice, short answer, matching, fill-in-the-blank, essay, etc. While students are working on their questions, walk around giving groups personal attention.

3. Once students have finished their quizzes, they exchange the quizzes with another group. Students take each other's quizzes and answer the questions.

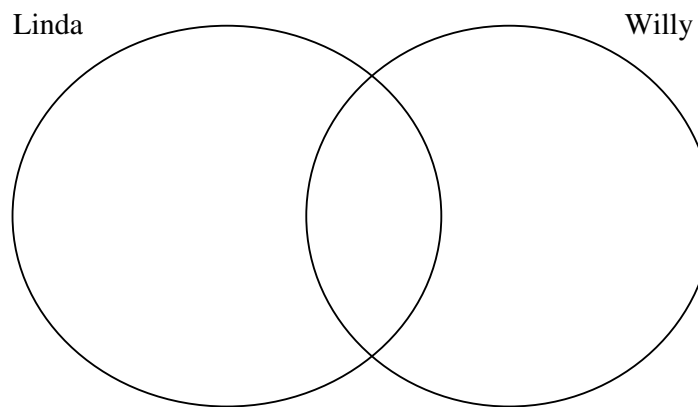
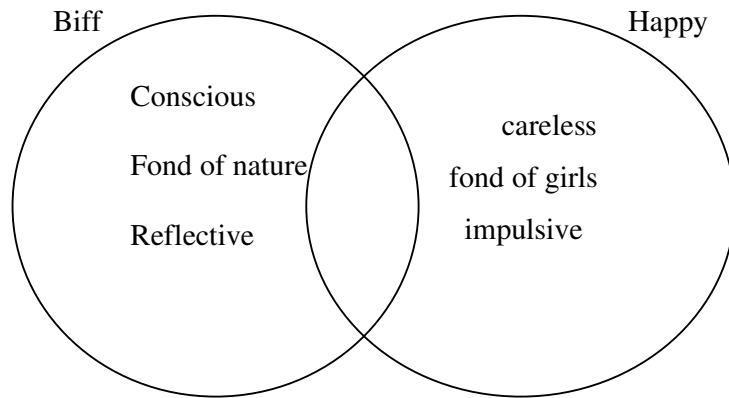
4. THE VENN (Logical-Mathematical Intelligence)

Purpose: Use a visual organizer to distinguish characters of the play

When to Use: Use in a unit or lesson to make comparisons that identify similarities and differences of specific characters

What you will need: No materials necessary

Example:



What to Do:

1. On the board or overhead, display a Venn diagram made of two circles.
2. Select two characters from the play.
3. Ask students to identify the characteristics each has in common, then list these in the area where the two circles overlap.
4. Ask students to identify the differences. List unique features of each character in separate circles.
5. Frame each character by stressing its unique features.

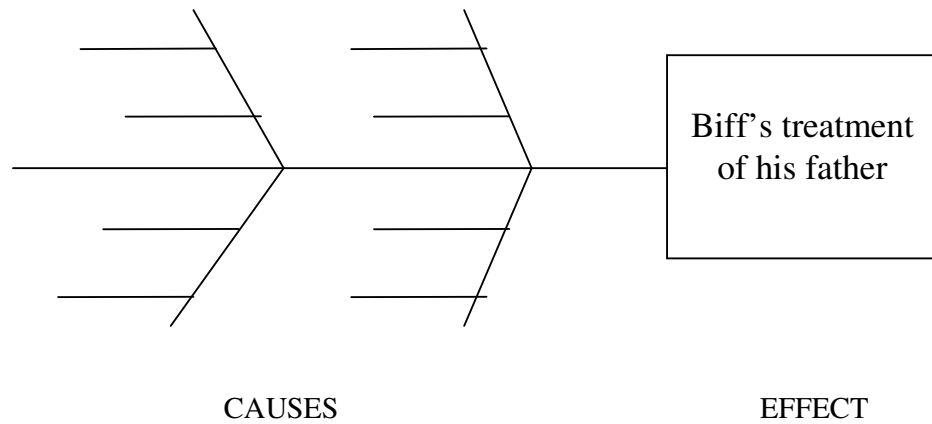
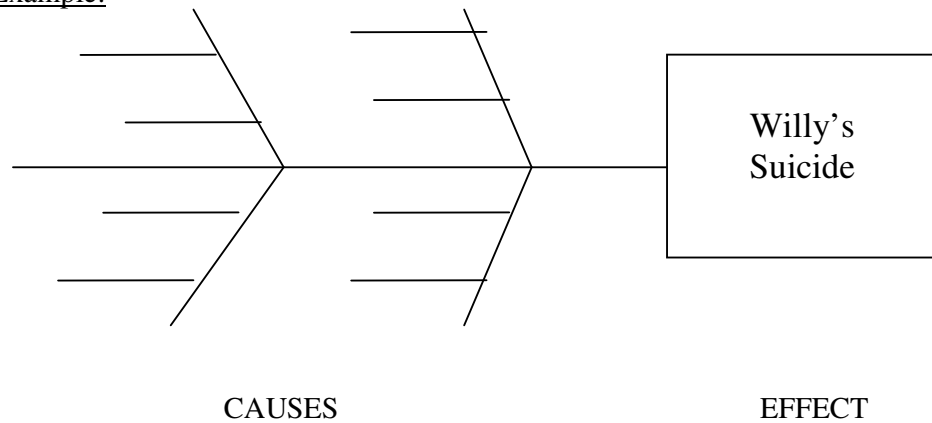
5. CAUSE AND EFFECT (Naturalist Intelligence)

Purpose: Analyze cause-and-effect relationships by using a graphic organizer.

When to Use: Use at the end of a lesson to demonstrate the importance of cause-and-effect analysis.

What you will need: Model of fishbone diagram

Example:



What to Do:

1. Display the fishbone diagram to illustrate cause and effect. Select a problem that the characters face. List primary causes on the diagonal bones of the fish's skeleton. Record supporting evidence or facts on the secondary bones. Review the entire diagram to understand how the elements that comprise the fish's skeleton contribute to or cause the effect.
2. Ask students to select a content-related topic and create a fishbone diagram to show the cause-and-effect relationships. Share completed diagrams as a class.

3. Close with a discussion of what students learned about cause-and-effect relationships and when they might use this tool.

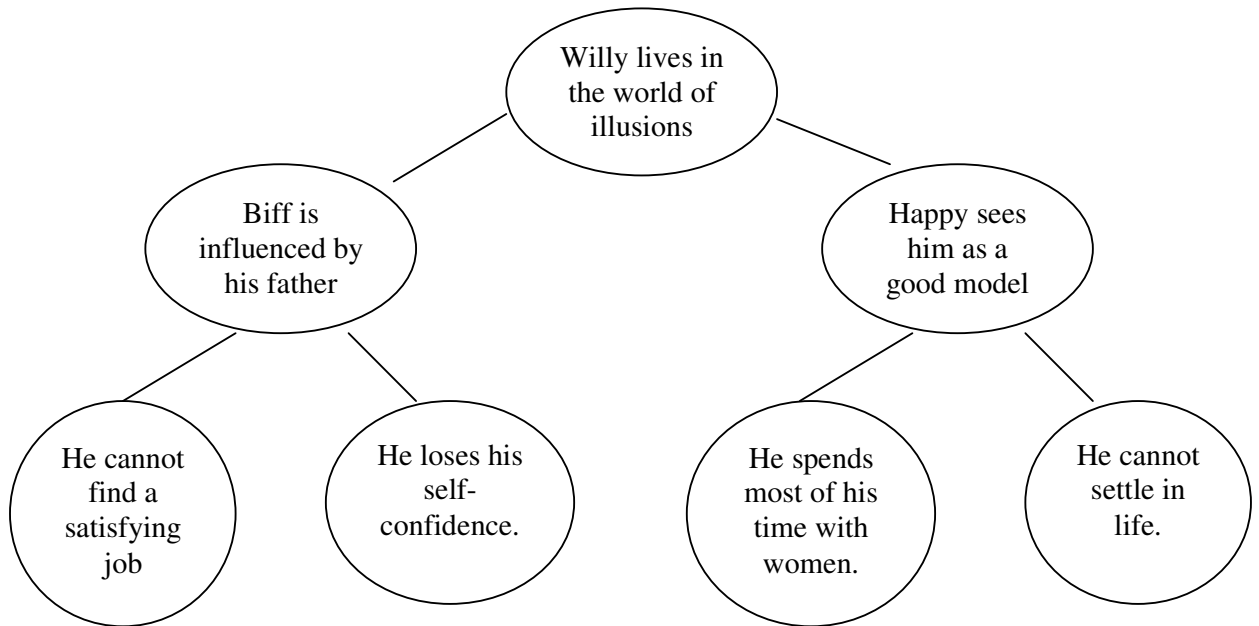
6. SERIES OF EVENTS CHAIN (Visual-Spatial Intelligence)

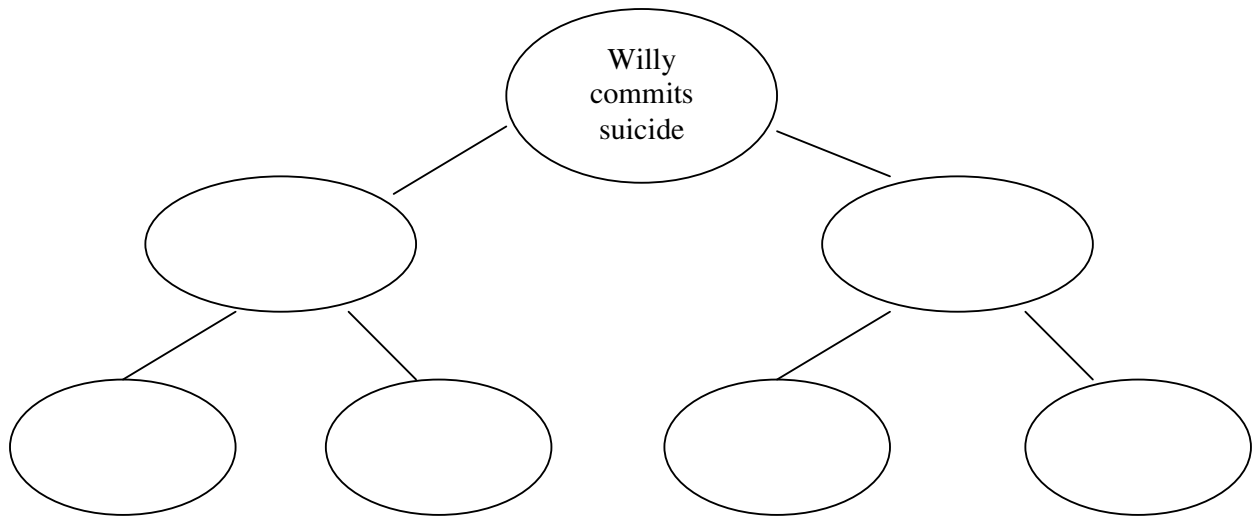
Purpose: Used to describe the stages of something; a sequence of events or the goals, actions and outcomes of a character in a play.

When to Use: Use at the end of a unit to help students visualize written information

What you will need: No materials needed

Example:





What to Do:

1. Ask students to brainstorm the important events in the play.
2. Starting from the first event, ask them to draw circles and write the events in the circles.
3. Each circle should be the cause of the other circle.
4. By writing the events, find the final outcome of the play.
5. Each student shows his or her events chain to the other students.

7. MANTLE OF THE EXPERT (Bodily-Kinesthetic Intelligence)

Purpose: Analyze the characters of the play in details

When to use: Use at the end of the lesson

What you will need: No materials are necessary

What to Do:

1. Arrange students in groups of three or five.
2. Ask students to discuss on the moral dilemma of the central character in the play.
3. Invite the class to 'step into role' as a team of experts trying to resolve the dilemmas facing the central characters.
4. As 'experts', the students can be psychiatrists, marriage guidance counselors, village elders, depending on the type of problem they are dealing with.

5. Each group explains the causes and the effects of the dilemmas that the character has.

8. RANKING AND REASONS (Interpersonal Intelligence)

Purpose: Assess learning in a lesson or unit and share self-assessments with others.

When to Use: Use at the end of a lesson or unit so students can identify what they know on a topic and assess the importance of subtopics and ideas.

What you will need: Paper

What to Do:

1. At the end of a lesson or unit, post sheets of paper at various locations in the room (one sheet for every five students). Label each sheet with one of the core ideas, goals, or outcomes of the lesson. Form groups of five students each and instruct each group to stand by one of the sheets, or stations. Ask groups to read the sheets and discuss what they have learned about that topic.
2. After three minutes of discussion, ask each group to list as many ideas as possible about the topic on the paper (three minutes). Rotate groups and repeat the process of discussing and listing until the sheets become full. Instruct groups that they cannot duplicate any ideas listed on the sheets.
3. When all the sheets are filled, rotate once more and ask each group to review the information listed on the sheet and write a summary on a parallel sheet taped to the wall. Allow ten minutes for this task.
4. As a class, discuss the summaries and call for volunteers to share their summaries. Ask all students to select what they consider the top three ideas, rate each idea, and be able to explain their choices. Have students share their rankings and reasons.

THE CRUCIBLE

Plot Summary

The plot is about the witchcraft hysteria that plagues Salem and splits the town into those who use the trials for their own ends and those who desire the good of the society.

Act I introduces most of the main characters in the play. The action takes place in Reverend Parris' home. After he has discovered his niece dancing naked in the woods with several other girls and his Negro slave, he has called in the Reverend Hale to investigate his suspicions of witchcraft. Various characters are introduced. The reader learns of the pettiness of the Putnams, the superstition of Parris, the open-mindedness of Hale, the viciousness of Abigail, and, most importantly, the secret guilt of Proctor, who has committed adultery with Abigail.

In act II, Proctor takes action in defending the truth. The action takes place at the Proctors' home. John and his wife have an argument about whether he should denounce Abigail, and the reader learns of the rift that has developed between Proctor and his wife over his act of adultery. John realizes he can no longer stand by and not act, when officials of the court arrive and Elizabeth is arrested.

In act III, the playwright shows the attempts of Proctor and other citizens to oppose the court and the opposition they face by those with vested interest in the proceedings. Giles Corey and Francis Nurse denounce the trials and they are arrested. Proctor admits to committing adultery with Abigail but no one believes him. Abigail, by pretending that Mary is "sending her spirit out" to attack her, induces Mary, who has been supporting Proctor, to abandon her testimony and accuse him to protect herself. Proctor is arrested, and Hale quits the court in disgust.

In the final act, Proctor is in dilemma whether to live or accept death. He signs a confession, but, when he realizes that it will be used against his fellow accused, he tears it up. On a personal level, this act recovers his sense of goodness. His act represents the tragic sacrifice of good as the only means to bring harmony back to a society gone awry.

Characters

1. John Proctor: The protagonist of the play is John Proctor. He is a young, outspoken and successful farmer in Salem. He loves and respects his wife. His tragedy is the most significant, because it emerges from a flaw deep within himself and is resolved by his own actions. Unlike Rebecca Nurse, who is a stereotype in her complete goodness, Proctor is morally compromised and must openly struggle to do well.

Although he is outspoken in his skepticism of witchcraft and his denunciation of Reverend Parris' greed and the corruption of the church, he initially chooses to downplay the importance of Abigail's accusations. This tendency to remain apart can also be seen in his decision not to attend church, rather than take a more active role in the congregation. This independence of character also keeps him from taking effective action, while it allows him to retain a sane outlook.

Proctor has two great conflicts to overcome. He overcomes the first by his decision to testify against Abigail, despite his guilt. This act forms the climax of the play, because it is at this moment that he realizes that he must participate in the community. His individual needs might have to be sacrificed for the good of all. His second conflict is whether to sign a false confession and save his life or allow himself to be executed. His conscious decision to choose self-sacrifice helps him to recover the sense of goodness that he lost when he committed adultery with Abigail and also serve his community. By his decision to accept death rather than betray his friends and neighbors, he rises above the tragedy of politics in the play to become its hero.

John Proctor's greatest strength is his manliness. It is also his greatest weakness, for it leads him into his liaison with Abigail. His act of betrayal prevents him from speaking out soon enough and contributes to his eventual imprisonment and death. Thus, he dies a death engendered by his own strength, which gains in importance because of the weakness of others. In a play ruled by passions and characters which are larger than life, Proctor remains human and a character of immense power by his flaws.

2. Rebecca Nurse: She is the wife of Francis Nurse. Rebecca volunteers as a midwife and is highly respected in Salem for her helpful nature. She is very firm in her opinions and willing to make any sacrifice in the cause of truth. She is accused of being a witch on the prompting of the Putnams, who are jealous of her good fortune.

Rebecca, like John Proctor, has love for goodness and truth, but they are not similar characters. Her calmness, love for truth, and strength of character distinguish her from all the other characters in the play. Despite being intimately involved in the other characters lives, she rises above them through her actions. Though she is put under great pressures, she does not succumb to them. Rebecca's attitude and actions show that she is a symbol of society's true ideals. Though she is physically destroyed by the battle between good and evil, her symbolic power lives on in the actions of John Proctor at the end of the play. Her total goodness has influenced him to tear up his confession and redeem his soul. In the end, Rebecca is a character who is greatly admired, but she is almost too perfect to seem human.

3. Reverend Parris: He is the recently appointed minister in Salem and father of Betty Parris. Parris is dogmatic in his opinions, intolerant of opposition, and suspicious of those whom he does not like. His belief in witches and his desire to punish his enemies set in motion the chain of events that leads to the hysteria in Salem. During the witch trials, he pressures Danforth, the chief judge, to punish those who are possessed or in league with the Devil.

Parris is the most villainous character who is concerned more with temporal power than serving God. He is guilty of helping to create the appearance of witchcraft where little or none exists. Instead of leading his people toward goodness, he leads them toward destruction.

4. Judge Hathorne: He is one of the judges who brings his prejudices to the proceedings and tries to interpret all proof in order to support his pre-determined conclusions. He takes every opportunity to make Danforth see things his way. For him, the truth is less important than the appearance of justice and the proper showing of respect. It is he who is most keenly insulted by any suggestion that the

accused may be innocent.

In contrast, Danforth is somewhat open-minded; but his belief in his own rightness and righteousness renders him incapable of seeing the truth. By the end of the play, he is just as willing to pervert justice as Parris, suggesting that it would be somehow unjust to those who were executed if others were allowed to go free, even if they might be innocent.

5. Reverend John Hale: He is a minister from Beverly who is called by Reverend Parris to investigate his suspicions of witchcraft in Salem. As he becomes aware of Abigail's, Parris', and Hathorne's hidden agendas, he begins to question the validity of the trials, in which he acts as a judge. He then tries to convince Danforth of the truth, but lacks the courage to openly oppose him.

Reverend Hale is the most complex character in the play. He is initially skeptical of the talk of witchcraft, but is soon caught up in the hysteria. At the end of the play, as a member of the court, he signs numerous death warrants. He sees that things have gotten out of hand. He recognizes that Proctor is speaking the truth when he accuses Abigail of making false accusations. He understands the motivation that leads Elizabeth to lie to protect John. Because of feeling guilty, he tries to stop the proceedings, but it is too late. Like Proctor, he becomes a witness to destruction that he could have prevented.

6. Deputy Governor Danforth : The judge appointed especially for the Salem witch trials. He is fair and open-minded; he is also over-confident in his ability to judge the truth. Danforth feels that it is his duty and destiny to purge society of evil and establish the Kingdom of Christ on earth. He is inclined to interpret all evidence as proof that Satan's forces are operating in Salem.

Although Parris, Hathorne, Hale and Danforth play independent roles, together they serve as the representative spectrum of the political and religious order in Salem. Parris and Hale are caretakers of the soul, while Hathorne and Danforth represent the law. Together, however, all four only serve to achieve destruction of that which they are supposed to uphold. Except Hale, they serve as symbolic

representatives of the corrupted social order.

7. Elizabeth Proctor : Elizabeth is John's young wife and the mother of his three sons. She is pregnant with a fourth child. Although she has become cold towards her husband because of Abigail, she greatly loves and respects him.

8. Abigail Williams: She is Reverend Parris's seventeen-year-old, intelligent niece. Abigail is the natural leader of the other girls in Salem and leads them in accusing many of the town's citizens of witchcraft. She is also infatuated with John Proctor and keen to take Elizabeth's place. Abigail extricates herself from awkward situations by being quick-thinking and manipulative. She promotes her end by bullying and convincing acting.

9. Francis Nurse: He is a well-to-do, respected farmer who is helpful toward his friends and active in the community. When he tries to stop the court's investigations, he is arrested.

Setting and Structure of the Play

The setting of *The Crucible* is in the last decade of the 17th century in Salem, Massachusetts, which was a modest village with Puritan settlers. The Puritans were very religious and highly superstitious. Events which could not be explained away by reason or by the will of God were often attributed to the work of Satan. This fear of the Devil culminated in the infamous Salem witch trials of 1692, on which this play is based.

The Puritans were Protestant dissenters of the Church of England. They left the Old World to escape religious persecution. They saw themselves as God's people. The Puritans believed that God was the supreme authority and that humans were innately depraved because of the original sin of Adam and Even in Eden. In their view, most people were predestined by God to be damned; only a chosen, elect few would go to heaven. No amount of good works could save someone if he or she had been predestined for hell. The Puritans brought with them from Europe a strong belief and fear of witchcraft and the power of the Devil. To them, America was a

natural home for Satan (Corrigan: 1969).

When Miller wrote this play to explore the motivations and circumstances behind the Salem witch trials, he also wanted to highlight McCarthyism. In 1950, McCarthy, a relatively unknown Senator from Wisconsin, gained instant fame when he claimed that there were many Communists in the American government. McCarthy was discredited by the 1954 Army-McCarthy hearings when a national television audience saw his viciousness and heard his lies. During the hearings, he failed to prove his claims of Communist infiltration of the Army. As a result, he was condemned by the Senate that same year, but the damage had been done (Corrigan: 1969).

The Crucible can be analyzed in five stages of tragedies. In exposition, the elements that are necessary for understanding the action of a play are introduced. The exposition of *The Crucible* takes place in Act I. Here, Miller sets the scene and gives key information about most of the important characters in the play and the conflicts which are soon to explode. Proctor's guilt over his adultery with Abigail, Abigail's mischief, Putnam's pettiness, and Parris' fear of witches are all central to the incidents which are soon to unfold.

In the rising action of a play, the conflicts, themes, and events start to be set in motion. The rising action of *The Crucible* begins in Act I. Parris and Mrs. Putnam encourage the belief in witchcraft. In Act II, personal prejudices and accusations replace harmless suspicions and questionings. As the action rises, reason is increasingly replaced by hysteria, as those who are weak or evil fuel the fear of witchcraft, while the good, strong, and innocent become victims. In the rising action the main character of the play, John Proctor, who has the power to take action, is prevented from doing so by his guilt over committing adultery and fear of exposure as a sinner.

The Crucible's climax occurs toward the end of Act II. Having finally been provoked by the arrest of his wife, Proctor decides to fight against the corruption of the church and society by refuting Abigail's charges, even if it means his adultery will be revealed. He declares to Mary that Elizabeth will not die for his

sake.

The falling action of *The Crucible* begins in Act III and continues through Act IV. The inability of Proctor and his allies to sway the court and stop the corruption and Proctor's moral dilemma over whether to save his life or be sacrificed constitute the falling action. As Proctor tries to decide on whether to sign the confession or not, the reader is exposed to a soul caught between justice and peril. His momentary corruption represents both the end point of the falling action and the final degradation of the protagonist.

Proctor's choice to be sacrificed to prevent the corruption of society forms the conclusion of the plot and the moment of catharsis in *The Crucible*. When Proctor places the needs of society over himself, he gains the proportions of a tragic hero. Proctor's self-sacrifice provides his society with the hope of redemption for its sins and failures. His death shows his own sense of goodness and provides him with the hope of grace.

Apart from the standard plot structure for a tragic drama, Miller also gives importance to the unity of time and place. The entire play takes place in the small town of Salem in only four locations, a different setting for each act. In addition, the totality of the action takes place in a short span of time; less than six months pass in the course of the drama. As a consequence of these unities, it is easy to follow and understand the play.

Themes, Motifs and Symbols

A crucible is a vessel in which metal is heated to a high temperature and melted for the purposes of casting. It can also refer, metaphorically, to a time in history when great political, social, and cultural changes are in force, where society is being melted down and recast into a new mold. The word is also similar to crucifixion, which Miller certainly intended in choosing it as the title of his play. The main themes of the play are the problem of making the right moral choice and the necessity of sacrifice as a means of redemption. Both these themes, of course,

take place in the context of the larger struggle of good versus evil.

John Proctor must make a choice between saving either himself or society. With his failure to do well, the events get out of hand and in the end, force him into a position where he must make a choice. Reverend Hale also suffers a crisis of consciousness for his failure to strive hard enough to stop the proceedings of the court.

The Reverend Parris, Danforth, Hathorne, and Putnam represent the corruption of society by self-interested parties preying on society's fears. Through them, Miller highlights the destruction that manipulation and weak-mindedness can thrust upon society.

Miller suggests that in such times good can only triumph through a sacrifice upon the society, that the crisis might only be able to be solved by the death of those who struggle to uphold society's values. The death of John Proctor is necessary, both for his own personal redemption and that of his society. The sacrifice of Proctor, Rebecca Nurse, Giles Corey and others, recalls the sacrifice of Christ for the sake of humankind. In the end, *The Crucible* focuses on a historical event to drive home issues that essentially characterize all societies at all times, which makes the play both universal and enduring.

The Crucible's minor theme is the evils and events of the McCarthy era, which provided the initial inspiration for the play. Miller saw many similarities between the witch trials of Salem and McCarthy's hunt for Communists. Both were periods of dramatic social tensions and social change, marked by terror, suspicion, hysteria, and paranoia. While there were Communists in America in the 1950s, and witches in Salem in the late 1600s, the hunts for both destroyed many innocent lives and corrupted the accusers (Corrigan, 1969).

Perhaps the most striking similarity between the McCarthy era and events in the play occurs in the scene where Parris accuses of Francis Nurse's petition of attacking the court and suggesting that no innocent person could possibly be unhappy with the court. This was the same logic that McCarthy and his followers

used to discourage dissent (Corrigan, 1969: 111-121).

Although *The Crucible* can be read as a commentary on the McCarthy era, its location, its emphasis on personal struggle, and its achievement as a work of literature and drama render it timely and relevant in any era. It is *The Crucible's* timeless concern with the problems of ascertaining truth and obtaining justice, rather than its commentary on any one historic event, that has made it a lasting work of art.

The reader can notice very little direct traditional symbolism in *The Crucible*. A crucible is meant to purify, usually by fire. But in the play, there is a great irony. Because the 'fire' that burns in Salem does not purify. Instead it confuses and corrupts. Thus a fire burning for the wrong reason is not able to purify.

The new sun symbolizes the start of a new day where right is restored and the evil has been expelled. The story as a whole can draw direct comparisons to the McCarthyism period of the 1950's. The paranoia and comparisons as a "witch hunt" are sharp. Some major motifs are resentment, accusations, confessions, and the trials.

MULTIPLE INTELLIGENCES ACTIVITIES

PRE-DRAMA ACTIVITIES

1. WITCHCRAFT MUSIC (Musical-Rhythmic Intelligence)

Purpose: Listen to music with a purpose or goal.

When to Use: Use at the beginning of a lesson or unit to help students understand the mood, atmosphere and plot of the play.

What you will need: Music cassette, tape recorder

What to do:

1. Play a witchcraft song including a witch's laughter.
2. Ask students what kind of music it is and what they recall when they listen to it.
3. Tell students that the play is mainly about witchcraft.

3. After students have explained the key ideas, arrange them in small groups of three and have them share what they do not know about the key concepts.

4. SEQUENCE OF EVENTS (Logical-Mathematical Intelligence)

Purpose: Make students predict the sequence of events before reading the play.

When to Use: Use when introducing a new subject in order to make students exposed to the incidents in the play.

What you will need: No materials needed

Example:

Adultery 1

Death of John Proctor 4

Trial 3

Dancing naked in the woods 2

What to Do:

1. Write the key events of the play on the board.
2. Tell students to predict the sequence of events of the play.
3. Write the numbers next to the incidents on the board.
4. Tell them if the sequence is right or wrong.

5. RECIPE FOR WITCHCRAFT (Naturalist Intelligence)

Purpose: Develop students' creative aspects in life and make the lesson enjoyable.

When to Use: Use when introducing a new topic.

What you will need: No materials needed.

Example:

- a tail of a lizard
- two drops of bat blood
- three legs of a frog
- a tiny hair of a widower
- a tongue of a monkey

Carefully mix them in a bowl full of boiling water. Add two ears of a rabbit and continue to stir it slowly. After ten minutes, the mixture is ready to be used for evil.

What to Do:

1. Show the sample recipe to the students.
2. Tell them that they are witches and they bewitch an enemy of theirs.
3. Ask them to write a recipe for witchcraft. Tell them to use different kinds of animals.
4. After they have finished their recipes, they pin them to the board.

6. CREATE AN AD (Visual-Spatial Intelligence)

Purpose: Build on prior knowledge by learning more about a topic or concept.

When to Use: Use at the beginning of a new topic.

What you will need: No materials needed

What to Do:

1. Divide the class into cooperative groups of three or five students each.
2. Let the students make two lists: what they know and what they want to know about the topic.
3. Ask each group to use its list to create a newspaper or magazine ad, ‘selling’ the study of the topic.
4. Post the ads and discuss their content.

7. BINGO (Bodily-Kinesthetic Intelligence)

Purpose: Increase exposure to the key ideas of the play.

When to Use: Use at the beginning of the lesson to attract students’ attention.

What you will need: No materials needed

Example:

John Proctor	Rebecca Nurse	Reverend Parris
Reverend Hale	Judge Hathorne	Abigail William
Elizabeth Proctor	Mary Warren	Giles Corey

What to Do:

1. Write the name of the characters on the board.
2. Tell the students to select nine names from the board and write them on a chart.
3. Read the name of the characters quickly.

4. The one that completes the chart horizontally or vertically is the winner.

8. GROUP MOTTO (Interpersonal Intelligence)

Purpose: Increase social bonding with teammates and sharing behavior when working in a group.

When to Use: Use at the beginning of the lesson or unit to initiate bonding in base groups.

What you will need: No materials needed

Example: Don't kill and steal,

Don't bear false witness,

Don't take the name of the Lord in vain.

What to Do:

1. Form heterogeneous groups.
2. On the board, show samples of well-known mottos such as "All for one, one for all" (Three Musketeers). Brainstorm a list of other familiar mottos.
3. Ask each group to create a list of religious mottos before reading the play.
4. Invite students to illustrate or decorate their creations and sign their names.

WHILE-DRAMA ACTIVITIES

1. POP CONNECTOR (Musical-Rhythmic Intelligence)

Purpose: Communicate ideas and facts through a song medium.

When to Use: Use as a lesson to teach students how to write lyrics to a song that fits a particular type of music.

What you will need: Music cassettes/ tape player

What to Do:

1. Arrange students in pairs or trios.
2. Have the class listen to the witchcraft music again.
3. Invite each pair to write lyrics for the music.
4. Have each pair present its song to the class, either by singing or playing a prerecorded tape.

2. WHAT WOULD YOU DO IF...? (Intrapersonal Intelligence)

Purpose: Help students learn new information and make review about the previous subjects.

When to Use: Use throughout a lesson to develop students' understanding of the items.

What you will need: Index cards

Example:

What would you do if you were John Proctor?
Would you confess everything or allow yourself to be sacrificed?

What would you do if you were Abigail?
Would you pretend that Mary is sending her spirit out to attack her or tell the truth?

What would you do if you were Giles Corey?
Would you wait for the trial or commit a suicide as in the play?

What to Do:

1. The teacher writes some questions on the index cards.
2. One by one, students come to the board and select one of the cards.
3. He or she reads the question loudly and thinks for three minutes.
4. After thinking for a few minutes, the student answers the question.
5. The students discuss the answers together.

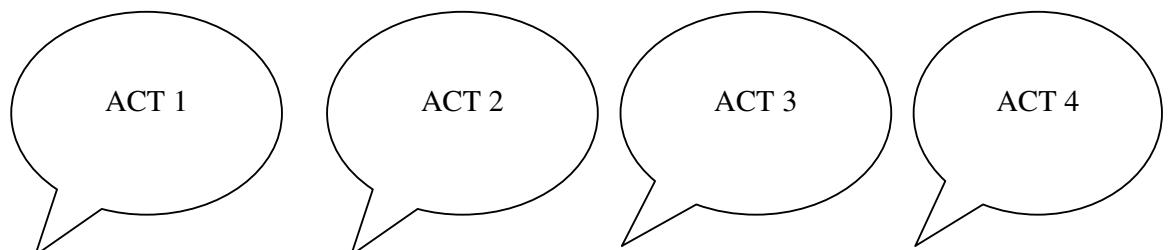
3. BUBBLE BOWL (Verbal-Linguistic Intelligence)

Purpose: Read for the understanding of key concepts and learn from listening.

When to Use: Use when teaching concepts from the play.

What you will need: Cardboard bubble figures, bowl, checklist of presentation requirements

Example:



Checklist

___ Summary completed

___ New words explained

___ Fit to act explained

What to Do:

1. Cut out four small bubble figures and write the subheadings of the play on each. Put the bubbles in a bowl.
2. After students have read the play, arrange them in four groups. Allow each group to choose a bubble from the bowl, which indicates the act of the play for which the group is responsible. Each group is to:
 - Summarize the key idea of its act.
 - Explain the meaning of new vocabulary or important facts.
 - Explain how its section fits into the main idea of the chapter.
3. Invite each group to present its act to the class. Ask listeners to use a checklist to assess how well the presentations cover material according to the three requirements. In addition, the audience should take notes during each presentation in preparations for a class discussion and review of the chapter.
4. Close by asking students how the presentations helped them identify the key components to study in the chapter.

4. DRAWING LOTS (Logical-Mathematical Intelligence)

Purpose: Help students learn the parts that they do not understand.

When to Use: Use in the middle of a lesson to explain the difficult parts.

What you will need: Index cards

Example:

- Why is Elizabeth suspicious about Proctor?
- Why is Proctor angry with Mary?
- Why does Elizabeth get angry with John?
- Why is Goody Good accused?
- Why does Hale come to Proctor's house?

- Why is Proctor suspicious?
- Why is Martha Corey charged?
- Why has Mary gone to Salem?
- Why does not John like Parris?
- Why do Ezekiel and Marshal come to the Proctors' home?

What to Do:

1. Ask students to write “why” questions about the play.
2. Tell them to write especially the questions that they do not understand.
3. Put all the cards into a pool.
4. Students draw cards and answer the questions.

5. PLUS OR MINUS (Naturalist Intelligence)

Purpose : Use a visual organizer as a tool to assess progress and achievements.

When to Use: Use after students have learned the elements of the play.

What you will need: No materials needed

Example:

Plus or Minus

Task: Write the positive and negative characteristics of John Proctor

Pluses	Minuses
- loves and respects his wife	- he commits adultery with Abigail
- successful farmer	- does not attend church regularly
- is determined to be good, not to tell lies	- does not like Reverend Parris

Plus or Minus

Task: Write the positive and negative characteristics of Reverend Parris

Pluses	Minuses

What to Do:

1. On the board, display the Plus and Minus T-chart.
2. Model completing the chart with one of the important characters.
3. Ask students to copy the Plus and Minus T-chart on paper. Tell them to complete the chart.
4. Collect completed charts and provide feedback.

6. WORD MAZES (Visual-Spatial Intelligence)

Purpose: To reinforce vocabulary and letters.

When to Use: Use in the middle of the lesson to help students see visual patterns.

What you will need: Copies of handout

Example:

- Find the following words in the word maze below. Words may be horizontal or vertical. Check off each word in the list when you find it.

Reverend Parris-John Proctor-Elizabeth Proctor-Abigail Williams-Reverend John
Hale-Judge Hathorne-Deputy Governer Dnaforth-Mary Warren-Francis Nurse-
Rebecca Nurse-Giles Corey-Thomas Putnam

A	A	C	G	L	M	A	R	Y	W	A	R	R	E	N	U	S	N	M	A	Z	I
F	B	V	X	Z	R	A	E	L	U	W	M	I	Q	A	D	A	P	Y	E	C	Z
R	I	A	F	F	R	E	V	E	R	E	N	D	P	A	R	R	I	S	L	H	J
E	G	W	Y	T	E	A	E	I	D	R	B	C	L	I	Y	H	G	T	I	W	O
B	A	R	A	Q	C	F	R	A	N	C	I	S	N	U	R	S	E	B	Z	R	T
E	I	C	W	U	I	L	E	K	J	H	V	B	N	D	E	R	T	X	A	Q	Z
C	L	W	I	J	O	H	N	P	R	O	C	T	O	R	F	S	L	U	B	R	V
C	W	B	G	T	Y	J	D	L	O	P	M	W	B	S	Y	A	L	I	E	S	C
A	I	Z	F	G	B	V	J	A	T	Y	K	L	H	Y	G	R	E	A	T	I	Y
N	L	C	G	D	A	E	O	V	H	I	Y	T	O	P	E	C	B	J	H	M	A
U	L	J	U	D	G	E	H	A	T	H	O	R	N	E	B	U	I	O	P	A	O
R	I	Z	R	T	Y	U	N	F	G	A	S	L	T	E	A	C	B	V	R	Q	I
S	A	Q	B	Y	S	T	H	O	M	A	S	P	U	T	N	A	M	V	O	V	S
E	M	C	A	E	Y	C	A	B	Y	N	X	T	Y	Q	O	P	S	A	C	P	E
C	S	B	Z	X	G	I	L	E	S	C	O	R	E	Y	M	O	L	Y	T	E	R
A	S	D	F	G	H	J	E	K	L	W	E	R	T	Y	U	I	O	P	O	X	B
D	E	P	U	T	Y	G	O	V	E	R	N	E	R	D	A	N	F	O	R	T	H
G	A	L	E	W	B	U	I	Y	Q	W	C	L	M	A	C	E	R	Y	D	P	V

What to Do:

1. Give one copy of the handout to each student. Ask students to work through the character list, finding each name in the maze, circling it, and checking it off the list. Show students how words may be horizontal or vertical.
2. Once students have found all the names , tell them to find the relationships of the characters with each other.

7. RADIO INTERVIEWS (Bodily-Kinesthetic Intelligence)

Purpose: Extend the simple placing activity. It allows characters other than the central character to step out of the text and assume reality in the eyes of the learners.

When to Use: Use throughout a lesson to show how well the students understand the human relationships in the play.

What you will need: No materials needed

Example:

Interviewer: Mr. Proctor, can you tell us why you have committed adultery with Abigail?

Mr.Proctor: She is a very charming girl and I could not avoid seeing her.

Interviewer: Do you love your wife?

Mr.Proctor: Of course, I love.

Interviewer: So, do you regret committing adultery with her?

Mr.Proctor: Yes, very much. I will never do anything like that again. Because my wife does not deserve it.

What to Do:

1. Form groups of two pairs.
2. Tell students to choose two characters from the play and write a radio interview about the incidents that they are involved in.
3. After they have finished their interviews, the volunteers role play their situation.

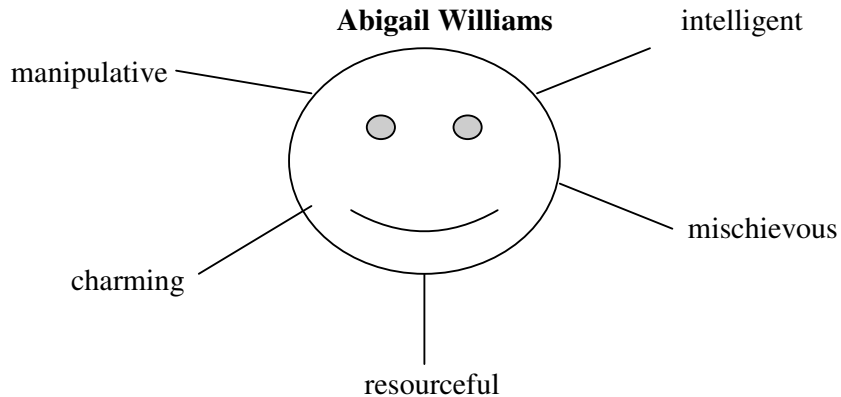
8. HETEROGENEOUS GROUPS (Interpersonal Intelligence)

Purpose: Participate in a cooperative heterogeneous group.

When to Use: Use throughout a lesson when you wish to remix students into cooperative heterogeneous groups.

What you will need: No materials necessary

Example:



What to Do:

1. Form cooperative heterogeneous groups by selecting members with differing attributes.
2. Write the name of the characters on cards and put them in a pool. Each team will draw one card and read the name of the character. The team members identify five attributes of the character and write it on the board.
3. The other teams complete the missing characteristics if there are some.

POST-DRAMA ACTIVITIES

1. POEM WRITING (Musical-Rhythmic Intelligence)

Purpose: Expand the knowledge of writing poems about the given subject.

When to Use: Use at the end of the lesson in order to sum up the key ideas of the play.

What you will need: Paper

What to Do:

1. Form groups of five students. Each group member has his or her own paper. Everybody writes a line about the given topic and gives it to the student sitting next to him or her.
2. In the second tour, they write the second line related with the first line and give it to their classmates.
3. They write until the eighth line.
4. Each group reads its poem to the class.

2. CREATE A NEW ENDING (Intrapersonal Intelligence)

Purpose: Develop the students' creativity.

When to Use: Use at the end of the lesson to practise writing.

What you will need: No materials necessary

What to Do:

1. Remind the children of the play again.
2. Ask them to suggest how they could change the ending.
3. Give students time to work on the play.
4. When they have finished writing, each student reads his or her new ending to the class.

3. WRITE AN EPITAPH (Verbal-Linguistic Intelligence)

Purpose: Develop students' abilities to analyse characters' significant features.

When to Use: Use at the end of a lesson to summarize the character analysis.

What you will need: No materials necessary

Example:

REST IN PEACE

Here lies **John Proctor** who is a young successful farmer in Salem. He has a respectful wife and three sons. He accepts death rather than betray his friends and neighbors.

REST IN PEACE

Here lies **Giles Corey** who

What to Do:

1. Tell the students to choose one of the characters that dies in the play.
2. Ask them to write an epitaph of the character that they have chosen.
3. Let them read their epitaphs to the class after they have completed their task.

4. TREASURE MAP (Logical-Mathematical Intelligence)

Purpose: Use a game format , or physical activity, to complete a problem-solving task.

When to Use: Use this strategy to motivate student interest by providing a series of challenging tasks to complete or to review material before a test.

What you will need: Cardboard sets of problem-solving activities.

Example:

1. What does Elizabeth make John remember about Abigail?
2. Does John want to do what Elizabeth wants?
3. What does Mary give Elizabeth as a gift?
4. How is Sarah Good accused?
5. What is the reason for Rebecca Nurse's imprisonment?

1. Why does Proctor try to prevent Mary from going to the court?
2. Why does Elizabeth think that Abigail wants to kill her?
3. How is the atmosphere in Proctors' house in their daily life?
4. What is the importance of the rag doll which is given to Elizabeth by Mary?
5. What will Abigail do if Proctor tries to discredit her as Mary says?

1. What does John want Mary to do when Elizabeth is arrested and taken away?
2. Why does not Mary want to testify against Abigail?
3. John Proctor has not told the information he knows to the court, what is that information?
4. Elizabeth is not happy because John has not revealed this information, how does she comment on his behavior?
5. Mary brings some news from the court, what is this news?

1. Mary says “I saved her life today”. What does this mean?
2. Who accused Elizabeth of witchcraft?
3. How does John explain his non-attendance at church?
4. What does Hale advice John to do?
5. Which commandment does John forget?

What to Do:

1. Create four sets of questions.
2. Form four teams of students.
3. Give each group a treasure map with clues for finding all of the cards. Once they find a card, students must answer the questions. Successful answers can earn students points for a grade or a competitive prize for the team with the most points.
4. Set the time limit.
5. After the hunt is done, review the results.

5. LIST WHAT YOU LEARN (Naturalist Intelligence)

Purpose: Develop self-assessment techniques by reflecting on learning.

When to Use: Use after a lesson.

What you will need: No materials necessary

Example:

- Today I learned the history of seventeenth century of Salem.
- In this lesson, I discovered the bad effects of witchcraft.
- In this lesson, I was pleased that I learned everything that my teacher has told.
- In this task, I found it difficult to understand McCarthyism.
- The most important thing I learned in this lesson was the struggle of good versus evil.

What to Do:

1. Write a lead-in statement on the board, such as:
 - Today, I learned...
 - In this lesson, I discovered...
 - In this lesson, I was pleased that I...
 - In this task, I found it easy (difficult) to...
 - The most important thing I learned in this lesson was...
2. Let students know that they will have the chance to use the lead-in as a way of reflecting about how and what they have learned in a lesson.
3. Share an example of a completed reflection. Explain that this is an open-ended reflection without a correct answer. All that is needed is an honest response. Let students know before they begin to write whether or not the reflections will be completed.
4. As students become more comfortable with the process, they may take more time and may write lengthier reflections.

6. BALLOONS (Visual-Spatial Intelligence)

Purpose: Increase understanding and encourage expression of important concepts through the creation of dialogue in a visual story.

When to Use: Use at the end of a lesson as a review of a topic.

What you will need: Samples of cartoon strips

What to Do:

1. On the overhead or board, show a cartoon strip sample from a newspaper. Select age-appropriate samples.
2. Select a topic from a unit the class has been studying. With students, brainstorm a list of problems or dilemmas related to the topic.
3. Invite each student to choose an issue and develop a point of view about it. Have students draw the cartoon strip and bubbles as they want and write new dialogue in the these bubbles to express issues and their points of view.

7. PANTOMIME (Bodily-Kinesthetic Intelligence)

Purpose: Explore nonverbal expressions.

When to Use: Use at the end of a lesson or unit.

What you will need: No materials necessary

What to Do:

1. Brainstorm the characters and their important features.
2. Have students select characters from the play.
3. Instruct students to prepare a three-minute pantomime about the character.
4. Ask students to guess the character that the student plays.

8. TRIAL (Interpersonal Intelligence)

Purpose: Help students to think critically and have chance to participate freely in the classroom.

When to Use: Use at the end of the lesson to sum up problems and create solutions for them.

What you will need: No materials necessary

What to Do:

1. Have students find an important problem in the play.
2. Assign roles as lawyers, searchers, eyewitnesses, a judge, a clerk and the rest jury members.
3. Ask students to search about the problem and collect data. The groups should prepare themselves for the trial by discussing with the lawyers, searchers, eyewitnesses and the jury members.
4. Tell them that the trial starts.
5. The lawyers make their defense and the eyewitnesses present their evidence.
6. The lawyers ask questions and find some points that support their indictments from the explanations.
7. The judge determines the wrong and missing points.
8. The jury members decide on which group is right.

A VIEW FROM THE BRIDGE

Plot Summary

In Act I, Alfieri, an Italian-American lawyer in his fifties, enters the stage and sits in his office. Talking from his desk to the audience, he introduces the story of Eddie Carbone.

Eddie Carbone walks down the street to his house. As Eddie enters his home two fellow Longshoremen, Mike and Louis greet him. Eddie's niece, Catherine, reaches out the window and waves to Eddie and Louis. When Eddie enters the house he gently scolds Catherine for flirting with the boys so obviously. Eddie thinks she should be more reserved. Beatrice, Eddie's wife, is also at home. While Beatrice and Catherine set the table for dinner, they try to convince Eddie to let Catherine take a job as a stenographer. Eddie informs Beatrice that her cousins, Marco and Rodolpho, will be arriving early from Italy and will probably be at the house that night. Beatrice and Eddie plan to hide Marco and Rodolpho while they work in the country illegally to send money home.

Marco and Rodolpho arrive at the house. They are both very grateful for the hospitality. Marco tells the Carbones that he has three children and a wife back home that he will be sending money to. Rodolpho, the young blonde brother, has no family and wants to stay in the country as long as possible. Rodolpho entertains everyone with his version of the jazz tune.

In the coming weeks, Rodolpho and Catherine spend a great deal of time together, which worries Eddie. Eddie thinks that Rodolpho is untrustworthy and Eddie becomes jealous of the time he spends with Catherine. Eddie tells Catherine that Rodolpho just wants to marry her to become a citizen, but she does not listen to him. Rodolpho develops a reputation at the docks for being quite a joker, which embarrasses Eddie. Beatrice, aware of the attention Eddie is giving Catherine, talks to Catherine about being a woman and tells her she must grow up and make her own

decisions. Beatrice encourages Catherine to get married to Rodolpho if that is what she really wants to do. Catherine agrees to try. Eddie, still frustrated with Rodolpho and Catherine, even visits Alfieri and asks if there is any way he can get rid of Rodolpho by law, but Alfieri assures him there is not. Alfieri tells Eddie that he needs to let Catherine go.

Eddie becomes increasingly jealous of Rodolpho. He resents the fact that Rodolpho thinks Catherine is easier than Italian girls. Eddie tries to threaten Rodolpho in a pretend boxing match held in their living room of the house; but they are stopped by Catherine and Beatrice.

As Act II begins, Alfieri narrates and it is evident that time has passed. Rodolpho and Catherine are left alone in the house and have sexual intercourse in the bedroom. As they are leaving the bedroom, Eddie comes home drunk. Eddie violently kisses Catherine, pins Rodolpho to the floor and kisses him also. Eddie visits Alfieri once again, who again and again tells him to let Catherine go. Immediately after leaving Alfieri's office, Eddie calls the Immigration Bureau and reports Marco and Rodolpho .

Immigration comes and arrests Marco and Rodolpho. As he is being taken away, Marco spits in Rodolpho's face. Alfieri pays bail for the two men and arranges the marriage of Catherine and Rodolpho. On the wedding day, Marco returns to the house for revenge. Eddie attacks Marco with a knife. Marco turns Eddie's arm and kills Eddie with Eddie's own knife. Eddie dies in Beatrice's arms.

Characters

1. Eddie Carbone: Eddie is the tragic protagonist of A View from the Bridge. He is a Longshoreman who lives with his wife, Beatrice and orphaned niece, Catherine. Eddie is an inarticulate man and has no power in his tragic fate. He has a secret desire for his niece Catherine which causes his destruction. He wants to promote and protect his niece's innocence. Eddie creates a fantasy world where his absurd

decisions make sense. In his world, he imagines protecting Catherine from marriage or any male relationship and wants her for himself.

Eddie's love for Catherine is not normal. For instance, when Catherine lights Eddie's cigar in the living room, it is an event that gives Eddie unusual pleasure. This warm and passionate act between niece and uncle has more or less sexual undertones. Eddie's great attention to his attractive niece and impotence in his marital relationship immediately makes this meaning clear. Although Eddie seems unable to understand his feelings for his niece until the end of the play, other characters are aware of this situation. Beatrice is the first to express this possibility in her conversation with Catherine. Alfieri also realizes Eddie's feelings during his first conversation with Eddie. Eddie does not understand his feelings until Beatrice clearly expresses her desires in the conclusion of the play by saying "You can never have her!". The reason why Eddie does not realize his feeling for Catherine is that he has constructed an imaginary world where he lives with her. This suppression is what makes Eddie worse. Because he can not articulate his feelings. So Eddie transfers his energy to a hatred of Marco and Rodolpho and this causes him to act completely irrationally. Eddie's final need to protect his good name from Marco is a result of Eddie's failure to secure Catherine from Marco. Eddie fails in his life, but looks for victory in death. By getting revenge from Marco, Eddie believes he will retrieve his pride in the community. Eddie's tragic flaw is the constructed world he exists within, but is unable to escape or recognize.

2. Alfieri: Alfieri is an Italian-American lawyer. He is the narrator of the story and he speaks directly to the audience and tries to make clear the social and moral implications of the story. Alfieri is the symbolic bridge between American law and tribal laws who is true to his ethnic identity. He is a well-educated man who studies and respects American law, but is still loyal to Italian customs. The play is told from the viewpoint of Alfieri. He presents the view from the bridge between American and Italian cultures objectively to give a picture of Eddie Carbone and the 1950s Red Hook, Brooklyn community. From his narration, it seems that Alfieri has decided to tell the story for his own reasons as much as anyone else's. He does not

find a conclusion after telling the Carbone story, but tells it nonetheless and he reveals his honest view of the facts. He informs the audience and provides commentary on what is happening in the story. He describes the people within the play and narrates at the beginning of every scene change. Alfieri cannot help Eddie Carbone, but he powerlessly watches the tragic events unfold before him. He talks to the audience during the story. We can say that Arthur Miller reflects his own ideas through Alfieri's lines.

3. Rodolpho: He is Beatrice's young, blonde cousin from Italy. Rodolpho prefers singing jazz to working on the ships. To Eddie and the other Longshoremen, Rodolpho seems effeminate because he also cooks, sews and loves to dance. Rodolpho desires to be an American and have all the privileges of Western society including wealth and fame.

He reveals little about himself. There are many questions left unanswered including his sexuality, his love for Catherine, and whether he actually forgives Eddie at the end of the play. The audience does not know if Rodolpho truly loves Catherine. Their romance is curiously devoid of passion. Unlike his Italian brother Marco, Rodolpho does not seek revenge on Eddie for calling Immigration Office or abusing his fiancée in front of him. It is very clear that Rodolpho wants to be an American citizen at all costs and there is a great possibility that he does not love Catherine. Like Eddie fears, Rodolpho may only want to gain citizenship through their marriage. The conversation between Rodolpho and Catherine in the beginning of Act II does little to clarify this issue. Catherine asks him whether he would marry her if they had to move to Italy, but Rodolpho does not seem sincere. He never describes why he wants to marry Catherine, he just wants to get married to someone in the U.S. where there is work. The greatest threat to Eddie Carbone is Rodolpho. He is constructed as a foil for Eddie Carbone; they both want the woman, Catherine.

4. Catherine: She is the niece of Eddie Carbone and Beatrice. Catherine is a beautiful, smart, young Italian girl who is very popular among the boys in the

community. She seeks approval from her uncle and struggles when Eddie does not approve of Rodolpho, the man she wants to marry.

5. Beatrice: She is the wife of Eddie Carbone and aunt of Catherine. Beatrice has raised Catherine from the time she was very young and acts as Catherine's mother. Beatrice is a warm and caring woman. She is more reasonable than Eddie. Like Catherine, Beatrice is not a very well-developed character in the play.

6. Marco: He is the cousin of Beatrice. Marco comes to the U.S. to work and make money to send back to his wife and children in Italy. His family is in need of money and he feels responsible for his poor family. Marco is a hard working Italian man who is a powerful, sympathetic leader.

Setting and Structure of the play

The setting of the play is the times between 1940 and 1960 in Brooklyn, New York. The structure of the play is quite simple. It consists of two acts. Miller used this two acts to mark a division in Eddie's story: in the first act, he tries to keep Catherine from falling in love with Rodolpho. In the second, he finds he has failed in this. First, he throws Rodolpho out of the house. Then, he tries to have him deported as an illegal immigrant, which provokes the fatal confrontation with Marco as Eddie tries to recover his name. Alfieri narrates the play in the present and describes the events in the past tense.

The protagonist of the play is Eddie Carbone. The major conflict of the play begins with Eddie's and Beatrice's housing illegal immigrant cousins from Italy. When one of the cousins falls in love with Catherine, the niece of Eddie, whom Eddie has incestuous desires for, Eddie betrays his family and calls Immigration to stop the marriage of his niece and cousin. Eddie's determination to stop the marriage is the rising action of the play. In the climax of the play, the Immigration Bureau comes to arrest Marco and Rodolpho and in the falling action of the play, Alfieri

pays bail for Marco and Rodolpho. At the day of Catherine and Rodolpho's marriage, Marco unintentionally kills Eddie with his knife.

Themes, Motifs and Symbols

The first theme of this play can be accepted as 'the irrational human animal'. Eddie loses control of his actions in the play. Driven and possessed by the great desire for his niece, Eddie chooses to protect his identity and name in the community. Alfieri's commentary often remarks on this theme. Alfieri seems amazed by Eddie's actions and his own reactions to the events of the play. The lawyer sees his own irrational thinking, just as he recognizes Eddie's irrational behavior. The human animal becomes irrational when he acts fully on his instincts, just as Eddie does in the play. Alfieri claims that humans must act as a half, or restrain some of our instinctual needs or wants for reason.

Another theme can be regarded as 'the loyalty to community law'. There is a great conflict between community and American law in the play. The people protects illegal immigrants within their homes. Eddie Carbone chooses to turn against his community and abide by the state laws. He loses the respect of his community and friends; the name and personal identity he treasures. Eddie, with a stronger allegiance to the community, reverts back to another custom of Sicilian-Americans: revenge. Not only is Eddie pulled back to the values of his community, but the final victor of the play is symbolic of community values, the Italian, Marco. Thus, the small community is stronger than American law (Corrigan, 1969: 38-41).

The motifs of this play can be studied in three sections as homosexuality, womanhood and community.

Homosexuality or what makes a man "not right" is a motif of the play. Eddie obviously identifies Rodolpho as homosexual because Rodolpho sings, cooks and sews a dress for Catherine. Eddie also questions Rodolpho because he does not like to work and has blonde hair that makes him look more feminine. Eddie gives Rodolpho several tests of his masculinity. At first he teaches Rodolpho how to box and the second Eddie kisses Rodolpho on the lips. Many critics think that this kiss is

a sign of Eddie's own suppressed homosexual feelings, an easy parallel with his kiss with Catherine. Miller seems to take no stand either way, and the sexuality of Rodolpho or Eddie is unclear. Louis and Mike, when talking about Rodolpho, clearly think there is something wrong with him and Eddie speaks directly to Alfieri about the specific things that worry him about Rodolpho.

The idea of what makes a woman or what defines a woman is very common in the play. Catherine and Beatrice talk about womanhood in their conversation in Act I. Beatrice thinks Catherine needs to grow up and become a woman. To do this she needs to decide by herself whether she wants to marry Rodolpho or not. She needs to stop walking around the house in her slip in front of Eddie, and not sit on the edge of the tub while Eddie shaves his beard. In essence, being a woman means reserve and modesty in front of men, and independently making decisions. The idea of independence or separation from Eddie is coupled with the decision to find another male to attach to, a husband. Catherine's attempt at womanhood is deciding to marry Rodolpho and follow his rules rather than Eddie's.

Community is a powerful context for the play; it dictates very specific rules for the family that controls the actions of the characters. All of the characters are forced to reconcile between American culture and the Italian community culture. The cultural and moral difference between the two provides one of the great conflicts in the play. The tight community around them also creates great tension in the Carbone family because they are constantly being watched. The neighbors knew when Marco and Rodolpho arrived, saw Marco spit in Eddie's face and Eddie die by Marco's hand. The community is the watcher; the group controls and monitors the behavior of every member. Although Eddie takes a substantial turn away from the community by calling the Immigration Bureau, he still needs acceptance and spends his last moments fighting Marco for his good name in the community (Corrigan, 1969).

The symbols of the play can be categorized in three titles as high heels, Brooklyn Bridge and Italy.

For Catherine, high heels are representative of womanhood, flirtation and sexuality. She has just started wearing high heels around the community and to school and obviously enjoys the attention she gets from men. They are also symbols of the way to womanhood. As Eddie strongly disapproves of her wearing them, Catherine purposefully rebels against her uncle every time she puts them on. The high heels give her sexual power over men, they look, stare at her beauty. Eddie thinks the heels are threatening for the same reasons but Catherine loves them. Eddie is fearful that, if she looks attractive, some man will ask her out and she will leave the house. Eddie has a powerful reaction when she wears the high heels, as if she must take them off so they do not arouse him or anyone else.

The Brooklyn Bridge is symbolic of a pathway of opportunity to Manhattan and also the linkage between American and Italian cultures. The bridge, which is very close to the Red Hook community, is a constant reminder of American opportunity and industry. From the bridge, one can see the community below and, like the title of the book, one can see the entire community and seek greater abstract meaning from his viewpoint. Alfieri represents the bridge, allowing the people to cross into Manhattan and modern, intellectual American culture. He attempts to unite the American laws with Italian cultural practices and negotiate a place in between the two. Alfieri, narrating the story from the present looking back to the past, has the same point of view as one looking from the bridge. After some time passes, he is able to process the events and see the greater social and moral implications it has for the community as a whole (Moss, 1967: 66-71).

The origin of the majority of the people in the Red Hook community, Italy represents homeland, origin and culture. What the country means to characters greatly varies. Catherine associates Italy with mystery, romance and beauty. Rodolpho, on the other hand, is actually from Italy, and thinks it is a place with little opportunity that he would like to escape from. All of the characters, as much as love the benefit of living in the U.S., still strongly hold to Italian traditions and identify it as home. Italy is the basis of the cultural traditions in Red Hook and unites the community in common social practices and religion.

MULTIPLE INTELLIGENCES ACTIVITIES

PRE-DRAMA ACTIVITIES

1. BACKGROUND MUSIC (Musical-Rhythmic Intelligence)

Purpose: Increase student awareness of the ways music can enhance the mood of the classroom.

When to Use: Use at the beginning of the lesson to relax students.

What you will need: A tape-recorder and a cassette

What to Do:

1. Select a well-known love song from the archives. Play the song till the end.
2. Ask students to reflect their opinions about the song and make them predict the topic of the play.
3. Play the song as background music when the students start to read the play.

2. IF I WERE... (Intrapersonal Intelligence)

Purpose: Prepare students for the play and let them think from the point of the characters.

When to Use: Use at the beginning of the lesson to focus student attention, to enhance physical energy levels and to create a positive atmosphere.

What you will need: A sample story

Example:

Alan Brown and his wife Elizabeth lives in a small house with their orphaned niece, Mary. Alan has a secret lust for Mary but he tries to conceal it. He does not know that his wife is aware of everything. Alan wants to protect his niece from having relationships with other guys. However, his niece falls in love with a boy called Robbie. Alan is very jealous of her but he can do nothing. At last, he finds a solution...

If I were Alan, I would quit loving my niece. Because it would bring lots of disadvantages to me. The only solution is to let her marry Rob.

What to Do:

1. Read a similar uncle-niece relationship story to the classroom.
2. Tell the students to write a paragraph beginning with this sentence: “If I were Alan, I would...”.
3. All the students read their paragraphs to their classmates when they have finished.

3. PLAY GRAPHIC (Verbal-Linguistic Intelligence)

Purpose: Use a visual format for compiling information.

When to Use: Use at the beginning of the lesson.

What you will need: Copies of ‘The Play Model’

Example:

The Play Model

Topic: A View From the Bridge (Act Two)

Who	What	When	Where	Why	How
<u>Eddie</u>	calls the Immigration Bureau	after he learns that Catherine and Rodolph have an affair	calls from home	because Eddie loves Catherine	he has a secret lust for her

Who	What	When	Where	Why	How
<u>Marco</u>	kills Eddie	after the court	at Eddie’s house	because he calls the Immigration Bureau	He kills Eddie with his own knife.

What to Do:

1. Arrange students into groups of three. Assign cooperative group roles: one student is the reader, one is the recorder and one is the encourager (who makes sure each student has an opportunity to speak).
2. Provide each group with an act of the play and a large sheet of chart paper labeled with the following headings: who, what, when, where, why and how. Instruct students to read the acts and list the facts that they find under the appropriate headings.
3. Ask volunteers to explain what they have written on the graphic.

4. MATCH LINES TO SUMMARIES (Logical-Mathematical Intelligence)

Purpose: Familiarize students with the play and help them to follow the logical structure of the play.

When to Use: Use when introducing a new play.

What you will need: Copies of mixed-up lines of summaries

Example:

• After being free, Marco goes to Eddie’s house to get revenge.
• Eddie becomes jealous of Rodolpho because he has a secret desire for his niece.
• Immigration Officers come and arrest Marco and Rodolpho.
• Eddie tells his wife that her cousins Marco and Rodolpho will come from Italy as illegal immigrants.
• The lawyer pays bail for the two men and they are now free.
• Eddie finds a suitable room for the cousins at his home.
• Eddie decides to call the Immigration Bureau to report Marco and Rodolpho.
• Marco kills Eddie on the day of Rodolpho and Catherine’s wedding.
• Rodolpho begins to go out with Eddie’s niece,Catherine.

What to Do:

1. Prepare a mixed-up series of summaries of the play. Make copies for the students.
2. Ask the students to estimate the logical order of the play. Tell them to sequence the events of the play.
3. After they have finished their assignment, give feedback if the sequence is right or wrong.

5. COUPLE MATCHING (Naturalist Intelligence)

Purpose: Familiarize students with the characters and their relationships with each other.

When to Use: Use at the beginning of the lesson to make students exposed to the characters.

What you will need: No materials necessary

Example: Name cards

MARCO

RODOLPHO

EDDIE

BEATRICE

CATHERINE

1. What are the names of the husband and wife in the play?
2. What are the names of the cousins of Beatrice?
3. Who is Beatrice's niece?
4. What is the name of Catherine's aunt?
5. Who will get married at the end of the play?
6. Who will kill Eddie at the end?
7. Who is Catherine's uncle?

What to Do:

1. Put the name cards on the board so that every student sees them clearly.
2. Ask students several questions about the relationships of these characters.
3. If the answer is not correct, tell them to find the right answer.

6. OVERHEAD REPORT (Visual-Spatial Intelligence)

Purpose: Prepare visual aids to accompany class reports.

When to Use: Use at the beginning of a unit or lesson to introduce students to visual aids and to prepare students to use visuals in all class presentations.

What you will need: Overhead projector / transparencies

Example:

- *Eddie reports his cousins.*
- *They are arrested by Immigration Bureau.*
- *The cousins are set free with the payment of bail.*

What to Do:

1. Give students blank overhead transparencies and transparency markers.
2. Tell students to write only three short lines in big font.
3. Provide each student with a scene from the play to read.
4. Ask students to prepare individual reports about their reading assignments.
5. Students individually present their reports to the class.

7. BACK TO THE FUTURE (Bodily-Kinesthetic Intelligence)

Purpose: Review prior knowledge and connect to a new topic by constructing a time-travel machine.

When to Use: Use at the beginning of a course.

What you will need: Construction paper and art materials, such as crayons, scissors, glue, toothpicks, etc. / Clothesline, clothespins

What to Do:

1. Arrange students into cooperative groups of four or six and provide them with low- cost materials for constructing a time-travel machine.
2. Every group chooses the year 1950s from the past.
3. Instruct students to think about 1950s and write a one-page description of the people, traditions and customs of that period.
4. String a clothesline across the front of the room. Attach each group's description along the timeline.
5. Ask each group to explain what they have written.

8. READ AND RECITE (Interpersonal Intelligence)

Purpose: Help students evaluate what it is when they are learning.

When to Use: Use at the beginning of the lesson to make students exposed to the play.

What you will need: No materials necessary

What to Do:

1. Select an appropriate scene from the play.
2. Read a portion of the scene aloud to your students.
3. Stop. Students take quick notes, writing down what they remember.
4. Students find a partner and read what they have written to their partner.
5. Each partner then identifies elements they have remembered similarly and differently.
6. Students predict what they think will happen next.
7. Students share their predictions in a large group.

WHILE-DRAMA ACTIVITIES

1. INTONING (Musical-Rhythmic Intelligence)

Purpose: Make students aware of the significance of the intonation.

When to Use: Use throughout the lesson to vary the teaching material.

What you will need: No materials necessary

Example: *'I think I can't stay here no more.'*

What to Do:

1. Write a sentence from the play on the board.
2. Tell students to say the sentence in four different ways such as shouting, whispering, saying quickly and saying slowly and ask how this intoning enhances the meaning of the sentence.

2. LIFE TIMELINE (Intrapersonal Intelligence)

Purpose: Use a timeline as a tool to reflect on past, present, and future events of importance in one's life.

When to Use: Use throughout a lesson or unit to help students identify the events of the characters' lives.

What you will need: Clotheslines, clothespins and index cards

What to Do:

1. Brainstorm with the class a list of significant events in the major character's life.
2. Give each student a clothesline, clothespins, and index cards. Invite students to write one of the important events of the character on an index card and attach cards to the clothesline in some order.
3. Ask students to sequence the events and discuss the significant points of the events.

3. RANK ORDERING (Verbal-Linguistic Intelligence)

Purpose: Identify the relative importance of one item to another.

When to Use: Use in the middle or at the end of a lesson or unit when helping students distinguish and prioritize the importance or value of information and concepts learned.

What you will need: No materials necessary

What to Do:

1. Brainstorm with the class the list of the characters in the play.
2. Have students vote to determine the most important character on the list in relation to the main idea of the play. Explain that each student should vote once.
3. A class recorder tallies the votes and writes the score beside each item. A final count will give the rank order. Conclude with a class discussion of the top choice, eliciting from students their reasons for choosing them.

4. TEXT-MAKING (Logical-Mathematical Intelligence)

Purpose: Indicate understanding of a taught concept.

When to Use: Use throughout a lesson or at the end of a set of instructions to check for student understanding and develop their creativity.

What you will need: No materials necessary

Example:

Eddie: What am I going to do now?

Alfieri: I have told you this several times. You should immediately forget about Catherine before your marriage is in danger. You know Beatrice loves you very much. Be respectful to her!

Eddie: But Catherine....

Alfieri: Catherine is your niece not anybody else. You can not be together. She loves Rodolpho. Let them marry.

Eddie: It will be very hard for me but it is the best solution... Thank you Alfieri. Thank you for your advice.

What to Do:

1. Ask students to find a dilemma that one of the characters comes face to face.
2. Tell them to find an alternative solution to the conflict or dilemma.
3. Ask them to write their solutions as a text.
4. The volunteers read their texts one by one.

5. SIMILARITIES OF THREE PLAYS (Naturalist Intelligence)

Purpose: Let students review the three plays they have read so far.

When to Use: Use throughout a lesson to make the points clear for the students.

What you will need: No materials necessary

Example:

The crisis of identity

Each of the protagonists in these plays is suddenly confronted with a situation which he is incapable of meeting and which eventually puts his name in danger. John Proctor, Willy Loman and Eddie Carbone are caught up in a problem of identity that is normally characteristic of youth and their deaths are caused by their lack of self-understanding.

Sexuality

Sexuality plays an important role in these plays. In fact, it is the cause of catastrophe. Willy's affair in Boston is the cause of his separation from Biff; Proctor's act of adultery with Abigail is the source of his downfall; and Carbone's incestuous and unacknowledged passion for Catherine is the cause of his death. In every play the sexual sin brings on disaster.

What to Do:

1. Tell students to think about the plays 'The Crucible, Death of a Salesman and A View from the Bridge'.
2. Ask the similarities of these three plays from the crisis of the major character's identity and sexuality.
3. Tell them to write the similarities on the board one by one.
4. After the board is full of writings, make a class discussion about the similarities that are written on the board.

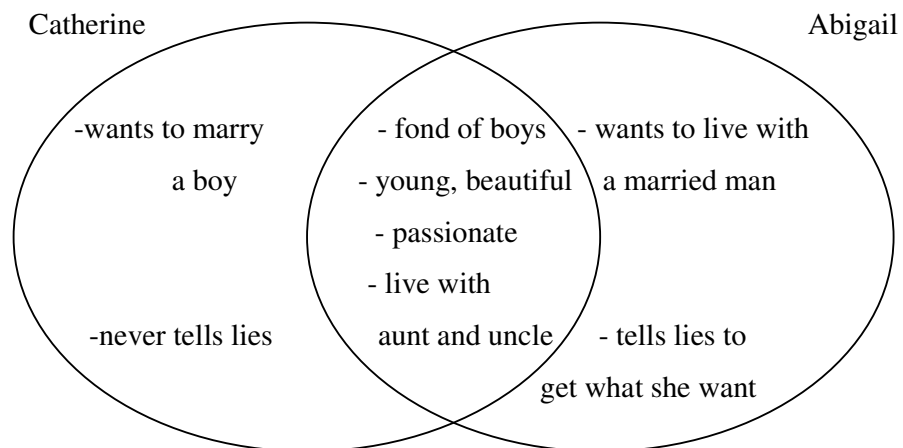
6. WORKING WITH VENNS (Visual-Spatial Intelligence)

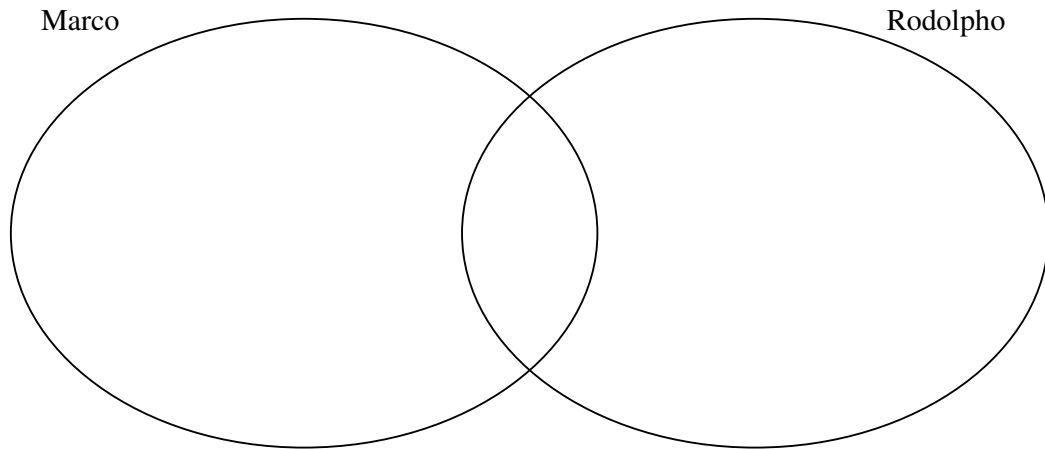
Purpose: Use Venn diagrams to compare and contrast two or more items.

When to Use: Use to promote reading plays with material that calls for comparison and contrast.

What you will need: No materials necessary

Example:





What to Do:

1. With the class, brainstorm a list of elements of the plays that could be compared and contrasted, such as two characters, two settings, two themes, two situations, etc.
2. Arrange students in pairs and assign each pair a topic from the list. Instruct students to compare and contrast items within their topic and to work together to make a Venn diagram that shows what they have discussed.
3. Invite pairs to present their Venns to the class.

7. CLASS REUNION NAME TAGS (Bodily-Kinesthetic Intelligence)

Purpose: Explain ideas learned in a unit.

When to Use: Use as a check for understanding in the middle of a lesson.

What you will need: Name tags

Example:

Name: Rodolpho

Age: 20

Occupation: No permanent job

Aim: to be an American citizen

An important event in your life: My immigration from Italy to U.S.

A person that you like: Catherine

A person that you do not like: Eddie

What to Do:

1. Provide each student with a name tag with missing information.
2. Tell students to prepare name tags that give specific information about the character that they are going to choose.
3. After the preparation of the name tags, students walk around the class and read each other's name tags.
4. They ask related questions about the play.

8. JIGSAW (Interpersonal Intelligence)

Purpose: Use a different strategy for reviewing the play.

When to Use: Use to check for understanding of students who most need to improve comprehension.

What you will need: No materials necessary

Example:

possessed niece desperate Eddie community name love for driven
resorts identity measures incestuous and by his to his and protect
to the in , .

Driven _____
_____community.

(Driven and possessed by incestuous love for his niece, Eddie resorts to desperate measures to protect his identity and name in the community.)

What to Do:

1. Write the theme of the play haphazardly on the board.
2. Tell students to make a correct sentence from the words and write it on the board.
3. Write the first and the last word of the sentence.
4. Discuss the theme of the play .

POST-DRAMA ACTIVITIES

1. CLASS CHOREOGRAPHY (Musical-Rhythmic Intelligence)

Purpose: Develop rhythm and reinforce language development through movement.

When to Use: Use at the end of the lesson to sustain student motivation.

What you will need: Musical selections and a CD player

What to Do:

1. Have students form teams.
2. Ask each team to choose a musical selection that all team members like and choreograph a dance or role-play to that selection.
3. Tell them to choreograph Rodolpho and Catherine's dance in the play. They can also make up a scene and apply this scene to a dance.
4. After students have developed their dance or movement sequence, ask them to find a name for their choreography.

2. EVALUATE YOUR OWN WORK (Intrapersonal Intelligence)

Purpose: Develop skills for becoming independent learners.

When to Use: Use at the end of the lesson to help students understand more about their learning processes.

What you will need: Evaluation handout

Example:

**Evaluation Handout
After Reading...**

TITLE OF THE PLAY: _____

1. What type of play did you read?
2. Who is the playwright? Do you know anything about the playwright? If so, how did you find out about the playwright? Write down as much as you can about him.

3. How long did it take you to read this play?
4. What was the play about?
5. What are the names of the characters in the play?
6. Write down the setting (time and place) of the play.
7. What are the themes, motifs and symbols of the play?
8. Would you recommend this play to a friend? Why or why not?

What to Do:

1. Give each student a copy of the evaluation handout.
2. Explain that this activity is going to help develop their skills in evaluating their own learning in the area of reading.
3. Students complete the handout individually.
4. When students are finished, they form small groups and share their responses.

3. END QUOTES (Verbal-Linguistic Intelligence)

Purpose: Select the most important material or concepts learned in a lesson and construct an evaluative summary.

When to Use: Use at the end of a lesson in order for students to evaluate what they learned and to identify points that may need reinforcing or reviewing.

What you will need: Chart paper and index cards

Example:

- What is the most important thing you learned in this lesson?
- What did you like most about this lesson?
- What did you like least about the lesson?

- What did you learn in this lesson that will help you in other classes?
- A contribution I made to the class during the lesson was...
- What I learned in this lesson will help me because...

What to Do:

1. On sheets of chart paper taped to the classroom walls, write statements and questions about the play.
2. Invite each student to choose a statement and move to its location. Student at each location will form a group. Try to get a comparable number of students at each position. Invite each group to think of as many true endings for its statement as possible in three minutes. Have a group recorder list all the ideas.
3. After three minutes, invite the groups to rotate to the next statement's position and repeat the process. Rotate several times before asking students to return to their seats.
4. Ask each student to write about one of the statements his or her group discussed. Have students put quotation marks around statements to denote that they are direct quotes. Instruct them to edit and sign their cards before turning them in.

4. PUZZLE (Logical-Mathematical Intelligence)

Purpose: Help students develop their logical skills and enjoy themselves.

When to Use: Use at the end of the lesson to make a quick revision about the play.

What you will need: Puzzle handouts

What to Do:

1. Give puzzle handouts to each student.
2. Tell them to do the puzzle in ten minutes.
3. Give feedback about the answers of the puzzle.

5. MODERN TRAGEDY (Naturalist Intelligence)

Purpose: Help students compare three plays according to modern tragedy.

When to Use: Use at the end of the lesson to clarify the unknown points.

What you will need: No materials necessary

Example:

<u>Death of a Salesman</u>	<u>The Crucible</u>	<u>A View from the Bridge</u>
<ul style="list-style-type: none">• Tragic flaw characters are present in all three plays such as Willy Loman, John Proctor and Eddie Carbone. They try to overcome this flaw but they can not succeed.• All three plays end in hamartia (death). They have sad endings.• The protagonists of the plays are not extraordinary characters. They are working class people.• All these characters in the plays are not free to act but controlled by the society.• The protagonists lay down their lives and accept their fate and fight to the end. They commit sins and they are punished at the end.• The heros do whatever they have to do to secure their personal identity and sense of dignity.		

What to Do:

1. Brainstorm the features of modern tragedy with class.
2. Tell students to find the common features of modern tragedy in three plays 'The Crucible', 'A Death of a Salesman' and 'A View from the Bridge'.
3. Ask them to present their ideas to the class.

6. STORYBOARDS (Visual-Spatial Intelligence)

Purpose: Construct a visual story line related to the content of a unit or lesson.

When to Use: Use at the end of the lesson to connect and sequence events or to develop students' understanding of the parts of the play (beginning, middle, end).

What you will need: No materials necessary

What to Do:

1. Arrange students in groups of six.
2. Tell them to draw one of the important scenes from the play.
3. After all the groups have finished drawing, tape the drawings on the board.
4. Ask them to sequence the scenes of the play.
5. Invite students to summarize the drawings orally.

7. HUMAN GRAPH (Bodily-Kinesthetic Intelligence)

Purpose: Use movement to illustrate measurements of opinion.

When to Use: Use as a physical or visual organizer to identify prior knowledge. It also can be used at the end of a unit as a knowledge assessment.

What you will need: No materials necessary

Example:

- If I were Eddie, I would love Catherine as in the play.
- If I were Marco, I would not kill Eddie.
- If I were Beatrice, I would divorce.
- If I were Alfieri, I would not give any advice to Eddie.
- If I were Catherine, I would elope with Rodolpho.
- Rodolpho really loves Catherine very much.
- If I were Beatrice, I would not allow Catherine to live with them.

What to Do:

1. Line up students side by side in a straight line. If the room is too small, alternate which students participate.

2. Tell students they are going to make a human bar graph. The line they have formed is the baseline.
3. Provide two extreme positions from the play. Designate each end of the line as representing one of the extremes. Students who agree with either of the extremes should move to the corresponding end of the line. Students who hold an 'in-between' position should remain at their original locations or move closer to either end of the line to indicate their measure of agreement with a particular viewpoint.
4. Have students grouped at each location form a bar by moving into a line that is at a right angle to the baseline.
5. Test understanding with an easy choice. Instruct students who like dancing to move to the far right and those who hate dancing to move to the far left.
6. After students understand the movement, ask several students who are at different points on the graph to explain their positions. Switch to serious questions about the play.

8. CHOOSE YOUR CORNER (Interpersonal Intelligence)

Purpose: Make a final revision about all three plays.

When to Use: Use at the end of the lesson to check for comprehension.

What you will need: Index cards

What to Do:

1. Write the title of each play on an index card.
2. After three index cards are prepared, tape them on different corners of the class.
3. Ask students to go to the play they liked most.
4. The students who have chosen the same play form groups. They discuss why they have selected that play.
5. After the discussion, each group presents their reasons for choosing the play.

CHAPTER 5

CONCLUSION

This study consists of four main chapters which are 'Introduction', 'Drama', 'Multiple Intelligences' and 'Arthur Miller and his Three Plays'.

The first chapter serves as an introduction. In this chapter, the reader will learn background, purpose and significance of the study. Problem statements are listed in this unit.

The second chapter 'Drama' summarizes the significance of drama in literature. In the first section, there are several definitions of drama so that one can comprehend the characteristics of drama better. Comparing and contrasting famous writers' definitions, the differences between drama and theatre are vividly presented. In the second section, elements of drama are studied in details. We classified the elements of drama in six categories as it is studied in Aristotle's masterpiece 'The Poetics': plot, character, theme, diction/language/dialogue, music/rhythm and spectacle. In the third section, drama is divided into four categories such as; farce, comedy, melodrama and tragedy. They are enriched with some examples from literature. Tragedy is given more importance because the selected three plays are all modern tragedies. In the last section of Chapter two, the history of drama in education from 1950's to our age is mentioned. The advantages of drama education and the importance of drama in teaching foreign languages are discussed.

The third chapter 'Multiple Intelligences' is composed of five sub-categories called 'Before Multiple Intelligences', 'Howard Gardner', 'Multiple Intelligences', 'Types of Multiple Intelligences' and 'Multiple Intelligences in Education'. The first section of Chapter three is about the period before the theory

of MI is found by Howard Gardner. The studies about intelligences by some important psychologists inspire Gardner and he invents a new concept called 'Multiple Intelligences'. The second section summarizes Gardner's studies and researches about MI. In the third section, one can find several definitions of MI from Gardner's books. MI theory is framed in the light of biological origins. In order to arrive at the list of eight intelligences, Gardner gathers evidence from many different sources:

'...we consulted evidence from several different sources: knowledge about normal development and development in gifted individuals; information about the breakdown of cognitive skills under conditions of brain damage; studies of exceptional populations, including prodigies, idiot savants, and autistic children; data about the evolution of cognition over the millennia; cross-cultural accounts of cognition; psychometric studies, including examinations of correlations among tests; and psychological training studies, particularly measures of transfer and generalization across tasks (Gardner, 1993: 16).

Gardner (1993) identifies eight basic criteria that must be considered for an official intelligence. He wants to make a clear distinction between an intelligence with biological origins and a talent or skill. These theoretical bases are summarized in eight titles: brain damage studies, exceptional individuals, developmental history, evolutionary history, psychometric findings, psychological tasks, core operations and symbol system.

In the fourth section, types of multiple intelligences are described in details. Having sketched out the criteria for an intelligence, Gardner identifies eight intelligences. These are verbal-linguistic intelligence, logical-mathematical intelligence, visual-spatial intelligence, bodily-kinesthetic intelligence, interpersonal intelligence, intrapersonal intelligence, musical-rhythmic intelligence and naturalist intelligence. They are defined and the features of the people who have these intelligences are listed in this section. It is summarized that each individual has raw biological potential. We differ in the particular intelligence profiles with which we

are born and the ways in which we develop them. Christison (2005) claims that many people are surprised at some of the intelligence categories that Gardner has selected because they never think of the areas of bodily/kinesthetic, interpersonal, or intrapersonal, for instance, as being related to 'intelligence'. They think of the categories more as talents or aptitudes.

In the last section of Chapter three, the contributions of multiple intelligences in education are discussed. The benefits of MI theory for both students and teachers are listed. For instance, one can provide a positive climate that supports, motivates, and promotes success for all students with the help of MI theory. The teachers may improve and expand repertoire of instructional strategies. The resources and activities for all kinds of intelligences are given in a chart.

Chapter four is the most comprehensive part of this thesis. It includes Arthur Miller's importance in the world of literature, analysis of his three important plays : Death of a Salesman, The Crucible and A View from the Bridge, and the multiple intelligences activities for these three plays. In the first section, Arthur Miller is introduced to the readers. His life style, books and thoughts are presented in this section. Arthur Miller's plays are chosen to be studied in this thesis. Because he is considered by many as one of the world's most important dramatists. Although the dominant tone of the theatre in the mid-twentieth century has been despair, Arthur Miller demands more. He seeks a theatre in which an adult who wants to live can find plays that will heighten his awareness of what living in our times involves. Miller's own sense of involvement with modern man's struggle to be himself is revealed in his own growth as an artist and has made him one of the modern theatre's most compelling and important spokesman (Corrigan, 1969). In the second section, 'Death of a Salesman' is analyzed through plot summary, characters, stage techniques, themes, motifs and symbols. After these details, multiple intelligences activities related with this play are practiced. The MI activities are divided into three parts: pre-drama activities, while-drama activities and post-drama activities. In each part, there are eight different activities based on each intelligence. Pre-drama activities are used at the beginning of the lesson to make

students exposed to the subject and to motivate them. While-drama activities are useful for the teachers and students to check their comprehension during the lesson. If there are some missing points, they can be identified and re-taught immediately. Post-drama activities help to summarize the learned subjects. In the third section, 'The Crucible', in the fourth section 'A View from the Bridge' are analyzed like 'Death of a Salesman'. Plot summaries, characters, settings, structures, themes, motifs and symbols of these plays are discussed in a comprehensive way. After these information, multiple intelligences activities for the two plays are presented. Like in 'Death of a Salesman', each part has eight different activities related with MI theory. Each play has a total of twenty-four drama activities supported with multiple intelligences. We can conclude that in this thesis there are seventy-two different activities for teachers to help them vary their teaching and instructional approaches. Some activities in this chapter are actual lesson plans and are designed to take most of a class period or continue over several class periods. Other activities are meant to be supplementary to lessons and are designed to take only a portion of the class time (fifteen-thirty minutes). Of course, the teacher must decide which activities are better suited to his or her students. The directions for the activities are written clearly. If this question arises in the readers' mind: 'Why do you prefer these three plays, but not the others?', we can answer in this way; these are the most important plays of Arthur Miller. The plays have similarities with each other. They are all modern tragedies and their characters have same features. The situations resemble each other. For this reason, the readers can easily find the commonalities in these plays. When you study the themes of these plays and the flaws of the protagonists, you can easily notice that they have the same features from every angle.

Tips and Suggestions

The theory of multiple intelligences seems to harbor a number of educational implications that are worthy of consideration. Armstrong (1994) synthesizes these ideas into four key points that educators find attractive about the theory:

- 1. Each person possesses all eight intelligences.** In each person, the eight intelligences function together in unique ways. Some people appear to possess high levels of functioning in all or most of the intelligences; a few people appear to lack most of the rudimentary aspects of intelligences. Most people fall somewhere in the middle- with some intelligences highly developed, and one or two underdeveloped.

- 2. People can develop each intelligence to a sufficient level of competency.** In the traditional view, intelligence is defined as an attribute that does not alter with age, training or experience. Traditional views of intelligence support the notion that people are born with a certain amount of intelligence and that intelligence will not alter as a result of life experiences (Christison, 2005: 7). However, MI theory suggests that people have the capacity to develop all eight intelligences to a reasonably high level of performance if they are given the appropriate encouragement, enrichment and instruction.

- 3. Intelligences work together in complex ways.** Gardner (1999) notes that no intelligence exists by itself in life. Intelligences are always interacting with each other. For example, in order to cook a meal, one must read a recipe (linguistic), possibly divide the recipe in half (logical-mathematical), develop a menu that satisfies others you may cook for (interpersonal) and yourself (intrapersonal).

- 4. There are many different ways to be intelligent within each category.** Christison (2005: 7) suggests that there is no standard set of attributes that one must have to be considered intelligent in a specific area. Consequently, a person may not be able to read, yet be highly linguistic because he can tell a terrific story or has a large oral vocabulary. MI theory emphasizes the rich diversity of ways in which people show their gifts within intelligences as well as between intelligences.

For Christison (2005: 7), it is important to remember that Howard Gardner was not designing a curriculum or preparing a model to be used in schools with his multiple intelligences theory. Educators have taken the theory, put it together in different ways, and applied it to their lesson planning and program and curriculum development. This theory provides a framework within which teachers can use their imaginations and creativity in designing materials for the students. The four key points given above are all attractive to the teaching profession because they provide a framework to appreciate and value the diversity we observe in our students, and they provide us with a structure for addressing these differences in our teaching.

MI theory offers teachers a way to examine their best teaching techniques and strategies in light of human differences. For Christison (2005), there are several important steps to follow in applying the theory in our own classrooms.

1. **We should introduce ourselves to the basic theory.** If we want to make MI theory part of our teaching process, we should be familiar with the eight intelligences. A teacher has to know the features of every intelligence.
2. **We should take an MI inventory.** Armstrong (1994) believes that before teachers apply a model of learning to the classroom, they should apply it to themselves as educators. Therefore, the next step in applying MI theory to the classroom is for teachers to determine their own multiple intelligences profile. The 'Multiple Intelligences Inventory' for prospective second language teachers appears in the appendices. Inventories can also be used with students. There are inventories for students in the appendices, too. Once we learn more about our own multiple intelligences profile, we will become more confident in the choices we make that affect our teaching. The purpose of taking an MI inventory is to connect our life experiences to the ideas presented in MI theory. Inventories are not intelligence tests. Scoring high on an inventory merely gives us a sense of how much we are focusing on

this intelligence in our daily life. The types of learning activities we select for our classes are often directly related to our experiences in the real world.

3. **We should learn to categorize familiar language activities.** In order to begin lesson planning, it is important for us to be able to identify the activities we normally use in our lessons as they relate to the different intelligences. There are a number of ways in which you might identify activities. Campbell (1994) suggests creating menus (a linguistic menu, logical/mathematical menu, musical menu, etc.) For example, we can look back at our old lesson plans and make a list of the different activities that we use in these lessons. We can categorize them according to the types of intelligences.

4. **We should develop assessment techniques that address the eight intelligences.** Another important component of applying MI theory in classrooms is assessment. Not only should we be concerned with integrating MI into our lesson plans, we should also be concerned with the assessment techniques we employ. Each student is unique so, instructions and assessment must be varied. Teachers should teach students how to learn, how to think, and how to be intelligent in as many different ways as possible. Lazear (1994) notes that an MI curriculum should recognize that students are at varying developmental stages and at varying levels of language acquisition, even in a curriculum where students are tested and placed. Assessment practices must be individualized and developmentally appropriate.

Here are some tips and strategies for teachers to design lessons and units:

- Differentiate the most important concepts students need to learn through the lesson or unit.

- Identify the most appropriate large group, small group, and individual instructional strategies that will enable all students to accomplish the lesson goals.
- Establish challenging performance standards for both lesson content and the learning process.
- Identify what mediated learning interactions are necessary to ensure high achievement of each student.
- Use an instructional design that ensures the incorporation of the most appropriate strategies. Such a strong design will:
 - Start the lesson, unit or goal with a knowledge check or provide some sort of knowledge.
 - Make clear the performance expectations.
 - Provide adequate information resources.
 - Incorporate a variety of strategies individualized to multiple ways of learning.
 - Bridge learning between tasks.
 - Mediate individual achievement.
 - Provide for multiple forms of assessment.
 - Maintain a balanced pace.

Throughout this thesis the data we have gathered from all the sources reveals that students may develop increased responsibility, self-direction, and independence in the classroom with the help of MI theory because they take an active role in shaping their own learning experiences. The students are expected to become skilled at developing their own projects, gathering necessary resources and materials, and making well-planned presentations. These drama activities may help students improve their cooperative learning skills. Since so much of the center work is collaborative, students can become highly skilled at listening, helping each other, sharing leadership in different activities and accommodating group changes. To achieve all of these above, the teacher should know his or her role in the teaching process. He should help students learn new skills, assist gifted students with

challenging activities, create dances and plan projects. Additionally, he should often confer with individual students, evaluate their work, suggest opportunities for improvement and give positive feedback. So the teacher's role has become that of facilitator, guide, and resource provider.

This study has a wide range of benefits for the teachers. Drama teaching may be more attractive and challenging in the classroom with the multiple intelligences activities. Because every student has an opportunity to specialize and excel in at least one area of intelligence. Furthermore, each student is learning the plays in multiple ways and has a variety of opportunities to understand and retain information. With these drama activities, many student needs such as intellectual needs, emotional needs, etc. are met.

Some teachers may use MI theory as an entry point into lesson content. Others may attempt to engage all eight intelligences. There is no correct answer or road to follow. What is important is to understand how MI theory informs our own teaching. Once we comprehend this concept, we can consciously apply the theory to our lesson planning. We certainly do not need to have every intelligence in every lesson. Much of how we decide to balance the intelligences in our curriculum will depend on the circumstances in which we teach.

Ultimately, it takes patience, time, imagination and creativity to bring a new theory into our teaching. I believe that students and teachers working in an MI environment develop new strengths and come to better understand and appreciate themselves as individuals. In this way, we can inspire a love of learning in each student we teach.

REFERENCES

- Açıkgöz, K.Ü. (2003). **Aktif Öğrenme**. İzmir: Eğitim Dünyası Yayınları.
- Armstrong, T. (1994). **Multiple Intelligences in the Classroom**. Alexandria, VA: Association for Supervision and Curriculum Development.
- Bain, C.E.& Beaty, J. & Hunter J.P. (Ed.). (1973). **The Norton Introduction to Literature**. Canada: George J.Mc Leod Limited.
- Bellanca, J. (1997). **Active Learning Handbook for the Multiple Intelligences Classroom**. Illinois: Skylight Training and Publishing.
- Berman, M. (1997). **A Multiple Intelligences Road to an ELT Classroom**. Crown House Publishing Limited.
- Brizendine, N.H. & Thomas J.L. (Ed.). (1982). **Learning Through Dramatics: Ideas for Teachers and Librarians**. Phoenix: Oryx Press.
- Campbell, B. (1994). **The Multiple Intelligences Handbook- Lesson Plans and More**. WA: Campbell&Associates.
- Campbell, L.& Campbell, B.& Dickinson, D.(1999). **Teaching and Learning Through Multiple Intelligences**. Massachusetts: Ally&Bacon.
- Christison, M.A. (2005). **Multiple Intelligences and Language Learning: A Guidebook of Theory, Activities, Inventories, and Resources**. San Francisco: Alta Book Center Publishers.

- Cohen, B. (1969). **Educational Thought: An Introduction**. London: Macmillan, pp.74-93.
- Corrigan, R.W. (Ed.). (1969). **Arthur Miller- A Collection of Critical Essays**. New Jersey: Prentice-Hall, Inc.
- Dougill, J. (1989). **Drama Activities for Language Learning**. London and Basingstoke: Macmillan Publishers Ltd.
- Ellie, A. (1969). **A Primer for Play Goers**. Englewood Cliffs: Prentice-Hall, Inc. Pp.156-158.
- Fish, H. R. (1930). **Drama and Dramatics- A Handbook for the High-School Student**. New York: The Macmillan Company.
- Fleming, M. (1994). **Starting Drama Teaching**. London: David Fulton Publishers.
- Gardner, H. (1983). **Frames of Mind: The Theory of Multiple Intelligences**. New York: Basic Books.
- Gardner, H. (1993). **Multiple Intelligences- The Theory in Practice**. New York: Basic Books.
- Gardner, H. (1999). **Intelligence Reframed- Multiple Intelligences for the 21st Century**. New York: Basic Books.
- Heathcote, D. & Bolton, G. (1994). **Drama for Learning: Account of Dorothy Heathcote's 'Mantle of the Expert'**. USA: Heinemann.
- Hodgson, J. & Richards, E. (1974). **Improvisation**. Eyre Methuen.

- Holden, S. (1981). **Drama in Language Teaching**. Singapore: Longman Group Ltd.
- Hornbrook, D. (Ed.).(1998). **On the Subject of Drama**. London and New York: Routledge.
- Jones, K. (1982). **Simulations in Language Teaching**. London: Cambridge University Press.
- Kempe, A.& Nicholson, H. (2001). **Learning to Teach Drama 11-18**. London and New York: Continuum.
- Kelly, E.F. (1976). **Dramatics in the Classroom: Making Lessons Come Alive**. Indiana: The Phi Delta Kappa Educational Foundation Bloomington.
- Lazar, G. (1993). **Literature and Language Teaching – A Guide for Teachers and Trainers**. Great Britain: Cambridge University Press.
- Lazear, D. (1994). **Multiple Intelligence Approaches to Assessment: Solving the Assessment Conundrum**. Tucson, AZ: Zephyr Press.
- Livingstone, C. (1983). **Role Play in Language Learning**. London: Longman.
- Matthews, B. (1910). **A Study of the Drama**. Boston, New York and Chicago: The Giberside Press Cambridge.
- Miller, A. (1955). **A View From the Bridge / All My Sons**. London: Penguin Books.
- Miller, A. (1949). **Death of a Salesman**. London: Penguin Books.
- Miller, A. (1953). **The Crucible**. London: Penguin Books.

- Moffett, J. (1967). **Drama: What is Happening-The Use of Dramatic Activities in the Teaching of English**. Illinois: National Council of Teachers of English.
- Morgan, N. & Saxton, J. (1987). **Teaching Drama- A Mind of Many Wonders**. London : Hutchinson Education.
- Moss, L. (1967). **Arthur Miller**. New York: Twayne Publishers, Inc.
- Neelands, J. (1990). **Structuring Drama Work- A Handbook of Available Forms in Theatre and Drama**. Great Britain: Cambridge University Press.
- Nicholson, H. (2000). **Teaching Drama 11-18**. London and New York: Continuum.
- Nixon, J. (1987). **Teaching Drama- A Teaching Skills Workbook**. London: Macmillan Education.
- O'Neill, C. & Lambert, A. (1990). **Drama Structures- A Practical Handbook for Teachers**. London: Stanley Thornes Publishers Ltd.-Heinemann.
- Phillips, S. (1999). **Drama with Children**. Oxford: Oxford University Press.
- Rinvolucri, M. (1984). **Grammar Games- Cognitive, Affective and Drama Activities for EFL Students**. New York: Cambridge University Press.
- Rose, C. (1985). **Accelerated Learning Topaz**. Boston: Allyn and Bacon.
- Sachs, J. (Ed.). (2001). **Aristotle, On the Soul**. Green Lion Press.
- Stabler, T. (1979). **Drama in Primary Schools**. London: Macmillan.
- Styan, J.L. (1960). **The Elements of Drama**. Great Britain: Cambridge University

Press.

Sullivan, J. & Hurley, J. (1995). **Teaching Literature Inductively**. California: Canterbury Press.

Warren, B. & Dunne, T. (1989). **Drama Games**. Captus Press, pp.2.

Way, B. (1967). **Development Through Drama**. New Jersey: Humanities Press.

Wessels, C. (1987). **Drama**. Oxford: Oxford University Press.

RELATED LINKS

Gardner, H. (2000). Teaching to Multiple Intelligences in the Classroom. www.h2000.utoledo.edu/hs/clay/MultIntell.html (20 Eylül 2005)

Mc Kenzie, W. (1999). Howard Gardner's Theory of Multiple Intelligences. <http://surfaquarium.com/mi.htm> (20 Eylül 2005)

Mc Manus, B.F. (1999). Tragedy. www.cnr.edu/home/bmcmanus/poetics.html (20 Eylül 2005)

Reuben, P.P. (2005). Elements of Drama- A Brief Introduction. www.csustan.edu/english/reuben/pal/append/AXH.html (20 Eylül 2005)

Sachs, J. (2005). Aristotle's Six Elements of Drama. www.kyshakes.org/Resources/Aristotle.html (17 Eylül 2005)

Sianghio, S. C. (1999). Elements of Drama – Character. <http://litera1no4.tripod.com/elements.html> (16 Eylül 2005)

APPENDIX A

MULTIPLE INTELLIGENCES INVENTORY FOR PROSPECTIVE TEACHERS

Directions:

Read each statement. Write 0 if you disagree. Write 2 if you agree. Write 1 if you are somewhere in between. Total the number of points you have in each intelligence. Compare your scores. Which score is the highest (strongest intelligence)? Which is the lowest (weakest intelligence)?

0 = disagree

1 = somewhere in between

2 = agree

Verbal - Linguistic Intelligence

- _____ 1. I like to write papers and articles.
- _____ 2. Almost everyday, I read something just for pleasure.
- _____ 3. I often listen to the news on the radio or to cassettes of lectures, books, etc.
- _____ 4. I read billboards and advertisements.
- _____ 5. When I read stories, I create clear images about the characters and places in my mind.
- _____ 6. I use illustrations, charts, posters, and quotations frequently to add information to the papers I write.
- _____ 7. If I hear a song or a commercial jingle a few times, I can usually remember the words.
- _____ 8. I am a good letter writer.
- _____ 9. I encourage others to spend time reading and writing.
- _____ 10. I have written something that I like.

_____ TOTAL

Logical – Mathematical Intelligence

- _____ 1. I feel more comfortable believing an answer is correct when it has been measured, calculated, or demonstrated in some way.
- _____ 2. I can calculate numbers easily in my head.
- _____ 3. I like my classes to be consistent with rules, routines, assignments, and other expectations clearly stated.
- _____ 4. I like playing games such as hearts, bridge, gin rummy, chess, or checkers.
- _____ 5. I like or have liked math classes in school.
- _____ 6. I believe that most things have logical and rational explanations.
- _____ 7. I like brainteaser games.
- _____ 8. I am interested in new developments in the sciences.
- _____ 9. I am good at solving problems.
- _____ 10. I like to measure things exactly.

- _____ TOTAL

Visual – Spatial Intelligence

- _____ 1. I pay attention to the colors I wear.
- _____ 2. I pay attention to the colors others wear.
- _____ 3. I like to use visual aids in the classes I teach.
- _____ 4. I like to draw.
- _____ 5. I like to read articles containing many charts and illustrations.
- _____ 6. I prefer textbooks with illustrations, graphs, charts, and pictures.
- _____ 7. I like doing puzzles and mazes.
- _____ 8. I notice the seating arrangements in a room almost immediately.
- _____ 9. It is easy for me to find my way around unfamiliar cities.
- _____ 10. I like to take photographs on trips and vacations.

- _____ TOTAL

Bodily – Kinesthetic Intelligence

- _____ 1. Many of my hobbies involve some form of physical activity.
- _____ 2. I like to use activities in my classes that require students to get out of their seats and move around.
- _____ 3. I find it difficult to sit for long periods of time.
- _____ 4. I like to be involved in many forms of outdoor activities.
- _____ 5. I often get my best ideas when I am jogging, walking, or doing other physical activities.
- _____ 6. When learning a new skill, I have to actually try it out in order to absorb it.
- _____ 7. I like doing things that involve working with my hands.
- _____ 8. I participate or have participated in one or more sports.
- _____ 9. I like to dance.
- _____ 10. I like to go on rides at amusement and theme parks.

- _____ TOTAL

Interpersonal Intelligence

- _____ 1. I like to listen to other people's ideas.
- _____ 2. I try to incorporate other's ideas into my own thinking.
- _____ 3. I would prefer going to a party with strangers over spending the evening alone.
- _____ 4. I like to discuss my problems with my friends.
- _____ 5. My friends often seek help from me in solving their problems.
- _____ 6. I like to entertain friends and give parties.
- _____ 7. I like to meet new people.
- _____ 8. I like to teach others how to do things.
- _____ 9. I consider myself to have strong leadership qualities.
- _____ 10. I frequently assume leadership roles and related positions.

- _____ TOTAL

Intrapersonal Intelligence

- _____ 1. I often spend time reflecting on things that have happened in my life.
- _____ 2. I plan for quiet time in my life.
- _____ 3. I consider myself to be independent and not necessarily swayed by the opinions of others.
- _____ 4. I keep a personal journal and record my thoughts and activities.
- _____ 5. I prefer to study and learn new material on my own.
- _____ 6. When hurt or disappointed, I find that I bounce back quickly.
- _____ 7. I can articulate the primary values that govern my life.
- _____ 8. I prefer to generate my own methods and procedures for learning new materials.
- _____ 9. I often create new activities and materials to supplement my classes.
- _____ 10. I have hobbies and interests that I enjoy doing on my own.

- _____ TOTAL

Musical Intelligence

- _____ 1. I have a very expressive voice when I am in front of a class or in other groups.
- _____ 2. I often incorporate music or chants into my lesson plans.
- _____ 3. I can tell if someone is singing off-key.
- _____ 4. I know the melodies to many different songs.
- _____ 5. When I listen to music, I have no difficulty identifying or following the rhythm.
- _____ 6. If I hear a new song a couple of times, I can usually remember the melody.
- _____ 7. I often sing in the shower.
- _____ 8. I frequently listen to music.
- _____ 9. Listening to music I like makes me feel good.
- _____ 10. When I hear a piece of music, I can harmonize with it easily.

- _____ TOTAL

Naturalist Intelligence

- _____ 1. I like to be outdoors.
- _____ 2. I like to observe what is happening around me when I am outdoors.
- _____ 3. I like to hike and camp outdoors.
- _____ 4. I know the names of many different plants.
- _____ 5. I name the names of and can describe most of the plants and animals in my neighborhood.
- _____ 6. I like or have liked biological and life science courses in school.
- _____ 7. I support ecologists' efforts to preserve our environment.
- _____ 8. Knowledge of the world and how it works is important to me.
- _____ 9. I often look at the sky and can recognize different types of clouds and the weather they bring.
- _____ 10. I believe that all natural phenomena can be studied and explained.

- _____ TOTAL

APPENDIX B

MULTIPLE INTELLIGENCES INVENTORY FOR STUDENTS (ADULTS)

Directions:

Read each statement. Write 0 if you disagree. Write 2 if you agree. Write 1 if you are somewhere in between. Total the number of points you have in each intelligence. Compare your scores. Which score is the highest (strongest intelligence)? Which is the lowest (weakest intelligence)?

0 = disagree

1 = somewhere in between

2 = agree

Linguistic Intelligence

- _____ 1. I like to read and talk about books.
- _____ 2. I often write notes and letters to my friends and family.
- _____ 3. I like to tell jokes at parties.
- _____ 4. I notice advertisements in magazines, on TV, and on billboards.
- _____ 5. I like to talk to my friends on the phone.
- _____ 6. I have a good vocabulary.

- _____ TOTAL

Logical – Mathematical Intelligence

- _____ 1. When I have to, I can do arithmetic easily in my head.
- _____ 2. I am good at creating a budget and sticking to it.
- _____ 3. I am good at chess, checkers, or number games.
- _____ 4. I like to analyze things.
- _____ 5. I generally get along well with other people.
- _____ 6. I am good at and like to do crossword puzzles.

- _____ TOTAL

Visual – Spatial Intelligence

- _____ 1. If I get lost in a new place, I can use a map to help me.
- _____ 2. I like to decorate my house or apartment.
- _____ 3. I often doodle (make small drawings and patterns on paper).
- _____ 4. I like to look at pictures.
- _____ 5. I love books with illustrations.
- _____ 6. It is easy for me to see spatial relationships.

_____ TOTAL

Bodily – Kinesthetic Intelligence

- _____ 1. It is hard for me to sit for a long time.
- _____ 2. I get my best ideas when I am jogging, walking, or doing physical things.
- _____ 3. I am good at sewing, woodworking, building, or mechanics.
- _____ 4. I like sports and play at least one sport.
- _____ 5. I learn best through hands-on activities.
- _____ 6. I enjoy outdoor activities.

_____ TOTAL

Interpersonal Intelligence

- _____ 1. I am often chosen as a leader.
- _____ 2. I enjoy talking to friends.
- _____ 3. I like to invite people to my house or apartment.
- _____ 4. I like to support my friends.
- _____ 5. I am a good listener.
- _____ 6. I like to have parties with my friends.

_____ TOTAL

Intrapersonal Intelligence

- _____ 1. I sometimes prefer to go places alone.
- _____ 2. I have hobbies that I enjoy pursuing on my own.
- _____ 3. I can identify and describe my talents.
- _____ 4. I remember my dreams and like to talk about them.
- _____ 5. I like to set goals and achieve them.
- _____ 6. I like to have time to reflect on my work.

_____ TOTAL

Musical Intelligence

- _____ 1. I know the tunes to many songs.
- _____ 2. I have a very expressive voice.
- _____ 3. I play a musical instrument or sing in a choir.
- _____ 4. I can tell when music is off-key.
- _____ 5. I often tap rhythmically on the table or desk when I am listening to music.
- _____ 6. I like to listen to music.

_____ TOTAL

Naturalist Intelligence

- _____ 1. I like houseplants.
- _____ 2. I have or would like to have a pet.
- _____ 3. I know the names of many different flowers.
- _____ 4. I know the names of many different animals.
- _____ 5. I like to hike and be outdoors.
- _____ 6. I notice the trees and plants in my neighborhood.

_____ TOTAL

(Adopted from Christison, M.A. (2005: 349-351). Multiple Intelligences and Language Learning: A Guidebook of Theory, Activities, Inventories, and Resources).