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Philosophy for Children and Multiple Intelligences

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The later part of the twentieth century has given us many useful educational innovations. Philosophy for Children is one, but there have been many others. For example, recent developments in the diverse fields of brain research, anthropology and the study of learning have led to the theory of Multiple Intelligences (MI). This theory holds that there are many ways of being smart or intelligent, and every person has a different profile of strengths and weaknesses in these ways of being intelligent. (Gardner, 1983)

Drawing on MI theory, many educators have redesigned their classroom programmes to cater for and build on the different intelligences of their students. Despite this current move towards using the theory of MI in educational practice there has been little use made in Philosophy for Children. The content of Philosophy for Children – the philosophical topics, issues and questions – are generally tackled with only three of the intelligences: linguistic for dialogue; interpersonal for working as a community; and logical-mathematical for reasoning and arguing.

Some Philosophy for Children activities draw on the different intelligences of students, but these are seldom used as a chief means of exploring philosophical issues. For example, included in the Philosophy for Children literature are many games and activities using the different intelligences to develop the processes, skills and habits needed for a community of inquiry. These focus on listening, turn-taking or working together as a group, for instance. (DeHaan, McColl and McCutcheon, 1995) There is also some literature which explicitly draws on the different intelligences to create exercises and games for improving the thinking processes involved in a community of inquiry. (Fisher, 1997) Discussion plans and exercises that deliberately require students to use more than their linguistic and logical-mathematical intelligences are another option from the philosophy for children literature – visual organisers of ideas being a popular choice. (Cam, 1995) In the Philosophy for Children classroom there are some teachers who use visual and bodily-kinaesthetic intelligences when they introduce drawing and drama to explore philosophical issues. Some other teachers ask students to present their linguistic answers to philosophical questions in ways which draw on different intelligences – plays, posters or songs for example. Unfortunately, these examples are generally used as isolated fun activities. We rarely see a rigorous attempt to use all the intelligences to tackle and resolve the content of

Philosophy for Children and there is no systematic explanation of how to make best use of MI theory when engaging in philosophical inquiry.

A systematic account of how Philosophy for Children can draw on the theory of MI can be given. The intelligences were identified as the modes or means that people use to make sense of the world and solve problems. (Gardner, 1983) If looked at in this way, it is clear how the different intelligences might be incorporated into Philosophy for Children not just as a games or add-ons, but as a different way for students to make sense of, explore, and resolve the philosophical problems they grapple with.

In this paper I will attempt to give a systematic account of the use of MI in Philosophy for Children. I will briefly look at the theory of multiple intelligences and the different types of intelligence. Then I will examine why it would be a good thing to incorporate this theory into Philosophy for Children. Next I will look at the process of a community of inquiry and where and how in this process using MI would be valuable. Also, as footnotes throughout this article, and as a concluding note, I will examine some of the philosophical issues and concerns that might be raised by the use of MI for philosophical inquiry.

1. The Theory of Multiple Intelligences

The theory of Multiple Intelligences was developed by Harvard psychologist, Howard Gardner. He argues that intelligence is the ability to learn, to solve problems, to make products and to become smarter. (Gardner, 1983) The Theory of Multiple Intelligences says that there are many ways that people can learn, solve problems, make things and be smart. In fact, Gardner says that there are (at least) nine different kinds of human intelligence. In other words, there are nine different ways that people can be smart.

For an ability or talent to be identified as an 'intelligence', it has to meet certain criteria. First, the function of each intelligence is associated with a specific location in the brain. If someone's brain were to be damaged in this location, they would no longer have that type of intelligence. Second, each of the intelligences is used as the foremost means to problem-solve and to fashion products in one or more cultures or groups in the world. Third, there are a set of core operations, procedures and practices for each intelligence and each intelligence has been encoded into a symbol system. Finally, for each intelligence there are examples of people who have excelled in its use. (Gardner, 1999)

The intelligences that have been identified so far are as follows (Gardner, 1999):

Intelligence	Description
Linguistic	The ability to think in words and use language to express ideas. Reading, writing, talking and discussion come easily to people with strengths in this intelligence and they typically do well in school.
Logical-Mathematical	The ability to calculate, measure, use logic and reasoning, and discern logical and numerical patterns. People who are strong here often calculate well and excel in mathematical and scientific activities. They tend to be precise and methodical and think conceptually and abstractly.
Musical-Rhythmic	The ability to hear and use melody, pitch, rhythm, and tone. A person with strong musical intelligence is likely to hum, sing or beat out rhythms. These people easily follow and remember melodies and often have songs running through their heads.
Visual-Spatial	The ability to think in pictures and to see and create images or designs using shape, colour and size. Strength in this area often means that a person does well at visualising or creating representative drawings. These people think in images and pictures.
Bodily-Kinesthetic	The ability to control one's body movements and handle objects skilfully. People with strong bodily-kinesthetic intelligence are highly coordinated, and enjoy moving, holding and touching things.
Interpersonal	The ability to understand and interact with other people in a variety of ways. A person with a strong interpersonal intelligence will work well with a group, detects and responds appropriately to the moods, motivations and desires of others and often winds up playing a leadership role.
Intrapersonal	The ability to understand one's own feelings and who one is in the world. Those with strengths in this area are able to recognise and pursue their own goals. They may keep logs or journals and enjoy solitude and the time to work on their own. Their thinking about their own thinking can be especially refined.
Naturalistic	The ability to comprehend, appreciate and categorise plants, animals and other objects from nature. People with strengths in this area prefer to be in a natural environment, interacting with, exploring and understanding what they find.
Existential	The ability to explore the deep questions about human existence such as the point of life, why we die and how we get here. People with strengths in this area are often described as wise, deep or spiritual.

For education, the important lesson gained from MI theory has been that everyone learns and thinks in unique ways. Although everyone possesses all nine intelligences, we differ in which

intelligences we are strong and in which we are weak. This means that, even though every student can get better at any of the intelligences, lessons can be made more effective for students by tailoring them to their strongest intelligences. If information is presented using a variety of different intelligences and students have a chance to process this information using the intelligences they are strong in, then the students will learn more effectively and deeply.

2. Why Use Multiple Intelligences in Philosophy for Children?

Philosophy for Children is an effective means of deepening understanding for most students. How can MI theory add to this? MI is a well-established pedagogy that educators have been quick to use to enhance the learning of their students. Given that Philosophy for Children traditionally relies on only linguistic, interpersonal and mathematical-logical intelligence, it would be sensible to use multiple intelligences to gain similar benefits in the Philosophy for Children classroom.

First, by using a variety of intelligences in the Philosophy for Children classroom, a teacher can appeal to the different ways of learning and thinking of a wider range of students. This leads to more students being engaged and interested for longer. This also means that students are able to contribute in a wide variety of ways, thus broadening the impact of a community of inquiry. In the same way that the illustrator and graphic designer of a book help us to understand and appreciate what the author writes, the sound sculpture, dance or picture made by students can help us to understand the issues being discussed. By involving a variety of intelligences, students who might not contribute a great deal in a community of inquiry have the motivation and ability to become an integral part.

Secondly, a multiple intelligences approach allows for greater flexibility and creativity of thinking about philosophical issues. Not all thinking is linguistic and some thoughts or ways of thinking may not be expressible in language. So, allowing students to think through problems using different intelligences may allow them to deal with issues and problems they couldn't otherwise deal with.¹⁹ When we allow them to use different intelligences we allow them to think differently. We open up new avenues of creativity and new ideas come to students that would not otherwise have occurred because they are thinking about the issues in different ways.

¹⁹ A question raised by this is: 'How much thinking is not done in language?' Presumably babies think before they have a language, though there is some controversy over whether they have an innate language that they forget as they learn an adult language. Some of our adult thinking is surely visual and some certainly involves emotional content rather than being in words. There are also reports of highly creative or expert people who have insights into a solution to a problem which is not at first expressible in language. They realise the solution using thinking that is not language based and then have to work out how to say it.

The third way that using a MI approach would enhance Philosophy for Children is by building the understanding and personal meaning that students gain. A full understanding cannot be gained solely through the medium of one or two intelligences. A full understanding requires more than just a linguistic and logical understanding. It requires seeing a philosophical issue from many different perspectives. It requires experiencing a philosophical issue in a variety of ways. The more ways you can think about and experience something, the better your understanding. Using a multiple intelligence approach involves thinking about and experiencing philosophical problems in a variety of ways so it leads to a greater understanding for students.

3. How can we use the Theory of Multiple Intelligences in Philosophy for Children?

To find ways of using multiple intelligences while doing Philosophy for Children, it is useful to first analyse the standard process of Philosophy for Children – the community of inquiry. Once we have analysed the process of a community of inquiry we can find where and how using a multiple intelligence approach would be most valuable. The basic process of a community of inquiry is as follows:

Shared experience of a stimulus: A stimulus is something that is used to spark off questions, issues, puzzles and problems for the community to use as the agenda of their inquiry. The students need to have a shared experience of the stimulus so they all have the same starting point for their inquiry. Traditionally the stimulus is a story that students read together.

Create an agenda: questions, issues, problems and puzzles: The students formulate their questions, issues and problems sparked off from the stimulus material.

Seeking understanding and meaning: The central purpose of a community of inquiry is for students to develop understanding and meaning. The aim is to make progress exploring the agenda they set with this purpose in mind. Sometimes students will be attempting to answer specific questions and at other times they will be exploring issues in a more general way. However, at no time are they engaging in mere conversation or just swapping thoughts.

Review and reflection: At the end of a community of inquiry, there needs to be some sense of 'having got somewhere' or 'moving forward'. This could be a reflection on the development of the skills, habits or abilities of students, development of how the community works, or reflection on the students' development in understanding of the content.

I will examine each step in the process to see ways in which a multiple intelligence approach could be valuable.

Shared experience of a stimulus

A stimulus is something that is used to spark off questions, issues, puzzles and problems for the community to use as the agenda for their inquiry. Not everything is an appropriate stimulus however. It must be a stimulus that creates some sort of intellectual discomfort, puzzlement or cognitive dissonance, or the feeling that 'there is something funny going on here'. It has to challenge and stretch student thinking, beliefs and understanding. It has to raise problems, puzzles and concerns of a philosophical nature.

Purpose written stories are perhaps some of the easiest stimuli to use in philosophical inquiry as the philosophical issues and concerns presented are deliberate, obvious and numerous. However, in the same way that we can present different information about a topic using the different intelligences (reading, speaking, pictures, films, pieces of music, dance, tools and equipment . . .), the stimulus for Philosophy for Children can be in the format of any intelligence. With perseverance and training, students can learn to use other types of stimuli as effectively as purpose written philosophy stories. Based on the different intelligences, some possible stimuli that could be used are:

INTELLIGENCE	DESCRIPTION OF STIMULUS
Linguistic	Stories, poems, newspaper and magazine articles, books, talks, lists of questions
Logical-Mathematical	Arguments or positions presented with reasons, brain-storms of ideas or concepts, statistics, facts and figures
Musical-Rhythmic	Music, sound sculptures, concerts, incidental sounds
Visual-Spatial	Pictures, photographs, visual art works, cartoons, videos, television, museums and art galleries
Bodily-Kinesthetic	Drama, dance, objects (museum pieces, sculpture . . .), physical games or sports
Interpersonal	Situations or cases involving interpersonal interaction, television, actual cases students are facing, cooperative games and activities
Intrapersonal	Lists of students' own questions or ideas, exercises for getting students to know more about themselves (multiple intelligence identification, introvert-extrovert scale . . .) self-reflections
Naturalistic	Class trips (nature walk, zoo . . .), 'real' issues they face, facts, classifications, collections
Existential	Things that are deeply important to the students – photo albums, journals, collections . . .

Creating an agenda

At this step in a community of inquiry, the group sets the agenda of the inquiry by identifying what they find interesting and

philosophically problematic. This can be done by identifying one word themes or issues and developing questions from these or by identifying questions and then arranging them into similar issues and themes. Taking statements made in response to the stimulus and turning them into questions is another way to create the agenda.

In this step in the community of inquiry I rely on linguistic intelligence. I have not come across a precise or accurate way of expressing questions about philosophical issues that does not use words.²⁰ However, it is possible to draw on the different intelligences in the way students come up with the questions and in the way students display or present these questions. Some possible examples of using the different intelligences for creating the agenda follow:

INTELLIGENCE	HOW TO CREATE AN AGENDA
Linguistic	Written or verbal questions
Logical-Mathematical	Arranging the questions according to categories or criteria, analysing the types of questions produced
Musical-Rhythmic	Sound sculptures or music that represents the question, song lyrics that express and expand on the question
Visual-Spatial	Illustrations for the questions
Bodily-Kinesthetic	Having the questions on movable objects like cards and then moving them around as they are categorised and arranged
Interpersonal	Coming up with the questions in groups, combining questions with others
Intrapersonal	Personal lists of questions
Naturalistic	Arranging the questions according to categories or criteria
Existential	Arranging or ranking the questions according to the depth or importance of the question

Seeking understanding and meaning

This step of a community of inquiry is where most of the philosophical work is done. It is here that the students grapple with the philosophical questions, problems and issues from their agenda, seeking

²⁰ One issue that this raises is whether it is possible to have questions that are not in words. Normally our questions are asked by speaking or writing and it is hard to imagine a question in any other form. You could certainly have inquiries that are made by raising your eyebrows (really?) or by certain noises ('hmmm' meaning 'what do you think?'). These are questions that seem as if they are not in words. Even if there are examples of non-linguistic questions, this does not prove that we could ask questions in music or pictures or that the questions we do ask have the sophistication and depth needed for them to be philosophical questions rather than practical inquiries. Because of this difficulty, I always use the linguistic intelligence when creating the agenda of a community of inquiry, but I combine it with other intelligences.

to resolve them and develop understanding and personal meaning for themselves.

It is this step in a community of inquiry where multiple intelligences are least used, but where they would be most useful. The different intelligences are what different people and different cultures use to solve problems, so we can find ways to use the different intelligences to solve *philosophical* problems.

There are two methods for using MI to solve philosophical problems that will work for any intelligence. The first and easiest is to take whatever ideas are produced in a community of inquiry and translate them into the medium of a different intelligence. This simply means change what is said in a community of inquiry into the symbol system of the different intelligences – pictures, music, group activities, etc. While this approach is useful, the drawback is that the actual problem solving only uses linguistic, logical-mathematical and interpersonal intelligences. While this is fine, it is more powerful to have the students solve problems using different intelligences and then, if needed, translate this into linguistic form.

The second method for solving philosophical problems that will work using any intelligence is to use the intelligences to create abstract representations or analogies. Rather than working in language first and then translating into another intelligence, students actually use the different intelligences to think through and explore the question or problem. Rather than relying on linguistic symbols, the students use the symbol systems of different intelligences to make a representation of the concept, process or relationship being investigated. For example, students could use clay to make a representation of the abstract concept 'love,' or of the process used to know you are in love or of the relationship of love or even of how love comes to happen. It is also effective to create comparison representations, for example make a musical representation of love and hate or love and liking. In addition, this method can involve a process of creation or of discovery – students can *make* their own representation or they can *find* a representation. For example, they can make a piece of music to express why people can't stop thinking or find a piece of music that helps answer why people can't stop thinking.

The following is a description of the process I use with students to solve philosophical problems by creating abstract representations. I use the same process regardless of the intelligences being used.

Instructions

Start with some philosophical question or problem and choose an intelligence or two to bring to bear on this.

Tell the students: The object is to use the chosen intelligences to create a representation that helps to explain the idea or answer the

questions posed (for example, draw a picture, make a body sculpture or re-write the words of a well-known song).

Tell the students: What we are trying to do is to create something like a metaphor, analogy or simile. It is often difficult to talk about some of the philosophical problems so we are going to use other methods to think about these problems. We are trying to show what the problem we are investigating is like (a visual picture of what the mind is like, a sound sculpture that shows what destiny is like, a dance that shows what friendship is like).

An example of this is: 'The body is like a machine'. Through this analogy we can explain eating and excreting. Like a machine the body needs fuel and gives off waste products. We can also ask questions that extend the analogy - who is the driver of the machine and where do they sit? How would we explain getting fit using this picture of the body?

Tell the students: Clichés or common representations are forbidden (for example if drawing 'freedom', you cannot draw doves or broken chains.) The aim is to think creatively rather than just use someone else's image.

Tell the students: The ideas you express are more important than artistic skill.

Have the students work individually or in groups creating their representation.

When the students have finished creating their representation, they will need to explain it to the rest of the community. The representations are rarely self-evident. There are several options they can use for explaining what they have produced.

Each person or group could explain the whole of their representation. This is fairly time consuming but is worthwhile if students spent a long time making the representations.

Each person or group explains their favourite aspect of their representation. Make sure everyone gets a chance to explain something about what they have done.

The students move around and engage with the different representations and get them explained as they do this.

Start a discussion. During the discussion, students refer to their representations to explain their answers to the original questions and to give examples to illustrate their answers.

There are also several options for how the rest of the class can be invited to respond to the representations produced:

Get the class to pose questions about the representations. The class could ask any questions about the representation, but the following two types of question are very useful: What is the meaning of those other aspects of the representation you haven't explained? How would you add to your representation so you could explain this other related idea?

Members of the class give their own interpretation of the representations (only interpretations, not value judgements).

Other members of the class add to the representation to extend it (for example, put more people in a body-sculpture or add more detail to a picture to explain more).

Record ideas that the students come up with as they explain their representations. You might want to use a concept-map to do this and ask the students where their ideas could go. Use these ideas as the basis for devising new philosophical questions or problems. You could also categorise or make connections and distinction with the ideas.

As well as the two previous uses of the intelligences, there are many other activities that use different intelligences to solve philosophical problems. The following table records a number of ways for doing this. It is very difficult to design an activity that isolates one and only one intelligence, so many activities I describe draw on several intelligences at once. However each activity is listed beside the intelligence that is dominant in its use.

INTELLIGENCE	ACTIVITY OR EXERCISE
Linguistic	Discussion or writing of ideas and answers; create sayings or quotes that relate to or solve the problem; create a poem about the problem; re-write a story or nursery rhyme so it illustrates some aspect of the problem; hold a written discussion where all ideas are written and responded to on paper.
Logical-Mathematical	Charts and tables of reasons for and against; say your ideas and answers and back them up with reasons, facts and figures (considering the for and against) where appropriate; create a concept-map, Venn diagram or other graphic organiser; compare and contrast; look at cause and effect; hypothesise and test; create an abstract symbol system that helps to answer the question; create unusual connections between ideas; organise and re-organise the information.
Musical-Rhythmic	Focus on the way of saying things to convey different ideas; put sound effects to the verbal ideas to make them more meaningful; create sounds that go with various processes or skills.
Visual-Spatial	Charts and diagrams of ideas; concept maps and other graphic organisers with illustrations of the various ideas or moves in the discussion; draw a picture or create a sculpture about your answers and ideas; picture it in your head; conduct thought-experiments; give a list of related concepts and students must draw the connections between them; pick out colours or patterns to best represent ideas; drawn word association; led imagination exercises where students

	then draw what they see in their mind's eye.
Bodily-Kinesthetic	Act out your ideas and answers or create a drama about them; Create a comparison drama – one that solves the problems and one that does not; make human graphs/values lines; play concept snap (list of related concepts on cards and play snap where the students look for synonyms or antonyms); use body language to convey ideas or to ask for something more; find things or objects that help to clarify the problem; make things to help to resolve the problem.
Interpersonal	Report and argue for a friend's view; report on what others' ideas are and why they hold these and then build on them; use a written dialogue where you write an answer and have someone else build on it or challenge it; write a partial answer and have others add to it; assume the role of another person or character and argue from their point of view; play devil's advocate; small group or paired discussion; role-plays and dramas.
Intrapersonal	Say your personal ideas, thoughts and answers; isolate and examine your personal feeling and values on a certain topic or issue; phenomenological approach (analyse your personal experience and use your personal experience to explore the problem); thinking and writing time on your own; focus on the impact the problem has on a student personally (introspection, feelings, how it affects them, values and beliefs, creative process, image, identity, what can they do?).
Naturalistic	Categorise the different types of answers and ideas; find facts and information to help us solve this problem; naming, classifying, ordering, and ranking of ideas; find something in nature that illustrates an idea; present students with a ranking or classification and they have to guess how it was done.
Existential	Explaining how the question or problem is important for how we live; show the deep lesson we should gain from the topic.

Following are some detailed examples of how you could use the various intelligences to solve philosophical problems:

Imagine that the students have decided to work on the question: Should you keep a friend who is mean to you? As the teacher, you want to help them to use their different intelligences to explore and answer this question. What are some activities you could use?

INTELLIGENCE	ACTIVITY OR EXERCISE
Linguistic	Write a poem that explains what the person should do.
Logical-	Write a list of all the reasons for and against keeping

Mathematical	them as a friend.
Musical-Rhythmic	Create or choose a piece of sound sculpture that best represents having someone who is mean to you as a friend. Compare this with a sound sculpture of a friend who is not mean.
Visual-Spatial	Draw a picture of the abstract concept of friendship (not a concrete representation of an actual friend).
Bodily-Kinesthetic	Choreograph a dance that shows what they should do.
Interpersonal	Devise and act out situations that show all the possible consequences of keeping them as a friend or not keeping them.
Intrapersonal	Create a list of all the features they most value in a friend and then use this to work out whether they should keep the friend who is mean.
Naturalistic	Present some ideas about an animal or plant that acts in an analogous way to a friend who is mean and use this to decide whether you should keep the friend.
Existential	Consider the question why are friends important and come up with some advice for people about what they should do in this situation.

Imagine that the students have decided to work on the question: *What is time?* As the teacher, you want to help them to use their different intelligences to explore and answer this question. What are some activities you could use?

INTELLIGENCE	ACTIVITY OR EXERCISE
Linguistic	Write a story about time disappearing.
Logical-Mathematical	Write a list of all the concepts that are related to 'time' and then create a concept map using all these concepts showing the relationship between them all.
Musical-Rhythmic	Create a sound sculpture that is a musical representation of the abstract concept 'time'.
Visual-Spatial	Draw the abstract concept 'time'.
Bodily-Kinesthetic	Make a body sculpture that shows what 'time' is.
Interpersonal	Collect as many different ideas about what 'time' is from other members of the class and choose the best one to expand on and present using a different intelligence.
Intrapersonal	Examine personal experiences of time and the passage of time.
Naturalistic	Find out about how other animals and plants experience time (or if they experience time).
Existential	Consider the question how does time affect us as human beings and use a different intelligence to represent the answer.

While these MI activities can make a philosophical inquiry deeper and broader, a practical problem to face is that students could treat the activities as merely play with no depth or rigour. Because the activities can be very enjoyable, students sometimes treat them simply as a bit of fun and do not push for the philosophical depth we want from them.

However, I do not think this is a problem solely for a MI approach. It is just as much of a problem for the normal strategy of writing down questions and then discussing them to find answers. Even when using the normal strategy, students can have a superficial discussion. The way to solve the superficiality problem in language-based discussions is the same method to use when employing other intelligences – the teacher or other students ask questions that push the community to think more deeply and broadly.

There are two types of question that students should be asked when they are using different intelligences to explore philosophical questions – content neutral questions and questions with philosophical content. These questions should be asked while students prepare, practise and design. They should also be asked as a review after students have presented their final products.

Content neutral questions are those questions that push the students to think more without leading them in any particular direction about the content they are exploring. Examples of these questions are:

- Why did you do that? (Why did you use clapping in your rhythm?)
- Why do you think that? (Why do you think what you have done is the best answer to the question?)
- How does that help? (How does holding hands help to show your answer to the question?)
- Is that different or the same as what she is doing? (Is your picture different or the same as what Jill has drawn?)
- What do you mean by . . . ? (What does John's movement mean?)
- Are there different ways you could do that? (Is there another way you could show what realty is apart from using words?)
- How did you work that out? (How did you work out that you should arrange the ideas visually in that way?)
- Can you clarify that? (Can you clarify how this is an important issue?)
- What else does that tell us? (What else does your song tell us?)
- What further questions does it raise? (What further questions does your journal idea raise?)
- What have we found out? (What have we found out from your play?)
- What is the most important idea? (What is the most important idea we should take from your sculpture?)

Other useful content-neutral questions are those that ask students to reflect on and build on what others have done:

- Do you agree or disagree with what they have shown?

- How would you answer the question using a different intelligence?
- How would you answer the question using the same intelligence?
- How could you add to what they have done or build on their answer? (How could you add another person into the drama to build on what they have shown about friendship?)
- How would you interpret or explain what they have shown?

The content questions that that should be asked are the philosophical questions that lead students to consider important issues they may have overlooked. These questions do lead the students, but they are important to make sure what they are doing has sufficient depth. These are the same sorts of questions that are in teacher's manuals and discussion plans and are appropriate to use whatever intelligence someone is using. For example, if students are writing the lyrics for a song that explains why friends are important and they include lyrics about family as well, you can also ask them to build into their lyrics answers to the questions – 'Is family as important as friends?' and 'What is the most important difference between family and friends?'²¹

Review and reflection

The final step in a community of inquiry is to review what has happened. This is partly to assess progress with the topics and issues being explored, but it is also to review the processes, skills and habits in the community. For example, if we were looking at reviewing the content of a community of inquiry, we may want to review the major conclusions reached or the most interesting ideas shared. However, if we were reviewing the processes and skills in a community of inquiry we might want to know how well people were listening or what we could do to improve the community in the future. The different intelligences can easily be used for either sort of reflection, even if the community of inquiry primarily used linguistic intelligence.

INTELLIGENCE	REVIEW EXERCISE OR ACTIVITY
Linguistic	Say or write down where progress was made
Logical-Mathematical	Compare and contrast with other people and sessions; rank or rate progress made
Musical-Rhythmic	Create musical-rhythmic representations of improvements, progress or conclusions
Visual-Spatial	Draw pictures illustrating progress or what was

²¹ A question raised from this is whether you have to return to linguistic intelligence to consolidate the group's ideas and make final conclusions? Do the students also have to resort to language to deepen what they are doing with other intelligences or to make links between the activities in different intelligences? As a rule of thumb, I say it is not necessary to go back to linguistic intelligence, but it is useful.

	achieved
Bodily-Kinesthetic	Physical rankings where people arrange themselves in a continuum
Interpersonal	Group ratings or reviews
Intrapersonal	Personal ratings or reviews
Naturalistic	Observations and categorization of moves made, or how people interact in the community
Existential	Look at the most important or useful improvements or progress made

I have shown numerous ways in which a multiple intelligence approach can be usefully employed in a philosophical community of inquiry. Different intelligences apart from the standard linguistic and logical-mathematical can be used for the stimulus material, for creating an agenda, for exploring and resolving philosophical issues and even for reviewing progress. Despite this, there are thorny philosophical issues raised by this approach that I need to address further before I claim that as well as being useable doing philosophy, the other intelligences really *enhance* the philosophy. Certainly using the interpersonal intelligence when having student-to-student interaction and discussion enhances philosophy – one of the foundational ideas of philosophy for children is that thinking together makes for better philosophical thinking. But can the other intelligences really help? Some of the questions and problems that need to be addressed here are:

Is philosophy inherently linguistic?

Does everything need to be translated into language for us to be able to really understand it or use it to resolve philosophical issues?

Can fine philosophical distinctions only be made in language?

Is philosophy only really doable using words? Is it best done using words?

As a partial answer to these questions, I concede that philosophy, at least in the Western tradition, is primarily linguistic and logical-mathematical. These types of thinking and the symbol and representation systems associated with them allow us to make a great deal of progress when doing philosophy. Using language and logic is certainly a good way to do philosophy. I might even go as far as saying that much of the time linguistic and logical-mathematical intelligences are essential when doing philosophy. However, I think that even if I concede that the majority of philosophical work needs language and logic, this does not show that a multiple intelligence approach is not also extremely useful for philosophical inquiry.

I think that relying on language and logic alone makes the philosophical inquiry flat. The other intelligences lend a depth to our understanding that we cannot otherwise get. For example, the painting ‘Guernica’, or a war movie, or war poetry, lends depth to our understanding of war that a logical argument alone cannot do. In addition, even if every community of inquiry needs to end with a

linguistic expression of the answers, the different intelligences are useful to tap into student interests and make them want to pursue the ideas. The intelligences are useful to open up new and creative paths of thinking about the issues and they are useful to consider multiple perspectives on an issue. I think that what is provided for by the other intelligences is equally essential for a deep understanding of philosophical issues. Just because it cannot be crisply packaged into our linguistic system does not mean that it is not essential to a full understanding.

When we approach a philosophical community of inquiry ready to systematically use a multiple intelligence approach, we can engage a wide variety of students and enhance the depth of their philosophical understanding. By using some of the tools and exercises listed here, we can take advantage of developments in educational theory and improve what we are already doing. Get your philosophy students drawing, and writing, and acting and making music.

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