

Counselling children using a multiple intelligences framework

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ABSTRACT: This paper presents a three-stage model which has been shown to be useful in the counselling of children. The qualitative results of a study into a counselling practice informed by Gardner's theory of multiple intelligences will also be reported. The study which sought to explore the essence of the counselling act, drew forth techniques and environmental factors that were useful in the counselling of children, particularly small children who had not developed the language required for more formal counselling sessions. The use of Gardner's (1983) theory of multiple intelligences as a framework, enabled the counsellors to make available a variety of activities that asked each client to use a variety of talents. The client's use of multiple intelligences was scaffolded through counsellor encouragement and support.

Background

The idea that a construct of intelligence could inform day to day counselling practice is unique. Suggestion that a theory of intelligence could be useful to counsellors had to date not been explored (O'Brien, 1999). The "g" factor as a construct of intelligence had been useful to school counsellors in the areas of career guidance, course selection and in the placement of children with special needs (George & Christiani, 1995). In counselling, the construct of intelligence had not enjoyed the same esteem as temperament or personality assessment, yet much of the present day and projected work of school counsellors seems to revolve around counselling (Burnett, 1997, a & b).

The use of the "g" factor had not been encouraged in the counselling literature and there is little support for it. School counsellors because of their connections to both education and psychology tend toward theories and practices that are accepted in both disciplines.

This paper will explore the use of Gardner's theory of multiple intelligences as a framework suited to defining an eclectic counselling practice and will examine a number of the more qualitative outcomes of a recent research project.

Gardner's (1983) theory of multiple intelligence

Howard Gardner (1983) had proposed a novel construct of intelligence. Gardner brought to life and made somewhat respectable a theory, which proposed that there were at least seven intelligences. He supported his theory with research from the diverse fields of developmental psychology, anthropology, cognitive psychology, psychometrics, neuropsychology and

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biographical studies (Seavini, 1995). He redefined an understanding of intelligence in the belief that intelligence needed to encompass both the “ability to solve problems [and] to create products that are valued within one or more cultures” (Gardner, 1993, p. xiv). Gardner saw intelligence as being much more than a quantitative factoring of abilities and skills.

Gardner (1993, p. 63) set eight criteria for an intelligence to be identified and to stand-alone. These were: (1) identifiable core operations; (2) evolutionary history and evolutionary plausibility; (3) recognizable end-states and distinctive developmental trajectory; (4) existence of savants, prodigies and other individuals distinguished by presence or absence of specific abilities; (5) potential isolation by brain damage; (6) support from experimental psychological tasks; (7) support from psychometric findings; and (8) susceptibility to encoding in a symbol system.

From a basis in cognitive psychology, Gardner (1983) proposed that humans could benefit from a definition of intelligence that included at least the seven areas defined and isolated by the criteria above. Gardner’s seven intelligences had been defined by Armstrong (1994) and are summarised as follows:

Verbal/linguistic intelligence relates to words and language. We use this intelligence in listening, speaking, reading and writing.

Logical/mathematical intelligence deals with inductive and deductive reasoning, numbers and relationships. It involves the ability to recognise patterns, to work with geometric shapes and to make connections between pieces of information.

Visual/spatial intelligence includes being able to visualise an object and to create mental images. It deals with the visual arts, navigation, architecture and certain games such as chess.

Bodily/kinaesthetic intelligence is related to physical movement and the knowledge of the body and how it functions. It includes the ability to use the body to express emotion(s), to play a game, and to interpret and invoke effective "body" language.

Musical/rhythmical intelligence includes the ability to recognise tonal patterns, rhythm and beat. It includes sensitivity to environmental sounds, the human voice and musical instruments.

Interpersonal intelligence is used in person-to-person relationships. It includes the ability to communicate with others and to have empathy for their feelings and beliefs.

Intrapersonal intelligence is based on knowledge of the "self". It includes metacognition (thinking about thinking), emotional responses, self-reflection and an awareness of metaphysical concepts.

Gardner (in print) has recently defined an eighth intelligence as the *Naturalist intelligence*: An expertise in the recognition and classification of the numerous species—the flora and fauna—of his or her natural environment. Unfortunately the authors were not able to explore this intelligence in their research, as Gardner’s defining paper had not been published at the time of research.

Gardner, interviewed by Ellison (1984, p. 22) said that the contemporary construct of intelligence was useful in the past but would not enjoy as high a value in the future. Gardner stated that both school and western societies’ notion of intelligence, was motivated by “...an eighty year old decision in France by Alfred Binet and a few army testers in the United States during World War One. [These people] now exercise[d] a tyrannical hold on who is labeled bright or not bright”. The eighty-year-old tyranny is known as the “g” factor and represented a conglomerate of cognitive factors which were considered to be a measure of general intelligence. The “g” factor (Spearman, 1927) is still considered to be that which is measured by intelligence

tests. Gardner stated that this construct of intelligence was no longer helpful to schools, and needed to be replaced by a construct that was more suited to the needs of a present day world of multiculturalism, global communication and technology (Gardner, 1985).

Gardner (1983) proposed that intelligence could be considered as being construed not from a single “g” factor but from a number of largely separated information processing devices. He proposed that there are at least seven (and more recently eight) processors and therefore at least eight ways in which humans know things. He posited that the human mind knew through linguistic intelligence, musical intelligence, logical-mathematical intelligence, visual-spatial intelligence, bodily kinaesthetic intelligence, the natural intelligence and the personal intelligences, intrapersonal and interpersonal. The nature of this new construct of intelligence had been represented diagrammatically in two ways, and is shown in Figure 1.

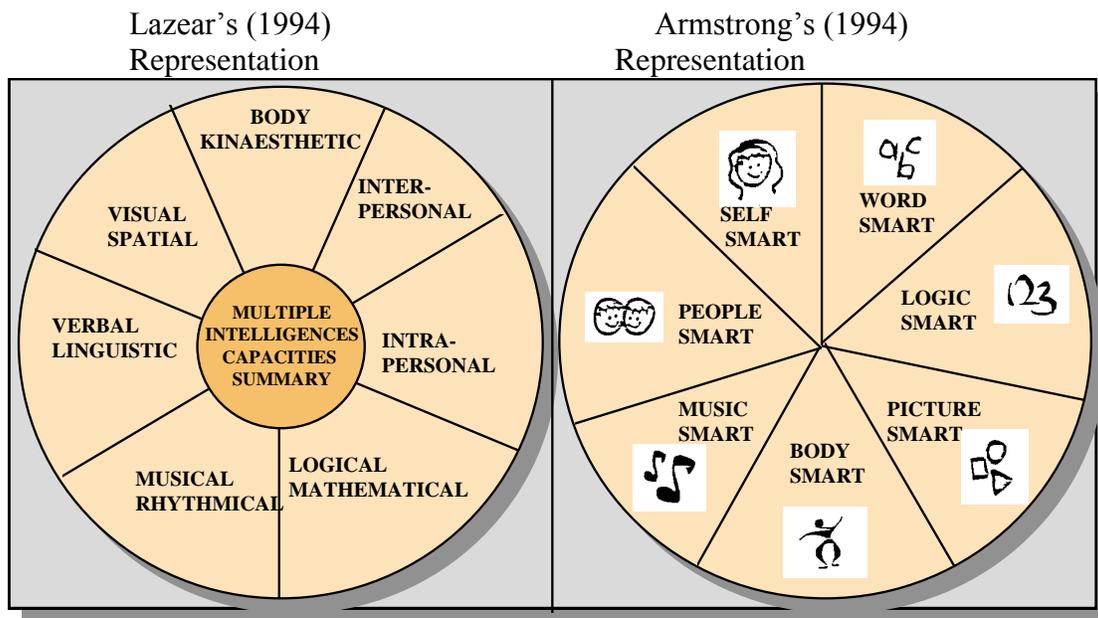


Figure 1. Two Graphic Representations of Gardner's Theory.

Lazear (1994) and Armstrong (1994) had endeavoured to interpret the nature of Gardner's (1983) intelligences as part of a whole and represented by circular models. Both authors had represented the seven intelligences as being of equal size which implied equal value. Lazear and Armstrong synthesised the theory of multiple intelligences and through their work operationalised it. Both authors developed the theory in terms of curriculum development. Armstrong endeavoured to make the terms for each of the intelligences user friendly for children. Both authors were not aware of the eighth intelligence at publication.

The Relationship between intelligence, developmental theory and counselling.

Because of close connections to the discipline of psychology and a close connection with schools and education, school counsellors have tended to be excited in their acceptance of Piaget's developmental theory. Piaget's developmental model proposed that humans moved through stages of development: the sensorimotor, preoperational, concrete operational and

formal operational (Hughes & Noppe, 1985). However, the passage of time has shown that Piaget's theory has its limits, with counsellors becoming aware that not all people achieve a stage of formal operations, even in adulthood (Osborn, 1991; Peterson & Nisenholz, 1995). This realisation has important implications for the way in which counsellors operate. There has been to some extent a re-examination of the work of Piaget, its usefulness in counselling and a call for a new understanding of human growth and development (Peterson & Nisenholz, 1995). There has also been a call for counsellors to incorporate "more concrete structured activities into their work" (Osborn, 1991, p. 18).

Tucker (1995) discussed a similar problem in the teaching of writing to young children. He used a metaphor of a stream and lamented that many teachers felt that all students of writing needed to do was jump in the stream and begin to swim. Tucker realised that students sometimes swim, sometimes float and sometimes paddle or sail. He quoted Gardner (1991, p. 56) recalling that he had said, "few would question the choice of language as the symbol system par excellence, but it is important not to underscore the potency of other symbol systems". Gardner (p. 81) went on to say that

We are a species that has evolved to think in language, to conceptualise in spatial terms, to analyse in musical ways, to compute with logical and mathematical tools, to solve problems using our whole body and parts of our body, to understand individuals and to understand ourselves.

Like Tucker (1995), the authors think that there are better ways of entering a stream than by getting in and swimming. Entry to both writing and counselling can be supported through the use of a variety of intelligences, which can open gates to the intrapersonal and knowledge of self. Living in the world, inner defences and the subsequent strengthening of the ego (Pearson & Nolan, 1995) frequently closes these gates. Tucker advocated that writers could enter the writing stream through visual spatial symbols and that entry to this stream should be delayed so that drafting can begin. He called attention to the fact that for some students writing is not a logical or verbal experience but involved work in imagery, analogy, verbal conversation and word association. So too it is argued is the case in the counselling of children. Delaying allows for time in relationship building and the exploration of those visual visual images. Entry to deeper levels of consciousness may be achieved through the awakening of other intelligences prior to the exploration of the intrapersonal intelligence.

A new model for the counselling of children.

This paper proposes that a three stage model be used when counselling children. The first stage is that of *experience*. The second stage is called *expression*. Expression is when the client moves from recalling experiences to the sharing of those experiences. Thirdly, the client seeks to synthesise newly processed knowledge of self, which has been called *integration*.

Experience.

The models proposed by Armstrong and Lazear (Figure 1) seems to explain how children experience the world and is appropriate at this stage. Children's behaviour can be analysed through the use of the seven ways of knowing. The client through each or through a combination of intelligences receives information about how the world is.

An example of the use of the multiple intelligences at the experience stage outside of counselling could be that of a proficient child kicking a ball. The child may experience an emotional sensation, be it happiness or frustration, while involved in the activity (intrapersonal intelligence). The child will estimate the place of the ball in relation to her or his own body (visual spatial) move his or her body and kick at the ball (body kinaesthetic). Experiences at this stage may be automatised but can be seen as quite separate verbal, logical, spatial, kinaesthetic, musical or personal events as proposed by Armstrong and Lazear. Observers of the child's behaviour may view experiences as separate in almost detached boxes, as purely visual or kinaesthetic experiences in no conscious way connected to the self, the interpersonal or intrapersonal intelligences. It is as if the experience has been seen in a news broadcast or on television and is detached from self.

Expression

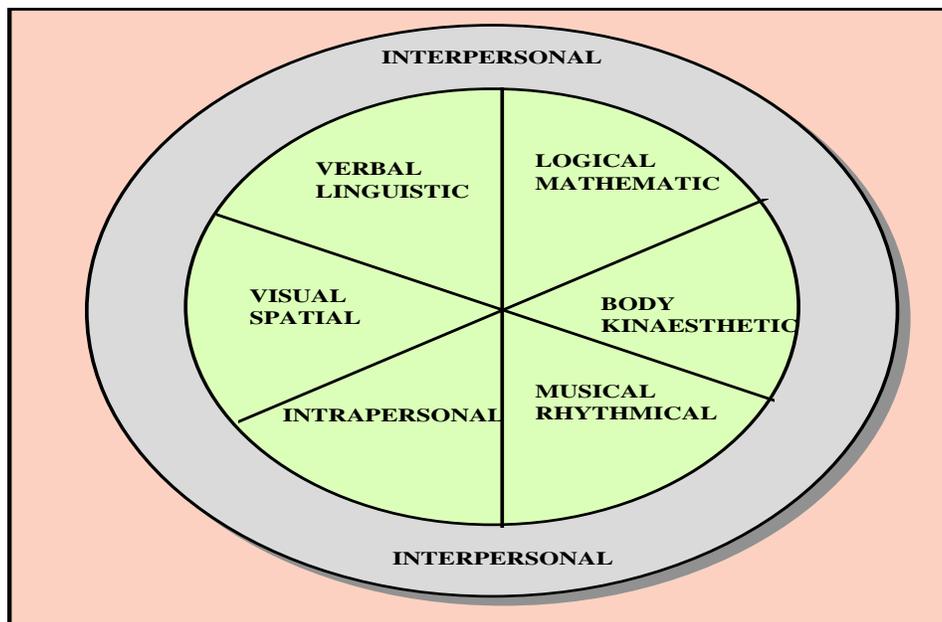


Figure 2. Intelligences at the Expression Stage

In a counselling situation the configuration of experience changes somewhat. When being counselled the client chooses a way to express what had been experienced. Expression can be achieved through writing, throwing darts at a face on a dart board or other acting out behaviours such as taunting or shouting. If an individual chooses to work alone, the interpersonal intelligence remains un-“awakened” (Lazear, 1992), as a separate intelligence not integrated with the other intelligences. However in the counselling act, the client is encouraged to explore and express experiences in terms of an interpersonal context. Hayes (1994, p. 264) drew attention to the interpersonal nature of counselling when he stated that “Counselling creates a social setting for the client that provides opportunities to share ideas, not only with the counsellor but also with oneself”. Kohlberg (1969) had a similar view.

Counselling at the Expression stage is seen as a social act in which the client has learned it is safe to share and understand experience. In so doing, clients learn about themselves. This could be seen as the interpersonal intelligence impinging and assisting in clarifying and confirming past events, which were experienced through one or a number of the seven intelligences. At the Expression stage, the interpersonal intelligence has become less separate and is shown as influencing the client's perception of each of the other intelligences. The experiences are influenced by the context of telling innermost secrets to the counsellor in the interpersonal context.

Daldrup, Engl, Holiman and Beutler (1994, p. 137) have proposed that clients express verbally, or with clay, paint, marker pens, crayons, puppets, and sand trays. Axline (1969) in play therapy, Oaklander (1978) using gestalt therapy with children, Landreth (1991) in the use of sandplay, Dowrick (1993) through self discovery and self help techniques, and Pearson and Nolan (1995) in emotional release counselling, have all suggested using the arts as a means of expression. Rogers (1951), Ellis (1975) and Glasser (1984) have proposed that humans be encouraged to express verbally utilising logical and mathematical like reasoning skills related to the expression of thoughts and feelings. Greenberg and Safran (1987) have stated that unfinished expression induces a state of tension, which if left unexpressed will impinge on behaviour and the satisfaction of needs

In a multiple intelligences framework, the client and counsellor explore experience in terms of each of the seven intelligences. The client, with the help of the counsellor may use one or several of the intelligences to recall and to *express* experiences. Indeed the counsellor may use one intelligence to unlock another intelligence (Lazear, 1994) and so assist the client to achieve deeper levels of understanding through stimulation of different parts of the brain (Atkin, 1992). Clients may decide to talk (verbal linguistic), draw a flow chart (logical mathematical), draw a picture (visual spatial), dance a story (body kinaesthetic), sing or compose a song (musical rhythmical) or simply tell how the experience makes them feel (intrapersonal). This, in counselling sessions, is all done in an interpersonal context through the use of a variety of media.

Integration

In stage three, Integration, experiences may be integrated into the concept of self (the intrapersonal intelligence) through the use of reflection or integrative exercises. Kegan (1982, p. 267) stated that the process of counselling could "... be viewed as involving the loss of the old self and the dying of a way to know the world which no longer works...[from which emerges] a new balance ... a new integration, a new direction."

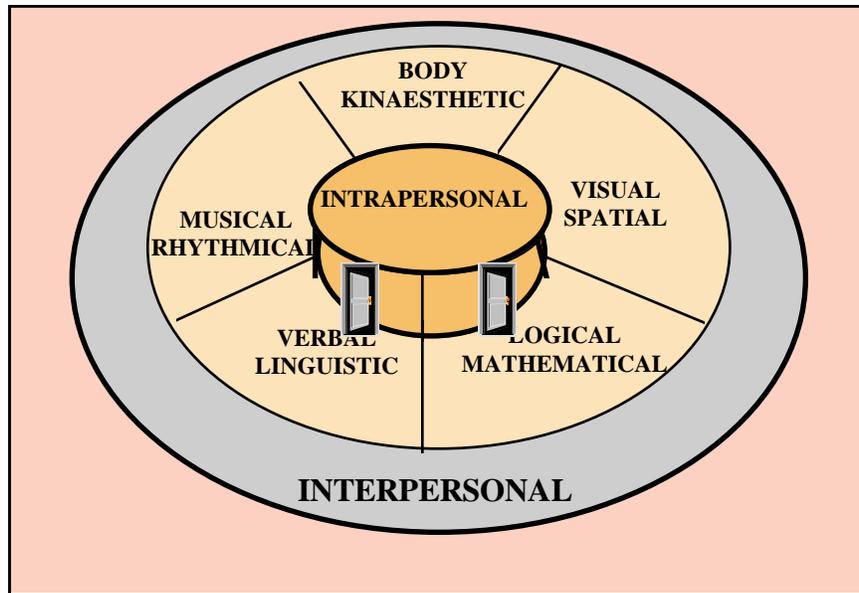


Figure 3. The Intelligences at the Integration Stage

Daldrup et al. (1994) described a similar process to integration but spoke in Piagetian terms of replacing old schematic structure with new schematic structures. Greenberg, Rice, and Elliott (1993) stated that the emotional schema were complex and that there was a need to draw together the affect, cognition, motivation and action. As in the expression stage, the *how* of drawing together experiences could be achieved through the multiple intelligences. In the integration stage the intrapersonal intelligence may act as a “hub” interpreting experience and expression in terms of the intrapersonal, the self. The “hub” is shown in Figure 3 as a raised cylinder with doors attached. A number of colleagues felt that in learning theory there needed to be a point where individuals decided to adjust their notion of self in relation to that which was being learned. It was suggested that a notion of a hub, could describe that point. The doors have been added and are meant to represent doorways to the executive function of the intrapersonal intelligence and then to the other intelligences. Using one or more intelligences opens the doorway to the intrapersonal intelligence, which in turn opens doorways to other intelligences. The authors research project suggests that the door to the intrapersonal intelligence is best opened through a known strong intelligence and that integration of those ideas could then be achieved through lesser-used intelligences.

Fodor (1983) had proposed that the intrapersonal intelligence might well adopt an executive type function over the other intelligences. Fodor, in his work with artificial intelligence, suggested that the intrapersonal intelligence (that which examines the self) may have an executive function over the other intelligence areas. Gardner (1985) claimed that this notion was not fully supported by evidence (Perkins, Lohead & Bishop, 1987). However support for an executive function of the intrapersonal intelligence had also come from Goleman (1996) who talked of a simple delay of gratification test (the marshmallow test). This test was shown to be a more accurate predictor of later academic achievement than intelligence tests with very young children. Subjects were asked to delay the eating of marshmallows and were rewarded with more marshmallows the longer they delayed the eating. Goleman stated that the

results indicated that emotions interfered with other forms of intelligence such as the logical mathematical in reasoning. Rennie (1994) found that self-awareness was central, a core, to his grounded theory study of client deference. Sternberg (1988, p. 210) referred to the effect that emotion had upon decisions such as buying a car, and quoted a study of the thinking of managers noting that an element of thinking is the ability to “apply ...[emotional] kind of thinking to your actions, attitudes and beliefs.”

When clients more fully understand their own expression of feelings and think about implications for life, they seek to integrate this learning into knowledge of self. *How* integration is achieved is through multiple exploration of their new awareness. This too is done using the seven intelligences as a counselling framework. In the act of integration the emphasis is on exploring the new knowledge about self using as many of the intelligences as possible. For example, the client may choose to write up what has been learned about self in a counselling journal (verbal linguistic and intrapersonal), draw a picture within the framework of a mandala (visual spatial and intrapersonal), make a plan for future interactions and rehearse through a role play with the counsellor, (intrapersonal, logical mathematical and body kinaesthetic), find a song or a piece of music that reflects the feeling and content of the new knowledge and journal on that knowledge (musical rhythmical, intrapersonal, verbal linguistic).

The client may be asked to integrate using as many of the intelligences as possible so that the contents of the counselling sessions are known to the client through all or as many of the intelligences as possible. The client is asked to know their experience, cognitively, emotionally and kinaesthetically using the multiple ways of knowing.

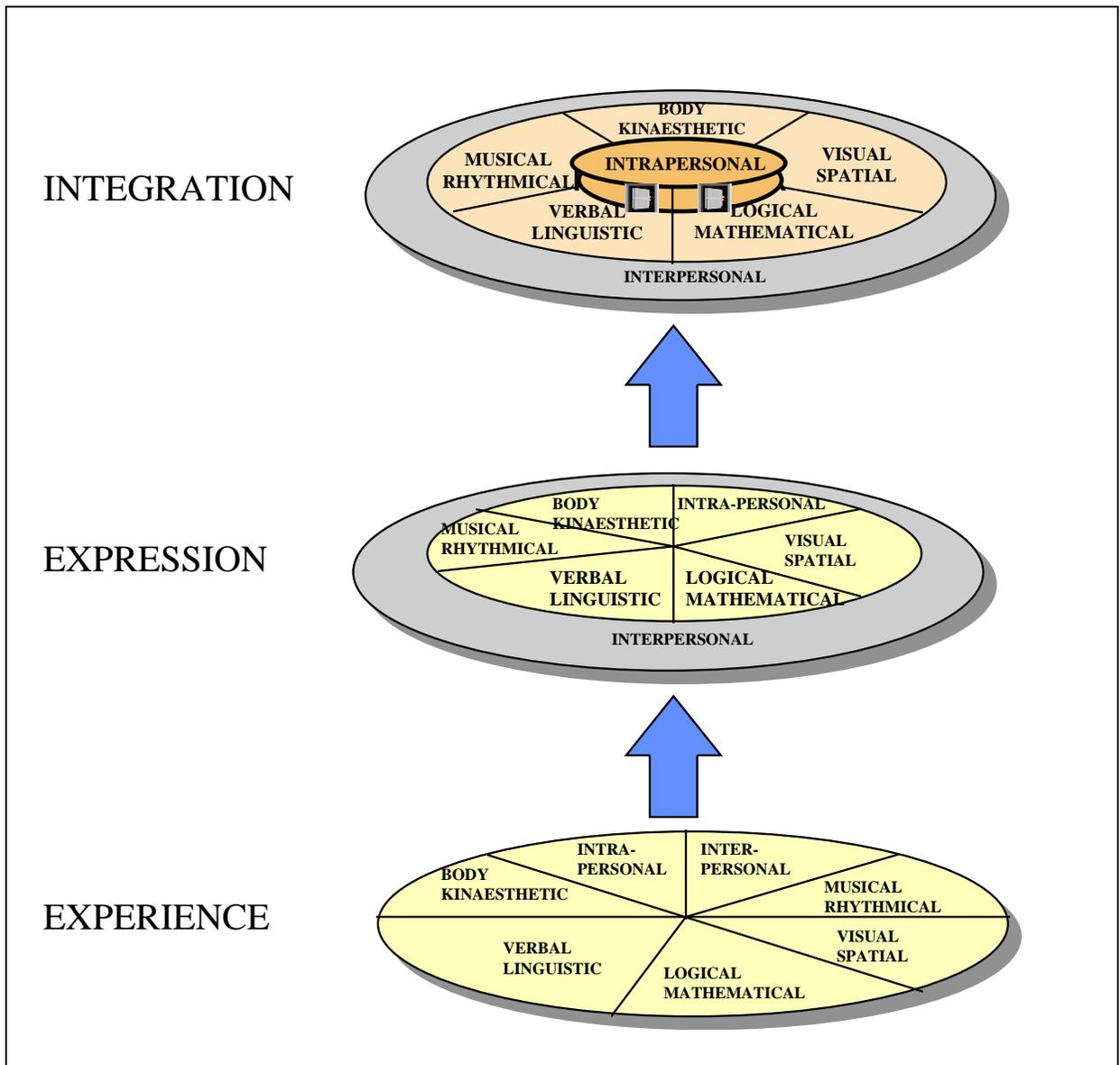


Figure 4. A Multiple intelligences Framework for Counselling Children

Figure 4 has been constructed to show a three-stage model for the integration of cognition and emotion using Gardner's (1983) theory of multiple intelligences. Daldrup et al. (1994) has suggested that emotion can be expressed in therapy in a number of ways through intellectual processing, attending to the physical-sensory mechanisms of the body as an organism, the body then physically acting out the emotion, by emotional awareness and expression and by energising the flow of tears or rage within the body. Kohlberg (1969) has provided a cognitive approach to moral development (in boys), emphasising the effect that cognitive thought can have on the development of moral viewpoints. Ellis (1975) has suggested that cognitive function (self-talk) can change and alter emotional perception.

Gardner's (1983) theory can assist counsellors to look at *how* the cognitive interacts with the affective and kinaesthetic and how changes in behaviour may be achieved. It is argued that

awareness by clients of their own behaviour can be enhanced through counsellor attention to the interaction of the seven intelligences. Gardner's theory could lend itself not only to an understanding of how emotion is processed in the human mind and body, but may also propose *how* a therapist can help the client make sense of that emotion. Gardner's model takes slices of the cognitive domain, slices of the affective domain and slices of the kinaesthetic domain and builds a construct that may be very useful to counsellors.

Figure 4 has been constructed to show that as counselling proceeds with a client, there is an integrative role of both the intrapersonal and interpersonal intelligences with other intelligences. A review of the counselling literature reveals that counselling is essentially perceived as a social or interpersonal act. Rogerian or person centered counselling seems to have entrenched in the literature the value of this interpersonal contact. Hayes (1994) and Kohlberg (1969) have supported this. It is thought appropriate that the literature be moved on, to an emphasis on both the interpersonal and the intrapersonal nature of counselling as shown by the three stage model in Figure 4.

The study.

From June 1997 to November 1997, the principal author and a colleague, recorded their counselling sessions with ten clients in order to investigate how the theory of multiple intelligences (Gardner, 1983) could be used as a framework in counselling. Both the author and the colleague were Guidance Officers. Case study method informed by both Yin (1994) and Stake (1995) was used in the investigation of the 10 case studies.

Counselling sessions of ten clients were analysed over a six-month period. One of the counsellors had developed the multiple intelligences method over a period of years. The second counsellor, who submitted one case, had been trained during peer support sessions over a year.

Research results.

Results of the study were reported in two ways; the first was in a traditional case study report. The results were also reported in the genre of a narrative entitled *Sad Knights and Magical Days: A story about counselling children*. Reflections on parts of this narrative are reported in this paper.

The QSR NUD IST program (Richards & Richards, 1994) was used to analyse the author's daily recollections of counselling sessions over a six month period. Vignettes were collected from the analysis and incorporated into both the case studies and the narrative. A full report of the 10 case studies and the narrative is about to be published in a counselling text.

Vignettes from the research were written into the reflections of a Wizard, who was the central character of the tale. The Wizard had been employed by the King and Queen to work with soldiers who had failed in battle and required magic potions and spells to ready them for future encounters. The narrative supplied rich data about the counselling process adding to the data that was presented in the case studies.

The narrative genre was thought to be an innovative and useful way of examining the essence of counselling sessions. Eisner (1991, p. 202) stated that direct contact with the qualitative world was the most important source of generalization. He added that other extremely important sources were "parables and pictures". He argued that these literary forms could convey what literal language could not represent or "at least ...not represent as well". The narrative presented an attempt to take up the challenge thrown down by Eisner and sought to

capture the essence of counselling within a multiple intelligences framework. The narrative provided a link from the particularization of the individual case studies to a generalization of the use of multiple intelligences in counselling. It was hoped that in examining the essence of the counselling sessions, other counsellors would come to see clients as individuals who each required a differing mix of the counselling therapies.

The research questions also related to how the use of Gardner's (1983) theory as a framework would impact on a counselling practice. In answering the research questions the authors sought to demonstrate what a practice using a multiple intelligences framework would look like, sound like and feel like, thus exposing the essence of the practice.

What a multiple intelligences practice would look like

Traditionally developmental school guidance officers in Queensland, Australia (those Guidance Officers who work mainly in primary or elementary schools) provide a counselling support service to a number of schools. They counsel children in health rooms, unused classrooms, available office space, and staff rooms or under trees. Secondary guidance personnel are usually based at one school and are provided with an office and these offices usually resemble a Principal's office with a work-space and a section for interviewing. Acceptance of a multiple intelligence framework in counselling implies that the counsellor would require specific resources and equipment and a room with some permanence in which to work. A notion of the essence of how a part of the room would look was presented through the fairy tale *Sad Knights and Magical Days*. Readers of the tale, who it is expected will be practicing counsellors of children, would not fail to note that the counselling environment would look very different to commonly accepted school counselling environments. The tale proposed that the counselling room would look more like a child's play room stocked with toys and figurines, sandtrays and clay, and with resources for painting drawing and the exploration of music. The tale insists that the room have definite sections and resources, which allows the child to explore a particular intelligence. The tale states that each room should have a sandtray and figurines to allow for the integration of each the intelligences. Chapter 2 of the tale *Sad Knights and Magical Days* described the body kinesthetic room and provided the reader with the dimensions of the sandtray.

It seemed equipped for physical activity . . . The walls of the room were adorned with assorted training weapons, padded and blunted to prevent any physical injury. Scattered about the room were pillows, punching bags, balls and assorted objects for throwing or striking. Most unusually, the center of the room was taken up by a tray of sand, measuring seventy-five centimeters by fifty-five centimeters by fifteen centimeters. The sandtray was bordered by what seemed like a collection of toys and a single bucket of water. Around the perimeter of the room, a crude obstacle course had been set up, marked by painted arrows on the floor and featuring obstacles that had to be scaled, tunneled, or jumped. Large and small balls for throwing and beanbags were scattered about the room.

This room is presented as only one of seven possible rooms in the tale. The needs of a school must be tempered with reality and it is shown in the study how the seven rooms can be compressed into a small counselling room. In acknowledgment that service providers are unlikely to provide even a single room, a portable kit was also developed in the Epilogue of the tale, so that a guidance officer may move from school to school with some of the resources

required. The provision of a space in which to work safely and privately still remains as a necessity.

What a multiple intelligences practice would sound like

Throughout the tale, the reader is shown what the counselling situation would sound like through insertion of the dialogue from the counselling sessions into the tale. These vignettes taken from counselling sessions tell of the questions asked by the Wizard and the child's replies to those questions. Frequent reference is made to the value of the counsellor waiting for the client to fill silences. For example

The Wizard's last question troubled Lancelot, for it asked

"Does the treasure have a message for Lancelot?"

Lancelot took a deep breath and remained silent. The Wizard perceived that indeed there was a message but that at this time it was not to be shared. The Great Perceiver enjoyed the silence that followed and the proud look of finding meaning that was seen upon Lancelot's face.

This passage emphasized that the counsellor should not expect expression of what unfolded during the play in the verbal linguistic or interpersonal intelligence. Integration of what had been learned may occur in any of the seven intelligences. The silences give time for the client to use another intelligence including the intrapersonal if desired.

Sad Knights and Magical Days included dialogue drawn from the case studies, which focused on the exact words used by the Wizard and the client. Throughout, the text emphasized the general nature of the questioning, using a series of questions termed the multiple intelligence questions, which will be provided in the published counselling text. Also emphasized in the wording of the text was the notion that the Wizard must keep the process open and directed by the client. For example the passage below emphasizes how the counsellor must look for the items in sandplay that drew the client's eye. In doing this, the counsellor must guard against selecting an item for discussion which will stifle conversation and growth. In opening the conversation the Wizard is careful not to assume anything from the sandplay that had unfolded before him. The passage below also emphasized how the Wizard directed the conversation to the feelings of the characters in the story.

The Wizard scanned the scene, looking for the object that most drew the eye of the young knight, the object that was given the most and the least attention and those that were in between. He again made the simple request,

"Tell me the story".

The Knight told of the boy's journey. The Wizard was about to remark that it looked like a troublesome journey, but checked himself knowing this troublesome feeling may not be Lancelot's but his own. He asked instead,

"Does this boy have a name?"

Lancelot answered,

"Yes, it's David."

"How does David feel about setting out on this journey?"

"Scared and frightened."

The Wizard's second question checked the Wizard's desire to impose his own feeling on the story and established the name of the character in readiness for the client to transfer feeling across to that character. Passages such as this supply the reader with a model for both playful and conversational interactions between counsellor and client and will be valued by counsellors for their *experience near* qualities. Gelso (1985) had encouraged researchers in counselling to impart research results in a way that reflected the practice of counselling and in a way that practitioners saw as experiences *near* their own.

What a multiple intelligences practice would feel like

The tale *Sad Knights and Magical Days* attempted to bring to the reader a sense of the feelings associated with counselling in a multiple intelligences framework. Throughout the non-directive and least intrusive nature of the intervention was emphasized.

The Wizard watched intently as Lancelot first examined the various elements of the room, and then, after a little prompting, began to try his hand at various art forms. To begin with, he seemed content to copy some of the drawings already on the walls, but as time progressed, he started to draw his own individualized pictures or sculpt his own figures. The Wizard did little but watch, though occasionally he ventured to query Lancelot as to the nature or significance of something. Generally his queries were met with silence or a single word response amounting to "Mind your own business," but on odd occasions Lancelot would forget himself and actually release some significant feeling or detail.

This passage emphasized how the Wizard in standing back and observing the client, encouraged the knight to explore the media presented and begin to share. Frequent reference is made in the tale to the armour of the young Knight. This armour a symbol of the ego defenses, was intended to shield and protect but has fallen into disrepair and no longer served its function. The armour's state leaves the knight exposed and vulnerable. The non directive and least intrusive nature of the counselling environment allowed the knight to effect repairs in the armour, strengthening him to a point where he felt confident to completely remove it and interacted freely with his environment.

At times in the tale the Wizard's reflection on his practice emphasized the errors he had made and models how these became learning experiences through the practice of reflection. An example is taken from a case study of Trevor.

I think that I did not perceive very well in this session and did a stupid thing. I helped Trevor in the construction of the bridge but on reflection think that bridges are important to the psyche and that I should have let Trevor build his own bridge and make his own connections.

An attempt has been made throughout to insert into the tale the reflective nature of the counsellor's practice. The passage below recalls the Wizard's excitement at the possibilities opened up by Paul's exploration of the musical intelligence but quickly reminds the Wizard who is in control of the process as Paul finds his own integration exercise using the sandtray.

I asked him how that felt for him. What was it like in the tunnel, what was it like finding the solution, the light? My thoughts were already racing to the possibilities, drawing or painting

the feeling, dancing the freedom using the instrument, but this was not to be. Paul got up and walked over to the sandplay objects and began to select animals for a play.

This exploration of the Wizard's thoughts has endeavored to give the reader a sense of the feelings associated with counselling this way and a sense of the feelings associated with the security, safety and commitment to risk taking within the client throughout the process.

The story also endeavored to bring out the pressure on individuals working within a large organization which seeks to make both particularized and generalized rules about work practices. Queen Francis' character is written to personify the impact of rational economics at the grass roots level in the castle's organizational structure. Her continual cry "*Show me the figures, Show me the figures*", "*Where are the outcomes?*" and "*If you can't measure it, then it doesn't exist!*" are not unlike the demands for accountability encountered by employees across the public sector. An observation that "*She squandered time and large quantities of the kingdom's wealth decorating and redecorating the castle. She wrote new courtier role descriptions and restructured lines of authority*" reflected a cynical view by the author; much had been changed structurally in recent years within education, but with relatively little effect upon day-to-day teaching practice. King Robert is less attracted to rational economics but supports his queen's endeavours to restructure the castle and make work practices accountable. The story seeks to emphasize the problems encountered by the Wizard in trying to make his work accountable while trying to balance the uncertain basis of his knowledge, his care and concern for his clients and a need to protect confidentiality. The Wizard's problems may have much in common with a counsellor working within a particular system. Again it is thought that the inclusion of these environmental factors will interest the reader because of its "experience near" qualities (Gelso, 1985).

Whereas trained counsellors are generally familiar with the therapies of Ellis, Glasser and Rogers, this is not necessarily the case with other therapies. Emotional/energy release counselling requires the counsellor to construct with the client activities that encourage the client to explore past joy and pain. Play therapy is a dynamic interpersonal relationship between child and therapist where the therapist trained in play therapy procedures facilitates the development of a safe relationship in which the child is assisted to explore self (feelings, thoughts, experiences and behaviours) through the natural mediums of communication and play (Landreth, 1991). Art therapy endeavours to achieve similar end points but uses the medium of art such as drawing, painting, sculpture and clay. Sandplay uses the medium of sand, a sandtray and small toys to play and tell stories or narratives giving insights into an "elucidation of self" (Ryce-Menuhin, 1992, p. 28). It is described as "an integrative tool since it brings together body, feelings and mind" (Pearson & Nolan, 1995, p. 131). Exploration into self is often followed by a release of energy and the integration into self of a new way of perceiving the world (Pearson & Nolan, 1995).

Conclusion.

Such is the nature of sandplay, that it seems to include the use of all of Gardner's (1983) seven intelligences at various times throughout the play session. The verbal linguistic intelligence is encouraged through story telling and journal writing following the sandplay process. The logical mathematical intelligence is involved through deductive reasoning and "what if" and "if then" propositions. Body kinaesthetic and bioenergetic activities are involved before and sometimes during sandplay activity as the child engages in play and moves about the

room. Often the child's favourite music is played in the background to help unlock other intelligences or as discussion points in the play. Sometimes feelings can be explored musically when they have been awakened in the sandplay. The visual spatial intelligence is engaged by the spatial arrangement of objects in the sandbox. The child is asked to reflect on how the play is similar to the child's life (intrapersonal intelligence) and stories are shared and discussed within the therapist/child relationship (interpersonal).

Because of the integrative nature of sandplay, each room in the tale *Sad Knights and Magical Days* has a focal point of a sandtray surrounded by toys and figurines. The tale recounts the passage of clients through the three stages of counselling, from experiences prior to and within the counselling sessions, to expression using any of the media that activates the use of one or more of the intelligences and then to integration. The research and analysis of the case study data indicated that most of the integration in the tale happened through the use of sandplay. This is why the focus of each room was the sandtray and the figurines. To use the multiple intelligences model as a framework in counselling, practitioners may need to learn new skills in many of the therapies particularly those that utilise the musical rhythmical intelligence.

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