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An Holistic Approach for Counsellors: Embracing Multiple Intelligences

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Abstract This paper explores a range of therapeutic modalities used by counsellors of children and positions those modalities within Gardner's theory of multiple intelligences. Research by O'Brien (1999) revealed that by drawing on a combination of preferred intelligences, children were able to enhance the dialogue between the unconscious and conscious, while strengthening the relationship between the counsellor and client. A number of useful counselling approaches are highlighted in working with children, particularly younger children who have not yet developed language sufficient for more formal counselling sessions. Suggestions that assist counsellors to operate across settings are explored.

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Keywords Multiple intelligences · Expressive therapies · Play therapy · Sandplay · Counselling children

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Introduction

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Many counsellors of children quickly succumb to the pressures of emphasizing standardized, measurable, and predictable outcomes, while working to support young people in crises. Many psychologists contribute to the pursuit of the single 'g' factor to describe a student's level of intellectual ability when referrals for support are initiated. In his book *Frames of Mind* (1983), Howard Gardner proposed that there are many intelligences not just a 'g' factor, and that each one of these intelligences represents a different way to learn. For educators, respecting individual intelligences and learning styles has meant offering children different ways to engage in learning activities.

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Within the context of counselling, Gardner's concept of multiple intelligences can enliven a variety of techniques that assist the client in accessing their unconscious

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world. Frequently this world holds the key to current problems. Choosing the technique or the form that multiple intelligence counselling might take, is dependent on the counsellor's orientation and training, the inclination of the client, and the presence of appropriate materials in the counselling room. Counsellors are limited only by their own creativity in the selection of activities. Unfortunately, the theory and practice of counselling in many educational settings tends to focus primarily on cognitive approaches based on the assumption that by altering thinking, a client will change their emotions and behaviour.

Not all counsellors are eclectic in their approach with clients, often favouring only behavioural or cognitive strategies. The use of multiple intelligences and multiple modalities requires a paradigm shift into the realm of the psyche. It may require an understanding that healing occurs on an emotional or unconscious level. The authors encourage readers to use this article as a springboard for developing their own therapeutic portfolio and innovative approaches to flexible service delivery across multiple settings.

Embracing Multiple Intelligences

The idea that Gardner's (1983) theory of multiple intelligences might be useful to counsellors was first investigated by O'Brien (1999). The study "sought to capture the essence of counselling within a multiple intelligence framework" (O'Brien and Burnett, 2000, p. 353) by showing that children draw on a number of largely separate information processing devices in order to make meaning of the world around them. Gardner's initial seven intelligences—linguistic, logical–mathematical, musical, bodily–kinaesthetic, spatial, interpersonal, intrapersonal, naturalist—incorporated a much broader spectrum of human understanding than the conglomerate of cognitive factors labelled as the 'g' factor used in the measurement of general intelligence (cf., Deary *et al.* 2004; Flynn 2003; Lubinski 2004; Spearman 1927; Sternberg 2000).

Humans tend to think, conceptualize, analyze, compute and problem-solve by drawing on one or a combination of Gardner's multiple intelligences. O'Brien's study suggested that children use these seven ways of knowing as they experience the world. They may need to be provided with opportunities to explore and express these experiences in a counselling situation in broader terms than those typically offered by the more traditional interpersonal context (Chan 2001). Multiple intelligences can provide the counsellor and the client with the framework to facilitate the exploration of experiences by using a variety of therapeutic modalities. The implications of Gardner's view for education pertain to the cultivation of the various ways in which humans reflect intelligently (Eisner 2004). Such an approach to counselling could yield more positive outcomes for children whose preferred intelligences during counselling differ from the traditional verbal–linguistic intelligence.

Unlike the 'g' factor that recognizes two dominant intelligences, 'verbal' and 'computational', Gardner's expanding concept of intelligences now recognizes eight interrelated intelligences (Checkley 1997; Gottfredson 1998). According to Brualdi (1998), several may operate concurrently and typically complement each other. As Gardner (1997, p. 21) pointed out, "each student is different, with his or her distinctive (and possibly changing) profile of intelligences, and there can never, be a formula for reaching each individual child". Each possesses a unique set of intellectual strengths and weaknesses, which influence the counselling process.

The theory of multiple intelligences provides a significant contrast to the models of mind that have previously been used to understand how people think and make intelligent

choices (Checkley 1997; Traub 1998). Gardner’s eight intelligences have been outlined by Nolen (2003) and are summarized as follows:

- verbal/linguistic intelligence involves the mastery of language through a combination of listening, reading, writing and speaking;
- mathematical/logical intelligence consists of the ability to detect patterns, reason deductively, and think logically at varying levels of abstraction;
- visual/spatial intelligence involves the ability to create and manipulate mental images in order to solve problems;
- musical intelligence draws on an understanding of pitch, rhythm and timbre to capture feelings or express emotions;
- bodily/kinaesthetic intelligence consists of the ability to understand the world through the body by manipulating objects or using concise, controlled actions;
- interpersonal intelligence draws on an ability to apprehend and discriminate between the moods, feelings and motives of others to facilitate communication;
- intrapersonal intelligence develops through our internal resources and involves the ability to know and understand one’s own inner workings;
- naturalist/environmental intelligence involves an ability to understand nature’s symbols and the delicate balance that sustains life on our planet.

Based on Gardner’s belief that the notion *intelligence* is a construct and that multiple intelligences is a powerful tool that can help achieve educational goals more effectively (Hopper and Hurry 2000), O’Brien (1999) opened a new doorway into the counsellor’s office. By viewing a child from a multiple intelligence perspective, counselling becomes more person-centred. Consequently, counsellors need to be conversant with a variety of therapies and interactive modalities in order to provide a more appropriate counselling climate. As Gardner (1983) pointed out, people tend to think in language, conceptualize spatially, analyze in musical ways, compute using logical and mathematical tools, and problem-solve using the whole or parts of our body.

Incorporating Multiple Modalities

Counsellors who aspire to use one theoretical approach or a single format with all students, regardless of their issues or the student’s developmental level are limited in outcome possibilities. Most individual counselling requires some degree of verbal interaction; therefore, students with delayed or inadequate language development are likely to benefit little from a ‘talking’ relationship. Similarly, students whose perceptions of the world are limited by egocentric views and do not grasp the notions of social interest and cooperation may not be ready for individual counselling that relies on interviewing and ‘talking’ techniques (Schmidt 1996). An investigation into the patterns of intelligence of students with attention deficit hyperactivity disorder by Schirduan and Case (2004) revealed that over half the students reported that they recognized the naturalistic and spatial intelligences as their predominant intelligences. Considering the implications of these findings for school pedagogy, counsellors may need to draw on more active techniques, such as play, psychodrama, art, music, dance, or bibliography to explore issues.

A major skill in working with children is being able to recognize which modality is appropriate and important for a given student at a given moment and “being able to glide easily from one to another according to changes in their emotional state and the stage of their healing process” (Pearson and Nolan 1991, p. 15). The goals of these chosen

techniques might include helping children become aware of and express their feelings; manage anger; improve self-control; reduce fear, anxiety, and depression; increase empowerment; or enhance problem-solving skills. By drawing on Gardner's theory (1983), O'Brien (1999) demonstrated that multiple intelligences provide a valuable framework for the counselling of children. For counsellors, the challenge lies in developing a repertoire of concrete activities that allow children to express experiences of the world using any one or combination of their intelligences.

During the 20 or so years since Gardner (1983) proposed a theory of multiple intelligences, mindful curriculum leaders across the globe have implemented curricula where students are given the opportunity "to explore the eight intelligences ensclosed in a myriad of disciplines" (Schirduan and Case 2004, p. 94) Knowing that teaching in a manner that activates a wide assortment of intelligences facilitates deeper understanding of the subject matter, it was not unreasonable for O'Brien (1999) to extrapolate this notion into the realm of counselling and inclusive practices. The inclusive education movement has contributed to the diversity of student populations, advocating the inclusion of students with learning difficulties or disabilities into regular classrooms (Noble 2004). For school counsellors, working within this framework means a more diversified cohort of students may need to access counselling services. Counsellors and school psychologists need to be more cognizant of the ways in which they can match basic inclinations of human learning to different therapeutic modalities.

With the inclusion of a naturalistic intelligence in 1996, Gardner acknowledged an individual's ability to recognize, categorize and draw upon certain features of the environment. This natural intuition involves directly relating information to one's natural surroundings and, therefore, complements and broadens the scope of Gardner's original seven intelligences and their application to the counselling experience. Although it appears that the intelligences are anatomically separated from each other, Gardner claims that the eight intelligences rarely operate independently. Rather, they are used concurrently and typically complement each other as individuals develop skills or solve problems.

Gardner's argument that there is both a biological and cultural basis for multiple intelligences (Brualdi 1998) permeates the counselling process. Students bring to the counselling session "their culturally acquired psyche as well as their familial, social and communal norms and values... their art, music, and literature" (Obiakor 2001). While it is clear that there are two distinct world views or theoretical perspectives between Western and Eastern cultures, the application of multiple intelligences needs to be considered from a cross-cultural perspective. The multicultural movement transverses the globe making it necessary for school counsellors to develop multicultural competence with regard to responding to diverse student needs. The complexity of today's social and educational contexts reflects a student population well suited to the notion of alternative approaches to counselling within a multiple intelligences framework.

In acknowledging a multicultural perspective, the counsellor has an important role in allowing clients to experience inner healing through all their intelligences while nurturing the areas where children or adolescents feel most comfortable to explore. Such experiences will involve a complex interaction of intelligences. Counsellors are in the ideal position to work towards actively utilizing one intellectual strength to support another, to form a bridge for the student between the counselling experience and subject matter that may be confronting them at an unconscious level (Viadero 2003). The effectiveness of any therapeutic modality will "depend on the counsellor's ease with the medium and ability to modify and use it according to his or her own orientation and the needs of the client" (Vinturella and James 1987, p. 231).

The notion of an integrated model (see Fig. 1) embracing eight multiple intelligences and multiple therapeutic modalities was adapted from O'Brien and Burnett's (2000b) '7 Ways of Counselling Children' and highlights the various choices available to counsellors. Counsellors are able to incorporate modalities from any one of the different intellectual domains at the same or different levels of cognitive complexity emphasizing an open system of counselling.

The model is collective of the accepted eight intelligences and has the capacity to be expanded to accommodate new intelligences or modalities derived from other cultural practices. By using an eclectic approach to working with children and adolescents that might involve drawing, painting, clay modelling, sculpture, story-telling and writing, puppets, drama and sandplay, counsellors can create a multiple intelligences framework.

Art Activities

What makes the use of art activities in counselling so powerful is the activities' capacity to bring together domains of experience, those consciously observed and those unconsciously

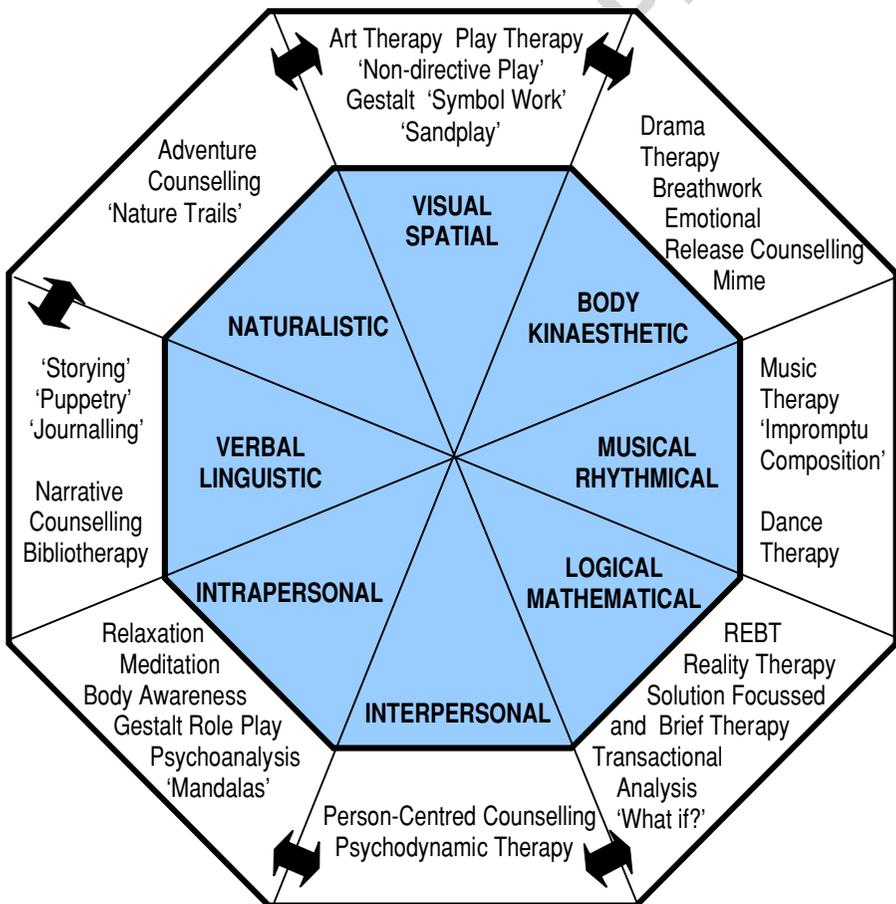


Fig. 1 Eight ways of counselling children and adolescents.

experienced, which may be expressed in the finished piece of work or in the process. Carl Jung (1964) in particular, believed that art was a way in which the unconscious could be made conscious. Synder (1997) suggested that making art is an egocentric process involving the client in the invention of his or her world. Regardless of the medium used, it contains part of the client's self-identity and the client becomes both witness and participant at the same time. Art activities allow "the physical, contemplative and perceptual powers of the individual to unfold an aesthetic code in time and space through choice" (Buckner 2001, p. 3).

To cater for younger children who have not yet developed a full adult vocabulary with which to express themselves, art activities can facilitate emotional expression. For the adolescent, expressive art enables them to bypass verbal defences thus freeing the unconscious mind to reveal inner thoughts and feelings. In group sessions, participants need to be given opportunities to receive feedback from their peers. This is especially significant for teenagers who tend to place more value on peer approval. Where a client finds it difficult to use language as a vehicle to emotional healing, the use of other artistic mediums or the written word can facilitate expression. By reflecting on both the creative process and the art itself, clients gain more control or deeper understanding of their emotions, leading to recovery or at least a greater sense of wellbeing (Schaverien 2005).

It is the non-verbal aspects of art that often assists a client to release emotional and/or traumatic experiences by representing them graphically (Ray, Perkins, and Oden 2004). Creating a picture or drawing is a multidimensional, 'here and now' experience; simple and straight-forward, which not only evokes an image but also feelings (France and Edward 1997). For some clients, being able to erase something, paint over it or perhaps rip it up and throw it away are often small metaphoric expressions of having control over an aspect of their life. The pictorial productions and fantasies created by clients about themselves are characteristic of their concept of self. Using art as a modality for exploring feelings has an advantage over linguistic intelligence, in as much as it is indirect and generally less confronting. Artistic expression is a non-threatening, concrete method of understanding and representing various affective states.

Creating art often requires a range of cognitive resources, such as decision-making, fine motor control and judgment, thereby drawing upon the visual-spatial, logical-mathematical, bodily-kinaesthetic and interpersonal intelligences. By endeavouring to bridge the gap that exists between the physical world of everyday life and the spiritual world that encompasses the healing dimension of reality through mask-making or shaping in the form of moulding clay, the positive impact of using various art forms and drawing, as part of therapy has been acknowledged by a number of writers (cf., Buckner 2001; France and Edward 1997; O'Brien 1999; Pearson and Nolan 1991, 1995; Pearson 2001, 2003; Synder 1997, 1999).

Dance and Movement

Dance is one of the most fundamental of the arts, involving a direct expression and experience of oneself through the body. The expressive nature of dance, which draws upon a basic form of communication, makes it an ideal medium for therapy. Based in the belief that the body, mind and the spirit are interconnected, the American Dance Therapy Association defines dance therapy as "the psychotherapeutic use of movement as a process that furthers the emotional, cognitive, social and physical integration of the individual" (ADTA 2003). Dance gives clients the opportunity to experience "harmonious unity of

body, mind and soul” (Collard 2003b, p. 49) while helping to create a balance between the rational left and the creative right sides of the brain.

The theory underlying dance therapy is that body movements reflect the inner state of the human psyche and that by moving the body within a guided therapeutic setting, a process of healing begins (Collard 2003). Emerging inner conflicts and issues from the unconscious to the consciousness of the person are addressed on all levels—physically, emotionally, mentally, and spiritually. The full integration of mind and body, and bringing harmony between the aforementioned levels of the human being is what dance therapy is all about (ADTA 2003).

It is well known that each of the five senses sends messages to the brain through the nerves and we react accordingly. Basically, we jump for joy when we are happy about something; we slump when we are sad. This is our body language. When the body does not react to the messages of the brain, we may ‘blow an emotional fuse’ and withdraw. In Dance Therapy, clients are taught to act out hidden hurts (Karkou and Sanderson 2000). It is believed that acting out past hurts and frustrations can help the individual come to terms with his or her emotional problems and, thus, learn to deal with them.

By incorporating bioenergetics dance work and de-armouring games (Pearson and Wilson 2001; Pearson 2001) into the counselling session, children are encouraged to activate their kinaesthetic intelligence through the focus on body movements as a manifestation of thoughts and feelings. Strong dance movements can release energy, dissipate excess or nervous energy, release excitement or anger. Quiet dance on the other hand helps the child to reconnect with their inner self, the quiet place where energy flows (Pearson and Nolan 1995). The purpose of various dance routines, rituals and movements is to help clients gain new insights into themselves and by using group exercises the counsellor can also help participants to develop more harmony and trust in being with and sharing with others.

Play

Based on a well-researched body of knowledge, play therapy is a dynamic approach to counselling children, because it is the primary medium through which children learn and, therefore, a particularly important aspect of counselling with younger students. One reason play therapy has proven to be a useful approach with children is that “they have not yet developed the abstract reasoning abilities and verbal skills needed to adequately articulate their feelings, thoughts, and behaviours. For children, toys are their words, and play is their conversation” (Hall *et al.* 2002, p. 515). Therapeutic practices that focus predominantly on verbal interactions, on the other hand, make certain assumptions about the cognitive and linguistic abilities of the client (Colvin 2004; Holmes 2002; King and Ollendick 1989; Stallard 2002).

Play therapy, according to Synder (1999, p. 78), can be defined as an interpersonal process, which “enhances the physical, social, emotional, and intellectual growth across stages of human development.” The child’s inner resources are enabled by the therapeutic alliance with the counsellor to bring about growth and change. In directive play therapy the therapist generally assumes responsibility for guidance and interpretation of the therapy. In non-directive play therapy, responsibility and direction are left to the child. This approach emphasizes empowering the client, self-awareness, decision-making and acceptance of the client’s self. The non-directive nature of play, which incorporates sensory-motor, art, fantasy and games, is predominantly client-centred where play is the primary medium and

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speech is the secondary medium. Play is a medium that is essentially creative, giving children the opportunity to explore issues through a combination of intelligences (Ray *et al.* 2005). Puppets, which serves a crucial role in play therapy, activates multiple intelligences, most particularly the verbal–linguistic and interpersonal intelligences. Children will often project their thoughts and feelings onto puppets allowing themselves the distance needed to communicate their distress.

Virginia Axline who wrote *Dibs: In Search of Self* (1971) was one of the first to use play therapy as a means of helping children and adolescents come to terms with issues that were troubling them. Utilizing the person centred, theoretical foundations, Axline developed a new therapeutic approach for working with children—Nondirective Play Therapy. She devised a clear and succinct play therapy theory and method where the onus is on the counsellor to create a warm, supportive, friendly and accepting atmosphere. The child is encouraged to view the ‘playroom’ as their own special place where he or she can play with things in just about any way that he or she would like.

Music

The ability to appreciate and respond to music is an inborn quality in human beings, which often remains unimpaired by handicap, injury or illness, and is not dependent on formal training (Case and Else 2003). For those who find verbal communication an inadequate form of self-expression, music therapy offers a safe, secure space for the release of feelings. Furthermore, music therapy involves a relationship between the therapist and client in which music becomes a way of promoting change and growth. Activating the musical, rhythmical intelligence, opens a doorway to knowing self in a different way as well as helping to activate the bodily–kinaesthetic intelligence (Gardner 1983) and potentially, according to Root-Bernstein (2001), the mathematical intelligence.

Music can lead clients into experimenting more with movement, freely choosing any part of the body including those that tend to carry stress such as the neck, shoulders, back, chest, hips and pelvis. Music allows clients to “express and experience intensity through shaking, jumping or running without barriers and thereafter collect themselves again by going back to gentle movements, the calm after the storm” (Collard 2003, p. 50).

Music is essentially a social activity involving communication, listening and sharing (Carter 2003). These skills may be developed within the musical relationship with the therapist and, in group therapy, with other members. As a result clients may develop a greater awareness of themselves in relation to others (Peterson 2004). This can include developing greater confidence in their own ability to make relationships and greatly enhance their self-esteem. The selection of music to support counselling sessions could include music to support active bioenergetics and movement work; music for strong movement, release and celebration; and non-intrusive music for stillness and relaxation (Pearson and Wilson 2001).

Skar (2002) suggested that the use of music improvisation in counselling with simple percussion instruments can powerfully enhance the unconscious and the psyche. It is the instrument that enables individuals to return to or enact repressed aspects of themselves. The playing of musical instruments such as a drum, guitar or keyboard seems to be a catalyst to letting disorganized feelings emerge into sounds and rhythms that reflect the nature of the problem. In music it is safe to let one’s feelings out; no specific content need be assigned to sound and no one will be injured by the expression of intense emotion. Furthermore, “after the feelings and physical sensations have been experienced through the music, words are more readily accessible” (Skar 2002, p. 635).

Sandplay and Symbols

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Sandplay is the term created by Dora Kalff, a Jungian analyst, to differentiate her technique from that of Margaret Lowenfeld whose World Technique informed the foundations of modern Sandplay Therapy. Kalff emphasized the importance of using sandplay to contact the unconscious and express blocked energies (Mitchell and Friedman 1994). Sandplay provides an opportunity whereby a client can demonstrate his or her own physical and mental state without the necessary intervention of an adult by transference or interpretation. It involves using a rectangular sand tray measuring 75×55×20 cm with the inside painted blue and containing 9 cm of white river sand. A selection of figurines and objects, grouped in categories such as animals, people, transport, buildings, the sea and mystical are available for the client to create an aspect of their world in the sand (Pearson and Wilson 2001).

The process of expressing what is inside the client by creating a world in the sand makes the inner problem visible and allows therapeutic movement and growth. The counsellor merely establishes a sacred space in which the inner drama of the client can unfold supported by his or her healing potential. Interpretation is unnecessary because the client's issues are resolved at an unconscious symbolic level. According to Allan and Berry (1987) the process moves through stages of chaos, conflict and resolution in recurring cycles over a number of counselling sessions until the client reaches the point of saying 'it is done'. The sand tray provides a safe place to explore issues that the unconscious is ready to release. Within the boundaries of the tray the client makes a visual representation of their inner world.

Inherent in the process of sandplay is a sense of focusing within the physical boundaries of the tray (Weinrib 1983). This enclosed space is intended to keep out distractions and provides the counsellor with a means of entering the child's world through a medium familiar to most children—sand. The symbols used in the sandplay are arbitrary and cannot be separated from the person who uses them. It is not necessary for the counsellor to engage in immediate interpretation of the sand picture for the subjective meaning for the client must be respected. Sand pictures can reflect back to clients, mirror images of themselves that reveal subtleties of thought, intuition, feeling or sensations that speech and gesture may fail to do. Therefore, it may be important to find out what the symbols in the sandplay mean to the maker of the picture. By encouraging the child to tell the story of their perceptions of the tray, the counsellor could adopt a person-centred approach incorporating the restatement of content and reflection of feelings, in order to identify and clarify their meaning (Vinturella and James 1987).

It is the sensory nature of the sand and its tactile qualities that invoke the kinaesthetic intelligence of the client as he or she uses both fine and gross motor skills to manipulate its spatial components and the symbols within the tray in order to create a story. A 'naturalist' client may work the sand into formations related to something that is prominent in nature or create a scene from natural objects such as shells, rocks, flowers and sticks. Often younger clients will describe the events that unfold in the sand tray in the narrative genre, thus drawing upon their verbal linguistic intelligence. By engaging in conversations with the counsellor regarding aspects of the sandplay, clients also draw on their interpersonal intelligence. The symbols placed in the sand provide the bridge between the counsellor's observations and the client's inner-being.

Integration Through Intrapersonal Intelligence

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As children "more fully understand their own expression of feelings and think about implications for life, they may seek to integrate this learning into knowledge of self"

(O'Brien and Burnett 2000, p. 358) using as many of the intelligences as possible. The mandala, a circle outline filled by the client with materials of their own choosing, is one of many forms of self-expression and is ideal for the integration of the visual-spatial and intrapersonal intelligences, thus providing a vehicle for expression without words (Synder 1999). Through the use of the mandala, the client explores their feelings within a structured and confined space (France and Edward 1997). Alternatively, the client may choose to rehearse future interactions through a role-play with the counsellor (logical-mathematical, bodily-kinaesthetic and intrapersonal) or choose a song that reflects the feelings of what has been learned about self and record it in a journal (musical rhythmical, intrapersonal and verbal linguistic) (O'Brien and Burnett 2000).

Allowing time for the integration of experiences during a counselling session develops the intrapersonal component of intelligence by encouraging clients to articulate their experience of a therapeutic exercise. It is also important for supporting closure and resolution (O'Brien and Burnett, 2000; Pearson and Wilson 2001). According to Pearson (2003), who advocates supporting the client in full expression of emotion, integration as a tool in counselling sessions is regarded as vital in emotional release counselling. It may involve resting among pillows, reflection and completion drawings or completing body outlines that are used to describe visually, some deeper inner emotions.

In sandplay and symbol work integration may involve photographing, discussing and thinking about the future in light of the insights gained from the sandplay (Pearson and Wilson 2001). For a child with a strong affinity for their naturalistic intelligence this might involve a symbolic ritual performed outside involving stones in a circular formation, bark, flowers or other natural objects. Whatever activity is chosen, integration is meant to enable the client to articulate or record their experiences and participate in creative problem solving to promote positive outcomes for their daily living.

In consideration of the various modalities available to the counsellor, the authors would like to emphasize that the decision to use any expressive technique in the counselling situation, such as music, in response to a client's preferred intelligence, should never be seen as competing with a full music therapy experience, just as spontaneous drawing within a counselling session cannot be compared with art therapy. "Each of these expressive therapies has its own parameters and is potentially just as facilitating—on its own—of the individuation process" (Skar 2002, p. 636).

The Counselling Relationship 403

Counselling, certainly for the purpose of this paper, is not about advice giving; rather it is the process of helping children and adolescents examine concerns and issues in their lives, explore possibilities and formulate a plan of action (Lee 2005). Essentially it is a process or series of events aimed at some specific personal goal impacting on the individual's emotional, physical and/or social wellbeing. Consequently it is the quality of the interpersonal encounter with the client that will be the most significant determinant of the counselling process. In forming helping relationships with students, counsellors may need to engage different theoretical perspectives depending on the needs of the client. These perspectives might include psychodynamic, behavioural, cognitive, existential, reality-based, gestalt or person-centred views. At the same time a variety of counselling strategies and techniques (Young 2005) might be incorporated into a single session to facilitate the healing process.

"First and foremost, the counsellor's role is to provide an emotionally permissive and safe environment for the child's expression" (Carmichael 1994, p. 303). Early in the helping

relationship, effective listening skills including appropriate attending behaviours, reflective listening techniques and paraphrasing skills to let the client know that they are being heard, are important in establishing positive regard and respect between the counsellor and the client (Ivey and Ivey 2003). Listening to clients “is a very powerful reinforcer and may strengthen the clients’ desire to talk about their concerns” (Cormier and Cormier 1985, p. 106). Where the primary function of the counsellor is to create a sacred space in which internal drama can unfold safely, interpretation is seldom needed as the process occurs on an unconscious level.

Embracing a multiple intelligences framework to counselling is very different from more traditional behaviour modification approaches that rely on reward and punishment to change a child’s pattern of behaviour. A multiple intelligences approach recognizes that the causes of many behaviour problems and learning difficulties lie in feelings locked away in the unconscious (Pearson and Nolan 1995). Counsellors may need to appreciate that many of their clients will be lacking in self-esteem. Helping them feel something valuable about themselves is essential before asking them to deal with past or present issues in which they may not feel valued. O’Brien (1999) found that the more non-directive and least intrusive interventions in the counselling practice were, the most effective they would be in empowering clients to deal with their problems (Pearson 2001).

Resources

Understandably, lack of equipment or inadequate space where it applies, may seem an insurmountable obstacle to integrating expressive modalities such as dance or art activities. However, Buckner (2001) reminds us that interactive digital media has synthesized the traditional art forms of music, painting and sculpture. Physically interacting with on-screen elements becomes an equally empowering act because the user becomes ‘cause’ in the scenario. With information communication technology as a key to future interactive learning, a laptop computer offers a new dimension to art therapy. Compact, portable and appealing, they can encompass all the essential qualities for the selection of resources used by a counsellor.

While brief therapy and referrals to external agencies appear to be inevitable consequences of increasing caseloads in larger metropolitan areas, some counsellors work in rural or remote communities without this professional support network. According to Morrisette (2000), these counsellors or psychologists work under unique conditions that warrant creativity in solving problems and an ability to intervene directly and indirectly under less than optimal conditions. They require flexible responsiveness to community needs and must be equipped to meet the demands of personal counselling across their service district. For the itinerant counsellors trained in the use of sandplay, working in either rural or remote locations, a plastic slimline tray with lid is easily stored under a daybed between visits, while sandplay symbols, art materials and equipment could form part of the counsellor’s portable toolkit. School settings across the globe are representative of many different and unique challenges to counsellors, therefore, it is important that they have access to as full a range of counselling methodologies as possible within their particular socio-cultural framework.

To resolve the issue of access to stored resources, a creative counsellor may incorporate the use of travel luggage or wheel-away document crates as a first step in overcoming the resources dilemma. Mindful of those school counsellors and psychologists whose role tends to isolate them from the permanent school community (Morrisette 2000), access to a

therapy space and storage is the greatest hurdle to overcome. Consequently, having a well- 463
 balanced and easily transportable assortment of equipment will make the role of itinerant 464
 counsellors more manageable. 465

Portable Counselling Kit 466

Skilful facilitation of any of the therapeutic modalities that align with the notion of multiple 467
 intelligences will be enhanced by the quality of resources that a counsellor has available to 468
 engage the client in activities that will enliven one or several of their intelligences. For the 469
 counsellor trained in sandplay, a shallow, plastic, storage tray with a lid measuring about 470
 75×55×15 cm deep containing 9 cm of white sand can be easily stored on site between 471
 visits. A collection of small toys can be transported in a suitcase and displayed on a table 472
 when needed. This collection should include items grouped in themes such as ‘Animals’ 473
 including cartoon, domestic, wild and zoo; ‘Buildings’ in miniature such as churches, 474
 houses, lighthouse and shops; ‘Figurines’ of adults, babies, children, soldiers, superheroes, 475
 or space warriors; ‘Vehicles’ including boats, cars, planes, trains, and trucks; ‘Jewellery’ 476
 such as old bangles, earrings, necklaces, polished stones, or watches. Tiny boxes, a treasure 477
 chest, large and small bowls for holding water would adequately complete the sandplay 478
 requisites. A small digital camera is ideal for visual records of the completed trays. 479

Drawing, painting or modelling equipment can be used independently, to support 480
 sandplay or to bring completion to another bodily–kinaesthetic process involving dance or 481
 music. To this end, A3 paper in a storage roll; crayons, pastels, colouring pencils; paint pots 482
 (primary colours, black and white) and brushes; modelling plasticine or dough; scissors, 483
 string, cellotape, wool and old magazines are essential. The play component of the portable 484
 kit might contain ‘dress-up’ items including toy doctor’s kit, tools, toy household 485
 appliances, hats, and an apron. A pillow, bean bags, form balls or squeeze balls are often 486
 used for releasing frustrations, while a portable CD player and a selection of different music 487
 are also important components of the counsellor’s kit (adapted from O’Brien 1999). 488

Conclusion 489

The focus of this article has been to raise the awareness of counsellors to Gardner’s (1983) 490
 theory of multiple intelligences and its application to counselling. Traditionally, 491
 programmes offered at universities in the field of guidance and counselling have focussed 492
 predominantly on the verbal psychotherapies and cognitive therapies (Chan 2001; Pérusse 493
 and Goognough 2005) highlighting the verbal–linguistic and logical–mathematical 494
 intelligences. Incorporating multiple modalities into counselling practice utilizes a wide 495
 range of the intelligences identified by Gardner (1983) with an emphasis on developing 496
 intrapersonal awareness, emotional stability and integration of insights gained through the 497
 counselling process. 498

Counsellors, when considering a multidimensional approach must recognize that while 499
 they are interacting with individuals or groups they will be working with conscious and 500
 unconscious elements of the psyche, verbal and nonverbal communication, active and 501
 passive intentions as well as positive and negative emotions. By providing a choice of 502
 activities for children and adolescents to explore via their preferred intelligences, 503
 counsellors foster positive outcomes for their clients and enhance their professional 504
 relationships. Unfortunately, supporting an eclectic approach to counselling is often 505

hampered by issues related to work constraints and a lack of resources. Being proactive in enlisting the support of the schools to ensure that appropriate counselling work spaces are available and being prepared to arrive at each location with cabin luggage size suitcases trundling behind, empowers counsellors to accommodate systemic constraints which may otherwise compromise an effective counselling service.

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AUTHOR QUERIES

AUTHOR PLEASE ANSWER ALL QUERIES.

- Q1. Please check if affiliation 1 was correctly presented.
- Q2. ADTA 2004 was changed and linked to ADTA 2003; Pearson and Wilson 1991 was changed and linked to Pearson and Wilson 2001; Pearson 1998 was changed and linked to Pearson 2001; Collins 2004 was changed and linked to Colvin 2004; Axline 1964 was changed and linked to Axline 1971. Please check if appropriate.
- Q3. Cormier and Cormier 1985 is not provided in the reference list. Please supply.
- Q4. Akos 2005; Amatea and Clark 2005; Cobia and Henderson 2003; Cooper et al. 2005; Dance Movement Therapy (n.d.); de Barona and Barona 2006; Foster et al. 2005; Holowiak-Urquhart and Taylor 2005; Laungani 2005; Maloney and Walter 2005; Patterson 1973; Sink 2005; Udvari-Solner 1996; Vail 2005; Worsham 2005 and Zalaquett 2005 were uncited. Please check.