DOCUMENT RESUME

ED 362 906 CS 508 332

AUTHOR Rega, Bonney
TITLE Fostering Creativity in Advertising Students: Incorporating the Theories of Multiple Intelligences and Integrative Learning.
PUB DATE Aug 93
NOTE 24p.; Paper presented at the Annual Meeting of the Association for Education in Journalism and Mass Communication (76th, Kansas City, MO, August 11-14, 1993).
PUB TYPE Speeches/Conference Papers (150) -- Viewpoints (Opinion/Position Papers, Essays, etc.) (120) -- Guides - Classroom Use - Teaching Guides (For Teacher) (052)

EDRS PRICE MF01/PC01 Plus Postage.
DESCRIPTORS *Advertising; *Class Activities; College Students; *Creative Activities; *Creativity; Epistemology; Higher Education; Instructional Innovation; Integrated Activities; Learning Activities; Teaching Methods; *Theory Practice Relationship
IDENTIFIERS Advertising Education; Gardner (Howard); Kline (Peter); Multiple Intelligences

ABSTRACT

Noting that linguistic and mathematical/logical are the two kinds of intelligences the educational system encourages and that the educational system, as well as science in general, tends to neglect the nonverbal form of intellect, this paper describes Howard Gardner's multiple intelligences theory and Peter Kline's theory of integrative learning to illustrate how these can be used to develop activities which foster students' creativity. The paper describes individually Gardner's "six intelligences," and discusses Kline's practical application of using all the intelligences in classroom teaching to encourage creativity. Claiming that in a creative field such as advertising all of the intelligences should be available to a student for full functioning and productivity, including the right brain's "nonverbal and global" functioning, the paper outlines 14 activities (including various improvisational exercises, mind-mapping, and ice-breaker techniques) designed to foster creativity. (NH)

FOSTERING CREATIVITY IN ADVERTISING STUDENTS:
Incorporating the Theories of Multiple Intelligences and Integrative Learning

Accepted for Presentation by:
Advertising Division, AEJMC,
August, 1993

Bonney Rega
Assistant Professor of Advertising
Iowa State University
Ames, Iowa 50011

FOSTERING CREATIVITY IN ADVERTISING STUDENTS:
Incorporating the Theories of Multiple Intelligences and Integrative Learning

This paper will describe Howard Gardner's multiple intelligences theory, and Peter Kline's theory of integrative learning, and illustrate how these can be used as a foundation for offering activities designed to foster students' creativity.

Review and discussion of pertinent literature:

Howard Gardner:

Howard Gardner was part of Harvard University's project on Human Potential. From this project, Gardner developed a theory which posits at least six intelligences, and probably more. For Gardner, "each intelligence has its own ordering mechanisms, and the way that an intelligence performs its ordering reflects its own principles and its own preferred media." (Gardner, p.169) These intelligences are as follows:

1. Linguistic intelligence
2. Logical/mathematical intelligence
3. Spatial/visual intelligence
4. Bodily/kinesthetic intelligence
5. Musical intelligence
6. Personal intelligences
    - A. intrapersonal
    - B. interpersonal

These intelligences will now be described individually:

1. Linguistic intelligence

This is essentially the gathering, understanding of, and use of language, both spoken and written. The "readin' and writin'" we're taught in school. Some examples of peak performers of this kind of intelligence would be Shakespeare, Joyce, Joyce Carol Oates, Carson McCullers. True masters of the craft. (Gardner, pp. 73-98)

2. Logical/Mathemical intelligence

This covers the acquiring, understanding, and using of mathematical and logical skills, from simple adding, subtracting, multiplying and dividing, to higher mathematical skills and formulations. It's the "'rithmetic" part of the three "R"s, and much more, in terms of scientific thinking. Examples of peak performers of this kind of thinker would be Madame Curie, Albert Einstein, Plato, and Stephen Hawking. (Gardner, pp. 128-169)

3. Spatial/visual intelligence

"Central to (this) intelligence are the capacities to perceive the visual world accurately, to perform transformations and modifications upon one's initial perceptions, and to be able to re-create aspects of one's visual experience, even in the absence of relevant physical stimuli. One can be asked to produce forms or simply to manipulate those that have been provided. ... An individual may be acute, say, in visual perception, while having little ability to draw, imagine or transform an absent world." (Gardner, p. 173) An example of a peak performer in this area is a finely-honed visual artist. It's the kind of intelligence which the artist Raphael would have imparted to Leonardo da Vinci, for instance. Not only could da Vinci create the illusion of space on a flat surface, he could imagine, and

design, such things as helicopters and submarines, for which the technology didn't yet exist. Such is the genius level of this kind of thinker. Georgia O'Keefe is another genius in this category. Frank Lloyd Wright is yet another. It's interesting to note that his mother never let him attend school. She taught him at home, exposing him to the expressive arts from the very beginning. Wright attributed his enormous creativity to the fact that he was home-taught -- he felt a regimented, linear kind of schooling could have either stunted, or killed outright, his creative genius.

A subset of the spatial/visual would be a linkage of the visual/verbal, such as in a "rebus", where the key to thinking is to create a visual linkage to the verbal image or symbol. (Gardner, pp. 170-204)

4. Bodily/kinesthetic intelligence

This is when you take an idea and represent it in your body. "Characteristic of such an intelligence is the ability to use one's body in highly differentiated and skilled ways, for expressive as well as goal-directed purposes." Also characteristic is "the capacity to work skillfully with objects, both those that involve the fine motor movements...and those that exploit gross motor movements of the body. ... these two capacities -- control of one's bodily motions and capacity to handle objects skillfully .. (are) the cores of bodily intelligence." (Gardner, p. 206) Mimes, actors, athletes and dancers exhibit the highest forms of this kind of intelligence. The mime Marcel Marceau, Twyla Tharp, Michael Jackson, or Nureyev are examples of peak kinesthetic individuals. They need to be able to move across a stage, do pirouettes, often with a dozen or more other dancers doing intricate steps, and somehow have "eyes in the back of their heads", in order to avoid colliding with one another. It's the same kind of cellular and muscular memory you observe when you see a sleeping dog's legs

moving, when the dog is "chasing rabbits" in her sleep. Her muscles remember, even when she's asleep. So this is another kind of intelligence, a kind of body wisdom. (Gardner, pp. 205-236)

5. Musical intelligence

This deals with form, pitch, tone, rhythm, sound, composition. In the words of one composer, Stravinsky, "composing is doing, not thinking." Another composer, Harold Shapero, says " The creative portion of the musical mind ... operates selectively, and the tonal material which it offers up has been metamorphized .... with remembered emotional experiences and it is this act of the creative unconscious which renders more than an acoustical series of tones." Musical intelligence involves not only "doing", or composing, but in performing, and in active listening, as well. It is an affective medium, able to bring us to the heights of joy, or, if cacophonous to our ears, to offend us. (Gardner, pp. 102-105, and pp 99-127) Some peak performers of this intelligence include Bach, Mozart, Beethoven, Bernstein, Gershwyn, the Beatles, Baez, Joni Mitchell, etc. There are many more from our own and other cultures.

6. The personal intelligences

A. Intrapersonal intelligence

"The core capacity at work here is *access to one's own feeling life* -- one's range of affects or emotions." (Gardner, p. 239) This is truly knowing oneself. *All of oneself.* This means knowing, and accepting the good, the bad and the ugly. And being comfortable with all of it. Carl Jung, the psychologist who developed depth psychology, and the use of symbols and archetypes in the psychotherapeutic process, is a perfect example of this kind of genius. (Of course, his interpersonal awareness was highly developed, also.) He continued delving into his psyche until he

died, well into his 80's. If interested in his lifelong process of self-discovery, one might want to read his last book, *Memories, Dreams, and Reflections*. Helen Keller is another example of a genius in this category. Her book, *My Life*, shows how incredibly well she knew and understood herself.

B. Interpersonal intelligence

This kind of intelligence occurs when you have empathy, when you have an understanding of the human condition, and when you can interact with others from this place of knowing. This is a capacity for clearly understanding others. "The core capacity here is the *ability to notice and make distinctions among other individuals* and, in particular, among their moods, temperaments, motivations, and intentions." People who have highly evolved interpersonal intelligences include "political and religious leaders (A Mahatma Ghandi or a Lyndon Johnson), ... skilled parents and teachers, and ... individuals enrolled in the helping professions, be they therapists, counselors or shamans." (Gardner, p. 239) Lincoln is a good example of a person with high interpersonal intelligence. From looking at the recent presidential campaign, Bill Clinton and H. Ross Perot seem like people with high interpersonal intelligence. Shakespeare wasn't just a great writer, he really understood the human condition. That's why his plays continue to draw crowds centuries after his death. (Gardner, pp. 237-276)

Peter Kline:

The use of the multiple intelligences are dealt with in depth in Kline's book *The Everyday Genius* . Kline has considerable practical evidence to back Gardner's multiple intelligences theory. And Kline has extrapolated from this theory, as well as from other sources, (primarily from Lozanov, who taught language by using classical music to accelerate

the learning process) the practical application of using all the intelligences in classroom teaching to encourage creativity. (Kline, Chapter 4) Kline's approach, called "integrative learning", is a holistic approach to the classroom, incorporating the multiple intelligences, and fostering accelerated learning. He feels that "when making class plans, we should try to strengthen all seven (he separates the two personal intelligences) of these intelligences in about equal proportions. That is in fact the focus of Integrative Learning, which may be described as an application of the theory of multiple intelligences, because it aims to balance them effectively in classroom experience." (Kline, pp. 80-81)

All of this work, is of course, connected to the work of Roger Sperry, who was the groundbreaking researcher in split-brain theory. (Edwards, pp. 29-30) What Gardner and Kline's work does is integrate the right hemisphere's creative, musical, spatial and bodily-kinesthetic with the left-brain's linguistic and logical activities.

Kline's work is being successfully applied in classrooms around the country. (Kline, pp. 66-67) At the Guggenheim School, one of Chicago's toughest inner city schools, Kline's model has helped difficult, disinterested and disaffected students to not only do extremely well, but to learn to love learning, and even enjoy test-taking. And it has helped "burned out" teachers to regain the joy of teaching. (Kline, pp. ix, xi-xiii)

Kline quotes Gerald Grow, who asserts that "Gardner's work leads to three important conclusions: (1) Human beings have evolved to have several distinct intelligences and not one general intelligence; (2) Each intelligence is relatively independent of the others; and (3) Any significant achievement involves 'a blend of intelligences'." Grow believes the theory

"could be the beginning of a revolution in the way we understand and train human potential." (Kline, p. 80)

Discussion:

It would be useful here to discuss how these multiple intelligences are valued by our educational system, and our society. Implicit in this discussion is the fact that societal values shape educational values. It is from this vantage that I view society's input. The linguistic and the mathematical/logical are the two major kinds of intelligence our educational system encourages. We are largely acknowledged and rewarded for doing well in these intelligences. We only need to look at such screening devices as the SAT's, I.Q. tests, G.R.E.'s, and Miller's Analogies Tests, to see how entrenched are the linguistic and mathematical/logical intelligences in our educational system. As stated, both the linguistic and the mathematical/logical intelligences are left-brain functions. The right brain's functions are "nonverbal and global." Jerre Levy "showed that the mode of processing used by the right brain is rapid, complex, whole-pattern, spatial, and perceptual -- processing that is not only different from but comparable in complexity to the left brain's verbal, analytic mode." Sperry asserts "that our educational system, as well as science in general, tends to neglect the nonverbal form of intellect. What it comes down to is that modern society discriminates against the right hemisphere." (Edwards, pp. 29-30) And what this <u>all</u> comes down to is that Gardner's other intelligences, the spatial/visual, bodily/kinesthetic, musical, and personal intelligences, both intra-and interpersonal, are devalued by our educational system.

We all have available to us the other four intelligences. Some of us would learn and create better from these other modalities, but the educational system doesn't given them equal weight. Furthermore, readin', writin' and 'rithmetic generally are taught in a regimented format, with rows of students sitting in front of a teacher. For people whose best styles of learning use primarily the musical, spatial, bodily-kinesthetic or personal intelligences, these are ineffective ways to learn. Yet, these other intelligences are ancillary to a core education. Certainly, students who excel in art, music, dance, theater or sports are rewarded to varying degrees, but these disciplines are not seen as central.

It's not to say that art, music, theater, dance and the personal skills aren't taught, but they are extrinsic to the core curriculum. When budgets are cut in a school system, the arts are often the first to go, since what's considered important is "going back to the basics." And the basics draw on the linguistic and logical/mathematical intelligences.

For instance, regarding the personal intelligences, it's rare that one hears "Doesn't she feel clearly?," or "He has a real handle on his feelings." One often hears, however that a person really thinks clearly. Thinking clearly (a logical/mathematical function) is an admirable trait, valued by society, and thus fostered in the educational process. Clear feelings, however, are simply not valued, or rewarded as highly as clear thinking. Yet there is within each of us the capacity and the potential for clear feeling. If learning to feel clearly were part of the educational process, it's likely we'd have fewer teen suicides, teen pregnancies, teen addicts, and fewer divorces later down the line, since people would understand not only their own motives and feelings, but also those of other people.

In teaching creative advertising, we have an opportunity to incorporate all the intelligences. And this would benefit our students. Both Gardner's multiple intelligences and Kline's integrative learning have application to the ways in which we can expand students' creativity.

Let's stop and think about the ways our earliest ancestors learned -- they used music, dance, drama, art and storytelling long before written language occurred. This integrative approach is what Kline is attempting to bring to the classroom. In a creative field such as advertising, all of these intelligences should be available to students for full functioning and productivity. It's necessary to integrate both the left and the right sides of the brain. (Kline, pp. 73-4)

We need to help students to explore which methods work best for them. This means some level of risk-taking on the students' part, and perhaps on your part as well. You'll be asking yourself, and the students, to explore ways that may at first seem foreign. But the reward comes in helping them develop all of these intelligences in an integrated, holistic way.

Activities Designed to Foster Creativity

Outer Space Guided Fantasy

Kline says that "a wild imagination is an important professional tool. .. that a higher proportion of scientists than general readers read science fiction. The practice this provides in imagining new possibilities helps many scientists think about their work more creatively. Practice can help you be more flexible and creative and thus better able to discover useful and powerful new ideas." (Kline, p. 233)

I thoroughly agree with Kline. The following activity was created many years ago, before I ever heard of either Kline or Gardner. It draws on the visual/spatial intellligence. For the first few weeks of my introductory copywriting class, I work exclusively on creativity, and helping students identify their unique creative process. These early exercises are not graded, although I offer extensive notes on their creativity, and trouble-shoot potential problems in grammar and spelling. The following exercise has elicited quite creative papers. In fact, it's turned out to be an excellent predicter of creativity -- the more imaginative the paper, the more consistently creative the student proves to be throughout the semester. The following is the monologue which guides the students on a very personal journey. It's recited to classical background music, usually a tape which has manv variations of Pachelbel's Canon. It's read slowly, with pauses, to allow the students' imaginations free reign.

> (Before beginning:) This is an exercise designed to open up your creative thinking -- I'm going to guide you on an imaginary trip through the cosmos. It's a chance to let your imagination run free. Above all, don't imagine yourself on an earth-like planet, with earth-like people. Now, close your eyes.
>
> Imagine yourself floating upward-- you're transparent, and your atoms can permeate any surface. You float out of the roof of the building, look down at the building, float higher into the sky. You go beyond earth, looking down at the great blue marble. You pass the moon, see Mercury, Venus on the other side of the sun, Mars, Jupiter the gas giant,and its many moons, Saturn and it's rings, Uranus, Pluto, Neptune, and beyond. You look around the galaxy, and travel out into the milky way. You float beyond the milky way.
>
> You see many galaxies. Some are spiral-shaped, some shaped like crabs, one looks like a seahorse, one looks like a diamond viewed from the bottom point. You are drawn to one galaxy

in particular. You want to visit this place, so you move toward it.

You are traveling faster than the speed of light -- so it's a short trip. As you enter the galaxy, one solar system attracts your attention. You fly toward it, and as you get closer, you decide to alight on one of the planets surrounding the sun.

After you arrive, take your time observing the sights and sounds of this totally alien planet. It's unlike earth. What does it look like?..... Sound like?..... Smell like?..... Its inhabitants are completely alien; you can telepathically understand their language, and since you are invisible, you can travel undetected.

At some point, however, you materialize and make yourself known either in your human form, or you can take on the alien form, in order to converse with the natives. You can communicate with them verbally, vocally, or telepathically, mind-to-mind, depending on the life form. Let your imagination soar.

(give them time to experience -- then guide them back as follows:)

It's time to say farewell to your new friends..... You leave, once again flying off the planet, going out into space. Locate the milky way, find our solar system at the edge of the galaxy, fly toward the sun, pass the outer planets, find Earth, enter its atmosphere, locate north America, head for the great lakes, go a bit further west, find Ames, the university, Hamilton Hall, float into this classroom, and re-enter this reality. Slowly open your eyes.

The assignment is to write no more than 2 pages of your experience, being as descriptive as possible. You can write about the whole journey, or any part of it, being sure to include your conversation with the aliens. Use dialogue, please.

Although all of these exercises are designed to encourage creativity, these next three activities are quite good at helping break through a "creative work block."

Breaking through the "creative work block" #1

In my experience working with design and copywriting students, I've discovered one way to break through when you just can't come up with an idea, when your mind is a blank, is to work in a different creative medium. If, for instance, a copywriter can't write, I advise them to doodle, draw, or if they're working on an out-of-class assignment, to paint. If nothing comes to mind, paint the frustration. Draw the frustration. Create a symbol for the frustration. If a designer is intimidated by a blank page or canvas, I urge them to write -- anything ... stream of consciousness, fantasy, the more imaginative, the better. This has often proven useful to open the creative flow.

Breaking through the creative work block #2

Draw on the musical and bodily/kinesthetic intelligences. Think about the project, then don't think about it, turn on some classical music, and move to it -- improvise and create your own dance. Just the way our primitive ancestors did. I advise my students to do this when nobody else is around, so they won't feel silly.

Another method is to walk or run briskly while listening to classical music. Why classical, or as Kline/Lozanov call it, "concert" music? Because they feel classical music is more harmonious, than, say, rock music. (Kline, p. 54) However, I urge my students to experiment with many kinds of instrumental music, in order to see what works for them.

IMPROVISATIONAL TECHNIQUES:

I use improvisational theater techniques extensively in my teaching. As you will see, these are easily altered and are translatable for classroom use. If you'd like more ideas, I refer you to Viola Spolin's excellent book on theater improvisation. Many of her techniques are easily adaptable to enhance the teaching of dialogue writing. (Spolin, 1970) This next uses improvisation as another way to break through a creative work block.

Breaking through the creative work block #3, or "Put your critic in the chair"

This exercise provides space for the intra-personal intelligence to emerge. Provide two chairs for the student. Have her place her inner critic in one of the chairs, and herself in the other. (Or his inner critic.) Then have student create a dialogue between his inner critic and himself, switching seats whenever one or the other part of the self is speaking. A variation on this is to have the student write a dialogue between the critic and the self. It's useful for the student to identify why the critic is critical, and to be able to counter some of the irrational fears that get voiced in this exercise.

• • •

Some of these improv techniques can be used on the first day of classes, to "break the ice", or periodically throughout the semester, at start of class, to get the creativity to flow. Other techniques which follow are quite goal-directed. The "ice-breakers" work especially well after lunch, late in the afternoon, or early in the morning, to alert drowsy students as well as to unleash creativity. They call on the visual/spatial, and the bodily-kinesthetic intelligences:

Ice-breaker #1: Throw the ball

Have students stand in a circle (around the room, if the seats are bolted to the floor) and throw an imaginary ball to one another. Every few seconds call out the size and weight of the ball. i.e., start with a large, medium-weight beach-ball; have it turn into a balloon; have it turn into a tennis ball; a golf ball, etc.

Ice-breaker #2: Magic atoms

Form a circle. Hold in your hands an imaginary sphere, quite large, and announce that you're holding a ball of magic atoms. These atoms can become anything. Then you illustrate this by creating something, and miming it. i.e., create a flower, smell it, and hand it to the next person, who then interacts with your object, then squeezes the atoms back into a magic atoms ball, then re-forms it into something completely new. i.e., a hair comb, which then is passed on to the third person, who interacts with the object, then squeezes the atoms back into a sphere, and once again, creates and mimes a new object, etc. Continue around the circle until each person's had at least one chance at creating a new object.

Ice-breaker #3: Build a room

Explain to the class that you are going to co-create an imaginary room. This is a non-verbal exercise, using mime. The first person to go up (perhaps you, or a volunteer) opens a door. Instruct class to notice such things as how the door opens and where the handle is located, since each person thereafter will enter and exit through the same door. Each person creates something in the room. They also have to interact in some way with everything that has been created before them. So, for instance, if the first person creates a sink and positions the faucets, washing her face, the second person may decide to open a cupboard and clean the sink. The third

person may brush his teeth in the sink, look for something in the cupboard, then mime that he's creating a bed in the room, because he reclines. This isn't any longer a bathroom, but a bedroom with a sink, and each person thereafter must interact with, and add on to, this strange room. Lamps may appear, bookshelves, etc.

Goal-directed improvisation #1 : Become the consumer

Certainly, in advertising, you need to draw on intra- and interpersonal intelligence -- how else can you know what the prospect is feeling, or how can you predict audience behavior? Without empathy, you cannot fully understand your target consumer. After the students have done their research, I have them become, and act out, the consumer.They dialogue with one another, and hold mock focus groups, asking questions about how they feel, what's motivating them to buy or not buy a new brand, what will help them maintain brand loyalty, etc. What will persuade them? This technique also draws on bodily-kinesthetic intelligence.

Goal-directed improvisation #2 -- helping to write believable dialogue

Again, drawing on multi-intelligences helps beginning copywriting students, who have very little skill in creating believable, conversational dialogue. This lack first shows up when the students are required to complete their first radio script-writing assignment.

In class we discuss the need for natural-sounding dialogue. I hand out sample radio scripts, so they ***see*** what conversational dialogue looks like. I play tapes of excellent radio spots for them, so they ***hear*** what good dialogue sounds like. Despite discussing, seeing and hearing fine radio spots, the students still turn in very stilted, often long-winded, and

difficult-to-read-aloud dialogue; it's often hardly believable and barely conversational. One way to overcome the problem is by using improvisational techniques. The students "play" their way into creating convincing dialogue. And they learn the techniques quickly.

This exercise draws on the personal, the linguistic, and the bodily/spatial intelligences.

First, separate the class into groups of three students. Then ask each group to choose a parity product or service. (In another variation, you can assign the same product or service for all the groups.)

Next, the group has to create a humorous slice-of-life situation which "sells" the product. The group members have to choose:

1) a place.

2) a situation.

3) a cast of two or three characters.

4) a beginning, a middle and an end of the scene.

Each individual group makes these decisions. Encourage them to think about motivation -- not only what motivates the characters, but what's motivating the advertiser to create this ad?

5) Then, without yet worrying about time limits, (eventually they can create an end-product 30 or 60-second radio spot) the students "act out" variations on the scene. These are performed in front of the whole class.

I've found that this exercise helps students create more naturalistic, easy-to-deliver dialogue. But additionally, because it's playful and fun, it helps "loosen up" students who've before been shy about speaking in front of their peers. And because they have to be heard throughout the classroom, those whose voices are generally low or soft-spoken are helped

in learning to "project" their voices. This helps build confidence and train them for future client-presentations.

I encourage students to speak aloud and improvise even when they're writing individually on more advanced assignments. Periodically I repeat this group exercise to reinforce conversational writing skills; particularly when we start working on T.V. scripts, which pose some of the same problems. (Rega, 1993)

Goal-directed improvisation #3: Jingle writing

This exercise is useful when working on radio orTV ads. It draws on musical, linguistic, and interpersonal intelligences. (For TV ads, the visual/spatial intelligence is added.) The students, working in teams of three, are asked to create a jingle that helps promote a Dr. Seuss book club, or a children's cereal. They're instructed to use either an existing tune that children would recognize, such as from a nursery rhyme, or if a team member has musical skills, original music can be created. Since the students work as a team, they're drawing on their interpersonal skills.

Drawing upside-down

This exercise is taken from *Drawing on the Right Side of the Brain.* It activates the visual-spatial intelligence. Trying to copy a drawing upside-down helps make the shift to right-brain thinking. I hand out simple line drawings by Matisse, or Picasso. Then the students are instructed to turn the drawing upside down. From that vantage point, they are to copy the drawing as best they can. Surprisingly, people who felt they "couldn't draw a straight line" discovered they could in fact draw quite well when they turned their drawings right-side up. This is an excellent activity to use at the start of a class to get students into a more

creative mode of thinking. (Edwards, pp. 52-54) Particularly when you are about to discuss different design formats, or to discuss visual perception.

Memorizing material to music

One of Kline's methods, borrowed from Lozanov, is reading aloud to students material which needs to be memorized. The material is read to the rhythm of a classical piece. This combination accelerates learning, Kline theorizes, by activating both sides of the brain simultaneously, creating harmony. The musical (right brain) and the linguistic (left brain) intelligences are both being accessed. (Kline, p. 74) This is not always possible in an advertising classroom, so I tell students to read the material aloud themselves, or tape their own voices, and listen, or have it read to them by a friend. This seems to accelerate the learning of factual information. The students can then free up more time for creative activities.

Kline's exercise#1 in visual thinking

This exercise is taken from Kline's book, (p. 244) and from an interview which I saw on PBS where he was describing his theory. This draws on the visual/verbal subset of the spatial/visual intelligence. First, I ask the class "what image or symbol do you think of when I say 'love'?" (Invariably, it's a heart.) Then I say:

> Please take out pencil and paper, and let's test this out. Number the paper from one to ten. I'll say these words quickly, so don't think, just put down a symbol for each, even if it's just a doodle.
>
> 1.) cat food; 2. government; 3. idea; 4. light bulb; 5. antidisestablishmentarianism; 6. flower; 7. table; 8. picture; 9. spider; 10. grocery store.

> Now, let's see how well you've done remembering. please try to recall and write the word next to the symbol.
>
> (Ask for volunteers to see how well they did.)
>
> Now let's compare symbols. What did you have for cat food? Government? Idea? Light bulb? Antidisestablishmentarianism? Flower? Table? Picture? Spider? Grocery Store?
>
> So you see, we have some similar and some very different symbolic images. And this is definitely a good way to learn. And to remember.

The results in my classes replicate Kline's results with groups -- people generally recall at least 7 or more of the items, with many people getting perfect scores. But this is not a contest, merely a way to illustrate how linking the spatial and verbal intelligences aids memorization. This is also a pre-cursor to introducing Kline's system of "mind-mapping".

Kline's visual thinking #2: Mind-mapping

This introduces Kline's concept of mind-mapping. In this guided exercise, I instruct the students as follows:

> On this sheet, I want you to put down the word "table." (Instructor: you can use <u>any</u> word) Now you can draw, squiggle, write, or diagram, any associations you make with this word. Don't think about it much, just do whatever comes to mind, until you've exhausted "tableness."

Upon completion, you can (as I do) look at how they put their ideas together. Compare how each individual's process is similar/dissimilar to others in class. Then have them describe their processes. This is a useful tool to help, for instance, memorize whole chapters, or complex information. Linking the visual and verbal intelligences helps people to memorize information faster and retain it longer, according to Kline:

> What the map will do for your thinking is show you how you can access and deal with a wide range of detail in a short time, organizing it as you go, while still keeping it flexible for further possible organizing. Thus you never need feel you've locked the material into a final form, which means you can always expand and restructure your knowledge. In these days when new information is constantly becoming available in almost any field of knowledge, that's essential.
>
> At the same time, your knowledge always remains in the context of the total picture. As soon as you've written a single word ... (or doodled an image) ... on the map, you've begun to envisage a structure. The next word you place on it has to find its relationship to the first, but the relationship can remain distant. Thus you can think about ideas in the sequence in which they occur to you, rather than having to edit your thoughts while searching for the next idea in the sequence. (Kline, pp. 245-248)

CONCLUSIONS

We have seen that it helps the creative process to draw on all the intelligences.The linguistic intelligence is essential to writing copy. To create or recognize good designs, you must use the spatial/visual intelligence. For radio and TV scriptwriting, the linguistic, the musical, and the visual/spatial intelligences are necessary. Once an idea is conceived, one needs to determine the steps necessary to bring it to fruition and to possess the clarity of mind to determine its worth. These are part of the logical function. To be persuasive in advertising, and to make good advertising decisions, the interpersonal, logical and linguistic intelligences must be fully functional. To be part of an advertising team, and to work with clients, the interpersonal skills are essential. To be truly complete individuals, the intrapersonal intelligence, or self-knowledge, is an essential component. All of the multiple intelligences working completely

and harmoniously are important to living life fully. And living life fully is germane to the creative process, which is essential in creating excellent advertising. So we've come full circle. Use of the multiple intelligences are intrinsic to the multi-faceted, multi-projected field of advertising, for which we are training our students.

BIBLIOGRAPHY

Edwards, Betty, *DRAWING ON THE RIGHT SIDE OF THE BRAIN*, J. P. Tarcher, Inc., Los Angeles, Distributed by Houghton Mifflin Co., Boston. 1979.

Gardner, Howard, *FRAMES OF MIND, The Theory of Multiple Intelligences*, Basic Books, Inc., Publishers, New York, 1983.

Kline, Peter, *THE EVERYDAY GENIUS, Restoring Children's Natural Joy of Learning, and Yours, Too*. Great Ocean Publishers, Arlington, Va. 1988.

Rega, Bonney, from unpublished paper, *Improvisational Theater -- A Useful Tool for Teaching Conversational Dialogue to Copywriting Students*, submitted to and accepted by Teaching Tips , AEJMC, Advertising Division's call for competitive papers.

Spolin, Viola, *IMPROVISATION FOR THE THEATER*, Northwestern University Press, 1970.