In this issue...

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Mosaic

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Unity in Diversity: Promoting Mutual Understanding Through Languages

The paper discusses the importance of encouraging language and cultural diversity as a means for overcoming communication barriers within and beyond the European Community.

The limits of my language are the limits of my world.

Wittgenstein

Introduction

Europe is undergoing a historical evolution which should not go unnoticed especially by the younger generation. Most young people are oblivious to the economic and political changes taking place around them. Yet, these have a tremendous impact on the socio-linguistic context in which our children live. In order to be fully functioning members not only within the European Community but also within modern society in global terms, it is necessary to overcome any barriers to communication. This means that European citizens of the future should grow up learning how to communicate with their fellow Europeans when these do not speak the same language. Thus, we need to be "tuned in" to "other worlds".

The purpose of this paper is, therefore, to raise an awareness among young people of some key issues related to understanding the European identity from a linguistic and cultural perspective. These arguments undoubtedly have implications on our educational system:

- on educators with language teachers in the forefront, and,

- on the learners, who will be our future graduates seeking work in a globalized and/or glocalized[1] context.

We should, therefore, ask ourselves how we can best pursue the overall aim set down by the Council of Europe which is "to achieve greater unity among its members" (Council of Europe, 2001: 2).

Our view of Europe

As a starting point perhaps we need to consider how we, as European citizens, perceive the European Community by reflecting on the following concepts: What kind of Europe do we foresee?

Is our view of Europe similar to a "Melting Pot"?

If so, what does it mean? This concept clearly conveys a sense of "uniformity", which goes against our very nature as human beings. Such a theory presupposes that it's made up of a "homogenous society". According to Wardhaugh (1987: 28),

The homogenisation and drive to uniformity that are so characteristic of the modern state are regarded as threats to personal and group identity. The result is that people often experience a sense of depersonalisation sometimes accompanied by a feeling of uprootedness.

The term "melting pot" conjures up the image of a "cauldron" in our minds. Inside this "cauldron" we find the process of "assimilation" whereby an immigrant group gradually adopts the characteristics of another culture – essentially losing one's identity, language, customs, traditions and ties to one's homeland. Along these lines, Wardhaugh affirms that

Assimilation is almost certainly an irreversible process just as is language loss. When one group merges into another, it has lost its identity forever, and when one language is given up for another, it is lost to those who might have spoken it in following generations *(ibid)*.

This model fosters monolingualism which constrains individuals because it lessens their viewpoint of the world. As a consequence, people become narrow-minded which can lead to isolation from the rest of the world. The result of this model is the tendency to create misunderstandings and intolerance among peoples.

Or, on the contrary, do we see Europe as a "Mixed Salad"?

If this is the case, then what does this scenario entail? This concept implies diversity as the 'spice of life' meaning that it is characterized by a varied, diverse and heterogeneous society. The term "mixed salad" brings to mind a mix of different elements unique in themselves put together to create a new "whole". Inside the "mixed salad theory" we find the process of "acculturation", that is, the process of integration of native and traditional immigrant cultural values with dominant cultural values. In other words, adopting a new culture without denying one's own heritage thereby presupposing that one maintains the original identity. In fact, competence in a new language or culture does not require rejection

of the old one. Moreover, this tends to foster plurilingualism (for a more detailed analysis on this topic see Laugier, 2005) and open-mindedness which adds to society a colourful touch and a creative character.

> *The advancement in global communication for commercial, political and educational purposes reinforces the concept of interdependence between people, neighbouring provinces and among nations of the world.*

Cultural pluralism is seen as a sort of peaceful coexistence between groups. A plurality of languages can only trigger a plurality of views. Such a scenario is well illustrated by many states worldwide, just to cite an example, the Canadian "mosaic", as it is known, where plurilingualism and multiculturalism are the "norm", a way of life. In the Canadian context most citizens speak English, French and their "heritage language" or "language of origin". This has had a positive impact on Canadian society for, as Canada's Prime Minister Pierre Elliott Trudeau so aptly reported at the time of presenting the policy on multiculturalism to the House of Commons, it helps "break down discriminatory attitudes and cultural jealousies" (see the Report of the Royal Commission on Bilingualism and Biculturalism, 1971). As well it's worth recalling the Canadian Government's response to the Commission:

> Ethnic pluralism can help us [Canadians] overcome or prevent the homogenization and deper-sonalization of mass society.

As a result, living in a multi-ethnic community where bi-lingual education is a reality leads to a more liberal and enlightened perception of other ethnic groups. Hence, we can deduce from this model, that it engenders tolerance, respect and harmony among peoples.

Europe: A Unique Linguistic and Cultural Mosaic

Reflecting on the above two concepts, it is evident, simply by looking at the European map, that each colourful and varied piece (i.e. country) of the puzzle, unique in itself, helps make the whole picture. Europe is a rich source of linguistic and cultural diversity which should be recognized, shared and cherished (see the principles set down by the Ministers of the Council of Europe). It can be defined as a *"co-existence of diversity"* or a *"Euromosaic"* where each distinct tassel plays an important role in forming the complete picture.

This echoes another Canadian Prime Minister's words, Sir Wilfrid Laurier, when he expressed his vision of Canada in a statement often cited as a forerunner to Canadian multiculturalism. At that time he said:

> for here [in Canada], I want the marble to remain the marble; the granite to remain the granite; the oak to remain the oak, and out of all of these elements I would build a nation great among the nations of the world.

Why not take his vision and transport it to the European reality? Europe has always expressed itself in various languages. Even during the Roman times, when there was one politically dominant nation, there wasn't a sole language. So it follows naturally then that the distinct characteristic of the future European citizen is pluri-lingualism. Besides, as already mentioned, in most states around the world multilinguilism is a living reality, a fact of life. David Dalby, in fact, underlines that

"multilingualism is a normal and healthy part of the way human society is organized" and adds that "monolinguilism is a disadvantage like illiteracy... Bilingualism should be regarded as an educational norm" (as reported in Salverda, 2002: 5).

Titos Patrikios, a Greek poet and sociologist, expressed the essence of a European culture as

> communiquer entre cultures, s'enrichir mutuellement, sans perdre sa personnalité, son âme. L'Europe culturelle n'est que l'Europe multiculturelle. (as reported in Ploquin, 2003: 46)

Valuing Foreign Language Learning

What does learning another language mean?

Learning a foreign language is not only about learning words and how to make sentences. This can make language learning rather sterile. It is also learning about a foreign culture, its tradition, its heritage, its identity. Language is the most prized possession of any people – an instrument of power. In its multifaceted ways language is the expression of our cultural identity, after all, it's through language that we transmit knowledge to future generations. Cultures define themselves through languages and as we access another culture, our lives take on a new dimension.

Conversely, to lose a language is to lose a whole culture. Pinker stresses the seriousness of this loss by affirming that, "a language, like a species, when extinct...never reappears" (as reported in Torino, M. 2001). This realisation has led to efforts in preserving minority languages for, to repeat George Steiner's famous words: "when a language dies, a world dies with it". Likewise, it is worth recalling part of a speech given by former President of Iceland, Vigdis Finnbogadottir, UNESCO Good-

will Ambassador for Languages, on International Mother Language Day, 2004:

> Everyone loses if one language is lost because then a nation and culture lose their memory, and so does the complex tapestry from which the world is woven and which makes the world an exciting place.

After all, as Maalouf questions, "Why should we take the diversity of human cultures less seriously than the diversity of animal or plant species?" (as reported in Salverda, 2002: 5).

If a major goal of language instruction is to enable students to

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function effectively in another language and society, then understanding the cultural context of day-to-day conversational conventions means more than just being able to produce grammatically correct sentences. "It means knowing what is appropriate to say to whom and in what situations and it means understanding the beliefs and values represented by the various forms and usages of the language" (Peterson, E. and Coltrane, B. 2003). Generally speaking, "discourse appropriateness is determined by the social and cultural conventions of a particular group of speakers" (Zhu, H. (2003: 39). Misunderstanding between people from different countries usually arises from

cultural differences. "Successful communication largely depends on mutual understanding" thus more attention should be placed on "how language varies according to the social situation" (ibid).

Mollica (1993: 9) emphasizes that understanding new modes of thought and new ways of behaviour will lead to accepting and tolerating another point of view. These new perspectives on life also give us interesting insights into our own culture as we begin to compare the two. He further claims in a slogan that "Monolingualism *can* be cured!" because he posits that it is, in a way, a type of cognitive disease *(ibid)*.

Rationale Supporting Language Learning

Numerous benefits can be derived from studying a second language that should not be ignored by the Educational authorities and in particular by language teachers. Ralph (1995: 18) identifies the following concrete benefits of being bi- or multi-lingual:

a) in general, people who know more than one language have a certain mental enrichment or cognitive stimulation about their personalities, not observable in comparable groups of monolinguals;

b) bilingual/multilingual individuals' scores on psychological tests (both verbal and non-verbal) are as a rule higher for divergent thinking skills and diversified reasoning processes, than are similar scores for monolinguals;

c) people who know more than one language typically get to know their mother tongue better than do comparable groups of monolinguals;

d) bi- or multi-linguals, compared to their unilingual peers, tend to have a more socially relaxed

and at ease reaction to meeting others from different cultures;

e) they are generally less provincial, stereotypic, prejudiced, and biased in their views of other cultures or individuals, than are similar groups of monolinguals; and

f) compared to unilingual peers, bilinguals as a group, enjoy more pragmatic benefits, such as being more disposed to travel to other countries overseas, and having access to wider job and career opportunities, because of their second-language abilities.

Speakers who can switch from language to language can communicate with a wider range of people than those who are restricted to a single language which undoubtedly enhances international communication. Moreover, monolingualists are more likely to commit linguistic and cultural gaffes, as exemplified by these signs (for a list of mistranslations, see Mollica, 1993: 1):

* outside a Hong Kong tailor shop:
  Ladies may have a fit upstairs or
* in the office of a Roman doctor:
  Specialist in women and other diseases or
* advertisement for donkey rides in Thailand:
  Would you like to ride on your own ass?

Indeed, conflicts between languages are inevitable due to the fact that "normal everyday life is now carried out in multicultural worlds" (Agar as cited in Torino, M., 2001) for "monolingual speech communities are extremely rare" (Spolsky as cited in Torino, M., 2001). Unilingualism produces what Debyser calls *"communication appauvrie"* versus enriched communication.

Encouraging the acquisition of a second or third language is also a factor in personal fulfilment or

enrichment, giving the learner a sense of accomplishment in understanding the 'other'. By learning a new language, we gain new horizons, but at the same time reinforce our own identity, thus also our self-confidence and this contributes to a stronger personality. Similarly, Veronica Lacey aptly sums up the value of learning a language by stating that it "gives breadth and depth to our personalities" (as reported in Mollica, 1993: 7).

In today's society lack of language proficiency prevents many people from taking advantage of opportunities to work or study abroad. Thanks to the European Union's twinning and exchange programs and transnational projects, student mobility is growing. In such circumstances, English often serves as a lingua franca, says Debyser, but at the same time it aids "à la découverte et à l'apprentissage de la culture de l'autre. » (Debyser, F. 2003: 43). Globalisation and business patterns imply that citizens need foreign language skills in order to work effectively even in their own country. Understanding the mentality of foreign business partners means having that little "extra" touch that young businessmen or diplomats need as intercultural relations can sometimes make the difference between the success or failure of a simple business deal — a point which should not be overlooked.

In this vein, Mollica (1993: 1) illustrates a vivid anecdote that exemplifies the importance of linguistic understanding: Years ago General Motors introduced a new automobile called Chevrolet Nova in Puerto Rico, but Puerto Ricans weren't very enthusiastic about this new car. And General Motors couldn't understand why. The reason was very simple. "Nova" means "star" in Spanish, but when spoken it sounds like

"no va" which means "it doesn't go". GM quickly changed the name to "Caribe" and the car sold quite nicely.

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Students who grow up speaking two or more languages often have linguistic, cognitive and cultural advantages over monolingual speakers of either language. They may also be better prepared to face the challenges of a multilingual and multicultural world. Studies have shown that bilingualism and biliteracy increase the cognitive abilities of students (see Bialystock and Hakuta, 1994; Cummins, 1989; Hakuta, 1986). Learning a foreign language benefits reading and writing skills in own language and contributes significantly to the development of individual intelligence and concretely improves overall results at school (Cummins, 1994).

Managing a Multilingual Reality

Handling the realities of multilingualism in Europe is not an easy matter. However, Amin Maalouf's three-point language strategy (as reported in Salverda, 2002 :10) is a valuable contribution that merits serious consideration. He proposes the following workable model:

1. to preserve the language of one's own identity, and never let it be so neglected that those who speak it have to turn elsewhere for access to what is offered them by the civilization of today;
2. to make the teaching of English as a third language a matter of

course everywhere, and without repining, but explaining to the younger generation that while it is necessary it is not sufficient; and

3. to encourage linguistic diversity so that there are many people in every country familiar not only with Spanish, French, Portuguese, German but also with Arabic, Chinese, Japanese and a hundred other languages that are more rarely studied.

In this perspective, measures have been taken by the European Union with the document *2004-2006 Action Plan for Languages*. Some of these initiatives are highlighted by Balboni (2004) in his paper entitled "Being Many and Being One: The Language Policy of the European Union".

Implications For Language Teachers

How can we encourage language learning? Thanks to the European Year of Languages a step was made in the right direction through its message that we should foster respect for language diversity and stimulate the learning and teaching of languages. Building on this, I believe that promoting reciprocal multilingual comprehension implies a dynamic participation on the part of the entire community. Yet no single group has a greater impact on the attitude and understanding of a community than do school teachers. Teachers influence children on a daily basis and in a variety of ways, whether they realize it or not, and, in turn, students go home and influence their parents. Thus, if one aspires to sensitize citizens to the implications of living in a multicultural society, there is no better means than through teachers.

In building a multilingual Europe language teachers, more than any other subject teacher,

play a crucial role for they are called upon to exemplify the values of openness to others, tolerance of differences and willingness to communicate. We should strive to

> promote methods of modern language teaching which will strengthen independence of thought, judgement and action, combined with social skills and responsibility (see Council of Europe, 2001: 4).

Accordingly, the ultimate challenge is to influence and foster positive attitudes among all our students, i.e. future citizens who will seek to break down barriers to full and equal participation in the European community by all individual societies. In addition, we should ensure that students have the opportunity to learn about their own traditional culture and in the process enhance feelings of acceptance. I firmly believe that the process of education is the key towards influencing and fostering positive attitudes among young people. For this reason, the aim is to integrate the multilingual and multicultural dimension in the language classroom.

Concluding Reflections and Future Outlook

It is important to point out that with the "Melting Pot Model" discussed previously, there is the tendency that people use their own values and standards in evaluating other cultures. In other terms, ethno-centrism puts forth the idea that one's own culture is the ideal and all other cultures are lacking or deprived. Of course, a positive effect of ethnocentrism is that it definitely encourages cultural stability and solidarity of the group, a phenomenon out of which arises patriotism. However, it could have negative effects on society in that it makes it difficult for people to see themselves and others objectively. This can limit

the opportunities for intercultural relations in a pluralistic society. Other people certainly have different ways of thinking, different values, which do not make them necessarily better or worse, simply different. In this light, stress, especially on the part of educators, should be put on similarities among people rather than on differences emphasizing that being different is neither threatening nor inferior.

Living in a globalized and localized world we need to cultivate a non-ethnocentric type of cultural disposition and have a sufficiently sensitive attitude towards an awareness of the world

> *The ultimate challenge is to influence and foster positive attitudes among all our students.*

as one of many cultural others. According to Tomlinson, such an awareness must be reflexive so as to question our own cultural assumptions and myths. We should look forward to living

> an intelligent relationship between equals which respects the autonomy of the other [...] able to live ethically, culturally in both the global and the local at the same time. (Tomlinson, 1999: 195).

Intensifying such an awareness requires a sustained, lifelong effort at all levels of education and society in general so as to avert any dangers of marginalisation.

As we move towards borderless societies we need to ensure that a clash of civilizations does not occur. In order to achieve a fruitful dialogue of civilisations, German Ambassador, Thomas Matussek (2003) says that

> we need a culture of tolerance, a culture of knowledge about other cultures and religions, the

common ground between them and the contributions all have made to European culture.

The advancement in global communication for commercial, political and educational purposes reinforces the concept of interdependence between people, neighbouring provinces and among nations of the world. Francis Debyser affirms that all the member states of the European Union "ont à nous apporter autant que nous avons à leur donner" (2003: 43). We should envisage a future in Europe in which

> les différences ne seront pas perçues comme des limites mais comme des passerelles, des ponts, des portes vers de nouvelles connaissances, de nouvelles expériences, vers une nouvelle intégration (Fenclovà, 2003: 38).

Respect for diversity is the precondition for our integration in a European Community so that we can build bridges to worldwide understanding and co-existence. Plurilingualism can only broaden our minds and nourish our imaginations, reminding us that it offers an opportunity to go beyond our own borders and understand our place within the global context. These ideas and concepts should be transmitted to our students as an initial step in helping them tune in to other worlds. After all, it's our duty as language teachers to preserve and expand "unity in diversity".

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Notes
1. meaning the global and the local at the same time. For a more comprehensive analysis on this issue see John Tomlinson, 1999.

2. This article is an expanded version of a previous contribution entitled *"Unity in Diversity: Tuning in to Other Worlds"* which was presented at the Conference "E Pluribus Unum" held in Rende, Italy, 2004. It was subsequently published in the Conference Proceedings (2005) *E Pluribus*

Unum: Giornata Europea delle Lingue, 2004. Dipignano (Cs): Fondazione "E. Sabato" Edizioni.

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Mosaic

Paolo Torresan

Multiple Intelligences and Language Teaching: Another Look at "Broken paths"

Gardner's theory has given rise to a series of experiments and second-language practices. This article deals with a novel application of the theory on the teaching of languages.

Moving from a theory of intelligence to actual classroom practices is an act of interpretation
(Viens 1999)

The Intelligences

The theory of multiple intelligences is based on two fundamental works: Frames of Mind (1983) and Intelligence Reframed (1999). In the first book, Gardner claims, on the basis of eight criteria, to have empirically demonstrated the existence of seven intelligences:

- linguistic,
- musical,
- spatial,
- kinaesthetic,
- mathematical,
- intra and
- interpersonal.

In his later work of '99, he adds an eighth,

- the naturalistic,
  and declares that a ninth one,

- the existential,
  too is possible.

Each of these intelligences is to be considered as a bio-psycho-logical potential capable of elaborating information in view of problem solving or developing products that are utilized in the social contexts where one operates (Gardner 1999b 3-34; Gardner 2005: 41). The activation of these potentials, that most probably have a neuronal character, depends on the values and opportu-

nities offered by the culture, transmitted through the various educational agents (Gardner, 1999b: 34).

In conversation with Checkley, Gardner offers the following definitions for each of the intelligences:

The linguistic Intelligence

Linguistic intelligence is the capacity to use language, your native language, and perhaps other languages, to express what's on your mind and to understand other people. Poets really specialize in linguistic intelligence, but any kind of writer, orator, speaker, lawyer, or a person from whom language is an important stock in trade, highlights linguistic intelligence. (Gardner, Checkley, 1997: 12)

Basically, the linguistic intelligence for Gardner has an *expressive* function. Thus, one of the major components of the linguistic intelligence is that of semantic (Gardner often refers to the figure of a poet who pays attention to the possible connotations of the various meanings of a word) together with which are to be considered also phonology, syntax and praxis.

The mathematical intelligence

People with highly developed logical-mathematical intelligence understand the underlying principles of some kind of a casual system, the way a scientist or a logician does; or can manipulate numbers, quantities, and operations, the way a mathematicians does. (Gardner,

Checkley, 1997: 12)

The "logic" of mathematical intelligence and the logic of thought, or in short "the logic", have in their primordial sense a direct contact with the world of objects.

The spatial intelligence

Spatial intelligence refers to ability to represent the spatial world internally – the way a sailor or airplane pilot navigates the large spatial world, or the way a chess player or a sculptor represents a more circumscribed spatial world. Spatial intelligence can be used in the arts or in the sciences. If you are spatially intelligent and oriented toward the arts, you are more likely to become a painter or a sculptor or an architect than, say, a musician or a writer. Similarly, certain sciences like anatomy or topology emphasize spatial intelligence. (Gardner, Checkley, 1997: 12):

The capacity to perceive in detail the phenomenal/physical world and the objects therein exactly the way they appear while realizing at the same time the transformation of ones own perception through the use of imagination is a pivotal function of the spatial intelligence (cf. Gardner, 1983: 172).

The musical intelligence

Musical intelligence is the capacity to think in music, to be able to hear patterns, recognize them, remember them, and perhaps manipulate them. People who have a strong musical intelligence don't just remember music easily – they can't get it out of their minds, it's so omnipresent. (Gardner, Checkley, 1997: 12)

The earliest, among all the intelligences, the musical intelligence is placed among those in which the influence of the ge netic heritage is very strong (*cf.* Gardner, 1983). It consists of aspects such as tone and pitch that refer directly to the auditory perception, and others, like the rhythmic organi-

sation, that are independent of it.

The kinaesthetic intelligence

Bodily-kinaesthetic intelligence is the capacity to use your whole body or parts of your body – your hand, your fingers, your arm – to solve a problem, make something, or put on some kind of a production. The most evident examples are people in athletics or the performing arts, particularly dance or acting." (Gardner, Checkley, 1997: 12)

The body, as is known to everybody, was the notable absentee in the western thought. However, it is a powerful means for an intelligent and conscious activity: every voluntary action demands a complex interaction between perception, nerve centres (thalamus, basilar ganglia, cerebellum, parts of cortex) and muscles in a dynamic circle between actions and their evaluations:

Voluntary movements require perpetual comparison of intended actions with the effects actually achieved: there is a continuous feedback of signals from the performance of movements, and this feedback is compared with the visual or the linguistic image that is directing the activity. (Gardner, 1983: 211).

The corporal intelligence is defined through a series of subintelligences among which is the capacity to use one's physique in different and efficient manners, for expressive (the dancer), agonising (the athlete) ends or of practical utility (the craftsman).

The individual intelligences

The individual intelligences deal with the psyche.

Since there are two forms of competence, we are obliged to speak of two intelligences – each with a typical neurological significance and a characteristic example of functional loss: the intrapersonal intelligence, referring to the knowledge of oneself, on the one side, and the interpersonal intelligence, referring to the knowledge of others, on the other.

The first, in its most basic form, consists in the

capacity to distinguish a feeling of pleasure from one of pain and, on the basis of such discrimination, to become more involved in or to withdraw from a situation. (Gardner, 1983: 239).

Sharpening of this ability occurs little by little when an individual makes his own the symbols offered by the very culture to which he belongs, in order to observe, distinguish and to name an ever-increasing range of sentiments. Putting forth a rather inclusive definition, Gardner maintains that:

Intra-personal intelligence refers to having an understanding of yourself, of knowing who you are, what you can do, what you want to do, how you react to things, which things to avoid, and which things to gravitate toward. We are drawn to people who have a good understanding of themselves because those people tend not to screw up. They tend to know what they can do. They tend to know what they can't do. And they tend to know where to go if they need help. (Gardner, Checkley, 1997: 12).

It is important to underline that such an access to one's own affective life, contrary to the common understanding, can't be devoid of the relationship to others. In other words, the more an individual employs the observation of the experience of others to reflect on oneself, the more developed is the intra-personal intelligence:

In the course of development, the two forms of knowledge [intra-personal and interpersonal] are intimately intermingled in any culture, with knowledge of one's own person perennially dependent upon the ability to apply lessons learned from the observation of other people, while knowledge of others draws upon the internal discriminations the individual routinely makes. […] Under ordinary circumstances, neither form of intelligence can develop without the other. (Gardner, 1983: 241).

Both forms of knowledge take roots in the family relationships of the early infancy: the bond and the sense of separation by the child from the mother on the one side, and, more generally, the observation that the child does about the reasons, intentions and the temperaments/moods of the people around him on the other.

It refers to the potentials having enormous importance to the realisation of a person:

While the decision to employ (or not to employ) one's musical or spatial intelligence is not heavily charged, the pressures to employ one's personal intelligence are acute: it is the unusual individual who does not try to deploy this understanding of the personal realm in order to improve his own well-being or his relationship to the community. (Gardner, 1983: 241).

The naturalistic intelligence

The naturalistic intelligence consists in the capacity of effecting the internal classifications in the animal and the vegetative kingdoms. Such a distinction, at the lowest grade, operates between predators and prey, for what concerns the fauna, and between edible and non-edible plants, for what concerns the flora; at a more complex level, the distinction operates at the level of species and families. With time, this taxonomic property got evolved to the extent of including more or less subtle distinctions regarding the works of man: from tangible products, like the collection articles (cf. Gardner, 1999: 50), to the variations of the symbolic systems, like the languages:

The more you know different languages, the stronger naturalistic intelligence becomes, because there are families of languages and somebody who knows a lot of lan-

guages can discover similarities and differences among the languages [...]. Let me make this example: perhaps the difference between Portuguese and Italian is somehow like the difference between Mandarin and Cantonese to Chinese languages, the two are about that far apart, and so Italian and Portuguese are about that far apart but you need to know more about languages to use that naturalistic intelligence. (Gardner in Torresan, 2005).

In short, we can affirm that the naturalistic intelligence has something to do with the identification of *pattern,* of regularity, which extends beyond the natural realm (Barkman, 2000).

The existential intelligence

The existential intelligence is a wholly human response to the limits imposed by the finite and the becoming. It is characterised by:

> The capacity to locate oneself with respect to the furthest reaches of the cosmos – the infinite and thev infinitesimal – and the related capacity to locate oneself with respect to such existential features of the human condition as the significance of life, the meaning of death, the ultimate fate of the physical and the psychological worlds, and such profound experiences as love of another person or total immersion in a work of art. (Gardner, 1999b: 60).

It is also connected to the symbols of religions, metaphysical systems, scientific research and the aesthetic experience.

The two "broken paths"

It is my intention to demonstrate as to how it is possible and useful to apply the theory of multiple intelligences to the teaching of languages; to realise the same, it is necessary, in my opinion, to establish first as to which are the sub-intelligences of linguistic intelligence. In fact, in each of the intelligences, it is possible, to distinguish the "intellectual

cores", *i.e.* the components that are adequately linked between them, enough to constitute a unity:

> I believe that, even if these «cores» or subintelligences are actually separate from one another, they tend to be used in conjunction with one another and so merit being group together. (Gardner, 1999b: 37).

Now, just as it is not possible to predict any link between the intelligences, in the same way we can't also forecast the connections between the subintelligences – there are diverse modes of being linguistically, musically, spatially, kinaesthetically, personally, naturalistically and mathematically intelligent (Hatch 1997) –, and the subtypes *i.e.* the combination of these sub modes, escape all predictions.

Both our affirmations – the application of the theory in language teaching and the recognition of the subintelligences – seem to contradict Gardner's thought.

As regards the first, Gardner makes the following observation:

> I do believe that choreographed «design experiments» can reveal the kinds of educational endeavours where an MI perspective is appropriate and is not. To state just an example, I think that MI approaches are particularly useful when a student is trying to master a challenging new concept – say, gravity in physics, or the *Zeitgeist* in history. I am less persuaded that it can be useful in mastering a foreign language – though I admire those teachers of foreign languages who claim success when using MI approaches. (Gardner, 2003: 11).

About the fact that the internal distinctions of the intelligences do not appear relevant to a didactic practice, Gardner writes:

> In writing about multiple intelligences, I have always noted that each intelligence comprises constituent units. There are several

musical, linguistic, and spatial «subintelligences»; and for certain analytic or training purposes, in may be important to dissect at this level. I justify my small set of intelligences on the basis of parsimony and usefulness. If I were to write about dozens of intelligences, I might be more accurate scientifically, but the construct would than be unwieldy for educational purposes. (Gardner, 1999b: 37).

The present article aims to reestablish a sort of continuity of the process, exactly from the point where the theory, instead comes to a halt, or, to use a Heideggerian metaphor, where there appear two "broken paths".

The pedagogical application of MIT: The Current Situation

Notwithstanding his affirmation of reading and appreciating the experience of all those who declare to be applying the theory on the teaching of languages with positive result (among whom we can mention: Hall Haley, 2001, 2002, Kallenbach, 1999; Viens, Kallen bach, 2004), Gardner seems to be convinced that it is more useful to consider applying this theory in other areas of knowledge.

In the passage quoted above, he refers to the examples of history and physics, two very different branches of knowledge from the epistemological point of view, but similar in so far as they are based on concepts. The study of history and physics, like that of geometry, economics, mathematics and philosophy is based on a series of declared pieces of knowledge and precise concepts, whereas the study of la foreign language, just as it happens in gymnastics, gardening and cooking, is based, above all (even though not exclusively), on a series of procedures. When a foreign language is studied with a communicative purpose, in short, the *know how* is

more important than the *know that.*

With reference to knowledge based on concepts, Gardner illustrates a series of teaching strategies. In order to motivate students, the teacher is invited to introduce a concept with the help of different mental images called *entry points* (Gardner, 1993: 184-186; 1999a: 188-198; 1999b: 169-172). The entry points are "multiple windows leading into the same room" (Gardner 1995).

A history teacher, for example, could introduce the *Shoah* through:

a) a narration of the facts that occurred in precedence;
b) a statistic analysis of deportation; a numeric classification of those deported, of those survived etc..
c) some syllogisms or models of deductive logic;
d) existential philosophical questions (the *Shoah* impels us to ask who we are, what are our draw backs and the virtues, how is it possible to have faith in life after having survived a concentration camp, etc.);
e) works of art that commemorate the victims;
f) interpersonal behaviour(the students could be asked to act out a role in a *role-play* on the theme);
g) experiences (it is worth, for example, a guided tour in a museum of internee as well as explanation, and/or a simulation of the so called Milgrams[1] experiment.)

A multiple introduction is of benefit to the whole class, as it is "the best antidotal to stereotypical thinking" (Gardner, 1993: 203; *cf.* Gardner, 1991), allowing the student to absorb the concept by means of a certain redundancy. It may be added that to every *entry point corresponds an exit point:* the student may be asked to demonstrate his having understood the concept studied, through a test not necessarily linguistic, but through other media such as visual, kinaesthetic, musical and so on.

The strategies that a teacher may take recourse to, for a deeper understanding of the concept, are analogies and metaphors (which allow depositing the new data on the previously acquired knowledge, Gardner 1999a: 199-201)- as well as a *multiple language,* i.e. as many material, sources, resources and texts as possible to present the theme under various prospects: film trailers, interviews to the survivors, maps, diagrams, photos, hypertexts etc. (Gardner 1999a: 202-208).

These proposals do not constitute a prescriptive method ("MI theory is in no way an educational prescription", Gardner 1995) but are suggestions to which could be added many others, considering the "open" nature of the theory, that can continuously be integrated with hints that take into account the differences besides being capable of individualising the learning.

The Application of MIT on Language Teaching: The Present Status

It is difficult to follow a didactic based on *entry points* and *analogies* with a student of languages; the topic of the study is not a concept full of knowledge (rich topic), but a code – the language – which, *at least in the initial levels,* grants few signs of personalisation in terms of didactics.

It is easier, for the teacher, to proceed through the third strategy proposed by Gardner: the use of a *multiple language,* made up of images, various types of tests, multimedia support and non-verbal codes.

Many contributions linked to the application of the theory of multiple intelligence to the teaching of languages do an operation of internal distinction within the *multiple language,* ordering the general texts and techniques in accordance with the intelligence mostly involved therein.

We can consider, as an example, the following schema/prospect developed by Hall Haley in 2004. (Figure 1)

We find prospects given also in other essays dealing specifically with the connection between MI and language learning. They are:

*   similar to the one presented above: Gahala, Lange 1997; Christison 1998, 1999, Proserpio 2002;
*   less detailed and more approximate: Christison 1996, Fletcher 2000, Cuccu 2003;
*   confused while adapting the theory to other aims: Barman 1998, Puchta, Rinvolucri 2005 (the authors fuse and confuse MIT, Suggestopedia and Neurolinguistic programming);
*   more articulate (capable of distinguishing the techniques based on the four skills)

The Application of MIT on Language Teaching: A New Proposal

The peripheral stimuli

The works dealing with the application of this theory to language teaching, despite being different from one another in their capacity to go deeper, do not in any case work out any distinction between:

a) techniques and basic texts;
b) strategies concerning modes of learning and those referring to the types of intelligence.

It is easy to understand the first distinction: a diary is a text type whereas the word order activities make up a technique.

The second is, instead, subtler due to certain tricky aspects inherent therein.

Now, if the term "intelligence" refers to a capacity, specifically

Bodily/Kinesthetic	Role playing, Dancing, TPR, TPRS, Hands-on learning, Manipulative, Multimedia games or activities, Aerobic alphabet, Building a model or 3-D project
Interpersonal/Social	Cooperative teams, Paired activities, Peer teaching, Board games, Simulations, Surveys and polls, Group brainstorming, Situations or dialogues
Intrapersonal/Introspective	Describe/write about preferred way(s) of spending free time. Keep a journal on a particular topic. Engage in independent study
Logical/Mathematical	Word order activities, Grammar relationships, Pattern games, Number activities, Classifying and categorizing, Sequencing information, Computer games, Cause and effect activities
Musical/Rhythmical cloze mu-	Write jingles for a commercial, Jazz chants to remember vocabulary/grammar/verbs, Musical activities, Create music for skits and plays, Use sic as a stimulator, Look for tonal/rhythmic patterns in music of target language
Naturalist fo-	Describe changes in the local environment, Debate the issue of homeopathic medicine versus store-bought remedies, Plan a campaign drive which cuses on saving an endangered species
Verbal/Linguistic	Debates, Storytelling, On-line communications (E-pals), Group discussions, Word-processing programs, Word games
Visual/Spatial dia	Using graphs and diagrams, Drawing a response, Video exercises, Computer slide shows, Multimeprojects, Mind mapping, Graphic organizers

Figure 1

linked to content, "the learning styles" point to modes of doing certain tasks, which could be transversal to diverse contents (Gardner 1999b).

The mathematical intelligence, for instance, is a capacity applied to logical-mathematic concepts and operations (obviously in different sectors: from pure mathematics to linguistics, from physics to economics); whereas the reflective style, which is at times confused and prefers planning, defining the objects and ordered presentation of information, is a way of tackling tasks that could be proposed also in artistic, musical or individual performances, though such displays do not entail any calculation.

The distinction between intelligence and styles makes us reconsider the outline with which is usually presented the language teaching strategies that give shape to various intelligences. It is necessary, therefore, to clarify one by one (as to how often it refers to a *continuum* instead of a clean leap), as to whether a technique has anything to do with activating certain intelligence or if it rather acts at a superficial level, that of style. I propose the following examples:

- a simple movement (not oriented) that accompanies a task – as in many *icebreakers*, (as many call it: Hoffmann, Norman 2004), is not an action that empowers the kinaesthetic intelligence, but is an activity appreciated by the students whose learning style is kinaesthetic(i.e. they like learning through movements);
- making the students to work in pairs or in groups has nothing to do with the interpersonal intelligence (as is instead proposed in Fletcher 2000; Hall Haley 2004). The interpersonal intelligence consists in the capacity to penetrate into someone else's intentions and to have an influence in the behaviour of others (Gardner 1983, 2005). Working in pairs or in groups is simply a way liked by the students that are outgoing;
- individual work doesn't necessarily results in the development of intra-personal intelligence (as proposed in Kagan,. 1998; Hall Haley, 2004); it is simply a mode liked by the students that are introverts.

It is much more far fetched, on the other hand, to claim, as is done in many works, that such intelligence can be enhanced through programmes of self-esteem (Christison, 1998; Campbell, Campbell, Dickinson 2004; Hoffmann, Norman 2004; Puchta, Rinvolucri 2005)[1].

- an ordered (or strcuctured) and sequential presentation of the topic, opposite to a global and holistic one, has to do with a characteristic style of learning (independent of the topic, opposed to one dependent on the topic) and not at all with a logical –mathematic intelligence (as is instead declared in Fletcher, 2000).
- taking songs, relaxing music along to the class or using the rhythm as a help to memorizing could be liked by the students irrespective of their musical intelligence (It is attributed to the musical intelligence by

Fletcher, 2000 and Proseprio, 2002). According to Gardner:

In some classes, children are encouraged to read and to carry out math exercises while music is playing in the background. Now I myself like to work with music in the background. But unless I focus on the performance (in which case the composition is no longer serving as background), the music's function is unlikely to be different from that of a dripping faucet or a humming fan" (Gardner 1995).

The use of music, as proposed by Suggestopedia (Lozanov 1978), as an instrument that helps memorising too is foreign to the theory:

It may well be the case that it is easier to remember a list if one sings it or even if one dances while reciting it. I have nothing against such aids to memory. However these uses of the materials are essentially trivial. What is not trivial [...] is to think musically or to draw on some structural aspects of music in order to illuminate concepts like biological evolution or historical cycles. (Gardner, 1995).

- It is not enough to decorate the room with plants or take animals to the class to develop the naturalistic intelligence of the students (maintained by Fletcher 2000, Armstrong 2000)! Nor can it be thought of related to the ecological themes and the initiatives of environmental protection (as held instead in Hall Haley 2004)! Even a child that lives in the thirtieth floor of a Manhattan skyscraper can possess this intelligence, if he has a passion for collecting butterflies, precious stones, stickers, corks and so on. The naturalistic intelligence has, in fact, to do with the observation of *pattern,* and is realised in the determination of groups, based on the regularity and the differences between single elements (Gardner 1999b; cf. also Barkman 2000; Campbell, Campbell, Dickin- son, 2004).

- "Linguistic intelligences is not being talkative, liking to talk" (as rightly observes Viens, Kallembach 2004), nor is it promoted through word games (as proposed in Fletcher, 2000).
- The use of colours to underline certain morphological categories or images aimed at enabling the students to grasp a verse, satisfies one of the visual styles of learning, but it is not necessarily conditioned by the spatial intelligence (as affirm instead by Christison 1998, Fletcher 2000 and Hall Halley 2004), and same is the case with the visual mnemonic techniques (opposed to Campbell, Campbell, Dickinson 2004). The spatial intelligence, it is worth reminding, is a cognitive strategy that can be practiced even by a blind person.

In short, if it is true that some proponents of intelligence, including Gardner, are convinced that the intelligence is not only in the mind of an individual, but also in the resources, objects and in the relations through which his actions are made visible to the world ("distributed intelligence"; *cf.* Pea, 1993; Salomon, 1993; Gardner, Kornhaber, Wake, 1996), it is true at the same time that the sole presence of some objects (images, music, movement, written or oral texts, numbers) or some conditions (working alone or in a group), do not guarantee *by itself* the development of intelligence to which can those objects or conditions be traced to. It requires, in other words, a *cognitive* operation, of *significance,* in order that intelligence can be provoked; otherwise, the mentioned objects and resources are "blind".

Borrowing Lozanov's terminology of "peripheral stimuli" about the use of images and music in the suggestopedic sessions (Lozanov 1978), we can say that most of the above mentioned techniques are *peripheral stimuli, i.e.* strategies that appeal to the individual preferences about the *mode* of learning without reaching the different systems of mental representation, the very intelligences, or do not even get them involved nor are they challenged in the process.

Of course, we do not intend here to deny the worth of these techniques, provided their usage is well thought of and above all if they are confirmed efficacious in the application. In fact, many teachers, while trying to grasp the meaning of a verse or correcting a creative writing, experiment with the extraordinary power of consulting between the colleagues dealing with the same topics (Catizone, Humphris, Micarelli, 1997), or the worth of images in promoting the creative skills (Heaton 1986; Wright 1989;) or of music as a means of relaxing prior to listening to a dialogue in a foreign language (Fonseca Mora 2002a); it is but necessary to specify that these techniques tend to refer to the *preferential style of a person*, that the results one obtains through them do not allow one to judge one's type of intelligence in any manner[2]. One of my students, for example, despite being a leading musician, detests there being background music during a reading or writing activity, and this should not be a surprise!

Intermediary stimuli

When a *peripheral stimulus refers mainly* to a perceptive and emotive mode (provided that we do not concentrate on it, and in which case it is no more *peripheral*), an *intermediary stimulus* implies an activation of *two or more intelligences*, and has mainly *a cognitive significance*. The adjective intermediary, therefore, allows underlining the communication taking place between one code and another.

In order to render the distinction between intermediary

stimulus and peripheral stimulus, let us take resort to an example.

Let us imagine that the foreign language teacher gives the students a newspaper article that speaks of thefts taking place in the metro. The task is of a linguistic nature: the students have to read and understand the text. The teacher may assist this task with a series of techniques, some of which stimulate the styles of learning *(peripheral stimuli)*, others of intelligence *(intermediary stimuli)* , as illustrated in Figure 2.

As is clear from the table, *a peripheral stimulus simply furnishes the context in which the didactic activity takes place, whereas an intermediary stimulus forms part of the same didactic activity and supplies with useful text related data.* The peripheral stimuli, in other words, act *extrinsically* to the task, giving a rise to a certain atmosphere of expectations, a kind of emotional state, organisation of the task and a sort of distribution of roles, while the intermediary stimuli have more an intrinsic character, as they elaborate the information belonging to the text. To solve a linguistic task with kinaesthetic intermediary stimulus, for example, means to reason contemporarily with the linguistic logic and the corporal logic, and the same for all other combination of intelligences.

The central stimuli

Thus, to put synthetically what we have considered so far, the theory of multiple intelligence can contribute to the language teaching through a definition, capable of order and force, of the *intermediary stimuli* and not of peripheral stimuli, which belong to the sphere of the styles of learning. The *intermediary stimuli* are in fact the equivalent to *entry points* of which the Harvard psychologist talks about with reference to the declarative knowledge.

Peripheral stimuli	Recommended style of learning	Intermediary stimuli (Entry/exit points)	Recommended intelligence
Teacher hangs around the class a series of images introducing the theme	Visual	The teacher invites the students to establish based on the *format*, what is the basic text; further declares to be at their disposal to answer the questions that are made on the basis of the image accompanying the text	Spatial
Through a heuristic process, the teacher invites the students to devise solutions to the problem of theft in the public means of transport (metro, bus, etc.)	Reflective	The teacher illustrates a series of *statistics referred to in the article* (about the frequency of thefts in the metro, comparative data with other countries, etc.) or writes on the board the important concepts of the text in sequence	Logical
The teacher employs some background music to make the students relax	Auditory	The teacher uses a few musical verses or some simple sound sequences to show different parts of the text.	Musical
The teacher proposes a group dynamic activity on the theme (a game of police and the thieves, for instance)	Kinaesthetic	The teacher mimes, in order, the different ways with which the robbers rob their victims in the metro, according to what is given in the newspaper article.	Kinaesthetic
The teacher asks the students to read the text individually and in group	Introvert	The teacher anticipates *the theme* narrating related personal events.	Intrapersonal
The teacher makes the students read the text several times, encouraging the students to exchange information following every reading	Extrovert, holistic	The teacher writes on the board a number of *key words taken from the passage* and asks the students, in pairs, to associate each word to a person known to them, explaining the reasons for their choice.	Interpersonal
The teacher introduces the context, making open questions, stimulating the pre-knowledge and encouraging to find inter-disciplinary links.	Global	The students are asked to trace analogues and differences with another basic texts referred to the same theme (a letter, a declaration by the police, a novel, a video excerpt, etc.).	Naturalistic

Figure 2

Considering a passage from *Frames of Mind,* it appears but necessary a further distinction.

The abilities entailed in an intelli-

gence can be used as a *means for acquiring information.* Thus, individuals may learn through the exploitation of linguistic codes, of kinaesthetic or spatial demonstrations, or of interpersonal bonds. Even as various intelligences can be exploited as means of transmissions, the actual *material to be mastered* may itself fall squarely within the domain of a specific intelligence. If someone learns to play an instrument, the knowledge to be acquired is musical. If someone learns how to calculate, the knowledge to be gained is logical-mathematical (even if the means is linguistic in nature). And so it turns out that *our various intellectual competences can serve both as means and as message, as form and as content* [addition in italics, mine]" (Gardner, 1983: 334).

Intelligence as *form,* referred to by Gardner, seems to correspond to the strategies we called *intermediary stimuli.*

Intelligence as *content* appears, instead, to meditate on strategies that are *isomorphic* compared to the material, repeating the same code with which is presented both the text to understand and the procedure of assimilation. We are obliged, for this reason, to coin a new term, that of *central stimulus.*

We can say that when the understanding of a concept or the realisation of a procedure are reached through one or more intelligences different from the intelligence to which corresponds the concept, there occurs an instance of *intermediary stimulus;* when instead it is mediated by objects belonging to the same intelligence, it is called *central stimulus.*

It is clear, for sure, that if I use the musical language to make grow the musical competence of the students, the mathematical to make grow that of mathematics, the personal to make grow that of personal and so forth, I do so

through a series of *central stimuli.* In the specific case of teaching languages, the linguistic activities to judge the understanding of a sentence in a foreign language (like cloze, the multiple choice, true or false, open questions etc.) constitute the *central stimuli,* where as the activities of transcodification that foresee the use of miming, music or designs constitute the *intermediary stimuli.*

However, the concept of intelligence as *content* is not a homogeneous but a complex one.

If it is true that intelligence does not, in the daily actions, act singularly but in connection with others, it is also true at the same time that it consists in itself of various elements, the sub-intelligences, of which we mentioned in the beginning, which are not easily distinguished. Consider yourself to be immersed in a conversation with somebody: from the fact that it is not easy to set limits between prosody, morphology and praxis in order to realise the communicative event, it becomes clear that each of these components stands for different aspects of communication. There exists, so as to say, a sort of cooperation between intelligences on the one side, and between the constituting elements of each on the other: a sort of *cooperative learning* within the mind.

Gardner underlines the fact that the subintelligences that make up one and the same intelligence are *incompatible* between them:

> Most of us has no trouble walking or finding our way around while we are conversing; the intelligences involved are separate. On the other hand, we often find very difficult to converse while we are working on a crossword puzzle or listening to a song with words; in these cases, two manifestations of linguistic intelligence are competing. (Gardner, 1999b: 40).

The language teachers know, in fact, how useless it is to correct the *form* during a spontaneous speech of a student: whole his attention is totally concentrated on what to say (the semantic *i.e.* the real linguistic aspect of a language) that the teacher's feedback on how to say (the morph syntax, i.e. the logical mathematical aspect of the language) doesn't get noted[1].

We may consider, in addition, in favour of the existence of subintelligences, some specific *inabilities* that accompany a trauma (like many cases of aphasia, each one being characterised by a loss of a *specific* language function), besides the *idiot savant* cases in which the very high performances are accompanied by poor performances within the same intelligence.[2].

How many and which are the subintelligences of each intelligence seem to be questions destined to long scientific debates.

However, it is worth striving here at a definition without which the attempt to distinguish between various stimuli would result to be approximate.

Considering specifically the case of linguistic intelligence, based on the aspects already known to the linguists and neuroscientists, *we believe that the various subintelligences that form it manifest aspects related to all intelligences.* To put it in a better way, let us say we are strongly convinced that the observations of linguists and neuroscientists *induce* us to hold that there *at least* eight subintelligences of the linguistic intelligence, and that each of these reflects the characteristics of a given intelligence; further investigations could enlarge, integrate, or more generally, modify our hypothesis.

As regards the linguistic intelligence, I believe that there exist, as of now, the following:

- *a properly linguistic subintelligence*, which is characterised by the consideration of the inherent aspects of language, i.e. lexicon and the semantic;
- *a logical subintelligence,* which is used when one concentrates on the form and the order of words (morphology and syntax);
- *an intra-personal subintelligence,* given by the emotional dimension of language;
- *an interpersonal subintelligence,* which coincides with praxis;
- *a musical intelligence;* which considers the phonology and the prosody;
- *a kinaesthetic subintelligence,* that refers to the extra linguistic component of communication;
- a visual subintelligence, made operational by the co-text, or that which characterises the text in graphic-spatial terms, and from visualising that is verified during the comprehension;
- and, finally, a *naturalistic subintelligence,* referred to the inter-linguistic, inter-textual and inter-cultural relations.

It is easy for us to conceive this multiple presentation, if we imagine ourselves to be readers of a foreign language text, grappling with a word the meaning of which is unknown to us. A complex activity is put into motion in our brain. The word (for example, the Italian word "melanzana", *i.e. aubergine/eggplant*) is read from a text that, on its own, by means of a series of semantic relations, allows you to form assumptions (-> *linguistic subintelligence);* is analysed, further, in its morphological components ("is it a verb, a noun or an adjective?" -> *linguistic subintelligence);* the *musical memory of the reader* ("how is it pronounced: *mèlanzana* or *melànzana?"*), compares it to a word already known or to terms of own native language or another language ("manzana?" [Spanish];-> naturalistic *subintelligence)* and one employs also the capacity to

Intelligence	Characteristics	Aspects of language (Linguistic subintelligences)
Linguistic	Having a certain sensibility to words	The semantic and the lexicon
Logical	Paying attention to the cause –effect and spatial-temporal relation	The morph syntax
Intra-personal	Knowing oneself: being conscious of own cognitive and emotive processes	The emotional dimension of language
Interpersonal	Knowing the intentions and needs of others	The pragmatic
Naturalistic	Being sensible to the similarities and differences	The relation between texts; contrasting analysis; the intercultural experience
Kinaesthetic	Being capable of using one's own body in a strategic manner	The extra linguistic dimension of communication
Musical	Having a certain sense for rhythm, pitch and melody	The phonology and the prosody
Spatial	Perceiving and imagining the position of the objects in space and their transformation	The co-text and the visualisation

Figure 3

infer the author's intentions (-> *personal subintelligence).* It is clear that the body too is involved in all this process through *kinaesthetic memory.*

Let us return to the distinction between the *stimuli.* We could be tempted to the saying that the *central* ones, since they correspond to intelligence as *content,* and since when the specifically linguistic *content* of the linguistic intelligence is the linguistic subintelligence, consist in the useful techniques to empower the lexical and semantic competence.

Actually, we are forced to discard this assumption, since the realisation of a communicative event deals with a strict cooperation between the subintelligences of the linguistic intelligence; it is in fact as *central* for an interlocutor to know the vocabulary, as to

know the context in which a term is used rather than the other, as to why a specific form or a certain word order is necessary, how are the accents distributed in a phrase, what should be the distance from the person involved in the conversation, etc.

In my opinion, the concept of *centrality* of stimulus is to be considered commencing from the isomorphism between stimulus and the single subintelligence, and not as correlative of central *subintelligence,* because it is difficult to isolate this concept while becoming, at the same time, problematic for Gardner to ascribe an intelligence the capacity to coordinate the others (Gardner 1999b). However, for *all subintelligences* there exist the Figure 2*central stimuli and the intermediary stimuli.*

Central stimulus	Intermediary stimulus	Comprehension	Production
Linguistic		Complete synthesizing the passage, inserting the missing words	Compose a poem comprising the words given by the teacher.
	Logical	Reorder the paragraphs in which the text is divided (Jigsaw)	Write an argument to convince your classmates of a certain position you have taken.
	Intra-personal	Underline the things in common between the text and your private life.	Describe how you feel while writing in a foreign language.)
	Interpersonal	Imagine how could the author of this letter be. -Age: .... -Civil status: .... -Profession: .... -Hobby: .... -Character: .... -Inner desires:	Write a letter to your classmates expressing their merits.
	Naturalistic	Find as many differences as possible between text A and text B.	Write a text in which you take note of the differences between your mother tongue and the foreign language.
	Kinaesthetic	Describe in gestures the actions described in the text.	Enact a dialogue with the help of two puppets.
	Musical	Match the music that the teacher made you listen to the paragraphs the text was divided into.	Imagine that the composer had wanted to transmit a secret message through this music: to whom? Why? What type of message? When? Where?
	Spatial	With the help of Plastcine or ruler, or whatever other object is available in the class, reconstruct the space described in the text.	Present a report using designs, objects, graphics, and flash cards.

Figure 4

In Figures 4 and 5, we present techniques (central and intermediate stimuli addresses, respectively, to linguistic subintelligence (semnatic) and logical subintelligence (morphosyntax). The teaching of other aspects of the language (pragmatic, phonetics, etc.) should be based on the same differential model.

As a matter of fact, it is a flexible model which permits the language teacher to choose the appropriate stimulus (or to imagine those equivalent), having consideredas to when the didactic action has been planned for, the linguistic requirements and the cognitive profiles of the students. Sensible alternation of the stimuli appears to be a wise practice; far from the temptation to describe each linguistic aspect in eight different modes, something that could result to be expensive and scattering.

Conclusion

This essay enabled us:
- to describe the intelligences, according the characteristics presented by Gardner;
- to recapitulate the positions taken by Gardner and those upheld by various scholars about the didactic application of the theory, with special reference to language teaching;
- to establish the necessity to distinguish the techniques that refer to the style of learning (peripheral stimuli) from those which refer to intelligence;
- to think of a distinction in relation to the techniques referring to intelligence, on the basis of the distinction between intelligence as *form* and intelligence as *content* proposed by Gardner;
- to assume the subintelligences of linguistic intelligence on the basis of distinctions that operate in the linguistic realm and of studies that pertain to the context of neurology;
- to consider the techniques that refer to intelligence as *content* in relation to an exercise of subintelligence with materials which belong to themselves (*central stimuli*); to consider the techniques that refer instead to intelligence as *form* in relation to a practice of subintelligence with the materials that belong to other intelligences (*intermediary stimuli*);
- to present a sample prospectus of *central stimuli* and *intermediary stimuli* in relation to semantic (linuistic intelligence) and morphosyntax (logical subintelligence).

This essay is marked, therefore, for its approach that is essentially analytic.

Perhaps, a rather stable definition of the subintelligences could be formulated with the help of the criteria used by Gardner to demonstrate various intelligences.

As a matter of fact an analytic way of proceeding seems to me a sound guarantee opposed to hasty and general operational models. If intelligence is a penetrating look

Central stimulus	Intermediary stimulus	
	Linguistic	Divide the following Italian words in two groups: Osso Schermo Braccio Tetto Dito Labbro Banco Libro Cenno Ciglio Ginocchio Punto Note: *The students normally reason in semantic rather than formal terms: the probable result is:* Osso Schermo Braccio Tetto Dito Labbro Banco Libro Cenno Ciglio Ginocchio Punto *All the words that belong to the semantic field of human body are thus grouped together. It is enough to ask them change the words into plural, because they discover a complicated rule of plural: the group words in fact accept two plurals, one feminine which refer to the parts of body, and one masculine, which has a metaphorical value (the margin of the road, the arms of a river, etc.)* (Adapted from Balboni 1999)
Logical		-Underline all the tense links present in the narration. Beginning with a new heading, write down an original narration, using the same tense references, and following the same order of the original text (Beltramo 2002)
	Intra-personal	- What sort of an identical feeling remains with the simple past, present and the future? Reread the texts, showing feeling each time you come across the verbs.
	Interpersonal	The linguistic choice of the characters in the film expresees their personality. Try to formulate the two hypotheses on this fact and exchange the information with a companion
	Naturalistic	*See intermediary linguistic stimulus*
	Kinaesthetic	-Read the text: in place of comma clap the hands, in place of fullstop tap the foot on the floor, in place of colon raise the hands upwards (Puchta, Rinvolucri 2005).
	Musical	-As above, with the use of intrumental music (with reference to punctuation marks or other grammatical categories).
	Spatial	-Choose a spatial metaphor to describe the following tenses: Gerund; Conditional; Future; Present perfect; Past perfect

Figure 5

(from Latin, *intus legere*, "read inside"), let us hope to have done a good service.

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Notes

1. This experiment dates back to the sixties, and envisages that someone is responsible for activating a mechanism of electric shock on an individual who is a friend of the one making the experiment. Thus, it was verified that most of the people subjected to the experiment got to giving electric shocks even to the level of danger, influenced by the experimenter that, wearing a white shirt and with an authoritative face, was urging not to interrupt the experiment.

2 I happened to take part in a training programme in July 2004 at *Pilgrims* (Canterbury, UK) given by Bonnie Tsai, in which, the English teachers placed in a circle had to say aloud one's own name ("*Paolo*") to the group and receive a coral compliment ("*What a gorgeous name, Paolo!*") from the fellow students). The embarrassment I found myself in was due to the fact that it was not that easy for me to understand if I was really "*less*" intelligent from a personal point of view, as I didn't demonstrate of having been excited at the compliment received (which I should instead have done to meet the expectations of the educator), or instead, I was "sufficiently" intelligent from a personal point of view, to grasp the inexactness of the compliment made by a group of strangers! Paolo, is a name I like, for sure, but if I were called Aldebrando, Gedeone o Armnistizio?

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Juguemos con las palabras.

María tiene 13 años; Gloria tiene 12 años; Patricia tiene 15 años, Liliana tiene 14 años.

Carmela Colella, Anne Urbancic

"Dear Santa ..." Santa Claus Helps with Communicative Competence

How do we stimulate and encourage students to write compositions in the target language? The authors suggest a successful activity which includes students at both the elementary and university level.

Have teachers ever considered why so much sarcastic humour has been directed towards the stereotypical first composition of the school year? Inevitably, *"What I did on my summer vacation"* becomes the students' initiation for the writing exercises in the academic year to follow. We do interesting things on our summer vacation, but we loathe writing about them, just as we loathed writing about them when we were students. It is only now as we prepare and lead workshops for teachers of international languages [Italian] that we have begun to question why this, and other similar titles, are so unappealing to the learners, and do not inspire, do not motivate them at all.

We are clearly not the only ones who wonder, and who would like some guidance in teaching composition in our classes. In a recent series of workshops for teachers of elementary level Italian, the participating teachers were offered workshops on various topics, including the development of writing competence. These activities are equally applicable to other languages.

As Second Language Acquisition (SLA) Instructors, we know that we must ensure the development of all aspects of communicative competence. In some cases this is easier said than done. For example, the integration of conversation is readily achieved in the language class. But what of the development of communicative competence through composition? As Alice Omaggio Hadley (2001:337-38) observes:

> It is important to consider ways to integrate writing with practice in listening, speaking, and reading so that language skills are not artificially separated. An integrative approach provides students with opportunities to use the language they are learning in authentic communication while solidifying control of various aspects of the new language through writing as a support skill. Even when writing activities are used simply as a pedagogical aid, they can be structured in ways that help students to produce cohesive and coherent discourse."

We asked ourselves, therefore, "How can we teach or include composition in an interesting way, integrating it into the other tasks that we require of students? How can we make the writing exercise relevant for the students? Can we provide a real reader, besides ourselves, for our students' work?"

The answers to such questions are also at the basis of the ACTFL promotion of the Five C's, that is, the five standards for language learning. In other words, how can our composition exercises involve Communication, Cultures, Connections, Comparisons and Communities?

We considered which one of the five C's the students would find most appealing. From a previous writing exercise undertaken in conjunction with learners at Università degli Studi di Roma – Tor Vergata[1] we knew that the immediate interest for students was to make a connection with a real reader. Students told us they needed to know that what they wrote created an uncontrived link between them and another person. Every teenager with a computer and MSN knows this; they are able to multi-link, thereby creating several levels of connections simultaneously. Websites such as "Friendster" or "Facebook" and others, so familiar to our students, have a similar intent. But how can we translate such an activity into the classroom? And even more difficult, how do we take this into the SLA classroom where connections must be made in another language?

We suspected that connecting with a real reader in another language would have other repercussions. The most exciting aspect of the Rome-Toronto exchange was not only the sharing of two cultures but the fact that there was also a visible growth, a maturing of the students' world view together with an awareness of the effect their modes of expression had on others. In discussing the importance of making connections through writing, Guy Allen (2002: 281) concurs:

> [t]he act of filling the page with the meaning the writer chooses to put into the world alters the writer's relationship to self and world. The writer becomes conscious of consciousness and at once defines and transcends a situation. The writer acts upon the world, and in so doing produces a changed world and a changed self in the world, a self that takes responsibility for deciding what meaning is.

It was our hope to arrive at a writing exercise which would enable our SLA students to reflect

on language and on their role in the learning process through the exercise.

Given that their knowledge of Italian is at the low to mid novice level, what simple but relevant writing exercise could our students be assigned? And subsequently, how could we model the same exercise for teachers of Italian at the elementary level?

> *What we proposed was that the letters from the elementary school children would be received and answered by students at the university.*

Letter writing can be presented in various ways just as letters can be formal, friendly, business, long short, fun, serious. What all letters have in common is the intention for a reader, someone who is not the writer or the student's language teacher. In other words, letters make a real connection with someone else. We have extensive experience with epistolary archives and we knew letter writers from the past not only made a connection with a long ago addressee but also with us today. Letters from the past made us part of another community, allowing us to compare a community of decades ago with our community today. We hoped that the teachers in the workshop would also see the benefits of creating a community of students. Thus we decided that the 5 C's (communication, cultures, connections, comparisons, and communities) would be the focus of our letter writing workshop.

We began by presenting a theoretical overview of letter writing, including conventional protocols in Italian formal and informal correspondence. We decided not to focus on business correspondence. We also looked at theoretical considerations of letter writing, including works by Patrizia Frescaroli, Maria Cristina Giongo, Stefano Godani and R. M. Mata; these and others can be found on the website created previously in collaboration with Nicla Gargano (http://www. chass.utoronto.ca/~ngargano/ corsi/corrisp/corrispondenza. html). The workshop participants, in groups of 4-5, produced templates for letters for specific grade levels from JK to grade 8, including templates for birthday greetings, thank you notes and special occasion correspondence. The groups then shared their work with the other participants. In the discussion following, we also considered ethical issues such as how much and what kind of information about the child ought to be included. The participation of elementary or high school students in activities such as these must be closely monitored by the teacher; for safety and liability reasons teachers must ensure that letters do not contain personal information which may specifically identify the child other than by name.

Taking advantage of the early November workshop date, we then proposed a further assignment. We suggested that the teachers have their students write letters to Santa Claus, *Babbo Natale*. Not surprisingly, many of the teachers had already planned for this task. Most were aware that their pupils would be writing to Santa Claus at North Pole, HO HO HO. They knew that the English-speaking Santa Claus would actually answer the letters, thanks to the volunteers of Canada Post. Their concern was that no one would answer the Italian *Babbo Natale* letters. How delighted they were then to hear the second part of the assignment which involved not them, but the first year beginner and intermediate level students of Italian attending Brock University. What we proposed was that the letters from the elemen-

tary school children would be received and answered by students at the university. For the latter group, this assignment would constitute one of the four compositions required by the course.

In this first attempt there were several stumbling blocks. Fortunately the attitude of the students, both elementary and university level, was not one of them; both groups eagerly, animatedly, and willingly took up the task. Their teachers demonstrated a similar excitement towards the project.

Since we wanted to share the results of this task with other educators, we first consulted with the Chair of the University Ethics Research Committee and discovered that a written release from both the university students and also the parents of the participating elementary school children was required.

When we announced to the university students that their next composition assignment would involve replying to letters written by children learning Italian at the elementary school level, great murmurs of interest and excitement followed. We had given them a task which they not only found challenging but also engaging. Furthermore, they found it personally meaningful and relevant. Once the students had received and read their letters from the children, they expressed much concern about ensuring that they properly understood the contents of the letter. But in fact, deciphering the hand writing of the young learners proved more challenging than the Italian text. As a result we took time to review target specific vocabulary (especially toys and video games), we brainstormed ideas, possible replies and helpful Christmas expressions. We decided as a group that all the letters were to have a similar appearance so that the

children would understand that they all of them came from the same *Babbo Natale* and that no one's *Babbo Natale* was better than any one else's. This naturally led to a brief lesson on the conventions of letter-writing in Italian. Alice Omaggio Hadley (2001: 282) confirms that

[v]arious conventions of written language that distinguishes it in style and tone from spoken discourse can be learned and practiced. Second language writing instruction that is carefully planned can help students learn more about the composing process itself, a recursive, problem-solving activity that has the potential to affect students' writing and thinking skills in their native language, thus extending the benefits of language study well beyond the limits of the second-language classroom.

The exercise of answering the *Babbo Natale* letters also lent itself to a welcome discussion of the cultural differences in celebrating Anglo-Canadian Christmas, Italian Christmas and Italo-Canadian Christmas. The mythical figure of the *Befana* charmed our university students and many included a reference to her in their replies. The most original was from a student who wrote:

Grazie per la tua lettera di natale [sic]. Ho notato chi [sic] il tuo italiano è molto buono. È migliore del mio. La Befana mi ha insegnato l'italiano così posso rispondere alle lettere che ricevo in italiano.

[Thank you for your letter. I noticed that your Italian is very good. It is better than mine. The Befana has been teaching me Italian in order that I may reply to those letters I receive in Italian in the same language.]

A letter with another very interesting integration of the mythical old witch stated,

Ho parlato con la Befana e lei mi ha detto che vuole aiutarmi a trasportare i tuoi regali – va bene?

Spero che sí perche [sic] lei conosce il percorso più veloce per arrivare alla tua casa!

[I have spoken to the Befana who has informed me that she would like to help me with your gifts – is this O.K. with you? I hope it is, because she knows a short-cut to your house!]

After reading these letters we were confident that a cultural connection had been made and hoped that the cultural reference was meaningful to the elementary level pupils as well as to the university students.

> *Letters make a real connection with someone else.*

Further ethical issues arose when we discussed the content of the letters: should the answer from *Babbo Natale* promise the children their desired gifts? Our students decided that they ought not to agree to provide the gifts requested by the child. Imagine the conundrum of our student who received a request for either a puppy or a little baby brother for Christmas. Here was a letter requiring a rather creative response. The child had written:

"Caro Babbo Natale,
[...]Sono un bambino bravo e studio l'italiano. Sotto l'ablero [sic] di Natale vorrei travare [sic]: un fratellino o un cagnolino. Spero che mi porterai i regali che ti ho chiesto. Tanti baci e tanti auguri."

[Dear Santa Claus,
... I am a good boy and study Italian. Under my Christmas tree I would like to find a little brother or a puppy. I hope you will be able to bring me the gifts I have requested.
Many kisses and a big hug]

The reply from the university student brilliantly dealt with the request for a puppy but obviously the issue of the little brother proved to be much more complicated to contend with and was tactfully ignored:

"[...] Quest'anno non sono sicuro se posso portarti quello che mi hai chiesto perché tutti i cagnolini non vogliono lasciare i loro fratelli e sorelle per Natale. Però prometto che tutto ciò che troverai sotto l'albero quest'anno sarà divertente e ti piacerà molto. [...]"

[I am not certain that I can bring you what you have requested because the puppies do not want to leave their brothers and sisters at Christmas. I promise that you will like everything you will find under the tree this year, you will enjoy the toys ...]

The students also decided that in their replies no reference to parents or family be made. They agreed not refer to past Christmases or make any statement the child might know to be untrue.

Aware that the children would read their letters during class time, and driven by a sense of duty and responsibility towards these young learners of Italian, 80 university students left their classes that week motivated to do their best. The grade assigned for the composition became of secondary importance, surpassed by the greater concern to please and surprise the young children. To our great satisfaction in grading the replies, we discovered that the university students had made extensive use of the dictionary and had also included (accurately we might add) grammatical structures not yet discussed in class.

Richard J. Light (2001: 65) tried a similar experiment in his English essay writing class and we were pleased to discover that we more or less had arrived at the same conclusions:

the student writers learn a great deal from writing for an audience of their peers. Traditionally, when students write papers for a professor, they assume they are writing for an expert on the topic. Therefore they may not bother to explain assumptions or to spell out every argument in detail. Writing

for fellow students [or for younger students] requires a different approach and a different authorial voice. Several students report that the first time they were asked to do this they struggled for days thinking about how to change their presentation. Writing for a real audience [...] is very different from writing only for a professor to get a grade.

Omaggio Hadley (2001:317-18) also has advice about the evaluation process for written assignments. She notes:

[o]pinions about how and when to evaluate student written work vary widely. For example, some researchers, scholars, and practitioners recommend that we respond primarily to content and not to form. Others suggest that we respond to both form and content, with some scholars recommending that response to form be reserved to the final draft and others preferring to respond to formal features throughout the process. There seems to be consensus that involving students in their own correction is helpful [...] and that a combination of teacher-, peer- and self-evaluation might yield the most successful results.

Taking our cue from Omaggio Hadley we included peer editing. Prior to submitting the composition, the university students spent 20 minutes of class time proof reading each other's work, commenting on the content and making necessary revisions. Only then did the students submit their reply from *Babbo Natale* for grading. Since students wrote their names on the replies they had proof read, we happily noticed the contribution and suggestions of their peers as we read their work. We corrected the grammatical errors and ensured that the content was culturally and age appropriate and then assigned a grade. We returned the assignment to the university students along with instructions for making the

necessary changes. We also provided special Christmas stationery.

As we approached the end of a long fall term, the excitement in the university class was palpable. Of the eighty letters assigned, seventy five were returned as requested. Several students volunteered to write extra letters for those children who did not have a reply.

Perhaps our description of this project thus far seems overly optimistic. There were indeed problems, not the least of which the five students who forfeited their grade. In addition, imagine our consternation when in a last minute review before sending the letters on, we discovered that not all the required corrections had been made appropriately. Too late to have students rewrite their letter, and unable to make the corrections by hand, we were compelled to devise a creative solution quickly. What to do? The answer came as we reviewed one of the letters which mentioned a visit by the *Befana* to the North Pole. As a result, we asked the elementary teachers read to their class a letter from the *Befana* informing the children that they should overlook any mistakes of Italian grammar and spelling present in the letters because Santa Claus was just starting to learn Italian. From a logistical perspective, we also regretted not having required a complete class list from the elementary school teachers to facilitate the distribution of the responses and to better organize the task.

Would we do this exercise again? Definitely! Not only would we repeat the *Babbo Natale* task but we would consider other letter exchanges on different themes. We discovered that we had included in one exercise the 5 essential standards of language learning promulgated by ACTFL and that

we had done this at two levels. The students communicated their knowledge of Italian without being aware of having done so; they created two communities which shared this knowledge, one at the elementary school level and one at the university level. Aware that there were real readers to the letters, students on both sides made an extra effort to connect in a meaningful way with their reader. We must confess, that we chuckled when we read the replies by the university students, the same students who grumbled about memorizing verbs or doing other such tasks, but who encouraged the young language learners to continue with their study of Italian and spoke to them of the importance of knowing a foreign language. Wise comments similar to the following could be found in many of the letters:

Sono allegro tu è [sic] impari un'altra lingua perché ti aiuta a fare amici in tutto il mondo.

[I am pleased that you are learning another language because it will help you make friends around the world]

or

[...] sono molto contento di sentire che studi l'italiano.

Spero che ti piace imparare l'italiano perché è una bella lingua, ed è molto importante continuare a studiare l'italiano perché troverai nel futuro che viene molto conveniente sopra tutto con la tua famiglia e anche con me.

[I hope you enjoy learning Italian because it is a beautiful language, and it is very important to study Italian because you will discover that in the future it will be very useful especially with your family and also with me.]

One student felt compelled to remind a child that Christmas was not about being greedy and receiving a lot of things but that the festivity was an opportunity to celebrate with family and friends.

In addition, for the elementary

school children the connection extended to their parents who, in a post-task survey about the exercise, undertaken by one of the teachers, commented that they were "happy", "surprised" "impressed", "excited" and our favorite, thought it was a "cool idea". This exercise presented three cultures in contact with each other: Anglo-Canadian, Italian and Italo-Canadian. This task allowed appropriate proficiency level comparisons in syntax, morphology and lexis. It offered development in interpersonal, interpretive, and presentational (i.e. letter writing format) communication. Most of all it was fun!

At the end of the task, we basked in a wonderful sense of accomplishment; all the children had received their replies and almost all the letters were submitted on time. The crisis of the uncorrected errors had been averted and all had finished well. Determined to verify that this sense of accomplishment was justified we anonymously solicited comments on the task from the university students who participated. We hoped that Light's (2001:64) impression that

> "students identify the courses that had the most profound impact on them as courses in which they were required to write papers, not just for the professor, as usual, but for their fellow students as well."

would hold true for this task. We were not disappointed. The overwhelmingly positive feedback encouraged us to continue to make connections and to share our experience. We read comments similar to the following over and over again:

> I thought this exercise (writing as Santa) was imaginative and fun. I enjoyed the practical application of Italian to this activity!;

> This writing assignment was fun. It was a different activity, and I found it to be a change of pace. It was fun to know that a child who is also learning Italian will be reading my work.;

> This was a good activity. By doing it, it was not only a good opportunity to learn , but it was also fun, and purposeful. It was a nice change for a composition. I enjoyed it!;

> This writing assignment was very fun. It allowed me to really connect with the Italian language. Writing about something I could relate to helped me to actually enjoy doing an assignment for this class. It made me realize everything I've learned.;

> I found this assignment to be a challenging one. It helped me to use vocabulary I was not familiar with, therefore I had to put time and effort into it. With the knowledge I had from the course, plus other vocabulary I was able to practice verbs and sentence structures. I think it was a good idea to put our knowledge into a real situation like this.

The task had truly been successful and we had managed to motivate, and involve the students in a manner that had never before taken place in our language classes

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Note

1. During the academic year 2004-05, students in an intermediate Italian class at Brock University exchanged e-mails with students studying English for Special Purposes at the Università degli Studi di Roma - Tor-Vergata. The Canadian students wrote e-mails in Italian to the Tor Vergata students, who in turn replied in English and corrected the Italian grammar. The Brock students reciprocated by correcting the English grammar in the e-mails sent by the students from Rome.

Carmela Colella is Assistant Professor of Italian at Brock University. Her research interests include second-language methodology, teacher ducation, and digital humanities. She is currently creating humanities research tools and a multimedia language learning object for Italian.

Anne Urbancic was among the first recipients of the Faculty of Arts and Science Outstanding Teaching Award. She teaches language, culture and literature in the Department of Italian Studies and is also the co-ordinator for VIC ONE Frye and Pearson Streams. Her teaching and research interests have an interdisciplinary focus and include second language pedagogy, late 19th/early 20th century Italian literature and semiotics. She has published extensively in North America and Europe.
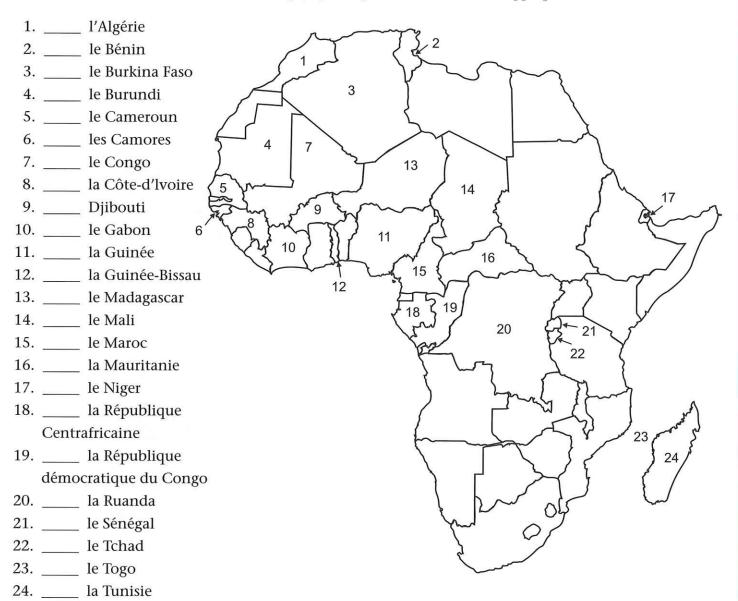
Jouons avec les mots

Anthony Mollica
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Les pays francophones en Afrique

Associez le nom du pays francophone avec le numéro approprié.

1. _____ l'Algérie
2. _____ le Bénin
3. _____ le Burkina Faso
4. _____ le Burundi
5. _____ le Cameroun
6. _____ les Camores
7. _____ le Congo
8. _____ la Côte-d'Ivoire
9. _____ Djibouti
10. _____ le Gabon
11. _____ la Guinée
12. _____ la Guinée-Bissau
13. _____ le Madagascar
14. _____ le Mali
15. _____ le Maroc
16. _____ la Mauritanie
17. _____ le Niger
18. _____ la République Centrafricaine
19. _____ la République démocratique du Congo
20. _____ la Ruanda
21. _____ le Sénégal
22. _____ le Tchad
23. _____ le Togo
24. _____ la Tunisie

Réponses: 1. 3; 2. 11; 3. 9; 4. 22; 5.
20. 21; 5; 21; 22; 14; 23; 12; 24; 2.
1; •16; 4; 17; 13; •18; 16; •19; 20;
18; 11; 8; •12; 6; •13; 24; 14; 7; 15.
15; 6; 23; 7; 19; •8; 10; •9; 17; •10.

Juguemos con las palabras

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¿Cuántos años tienen ellas?

Lea atentamente lo que dicen María, Gloria, Patricia y Liliana.
Entonces, descubra la edad de cada niña de acuerdo con las indicaciones que ellas le dan.

> Yo me llamo María.
> El año que viene
> tendré 14 años de edad.

María

> Yo me llamo
> Gloria. Tengo
> tres años menos que
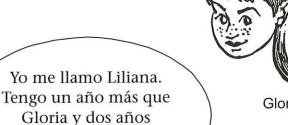> la mayor de
> nuestro grupo.

Gloria

> Yo me llamo
> Patricia y tengo dos
> años más que
> María.

Patricia

> Yo me llamo Liliana.
> Tengo un año más que
> Gloria y dos años
> menos que María.

Liliana

María tiene _____ anõs.
Gloria tiene _____ anõs.
Patricias tiene _____ anõs.
Liliana tiene _____ anõs.

Véase la solución en la página. 20.