

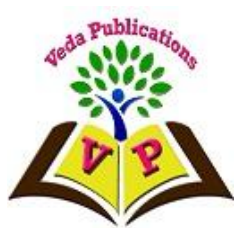
LINGUISTIC INTELLIGENCE THROUGH DRAMA

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ABSTRACT



Linguistic intelligence deals with individual ability to understand both spoken and written language as well as their ability to speak and write. Drama as an active art form equips the language learners comprehensively. The plot is knit with thoughts, action, merriment, twist and turns, suspense, modern techniques, myth, folklore, history, etc. The response is not only personalised in drama but also basically social. Understanding the individual's cognitive factors for a successful second language acquisition as learning is an important goal and a great interest for many researchers in the field of language study. Gardner's (1983) multiple intelligence theory has proved that intelligence is an individual cognitive factor and can account for the learner's variation in second language learning. The present paper **Linguistic Intelligence through Drama** brings a heterogeneity class room environment and with student centered approach the class room will be alive with various language activities and assessments.

Keywords: *Linguistic Intelligence, Drama, Learners.*

A person with a high verbal linguistic intelligence use words effectively and the learners who have highly developed auditory skills often think in words. The language of English is rich in literature – humanistic, scientific and technical. Studying the language through drama and linguistics gives us a powerful insight into skills, competence, acquisition and the mechanics of performance and communication. Language powers drama and plays a central role to explore the different facets of language. While linguistic intelligence focuses on the prime individual competence to learn the language mechanically, the matter of understanding the learning system with basic grammar, structure of language, vocabulary and the right pronunciation is explored.

Human potential can be tied to one's preferences to learning; thus, Gardner's multiple intelligence focuses on human potential which lies in the fact that people have a unique blend of capability and skills (intelligences). In 1983, Howard Gardner published *Frames of Mind: The Theory of Multiple Intelligences*. His early work in psychology and later in human cognition and human potential led to the development of the initial six intelligences and the possibility of others may eventually expand the list. These intelligences or competences relate to a person's unique aptitude set of capabilities and ways they might prefer to demonstrate intellectual abilities. Gardner's multiple intelligence includes:

- ❖ Verbal - linguistic intelligence (sensitivity of the sounds, meanings and rhythms of words with a well developed verbal skills)
- ❖ Logical mathematical intelligence (ability to think conceptually and abstractly and capacity to discern logical and numerical patterns)
- ❖ Spatial - visual intelligence (capacity to think in images and pictures to visualise accurately and abstractly)
- ❖ Bodily - kinetic intelligence (ability to control one's body movements and to handle objects skillfully)
- ❖ Musical intelligence (capacity to detect and respond appropriately to the moods, motivations and desires of others)

- ❖ Intrapersonal (capacity to be self-aware and in tune with inner feelings, values, beliefs and thinking processes)
- ❖ Naturalist intelligence (ability to recognise and categorise plants, animals and other objects in nature)
- ❖ Existential intelligence (sensitivity and capacity to tackle deep questions about human existence such as, what is the meaning of life? Why do we die? How did we get here?)

This language learning acquisition of an individual (L2) capability targets on communicative competence, linguistic competence and pragmatic competence. Drama (the text) and language learning lead the learners to concentrate on linguistic aspects of the text. Linguistic aspects and methodology that is to be implemented lies in the essential part of language learning activity inside the classroom environment and should match the ability and skills of the learner. The key terms of language teaching pedagogy are method, approach and technique. The following linguistic intelligence traits enhance the learning:

- ❖ To understand words and language very well and acquire well developed vocabularies
- ❖ To use language well and can learn the complex rules of language quickly
- ❖ To use language to remember and think
- ❖ To express both in oral and written forms.

The beauty of language lies in investigating at the following varied levels of abstraction:

- ❖ Phonetics (study of pronunciation in a language)
- ❖ Phonology (study of sounds in a language)
- ❖ Morphology (study of words in language)
- ❖ Syntax (analysis of grammatical arrangement of words)
- ❖ Semantics (the branch of the study of language related to meaning)
- ❖ Pragmatics (the study of the factors influencing a person's choice of language)

Linguistic intelligence through drama encompasses the language learning activity in the classroom by testing the communicative, linguistic and pragmatic competences of the second language

learners. Learner centered approach is interactive and a self analytical process. This methodology is also creative and productive. The learner emerging with new ideas to improve the language is a new trend in theatrical aspects. Traditionally, historians of language have studied three kinds of patterns or structures in language; the sound patterns or its phonology; the syntax and influential patterns or its grammar; and the patterns of meaning or its semantics. "The external history of a language is partly defined as a list of events which influenced masses of speakers to change those phonological, grammatical and semantic patterns which make up its internal history. So in that sense, the internal history of a language determines what we choose to call its external history". (Brooks, Clint & Warren. R.P - 6).

A syllable is a basic unit of a language which includes both spoken and written. It's a unit consisting of uninterrupted sound that can be used to make up words. To find the number of syllables in a word one has to

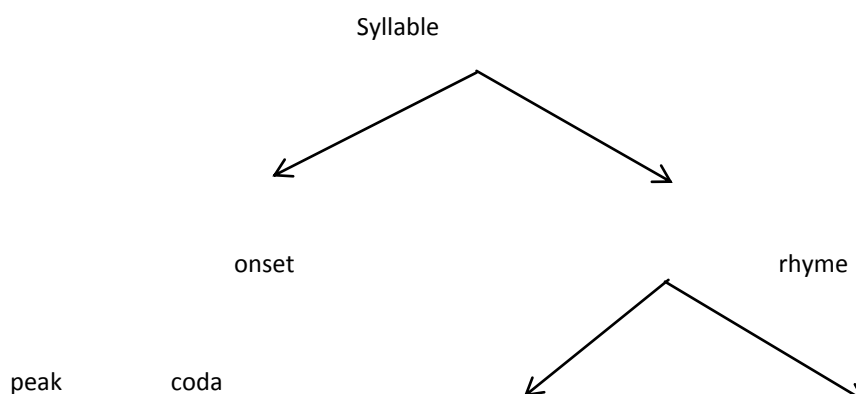
- a) Count the number of vowels in the word
- b) Subtract any silent vowels
- c) Subtract one vowel from every diphthong (as diphthongs count into one single vowel sound)
- d) The number of vowel sounds left in the same as the number of syllables.

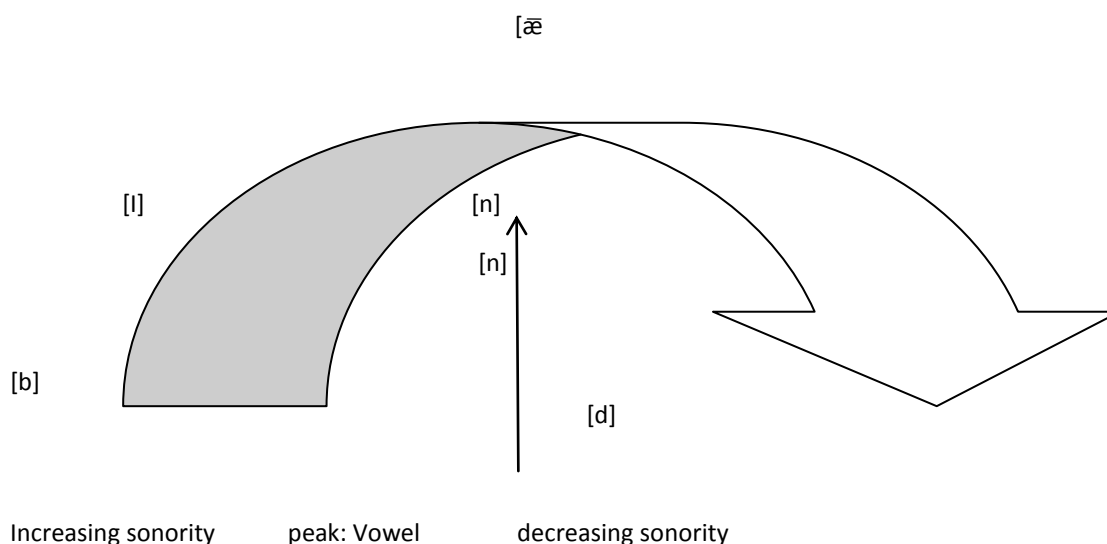
There are six different kinds of syllables in English they are

1. Closed syllables (the word has one vowel sound and it ends with a consonant sound)
2. Open syllables (the word has one vowel that appears at the end of the syllable)
3. Silent – E syllables (the word has a silent e syllable ends in an e sound and one consonant before e)
4. Vowel combination syllables (a cluster of two or three vowels appears in a word)
5. Vowel-R syllables (a vowel followed by r)
6. Consonant-L-E syllables (the consonant is followed by le. The vowel sound in these syllables is the schwa sound that occurs before le)

A syllable is how the sound is produced in a word. To count the number of syllables, one needs to count the number of vowels in a word. The basic vowels in English are (a,e,i,o,u) but the vowel sounds in English include

Sometimes in English 'Y' sounds like 'e' sound. The word 'beautiful' has five vowel alphabets but not vowel sound, but when counting the number of syllables the sound 'beau' is one syllable because it sounds as 'U' sound, the second syllable 't' sound and the third syllable as 'full'.





The syllable is the most basic element in this constituent structure. The speakers of a language can identify the sounds as it is a psychological reality. While identifying syllable phonetically listeners respond to sonority. The sonority is the relative loudness of segments compared with others. Each syllable has a single sonority peak. Syllables are waves of sonority and a syllable is a cluster of sonority which is defined as a sonority peak acting as a structural magnet to the surrounding lower sonority elements. The sonority of a syllable must rise to its peak (nucleus) and the fall.

Sonority refers to the intrinsic loudness of sounds, and it is the smallest possible unit of speech. A syllable should have a nucleus (at peak) which has the highest degree of sonority or prominence. It would usually be the vowel form of the nucleus of a syllable. The nucleus may precede or follow by consonant sounds, which have a comparatively low degree of sonority or prominence. The above hierarchical branching structure shows that a syllable can also be divided for descriptive purposes into its onset and rhyme. The rhyme is the part of a syllable, consisting of the vowel and any consonants that come after it. Any consonants before the rhyme from the onset of the syllable. The rhyme of the syllable can be further divided into the nucleus which is the vocalic part, and the coda which consists

of any final consonants. Words such as I and owe consists of a single syllable which has only rhyme, which is also the nucleus. They have neither an onset nor a coda.

Syllable with no coda are called open syllables and those with coda are called closed syllables. Closed syllable has at least one consonant following the vowels. The most common syllables are CVC syllable. Open syllable is syllables that ends in a vowel sound. The most common syllable is the CV syllable. The language of English has many monosyllabic words and all monosyllabic words have a single syllable.

Open syllable

V	I	/ ae/
CV	go	/go/
CV	me	/mi:/
CCV	envy	/ɛnvi/
CCCV	actually	/æktʃəwəli/

Intonation is the variation of spoken pitch which is not used to distinguish words. It is rather used to indicate the attention and emotions of the speaker. The variation is shown with different types of statement sentences and questions. It focuses attention on the important elements of the spoken message and also helps to regulate conversational

interaction. It contracts with the tone in which pitch variations in some languages do distinguish words, either lexically or grammatically.

Raising intonation occurs when the sentence is answered by yes or no. It can express various emotions such as on-finally, incompleteness, question, surprise, doubt, hesitation, interest, request and suggestion, politeness and readiness continue the conversation.

Falling intonation is the most common type of intonation in English. It is used in statements (declarative sentences), special questions, commands (imperative sentences), and exclamatory sentences, in the first part of distinctive questions and in the last part of alternative questions.

In linguistics, intonation is the variation of pitch when speaking. Intonation and stress are two main elements of linguistic prosody. Intonation helps to recognise the language when conversations are delivered in drama to the audience. Intonation is formed by certain pitch changes, characteristic of a given language and pitch is the degree of height of once voice in speech.

Sentence stress makes the utterance understandable to the listener by making the important words in the sentence stressed, clearer and higher in pitch and by softening and obscuring the unstressed word. The most significant thing is sentence stress providing rhythm in connected speech. The focus of the sentence is marked by the use of intonation accent and extra stress.

The types of intonation in the English language are falling intonation and rising intonation. Other main intonation includes high fall, low fall, fall rise and high rise, mid level rise and low rise.

The basic linguistic aspects are rendered from the text (drama), the text moves on with acts, scenes, and dialogues. Reading the conversational patterns of lexical mode deals with the sound patterns with syllables from the word and sound patterns related to stress and intonation. The pattern of conversational dialogues varies in pitch and tone according to the situation. The situational dialogues, according to the situation raise its tone accordingly. Emphasizing the importance to dialogue delivered in the play raises its pitch, tone to make the audience

audibly and understand the emotional situations through language with voice modulations. Pace, pitch, tone, volume and clarity are interrelated with voice.

As voice plays a very important part in drama the pitch and tone with a tuned volume and audibility make it clear to the audience. Phase is the relative speed of progress in dialogue. The actor delivers his voice through all these variants in a right proportion and ratio. The syllables which are pronounced need a high accurate standard in delivering the script. The (L2) language learners will come to know the basic sound patterns in a language through spoken dialogues of stressed and unstressed syllables in a word as each word are made up of syllables. Syllables are distinct sounds within a word. All syllables will have a vowel sound in them and, usually, have a consonant between it and in the next syllable. A word may have one, two, three, four or more syllables. Syllables are stressed, unstressed and even weak. Some syllables are not pronounced as strong or long as stressed syllables. By recognizing the stress in a word we can identify the pitch of the syllable and the vowel sound in the syllable is pronounced longer than the other syllable.

Reports of the size of the English Language in the popular press have a very wide range from 400,000 to 600,000 words (Calibornr, 1983, P5) from a half million to over 2 million (Crystal 1988, P32) about 1 million (Nurnberg and Rosenblum, 1977. P 11) and 200,000 words in common use, although adding technical and scientific terms would stretch the total into the millions (Bryson 1990).

(Richard C Jack - 2,3)

The number of words counted by Goulden, Nation, and Read (1990) in Webster's third New International Dictionary (1963), found that there are around 54,000 word families. They excluded entries such as proper names and alternative spellings. The language learners in a second language learning environment the facilitator teaches the only function of words which is likely acquired through formal study. The pedagogical implementation in the classroom acquisition through language exposure. As

reading becomes the very important resource to acquire vocabulary and to apply them in day to day life.

The amount of vocabulary learnt by the native speaker is prodigious. "Estimated that English native-speaking university graduates will have a vocabulary size of about 20,000 word families." (Richard C Jack - 3). From numerous exposures words are learnt and the mechanics of vocabulary learning are still something of a mystery. The words are not instantaneously acquired at least not for adult second language learners. The second language learners could able to recognise and understand a word when we see it in a text or have it in a conversation, but not being able to use it by themselves. The common situation shows that there are different degrees of knowledge to know a word. Ferdinand de' Saussure says it as the signifier and the signified. By cognitive method the linguistic intelligence is inbuilt to grasp a word and to recognise it while speaking. Behaviouristic method of language learning is task based, exercises and practice oriented method by which the language is taught in a very simple task to complex tasks to master the language. The language learner with linguistic competence tries to understand the word in different levels. The learner comes across various levels in language learning, they are:

- ❖ The meaning of the word
- ❖ The written form of the word
- ❖ The spoken form of the word
- ❖ The grammatical behaviour of the word
- ❖ The collections of the word
- ❖ The register of the word
- ❖ The association of the word
- ❖ The frequency of the word

"A person who has not taught about the matter may believe that vocabulary knowledge consists of just these two facets - meaning and word form. But the political knowledge that can be known about a word and word form. But the potential knowledge that can be known about a word is rich and complex". (Schane, Sanford - 5)

The word knowledge of the second language learners' acquisition in a wide range of language situations is how a learner uses the word in oral discourse. The different levels of acquisition and the language learning capability by knowing the meaning of a word before knowing all of its derivative forms.

The various components of competences are Communicative competence, Linguistic competence, Pragmatic competence and social-linguistic competence. Teachers appear to understand the descriptors in the set, which has been refined in the classroom with them from an initial pool of thousands of examples. Linguistic Intelligence makes the learner competent and confident to learn the language. The focus is mainly on phonology, morphology, syntax, semantics and pragmatics where the author has used and it demands the language pedagogy to use all these things to take it as a tool to improve his/her competence in learning.

Pronunciation is important and with good grammar tends to bring a refined language within and with a wrong pattern of grammar, the meaning may be conveyed but the beauty of the language is lost. When pronunciation goes wrong on the other hand the person who is listening may not understand. Pronunciation needs to be focused on for a clear understanding of the listener. The focus of the real communication depends on the pronunciation.

1. Listening to the word leads to speak in a correct language. The sound variation should be understood by listening to the word again and again.
2. English learners L2 may often be confused with the same word which has the same sound. They are called homonyms. These homonyms should be listened by the conversational methodology of learning the language. The complete understanding comes from the very little sound (phonemes). The smallest unit of the sound system and the change in each word by hearing those words to improve the pronunciations.
3. Knowing the pauses in English while conversations happen. Identifying the strange phrases and when paused in wrong places understanding becomes tougher. Words are

connected together and that little pauses should happen when a sentence breaks to make a meaningful sentence. The language, rhythm comes from the pauses we create in a sentence structure. Focus on the rhythm that has a pause in a right place.

4. Practicing the rhythm that is very simple by finding an audio and repeating those rhythms leads to sentence pause at a right place and right time.
5. Copying and imitating the speaker and those words that are familiar with the same pauses exactly of the speaker's rhythm.
6. Exaggerating the rhythm and pronouncing the words than the native speaker (doing even more than the speaker).
7. Recording the voice, so that the learner could identify the self. Noticing the pronunciation that becomes better and better.

Stress is the relative emphasis that may be given to create sounds or syllables in a word or in a word phrase or sentence. Correct stress and intonation of a word is highly necessary for a good pronunciation. The music of the language lies in its stress and intonation. Words that are stressed are the key to understanding and using the correct intonation brings its right meaning. The text pronunciation exercises make them realise the basic vowels and consonants. The differences between the individual sounds are realized by minimal pairs. These minimal pair identification makes the second language acquisition even stronger because the learner moves on to the next process of stress and intonation. English as a foreign language is highly profound in varied, complex process to master the language. The linguistic competence of a language is taught in the classroom and activities are carried out by its linguistic basic structure starting with stress and intonation.

The pace or speech	The pace or speech speed in a speech that it should be understandable by the listener.
Pause	The pause should be given at the required intervals (following the punctuation marks). The information is being absorbed and the information is passed correctly. These punctuations are given with emphasis and to give a dramatic effect.
Pitch and volume of tone	Pitch and volume of tone must match the listener (the power of the tone must not be from the mouth but from the abdomen). The voice should be commanding by generating intensity in the voice.
Inflection and emphasis	Inflection and Emphasis are putting some pressure on the key words or syllables in order to provide contrast to the words bring out the desired meaning. And the ups and downs of a word are called inflection i.e., linking the meaning and feeling in your words.
The pitch or the depth	The pitch or the depth of the speech must be at a level comfortable, so that the vocal cord doesn't strain.

Pronunciation is more important than grammar because speaking with bad meaning they understand the meaning, but the meaning is alive in a wrong grammar. When pronunciation goes wrong on the other hand the person who is listening may not

understand. Pronunciation needs to be focused on for a clear understanding for the listener. The meaning changes when there is wrong pronunciation of a particular word. The focus of the real communication depends on the pronunciation.

In drama there are three types of utterances

- a) Monologue, dialogue, soliloquy
- b) Asides
- c) Turn allocation, stichomythia, repartee.

During the conversation or dialogues in drama the characters speak through utterances, each dialogue carry the sound through words and these sounds have utterances.

(E.g) The boy whispered in the classroom as though he lend his utterances to give the answer.

Dramatic language is modeled on real-life conversations of the people and the audience can understand the difference between a talk and the conversation (dramatic talk). Dramatic language is scripted through plot construction and these series of actions are knit by characters. These characters carry the plot in its sequential form by dialogues. The action that follows in a language is often rhetorical and poetic. Native words and foreign words bring closeness for a language understanding. The language familiarity is one of the important things to know its function in its signified form. When words signify the signified things bring an image frame psychologically with all its description. As the English language is a language of the imagination, poets and dramatists have employed its marvel to flourish throughout the globe due to colonization.

The basic linguistic aspects are rendered from the text (drama), the text moves on with acts, scenes, and dialogues. Reading the conversational patterns of lexical mode deals with the sound patterns with syllables from the word and sound patterns related to stress and intonation. The pattern of conversational dialogues varies in pitch and tone according to the situation. The situational dialogues, according to the situation raise its tone accordingly. Emphasizing the importance to dialogue delivered in the play raises its pitch, tone to be audible to the audience and understand the emotional situations through language with voice modulations. Pace, pitch, tone, volume and clarity are interrelated with voice.

Five common types of language utterances cause confusion of language-delayed children. They are sarcasm, idiomatic expressions, ambiguous statements, indirect requests, and words with

multiple meanings. An utterance is identified by a pause, a relinquishing of the floor, a change of speaker that the first speaker stops indicates that the utterance is temporarily complete and awaits, invites a response.

"The word utterance... can refer to the product of a verbal act, rather than to the verbal act itself. For instance, the words would you please be quiet?

Spoken with a polite rising intonation, might be described as a sentence or a question or as a request. However, it is conventional to reserve terms like sentence and question for grammatical entries derived from the language system, and to reserve the term utterance for an instance of such entries, identified by their use in a particular situation". (Leech, Geoffrey - 14)

An utterance may be of a sentence - instance of such entities, identified by their use in a particular situation. An utterance may be a sentence instance, or sentence token, but strictly speaking, it cannot be a sentence, utterances are the elements whose meaning we study in pragmatics. Utterances are a piece of language which is either too short to be classified as a single sentence. Utterances convey a deep sense of emotional conversational dialogues and it may even convey an indirect way of conveying things, what they are having in their mind. The intention that occurs in a character's mind would have different meanings, and the address may or may not interpret in the same manner.

The oral/spoken language which is uttered have several features including paralinguistic features which are aspects of speech that range of facial expression, gesture, posture, etc. This results in prosodic features like stress, intonation, tone of voice and ellipsis (words which are spoken filling the gap in a language). The other aspects of utterances found in spoken language are non fluency features include voice/unvoiced, pause (like "um"), tag questions.

In drama the conversational dialogues and the entire plot is carried out through verbal interactions. Dramatic language is often rhetorical or poetic i.e. the language which is different from standard usage in order to draw attention to its artistic nature. In drama, various utterances can be taken for analysis. Language in drama can be presented In

three different ways. The narratology explaining the plot and situations are explained through conversational dialogues. Monologue, dialogue and soliloquy are the three different utterances in a drama. Monologue means that only one character speaks, while dialogue requires two more participants. The monologue is a long speech by one character in a play. Drama cannot exist without a conflict. The talk is imagined by them while delivering it on stage. A well written monologue makes the audience to remember the scene in the play.

The delivering speech and the author's imagination of a scene is exposed to the audience, how it is being presented and delivered. While the play is enacted the dialogue intertwines the scene and the characters are knitted together to the situation of the play. The dialogues are crafted according to the narrative exploration of language. The main plot and sub-plot merges together along with the story. The characters, interchange their thoughts and emotions through dialogues. When reading a text or when it is performed on stage the audience first try to decipher the text. When reading a play or script and then at best 'see' them in the mind's eye and 'hear' the imaginary voices. The stage performances offer a multi-sensory access to play and the use of multimedia elements which render all theatrical effects on the stage. The dialogues on a conversational mode, the ideas are exchanged and typically the plot moves with a conflict and the audience keenly observes the role of each character through dialogues.

"The intimate connection between language and social identity means that learners need the change to build social identities which include the mastery of a socially effective range of the oral and literate behavior". (McKay, Le, Sandra - 33)

Classroom reflects a rich diversity of linguistic backgrounds. Students bring to the classroom not only other languages but also different varieties of English and culturally learned ways of using English. Language teachers specifically face the challenging task of representing linguistic diversity with common standards. Language and society are interlinked systems which work with the sound pattern. That pattern of sound is governed with

grammatical structure. The learners of ESL/EFL and as in bilingual classrooms deal with the text with the relationship between language and society which is of course complicated. Social and political forces influencing the language are often referred to as the sociology of language.

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