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THE RELEVANCE OF DEVELOPING THE VERBAL LINGUISTIC COGNITIVE SKILL
CREATIVE PROGRAMME

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ABSTRACT

English Language is a social instrument used by individuals. It is empowered and operated by the speakers for an endless list of functions, meaningful in social situation of varied complexity. Millions of people need to learn English in order to cope with boundless global interaction. A striking number of approaches and methods have been developed in order to meet the immense demand all over the world. These have always been new teaching methods with new perspectives which aim to perfect instruction. It is timely that in this millennium, the education fraternity be introduced to Emotional Intelligence and is very imperative in the learning of English language.

Emotional Quotient (EQ) might be seen as a complement to Multiple Intelligence theory, while there are very strong links between EQ and behavioral models and theories such as Transactional Analysis, Neuro linguistic Programming and Maslow's hierarchy of human needs. EQ theory argues that conventional measurement of intelligence ignore behavior and character and that success in education or the business world requires academic ability but also equivalent Social Skills.

Key Words: Linguistic Cognitive, Emotional Intelligence, Analytical Thinking, Creative Visualization, Special Awareness

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Creative activities have the enhancement of verbal linguistic intelligence imbedded in its structure. Firstly, the creative programme situation does not encourage passive listening. The methodology of this discipline involves active verbal involvement in creative decision making by the participants. Analytical thinking is encouraged, as well as the formulation of thoughts into meaningful speech. Writing and reading literary material when designing dramatic work stimulates the participant to experience their tasks as a pleasurable occupation. New words are disconnected. The oral interpretation of written work and the dramatic expression of the emotional undertones of content create opportunities for the stimulation of the temporal lobe of the brain. In doing so, listening skills are enhanced through oral interpretation and dramatization. The value of such tasks is increased awareness of the way in which people express meaning.

The participants can learn better, not only to behind the content. This skill can impact on a child's emotional intelligence verbalization of thoughts.

A creative learning programme, incorporating active listening, should focus on the prosodic elements of speech. The oral interpretation of poetry and prose lends itself greatly to these listening skills. The memorization of prose and dialogue can build language structures in the participants memory systems. Focused participatory or active listening enhances understanding, which can help to develop logical thought processes, spatial intelligence, like verbal intelligence, has specific stages of development, as explained by Piaget (1967), who took a keen interest in researching spatial intelligence. According to Garden (2004:180), spatial awareness does not always have to do with the visual perception of reality. One can see with the inner-eye and create three – dimensional pictures in one's mind. Even auditory perception can stimulate spatial awareness as experienced when listening to music. According to Hannaford (1995:49) "words can only be understood when they provoke some kind of image in the mind of the learner." Words create a spatial awareness as images of the words are seen with the "mind's eye", Hence, spatial intelligence may be described as the ability to see with the inner thoughts and create three – dimensional pictures in one's mind. The properties and functions of visualization can be further confirmed by the following explanations." Visualization is the ability to mentally construct or recall visual imagery. The best way to understand visualization per se, is when one knows that it is not directly related to sight, but that it can be extremely well developed in the blind. It is the ability to see the unseen. There are a significant number of spatial intelligence applications in art and science. The visual arts enhance our spatial sense and sense of touch. Spatial intelligence is a useful tool, an aid to thinking, a way of capturing information, a way of formulating problems, or the very means of solving the problem.

In a creative class visualization will be enhanced by means of the creation of an imaginary world or when communicating a poem or telling a story. The learners will "see" what is happening in their imaginations. They will visualize the poem or story. The dramatic arts lend themselves to kin-aesthetic storyboards in space, of expressions and forms, to convey meaning. Not mere "looking" is involved, but also intense "seeing" to "read" the meaning to form, expression and movement. Drama as art form creates metaphors of meaning. According to Potgieter (1987), these metaphors are "moving-" or Kinesio – metaphors". The mere transformation of words on paper into space when expressing poetry, prose or dramatic characters, calls for inner visualization. The ability to visualize accurately is critical in many professions from news surgery, to puppetry, to being a goldsmith."

The abstract awareness of an emotion has to take on a physical form, the ability to visualize (see with the inner – eye) will be exploited and developed. Improvisation is the ability to use one's imagination first and then give form to what you imagine. Any dialogue or poem to understand in spatial task, particularly the reader has to "see" first before deeper understanding or expression can take place.

As Jensen (2001:70) puts it : "Estimates are that we receive 90 percent of our information visually. When students can't do visual arts, we're shut off a big part of their world." Sensory learning through the development of visualization, is enhanced. Sensory learning stimulates the inter connectedness of various brain functions. Incorporating and Enhancing musical listening skills can improve the ability to voice tone, tempo and volume, whereas many strategies can be included in the curriculum to heighten the awareness of the sense of hearing.

Creating the best environment for the extension of knowledge. According to Diamond (2001), students should often be stimulated with new learning material in order to challenge brain growth. Vander Landon (1989) encourages educationalists to expose children to environments in which they have to create something useful. Creativity may be described as one of best vehicles for the extension of knowledge.

The Authenticity of the social interaction created in the class and other Settings may directly affect participants enthusiasm- changing personal roles may keep the individuals always in the centre of the task altogether as very active contribution. At the beginning it could take the learners a long time to wait for their turn to answer the question. Student participation in class discussions especially in large classes could be a

chaotic challenge. It becomes easier to handle large group English language learner through pair work and group work. Task based learning supported learners with orderly guidelines for Complicated language activities where they could be more active. These achievements were at the same time the initial attempts to individualizing learning. As such numerous accomplishments indicate and the transitional Continues implies, the individual English language teaching and learning may be seen as the new stage in the progress that started with teacher centered teaching and shifted to learner centered teaching which was, in the main, mostly class Centered- since there are unknown Parts to be Constructed by individual learners together in conversational interchange, Syllabuses must after the flexibility and space for individual expression and positive deviation. Authentic speech events in and outside the class which are more appealing and tempting may be devised in this way.

English learning requires a radical change in lesson Plans. Mixed intelligence classes are a reality like mixed ability classes which have been discussed for a long time. for this reason, devising language activities that match the growing range of descriptions of intelligence may be which are included in the multiple intelligence theory and would be a ideal individual centered approach for English learning.

Teacher should absolutely bear in mind whether their presentation and the class work in other words 'the lesson profile' match the 'intelligence profile' of the class' consideration of the manner of differentiation discussed in Multiple intelligence theory is closely related with many issues such as learners cognitive input, intake and output during the lesson , power relationship in the class , students ' development of self image and learning Capacity , in this vein, lesson plans should take into account the discrimination of the domains of intelligence and reflection from other theories about cognitive difference.

Learner Recognition: - learner recognition is a Unavoidable Component of program design to nurture English language instructions, in order to activate each and every individuals in the class, the teacher have to discriminate their capacities. Seeing them as individuals in the class, not only as a whole class of learners requires a new plan that may be systematized initially by implementing personal learning_ profile surveys at different lends of Complexity which maybe devised by teachers for their own classes. This may give them a better view and sense of the group and class events and help them constitute a better system of learning.

Actual Teaching

As for the real learning, there is no magical formula in the English class; every learner must realize that his role in the activity is a Central one since without his performance and personal contribution the tasks cannot be accomplished. Learners should always be ready to take part in different activities, one which appeal to all intelligence types as well as the ritual ones. Not only their suggestions about the syllabus but their onsite proposition about the activities as well should definitely be welcomed to ensure that no personal contribution that has not been invited, revealed, or encouraged during the lesson is lost. The collection of activities in a unit must attempt to take into account many capacities including musical, natural, bodily – kinesthetic spatial, linguistic, personal, inter personal, and logical – mathematical- domains of intelligence. The English language instruction must follow or replace the automatic practice of conventional Communicative patterns at higher ends of proficiency.

Therefore studying the factors helpful in class teaching that is blackboard work, Correcting oral mistakes, explaining difficult points, general knowledge, handwriting, knowledge of the subject, maintaining discipline, power of oral expression, revision of main points, skills in questioning and the use of material aids were found to be helpful in teaching.

Emotional intelligence in teaching learning English reflects other aspects of as desired class room behavior, such as creative classroom climate, problem – solving environment, environment of developing inquiry, training skills, risk taking, environment for personality unfolding in a non-directive manners, environment conducive for developing humor, and fantasy and imagination.

In addition to this , there is need to identify skills for developing inquisitiveness, higher mental abilities, risk- taking behavior, analytical abilities, scientific outlook , value clarification skills, nationalism and so on.

Spatial intelligence is a useful tool, an aid to thinking, a way of capturing information, a way of formulating problems or the very means of solving the problem.”(Gardner, 2004:92) Gardner’s research concludes that the right hemisphere of the brain is involved in spatial tasks.

Learning with emotion intelligence, will be enhanced by means of the creation of an imaginary world or when communicating a poem or telling a story. The learners will see” what is happening in their imaginations. They will visualize the poem or story. The dramatic acts lend themselves to kinesthetic story boards in space, of expressions and forms, to convey meaning. Not mere “looking” is involved, but also intense seeing to read the meaning of form and expression and movement. Drama as art form creates metaphors of meaning. According to Potgieter (1987), these metaphors are “moving” or “Kinesio - metaphors”. The mere transformation of words on paper into space when expressing poetry, prose of dramatic characters, calls for inner visualization, Jensen (2001:87) states the following:- The ability to visualize accurately is critical in many professions from neurosurgery, to puppetry, to being a goldsmith.”

In a creative English class the abstract awareness of an emotion has to take on a physical form, the ability to use one’s imagination first and then giving form to what you imagine. Any dialogue or poem compels the emotional, Verbal, aesthetic and auditory intelligences to convey meaning.

Emotions are part of basic brain functions, namely motivation, emotion, Cognition and Consciousness. Emotions respond to social and environmental Changes- fear can organize fighting or fleeing behaviors. Cognition includes learning, memory, and problem solving.

“Emotions, when interacting with cognition, give rise to the concept of emotional intelligence”.

All modern theorists agree that emotions influence what people perceive, learn, and remember, and that they play an important part in personality development. Cross- cultural studies have shown that, where as many emotions are Universal, their specific content and manner of expression vary considerably. Greenfield, a neurologist, recognizes the link between emotion and cognition in the same way as Damasio and Le Doux. However she regards this interrelationship as one of opposition, rather than of integration and refers to the flooding of one’s cognition and the loss of the sense of self when shocked by a purely cognitive stimulus.

Intelligence is a very general mental Capacity that among other things, involves the ability to reason, plan, solve problems, think abstractly, Comprehend Complex ideas, learn quickly and learn from experience. It is not merely book learning, a narrow academic skill, or test-taking smarts. Rather, it reflects a broader or deeper. Capacity for Comprehending our surroundings –‘Catching on”, ‘making sense’ of things, or ‘figuring out’ what to do. Emotion intelligence should deserve recognition as a form of intelligence and not merely be seen as a decorative buzz-word in popular educational circles.

Emotional intelligence paradigm seeks to understand how individuals perceive, understand, utilize and manage emotions in an effort to predict and foster personal effectiveness. Emotional intelligence can be listed as a chain reaction which impacts holistically on life and learning. The application of a creative drama programme should be investigated. One could speculate that creative drama has the imbedded characteristic of being a vehicle that deals specifically with the identification, verbalization and expression of emotions. The methodology of creative drama for emotional intelligence opens up a window of opportunity for the identification and management of emotion both intelligently and creatively.

Emotion as a brain function merges with the concept “intelligence” to create an informative platform relating to the underpinnings of emotion, intelligence and emotional intelligence. A knowledge base for a drama facilitator, who is dealing with a creative drama programme which stimulates emotional intelligence, is essential because of the elusiveness of “emotion” as a human expression. The scholarly data can empower the facilitator to deal with this broad and Complex subject more professionally. A basic understanding of functions operate was conveyed by reflecting on historical developments, definitions, and discussions of traits.

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