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A Heuristic Investigation of Intuition in Dance/ Movement Therapy Practice

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A HEURISTIC INVESTIGATION OF INTUITION
IN DANCE/MOVEMENT THERAPY PRACTICE

Jessica Melville Goodin

Thesis submitted to the faculty of Columbia College Chicago

in partial fulfillment of the requirements for

Master of Arts

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Abstract

This thesis is a heuristic examination of my experience of intuition as a new dance/movement therapist. The purpose of this investigation was to provide an inceptive inroad into the little explored but recently popular subject of intuition, specifically as it relates to dance/movement therapy and the use of the dance therapist's intuition as a therapeutic resource. Creating a journal that captured my contemplation of intuition and my experiences of intuition, both in clinical dance/movement therapy work and in creative and personal experiences, was the primary method of data collection. My journaling was augmented by interviews with two practicing dance therapists. The exploration culminated in an artistic response in the form of a dance piece called *The Back of My Mind*. The piece and its meaning are discussed, including the relationship of spontaneity, openness, trust, and convergence with intuition.

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Chapter One: Introduction

Many dance/movement therapists acknowledge intuition as a valuable source of knowing that can inspire unique and creative interventions in their clinical work, yet intuition has not been explicitly explored or acknowledged through the published literature as it relates to dance/movement therapy. Intuition is often mentioned in passing in the literature. In my experience, it has also been mentioned in passing or implied during my training as a dance/movement therapist and during professional discussion. However, at this time, the subject of intuition has not established a strong, clear presence in the literature of the field. This disconnect between literature and practice is detrimental to both those seeking validation of their intuitive process as well as those seeking to understand this type of process in dance/movement therapy. If intuition is truly a valid and valuable clinical resource, as many dance therapists I have encountered have agreed, the field of dance/movement therapy and our clients would likely benefit greatly from focused and serious research into intuition.

Research presents a forum to build an understanding of and add legitimacy to the tacitly acknowledged wellspring known as intuition. The dearth in the literature alarmingly suggests that intuition is being used without being understood and is accepted based on personal anecdotal experience rather than collective agreement founded in mindful research. Explicit exploration of intuition will help illuminate a common professional practice in a professionally validated context. In addition to professional development within the field, validating the implicit and tacit in a world where evidence-based research and standardized techniques are held at a premium is vital to those who fund, hire, and support expressive art therapies, including dance/movement therapy.

Exploring what intuition is and how it can be implemented as a resource in clinical dance/movement therapy should be undertaken both at a personal and collective level by dance therapists that identify as intuitive therapists. At the most fundamental stage, this includes clearly defining what we mean by the term intuition.

The definitions of intuition in the present literature vary, but generally contain common themes. A concise amalgamation of those themes led to the following operational definition for the purpose of this research: *Intuition* (see Appendix A) is a process of unconscious convergence of implicit knowledge, memories, and experience that produces an impulse, image, thought, or judgment that does not seem to have an explicit rational explanation. The term intuition is used to describe a process, the product of which is integral to the understanding of the process, as it is the only knowable experience of the process. This product is properly called an *intuitive judgment* (see Appendix A), although it is sometimes referred to simply as “an intuition,” which can cause confusion (Dane & Pratt, 2007). Dane and Pratt introduce the term intuitive judgment to reinforce the differentiation between the process and product of intuition. An intuitive judgment is the product of the process of intuition, an impulse to act, a sense of knowing, or a judgment that is not the product of a rational, conscious thought process. It is often emotionally charged. When an intuitive judgment is accompanied by a somatic sensation, it is often referred to as a “gut feeling.”

In much of the research, the term intuition is defined or used when the term *insight* (see Appendix A) would be more appropriate. This lack of clarity is detrimental to the study of intuition, and a clear distinction between insight and intuition or intuitive judgment, is imperative to the integrity of foundational research. Selecting influences

from various definitions of intuition and insight, I created a definition of insight to more clearly delineate the concept of insight from the phenomenon of intuition, which this research explored. Insight, for the present inquiry, is defined as a new and conscious thought that appears suddenly and is or seems to be a solution or reconciliation of a problem that has previously been unconsciously and rationally considered, especially when the problem was not being consciously considered immediately preceding the insight (Dane & Pratt, 2007; Hodgkinson, Langan-Fox, & Sadler-Smith, 2008). An insight is, in other words, what is commonly referred to as an “ah-ha” or “light bulb” moment (Dane & Pratt, 2007; Hodgkinson et al., 2008).

Both intuition and insight involve an unconscious process, but with intuition the rationale behind the intuitive judgment is not immediately available. Conversely, an insight is experienced as a solution in which all the pieces of the problem seem to fall into place and the problem-solution gestalt is illuminated. The process of intuition is fundamentally a non-rational process (Dane & Pratt, 2007; Hodgkinson et al., 2008). The intuitive judgment may later be rationally justified, but at the moment it occurs the basis behind the intuitive judgment remains veiled in the unconscious (Dane & Pratt, 2007; Hodgkinson et al., 2008).

With the meaning of intuition more clearly defined, the procedure and theoretical framework used in this inquiry can be reviewed. For this thesis, I chose a heuristic approach, focusing on my own experience of intuition and dance therapy. As a new clinician, the theoretical frameworks that I feel most attuned to are the existential-humanistic psychological theory of Carl Rogers and Caldwell’s “Moving Cycle”. Existential-humanistic theory rests on the “faith that people are positive, forward moving,

basically good, and ultimately self-actualizing” (Ivey, D’Andres, Ivey, & Simek-Morgan, 2007, p. 260). Similarly, in the “Moving Cycle Outline,” Caldwell (2005) roots her approach in the assumption that “our basic nature is good, whole, and growth-oriented.” In addition, Caldwell’s emphasis on “being with the client in the present moment, giving them your attention, telling them the truth, and practicing loving kindness and compassion,” and her assertion that self-acceptance and self-love are the hallmarks of healing, also describe what I strive for in my work with my clients.

I chose to investigate the use of intuition in clinical dance therapy, because in my training as a dance therapist and in professional discussions, I noticed that dance therapists whom I admired and saw as role models sometimes mentioned using intuition as a resource for interventions. I wondered how intuition might help me to foster self-love and self-actualization in my clients. I had not experienced the phenomenon of intuition in clinical work for myself, and I wondered what that could mean and how I might begin to access this powerful asset. As in the literature, I noticed that intuition was rarely explicitly discussed. I became curious about how intuition works, and its place in my own counseling and dance/movement therapy work. This research process is one result of this curiosity.

I used artistic inquiry, engaging in and acknowledging the creative process, throughout the research process. I embraced my creative process actively by journaling to collect data, using choreography to analyze data and communicate the results, and throughout the ever-evolving process of the thesis itself. The use of the arts as a means of conducting research was apposite, given that the realm of imagination, symbolism, and nonverbal ideas that the arts concern themselves with are also the subject matter of

intuition. The artistic process is also one that I feel personally connected to and root my experience of the world in.

Due to the current dearth in the literature concerning the subject, I chose to work with a heuristic lens in order to clarify my understanding of intuition. It is my hope that this individual account will bring awareness to the subject and inspire others to explore their own intuitive processes as well. A deep personal understanding will help construct a necessary foundation upon which broader studies can be based in the future.

In order to prepare to examine my own process, I first looked into the existing literature. Because little had been written explicitly examining intuition, it was sometimes necessary to read between the lines, especially when specifically researching intuition in relation to dance therapy. However, it was encouraging to find that, in general, intuition seemed to be gaining interest in both scholarly and popular literature and some resources were available.

Literature Review

The subject of intuition has long been viewed as either unworthy of or inaccessible to explicit research. Though the phenomenon is just as often acknowledged as an important and universal part of human experience, the research community has historically produced very little literature exploring intuition. The body of writing about intuition within the fields of psychotherapy and dance/movement therapy has been lacking. Happily, an increase in the academic writings on intuition reflects a larger shift in general thinking towards the acceptance of more “right-brained” or “nonconscious” processes (Dane & Pratt, 2007; Richardson, Donald, & O’Malley, 1985). Osbeck (1999), one such pioneer of academic research on intuition who wrote from a philosophical paradigm in the interest of bringing convergence to the deviating philosophical and psychological constructs of intuition, acknowledged a recent widespread shift in interest toward understanding intuition across multiple research contexts.

Attention to this topic is also growing within the popular consciousness. Writings such as *Blink* by Gladwell (2005), *How We Decide* by Lehrer (2009), *The Upside of Irrationality* by Ariely (2010), *The Invisible Gorilla* by Chabris and Simons (2010), and *Gut Feelings* by Gigerenzer (2007), have helped to popularize interest in unconscious thought processes, including intuition. The psychologically focused popular magazine, *Scientific American Mind* also recently published an article exploring intuition, the author of which asks, “When is intuition powerfully helpful? When is it perilous? And what underlies the differences?” (Meyers, 2007, p. 24). Hopefully such popular attention to intuition will continue to inspire more academically grounded research on the subject.

“While the number of experimental studies of phenomena described as ‘intuition’ has increased” Osbeck (1999) noted, “the conceptual foundation of this notion itself remains quite meager” (p. 232). Charles concurred with Osbeck, lamenting in the opening chapter of her 2004 book, *Intuition in Psychotherapy and Counseling*, about the “dearth of existing literature” (p. 1) regarding the topic of intuition. Charles wrote:

I began to realize that there was no specialist group of scholars devoting themselves to the subject and advancing knowledge in the field. In particular very few papers were available that dealt specifically with my own area of interest, that is clinical intuition within the contexts of counseling and psychotherapy. (p. 1)

Charles hypothesized several reasons for the neglect of intuition in the literature existing at the time of her writing, including popular culture’s association of intuition with the paranormal and supernatural, subjective emotional implications, and intuition’s irrational nature.

Hodgkinson et al. (2008) have also written about this historical dismissal of intuition in contrast to its more recent recognition and appreciation. Their article “Intuition: A fundamental bridging construct in the behavioral sciences” was written as an attempt to support this current interest through critical compilation and evaluation of the conceptualization of intuition (Hodgkinson et al.).

Definitions, Theories and Conceptualizations of Intuition

Researchers continue to seek a clear, concise, and inclusive definition of the term intuition through consolidation of the most popular features found in the literature. An effort was made in 2008 by Hodgkinson et al. to bring together and compare disparate lines of thinking about intuition. The resulting article was motivated by their opinion that

“psychological literature has lacked a coherent overarching conceptual framework in which to place intuition” (p. 8). The authors reviewed several theories in an attempt to find common ground and ultimately adopted a definition provided by Dane and Pratt (2007). Based on their own review of the literature, Dane and Pratt (2007) contributed a concise conceptualization of intuition as a “(1) non-conscious process (2) involving holistic associations (3) that are produced rapidly, which (4) result in affectively charged judgments” (p. 36). A complete table of the definitions found by Hodgkinson et al. can be found in Appendix E.

One common theme that stood out to Hodgkinson et al. (2008) was the place of intuition within a dual-process system of cognition. Several authors reviewed by Hodgkinson et al. described an automatic, irrational, unconscious, affect-laden, experiential, associative, holistic system of processing, within which intuition falls. Osbeck (1999) stressed this aspect in her summary of psychology’s conceptualization of intuition into three attributes: (a) an unconscious process, (b) an inferential process akin to conscious processes, (c) irrational rather than rational, when considered in the context of two distinct but parallel systems of processing. Hodgkinson et al. and the authors they reviewed consistently contrasted this system with an effortful, rational, conscious, logical, rule-based system of processing, though different authors used different names for the two systems. Hodgkinson et al. found this consensual dual-process conception to be a “highly plausible framework for understanding the dynamics of intuitive and analytic processing” (p. 12).

According to Bowers, Regeher, Balthazard, and Parker (1990), the process of intuiting has two stages: (a) the guiding stage, where environmental cues activate

associative networks which converge toward a hypotheses, followed by (b) the integrative stage, where “sufficient activation has accumulated to cross the threshold of awareness” (p. 74) and is manifested as an intuitive judgment. This theory correlates neatly with Dane and Pratt’s (2007) differentiation between the process of intuition and intuitive judgments as the product of intuition.

Other features of the Bowers et al. (1990) model of intuition were that “a pattern of clues more or less unconsciously and automatically activates relevant mnemonic and semantic networks, thereby guiding thought tacitly to an explicit hypothesis or hunch” (p. 94). Bowers et al. drew support for this model from Weisberg and Alba’s (1981) idea that “presentation of a problem serves as a cue to retrieve relevant information from memory. Any information retrieved then serves as the basis for solution attempts. In this way, it is assumed that problem solving begins with relevant past experience” (p. 171).

Osbeck (1999) cited Bowers et al.’s 1990 conceptualization of intuition as being “consistent with prominent philosophical conceptions of intuition” (p. 241), but in the same paragraph wrote that their interpretation of their own findings “does not adequately capture dominant philosophical understandings of intuition” (p. 240). Acquisition of the networks of knowledge seemed to be a point of contention between dominant philosophical and psychological understandings of intuition.

Osbeck (1999) pointed out that “accepted models of intuition within cognitive psychology are inconsistent in important ways with mainstream philosophical accounts of intuition” (p. 245). Where psychology views the knowledge as implicitly learned through experience, philosophy sees it as innate and intrinsic wisdom, what psychology would probably call tacit knowledge. Osbeck summarized western philosophy’s view of

intuition as “not in contrast to deliberative reasoning, but as the very basis on which this reasoning can proceed” (p. 234). “Self-evident understandings” (p. 234) “concurrent *with* sensation” (p. 235) account for the “non-inferential grasp of simple natures that is ultimately responsible for our ability to trust our [sensory] observations” (p. 235). Osbeck referenced “Locke’s account of knowledge as ‘perception of the connection and agreement or disagreement and repugnancy of any of our ideas’ (1690/1964, p. 320) the first (most certain) level of which is ‘intuitive’ (p. 321)” (as cited in Osbeck, 1999, p. 240). Intuition in philosophy also provides the foundation for linguistic, mathematical, and moral/ethical understandings. Though valiant in her intention to consolidate wisdom across disciplines, Osbeck purported the superiority of the philosophical definition of intuition over the psychological definition almost exclusively on the basis of it being consistent with traditional understandings of the subject, generally citing only historical philosophical sources to support her reasoning.

Bowers et al. (1990) defend intuitive decision-making against research that had seemingly discredited intuition as inferior to rational decision-making. Bowers et al. contended that such research generally involved two common problematic foundations: (a) exploitation of participants’ ignorance instead of working off of the participants’ experience and expertise, and (b) exploration of intuition in the context of justification, in that the attempt was to find final solutions, rather than within the more appropriate context of discovery in which hypotheses are sought. The context of discovery is the proper realm of use for intuition, though it should be followed by “methodological and procedural attempts to validate a hunch (the context of justification) [that] are typically more analytic, explicit and accessible to independent observation than the implicit

cognitive processes by which the hunch was generated (the context of discovery)”
(Bowers et al., p. 74-75).

Jung: Intuition and Personality Type

The Jungian conceptualization of intuition is of particular interest, as it is one of the earliest explicit considerations of intuition from a psychological perspective. Jung’s conceptualization of intuition stemmed from his work classifying personality types. Though an early and somewhat raw conceptualization, many of Jung’s beliefs endure in today’s theories.

In his writing, *Psychological Types*, Jung defines intuition as an irrational “psychological function which transmits perceptions *in an unconscious way*” (1959, p. 262). Jung’s definition is a part of his theory of various types of personality. In *Psychological Types*, Jung also espouses the view that sensation and intuition are diametrically opposed modes of perception, and promotes his conviction that sensation and intuition are mutually exclusive insofar as one cannot simultaneously experience both sensation and intuition.

In order to best understand Jung’s conceptualization of intuition, it must be viewed within the context in which he defined it, his theory of psychological types. Jung’s work focuses most heavily on intuition as a personality type rather than an experienced phenomenon. Jung writes, “in my practical medical work with nervous patients I have long been struck by the fact that among the many individual differences in human psychology, there exist also *typical distinctions*” (1959, p. 183). Outlining these types, Jung writes,

My experience has taught me that individuals can quite generally be differentiated, not only by the universal difference of extraversion and introversion, but also according to individual basic psychological functions... As basic functions, i.e., functions which are both genuinely as well as essentially differentiated from other functions, there exist *thinking, feeling, sensation, and intuition*. If one of these functions habitually prevails a corresponding type results. I therefore discriminate thinking, feeling, sensation, and intuitive types.

Every one of these types can moreover be introverted or extraverted. (p. 187)

Later theories based on Jung's model go on to propose two further types, judging and perceiving, and assert that each individual's personality is dominant primarily by the combination and the dynamic interplay between four of the eight types.

Based on the "quite random distribution" (1959, p. 189) of type across class, sex, and education level, Jung concluded that typology "could hardly arise at the instigation of consciousness, i.e., as a result of conscious and deliberate choice of attitude" and that "the contrast of types, therefore, as a universal psychological phenomenon, must in some way or other have its biological precursor" (1959, p. 189). In other words, typology, including intuitive predilection, is fundamental and inherent, according to Jung.

Remembering that Jung (1959) dichotomized sensation and intuition, Jung defined sensation in relationship with intuition as "the simple and direct sense reaction, an almost definite physiological and psychic datum" (p. 212). Explaining the extroverted intuitive type, Jung shed further light on why he polarized intuition and sensation,

Thinking, feeling, and sensation are relatively repressed; of these, sensation is the one principally affected, because as the conscious function of sense, it offers the

greatest obstacle to intuition. Sensation disturbs intuition's clear, unbiased, naïve awareness with its importunate sensuous stimuli; for these direct the glance upon the physical superficies hence upon the very things round and beyond which intuition tries to peer. (1959, p. 212)

Jung continued,

Intuition seeks to discover possibilities in the objective situation... A fact is acknowledged only insofar as it opens fresh possibilities for advancing beyond it and of releasing the individual from its operation... Where intuition has the priority, every ordinary situation in life seems like a closed room, which intuition has to open. (1959, p. 213)

In an explanation of Jungian personality typology, Ivey et al. (2007) went so far as to blatantly say, "Intuition is the opposite of sensation" (p. 170). In 2004, Charles explained that Jung believed that an individual could not be open to either sensation or intuition while focusing on the other. Davis and Mattoon (2006) summarized Jung, delineating people with dominant sensory function, (those who rely most heavily on sensory experience to judge and make decisions), from intuitive types, (those who easily notice patterns and relationships and are "interested in possibilities") (p. 233). When explaining introverted intuitive types specifically, Jung contrasted them against the impression he presented of extroverted intuitive types,

Although this intuition may receive its impetus from outer objects, it is never arrested by the external possibilities, but stays with that factor which the outer object releases within ... Just as the extraverted intuitive is continually scenting out new possibilities... so the introverted intuitive moves from image to image,

chasing after every possibility in the teeming womb of the unconscious. (1959, p. 233-234)

Despite his primary focus on intuition as a psychological type, Jung (1959) did eventually provide us with a concept of the phenomenon itself.

Intuition (from *intueri*: to look into or upon) is, according to my view, a basic psychological function. It is that psychological function which transmits perceptions *in an unconscious way*... it is neither sensation, nor feeling, nor intellectual conclusion, although it may appear in any of these forms. Through intuition any one content is presented as a complete whole, without our being able to explain or discover in what way this content has been arrived at. Intuition is a kind of instinctive apprehension, irrespective of the nature of its contents... It is an irrational perceptive function. Its contents, like those of sensation, have a character of being given, in contrast to the “derived” or “deduced” character of feeling and thinking contents. Intuitive cognition, therefore, possesses an intrinsic character of certainty and conviction. (p. 262-263)

In this passage, Jung identified several of the characteristics of intuition prevalent in contemporary writing on intuition: intuition is unconscious, intuitive judgments arise as a complete whole, a person is (at least initially) unaware of rational reasoning preceding or underlying the intuitive judgment, intuition is irrational, intuition is set in contrast to rational thought in a dual-system model, and there is a feeling of certainty accompanying intuition. Interestingly, Charles (2004) also noted that although the intuitive personality type does fit into modern conceptualizations, Jung probably originally included it due to some unusual paranormal beliefs. Beliefs such as his were

not unlike those now considered to be the very mystical ideologies with which most contemporary scholars of intuition are trying to sever ties.

As theoretical debates continue over the definition and mechanics of intuition, other research explores measurement of intuitive ability and best practical use of intuition. As popular and scholarly consciousness continue to become more accepting of intuition, and its benefits begin to be uncovered, understanding generated through research and aptitude testing spurs our ability to foster and utilize intuition wisely.

Testing Methods and Research Investigation

Several instruments have been developed to measure intuition. These instruments can be classified into tests based on Jungian typology and measurement tools used to research intuition. An overview of some of these tests is important to understanding how intuition can be and has been examined at an empirical and explicit level.

Jungian-based typology instruments.

There are three noteworthy instruments that fall into the category of Jungian-based typology tests. The Myers-Briggs Type Indicator (MBTI), by far the most prominent, is accompanied by the Gray-Wheelwright Jungian Type Survey (GW/JTS), and the Singer-Loomis Inventory of Personality (SLIP) (Davis & Mattoon, 2006). Developed in the 1970's by June Singer and Mary Loomis, the SLIP measures for prominent attitude or orientation, introversion or extroversion, as well as four functions, thinking, feeling, sensation, and intuition (Shou, 1993). In contrast to the more popular MBTI, the SLIP does not support the view of bipolar opposites, but rather measures each combination of attitude and function separately using percentage ratings (basically the

percent of the time each combination is chosen over the others), rather than forced-choice which results in polarized profiles (Shou, 1993).

Horace Gray, Jane Hollister Wheelwright, and Joseph Wheelwright developed the Gray-Wheelwright Jungian Type Survey. The GW/JTS predated the MBTI, but is also a “force-choice test, assuming the bipolarity of the dimensions it measures, those posited by Jung” (Mattoon & Davis, 1995, p. 213). The first version of the GW/JTS was completed in 1944, and the latest version was completed in 1964 with John Buehler joining the authors as the instrument was revised. Despite its clandestine character outside of the Jungian bloc, especially when compared to the popular MBTI, numerous studies have applied the GW/JTS (Mattoon & Davis, 1995).

The Myers-Briggs Type Indicator (MBTI) is by far the most widely used and widely researched of the three Jungian typology instruments. The MBTI measures the behavioral component of intuition, i.e. “the person’s readiness to respond, or tendency to act, in an intuitive manner” (Langan-Fox & Shirley, 2003, p. 209). Langan-Fox and Shirley described the intuitive measure of the MBTI,

The scale focuses on the creative and predictive aspects of behavioral intuition and contains 26 items. Respondents were asked to indicate which word they prefer in a series of word pairs and to choose between alternative statements about their preferences for two kinds of perceptions: intuition and sensing. (p. 210)

Langan-Fox and Shirley (2003) went on to point out some of the limitations of the MBTI, “The MBTI being a self-report measure may not tap into individual’s actual use of intuition... Respondents may answer items in a socially acceptable way, or as they would like themselves to be” (p. 210). In addition, Langan-Fox and Shirley critiqued the

MBTI questions asking about what the test-taker prefers in others in order to infer qualities of the respondent. “It could be argued that people like others who are like themselves,” Langan-Fox and Shirley (2003) wrote, “but it could also be argued that people are attracted to others who represent qualities that they lack within themselves” (p. 210).

Measurement tools for research.

In 1990, Bowers et al. described their analytical study of intuitive processing and of how intuitive judgments form in the unconscious. Their study consisted of three experiments, the Dyads of Triads Task (DOT), the Waterloo Gestalt Closure Task (WGES), and the Accumulated Clues Task (ACT) (Bowers et al., 1990). The ACT and DOT were verbal, while the WGES was visual. Bowers et al. described their methodology:

All three tasks were comprised of multiple items, each of which required subjects to generate a hunch or solution to it. However, when subjects were unable to produce a hunch or solution, they were obliged to make some response that could later be evaluated for its accuracy or closeness to the solution. In this way, we were able to assess cognitive processes that were active *prior* to the formulation of a hunch or solution. These preliminary cognitions constitute the focus of the present research. (1990, p. 75)

In the DOT, participants were provided with two sets of three words (known as two triads). Participants were asked to come up with a fourth solution word that was associated with one of the triads. The other triad in the pair was incoherent. The participants were made to choose which triad was coherent, even if they did not generate

a solution word. “The main question addressed by the DOT is whether people can choose coherent triads” (Bowers et al., 1990, p. 76) even when they cannot name the fourth word.

The ACT was similarly a word association task in which a list of fifteen words was revealed one at a time and the participant tried to generate a solution word that was associated with each of the words revealed. Participants were made to generate one associated word for each clue-word revealed, or check a word that they had already generated that seemed especially promising. This task was meant to track the formulation of a hunch or hypothesis before the puzzle was actually solved. Langan-Fox and Shirley later used the ACT in their 2003 study, “The Nature and Measurement of Intuition”.

In the WGES, researchers presented participants with 75 pairs of images. One of each pair was a meaningless control, while the other was a “gestalt closure stimuli” which was a simple black and white drawing of a common object with all but the most important identifying information removed. In other words, the intuitive mind will fill in the gaps and see the picture. The participants were required to identify what the coherent image was a picture of, or to identify which of the two pictures was coherent even when they could not solve it, and to provide a confidence rating for each pair of drawings. Bowers et al. observed that “even if the gestalt is not identified, the build up of information during this guiding stage of intuition seems sufficient to bias forced-choice decisions about which of the two drawings is coherent, and as well, to have some impact on the decision confidence” (Bowers et al., 1990, p. 85). Volz and von Cramon used a modified version of the WGES in their study, “What Neuroscience Can Tell about Intuitive Processes in the Context of Perceptual Discovery,” published in 2006.

Bowers et al. (1990) stated three important conclusions in their research: “People can detect coherent gestalts that they do not solve” (p. 84), “People associatively converge at a more or less constant rate toward the correct hypothesis” (p.92), and “The intuitive, hypothesis-generating, or discovery phase of inquiry is orderly “ (p. 94). The authors’ research convincingly supported their conclusions about exploring how intuitive judgments form in the unconscious, while contributing a rare and much needed positivistic experimental research study of intuition.

Westcott also contributed an early study of intuition that incorporated both theoretical and experimental research. In 1968, Westcott published his book, *Toward a Contemporary Psychology of Intuition: A Historical, Theoretical, and Empirical Inquiry*. In his book, Westcott described two studies that sought to measure intuitive thinking and perceptual inference, based on his definition of intuition as “the event which occurs when an individual reaches a conclusion on the basis of less explicit information than is ordinarily required to reach that conclusion” (1990, p. 100).

In Westcott’s untitled “measurement of intuitive thinking” study, referred to as “Westcott’s Test of Intuitive Ability” in Hodgkinson et al. (2008, p. 17), he proposed that all that is necessary to measure intuition, as defined above, are three criteria: being able to measure how much information an individual uses to solve a problem, understanding how much information is usually needed to solve the same problem, and that the solution arrived at by the individual is valid (Westcott, 1968). Eleven samples of college students, 1097 total, took part in this study. Twenty verbal and numerical analogy and verbal and numerical series problems were presented, with an opportunity for the participant to make use of up to five clues per problem. Each clue was obscured until a participant

revealed them by breaking a foil seal, thus allowing Westcott to measure how much information was used in solving the problem by looking at the holes in the foil.

Participants were instructed to use as few clues as possible and this instruction was strongly reinforced throughout the procedure. Participants were also instructed to mark each answer with a confidence rating from 1-4 with 1 representing “wild guess” and 4 representing “certain”. Participants’ sheets were scored on Clue Use and Information Demand, Success, Efficiency, and Confidence.

Westcott concluded, based on this study, that the measurement tool derived from his definition and criterion for measuring intuition “were found to differentiate subjects in a meaningful and reliable manner” (1968, p. 147). Westcott also concluded, that “the measurement of the propensity for intuitive thinking was entirely within the scope of general psychological procedures” (1968, p. 147). In other words, intuition can indeed be measured empirically. This test essentially measured the amount of information requested before a solution was attempted and the rate of success in finding valid solutions. Westcott found that these two dimensions were “essentially independent” (1968, p. 148), but that “those who typically are successful on the basis of little information tend to be more confident of their solutions than others are” (p. 114). By exploring “a variety of correlates of extreme performances” (1968, p. 148), i.e. comparing scores to things like the participants’ Scholastic Aptitude Test and California Personality Inventory scores, Westcott found correlation to patterns of personality but not to academic performance.

Westcott’s second study focused on the intuitive thinking of young children and school age children by measuring “perceptual inference.” In this study, 17 samples of

participants, 509 total participants, ranging in age from nursery school through college were shown series of drawings beginning with fragmented images and presented in order of completeness, with the final drawing being a full image. The participants were instructed to guess what the drawing was as soon as they could. Some participants were given as many guesses as they wanted, while others were given only one guess before moving on to the next series. These drawings were presented verbally as an interaction with the test administrator. From the participant's responses, Westcott derived three scores, information demanded, success, and efficiency (the ratio of success to information demand).

Westcott concluded that perceptual inference scores change with age, but are reliable at one point in time and for at least two years. Though this study did not directly use the word "intuition," Westcott includes the study as an important and relevant part of his exploration of intuition based on his definition of intuition stated above.

Allinson and Hayes (1996) developed a tool to fill the niche they perceived for a reliable, valid, and easily administered measure of cognitive style, especially for large-scale use in organizational research with managers and professionals. The Cognitive Style Index (CSI) is a self-report true-uncertain-false response test including 129 items to measure the participant's cognitive style along the widely accepted intuition-analysis dimension. The CSI was tested both to determine psychometric validity and also to establish whether various theories exploring cognitive style could legitimately be simplified into the intuition-analysis dimension, also described as right brain and left brain thinking. After administering the test to nearly 1000 participants, Allinson and Hayes reported encouraging results.

Results indicated a) a distribution of scores closely approximating theoretical expectations, (b) excellent reliability in terms of internal consistency and temporal stability, and (c) good initial evidence of construct validity. In addition, the CSI has proved easy to apply in survey research. (p. 131)

In regards to simplifying conceptualizing theory about cognitive styles, Allinson and Hayes (1996) conclude that “the unifactorial structure of the instrument ... suggests that it may genuinely tap into the hypothetical unitary dimension of cognitive style” (p. 131).

In 1996, the same year the CSI was introduced by Allinson and Hayes, Epstein, Pacini, Heier, and Denes-Raj published their article, “Individual differences in intuitive-experiential and analytical-rational thinking styles,” introducing the Rational-Experiential Inventory (REI). Like Allinson and Hayes’s initial study using the CSI, the research reported by Epstein et al. aimed to support the validity of their own working theory, the Cognitive-Experiential Self-Theory (CEST), which “proposes that people process information by two parallel, interactive systems: a rational system and an experiential system” (p. 391). In addition to exploring the validity of CEST and developing a reliable measure of individual thinking styles, Epstein et al. also aimed to “examine the correlates of the two self-reported thinking styles, including a propensity toward heuristic processing, coping ability, adjustment, and gender differences” (p. 391).

The REI, a 31 item self-report inventory, is made up of two scales, the Need for Cognition scale (NFC) and the Faith in Intuition scale (FI). Participants rate the items on a scale of one to five, with one representing “completely false” and five representing “completely true”. The REI was administered to 184 participants and then a shorter

version was also administered to 973 participants in a second study, along with a battery of other tests.

Upon examining the scores, Epstein et al. reported that the “evidence for the reliability of the two REI scales [FI and NFC] is substantial” (1996, p. 401). They go on to conclude, based on the data, that “the two kinds of processing are not opposite equivalents, but represent two kinds of information processing that are independent” (p. 401). Epstein et al. go on to explain several of the correlating factors explored. For example, when exploring correlation with “coping”, they concluded that “positive adjustment requires the appropriate use of both systems” (p. 402). They also theorize how social expectations may produce complex correlations in regards to gender and the NFC and FI scales.

Neuroscience’s Investigation of Intuition

As the authors discussed above worked to measure intuition, a few other researchers set out to locate it within the brain. Lieberman’s 2000 article, “Intuition: A social cognitive neuroscience approach,” explores “relevant neuropsychological... neuroimaging, neurophysiologic, and neuroanatomical data,” (p. 109) and concludes that the “caudate and putamen, in the basal ganglia, are central components of both intuition and implicit learning” (p. 109). These findings support the role of affect and emotion in the formulation of intuitive judgments. Specifically, it appears that positive affect and emotional experience play a special role in intuiting. Reviewing Lieberman’s work, Dane and Pratt (2007) explain that “basal ganglia are engaged through positive emotional experience, and these same neural mechanisms play a central role in engendering the nonconscious associations that spur intuitive judgments” (p. 39). “Intuitive judgments

may be *triggered* by emotions and affect. Positive mood, for example, has been linked to an increase in the use of intuition and a decrease in more rational approaches to decision making” (Dane & Pratt, p. 39).

Volz and von Cramon (2006) also explored intuition from a neuroscience perspective. Volz and von Cramon based their inquiry on Bowers et al.’s (1990) definition of intuition as the “preliminary perception of coherence (pattern, meaning, structure) that is at first not consciously represented” (p. 17). Again, following Bowers et al.’s example, Volz and von Cramon used a “modified version of the Waterloo Gestalt Closure Task” (p. 2077) to illicit intuition in participants. Volz and von Cramon used brain-imaging fMRI to identify activation in the medial orbito-frontal cortex (OFC) when participants were presented with incomplete images as stimuli intended to illicit an intuitive response. Based on these results, Volz and von Cramon proposed that the medial OFC reflects intuitive process, serving as “a detector of potential content which is derived from the critical aspects of the input” (p. 2083).

Though these two neuroscientific studies seem valid and compelling, they did not directly support or refute one another. They did throw light onto the tiny amount of scientific investigation being done in neuroscience in reference to intuition. Much more continued investigation is needed to develop a clear neurological picture of intuition.

Evaluating Accuracy

Accuracy in intuition is another area of dispute among conceptualizations of intuition, according to Hodgkinson et al. (2008). Hodgkinson et al. cited several authors holding polarizing views of the infallibility versus the imperfection of intuition. Some of the contention comes from the agreed upon subjective experience of certainty and

confidence that accompanies intuition. Hodgkinson et al. seemed to agree that intuition is fallible and that “intuition may be more useful for generating hypotheses” than for generating a conclusive solution or judgment (p. 13). This reflects Bowers et al.’s (1990) thesis in their article, “Intuition in the context of discovery” which proposed that intuition is most useful in developing a hypothesis or hunch rather than as a reliable source of a final conclusion.

Rather than polarizing the accuracy of intuition in this way, however, it is more useful to explore what factors contribute to the success of generating correct or helpful intuitions. Most authors agreed that experience and the nature of the problem being approached are two of the most important factors in determining whether or not intuition will play a constructive role in solution generation. Dane and Pratt (2007) put it this way: “Two broad sets of factors influence intuition effectiveness: (1) domain knowledge factors and (2) task characteristics” (p. 41). Experience and knowledge (both implicitly and explicitly learned) leads to expertise, or “domain knowledge.” Dane and Pratt estimated that it takes about ten years of good practice, characterized by duration, repetition, and feedback, for experts to develop highly complex, domain relevant schematas.

An intuition-driven solution is most suitable when the nature of the problem is complex, judgmental, unstructured, and calls for speed. With an attention to the topic unique within the reviewed literature, Dane and Pratt (2007) thoroughly systemized their conceptualization of the factors affecting the accuracy of intuition. In summary, both implicit and explicit learning, repetitive practice over long periods of time, rapid and accurate feedback and exacting consequences, and focused attention will contribute to the

development of complex domain-relevant schematas, which increase the effectiveness of intuition (Dane & Pratt). In addition, intuition is more likely to be more effective than rational analysis when the problem is more judgmental or unstructured (Dane & Pratt). As theorists such as Dane and Pratt establish the most effective uses of intuition, many professions are exploring the use of intuition as a tool to enhance the way that people work.

Validation and Repudiation of Intuition as a Useful Tool Across Professions

It is clear from the literature that the subject of intuition is garnering interest not only in the field of counseling and psychology, but in several other fields as well, such as business, management, emergency medicine and nursing, ethics, and law enforcement (Dane & Pratt, 2007; Gladwell, 2005; Lyneham, Parkinson, & Denholm, 2008; Turtle & Want, 2008). Some of these studies focus on validating or refuting the practical utility of intuition. In 2006, a study was conducted to determine the diagnostic reliability of the so-called ‘*praecox feeling*,’ a term for the intuitive recognition of schizophrenia in clients coined by Dutch psychiatrist Rümke (Grube, 2006). An assessor with 19 years of professional psychiatric experience met for a few minutes with each participant before rating his ‘*praecox feeling*’. Then, one to two days after admission, a “standardized investigation of the psychopathological condition was carried out” (p. 212-213) in which the participant was or was not diagnosed with schizophrenia according to the Diagnostic and Statistical Manual of Mental Disorders (DSM-IV) or the International Classification of Diseases (ICD-10) criteria, commonly accepted explicit definitions of psychological diagnoses.

The results of this empirical study supported the ‘praecox feeling’ as having high reliability, or correlation with diagnosing schizophrenia. Although 30% of the cases were given a false-positive classification, in 90% of the cases “correct positive nosological [categorical] assignment” (Grube, 2006, p. 215) occurred, and in 80%, the correct specific assignment occurred. Limitations of this study, such as the fact that all the participants had some type of psychotic symptoms, were addressed in the discussion where Grube suggested the need for a similar study including a broader range of subjects. The findings of this study support Dane and Pratt’s (2007) hypothesis that expertise is an important factor in the accuracy of intuition, though inclusion of a control group of less experienced assessors would strengthen this case. This study also supported the viability of intuition as a diagnostic tool in psychiatry, especially in an emergency context where speed is essential. The inclusion of analytical checking after the hypothesis was developed also reflects Bowers et al.’s (1990) proposal that intuition is most effective in the hypothesis-generating context of discovery.

From another time-pressed emergency context, Lyneham, Parkinson, and Denholm (2008) phenomenologically explored the use of intuition in emergency nursing. The researchers collected semi-structured interviews about experienced emergency nurses’ intuitive experiences. Six common themes were extracted and later corroborated by the emergency nursing community at various conferences. The themes were knowledge, experience, connection, feeling, syncretism, and trust. The researchers integrated two paradigms, evidence-based and post-positivist. This dual approach most likely reflects the average emergency nurse’s general working paradigm between hard science and caretaking in reality. The authors recognized the limitations of

phenomenology in terms of generalizability and invited “further validation of the themes identified” (Lyneham et al., 2008, p. 107).

Both the authors and the participants in the emergency nursing study echoed Dane and Pratt’s (2007) belief that intuition is based on explicit learning of schematas, which strengthen with experience over time, stating, “it is learned very gradually and you don’t even know you’re learning it” (Lyneham et al., 2008, p. 104). One participant explained, “[explicitly learned cognitive] knowledge alone is unable to have a singular relevance to emergency nursing as it needs to be matured, developed, and nurtured to be useful. The catalyst for this maturity is experience; emergency practice becomes a marriage of knowledge and experience” (Lyneham et al., p. 104).

Lyneham et al. (2008) concluded that because of the number of factors involved in emergency decisions and the “limits as to the number of pieces of information we can [consciously] consider at one time,” (p. 102) intuition could serve as a workable alternative to rational analysis.

Intuitive decision-making is not foolproof but it appears to be as reliable as traditional decision-making. The reality of practice is that intuition exists and paying attention to the *gut feeling* and working within both the traditional and tangential boundaries is valid practice. (Lyneham et al., p.107)

In a repudiation of the use of intuition as a professional decision making strategy, Turtle and Want (2008) warned the law enforcement community against applying “commonsense,” personal, intuitive perceptions of how the world works to gathering and validating eye-witness evidence. The authors made the case that in relation to eyewitness evidence, intuition can lead law enforcement officials to trust or discredit too soon the

testimony of an eyewitness. The authors base their case on the juxtaposition of common intuitive beliefs, such as “There is no way that a person could forget (remember) something like that,” (Turtle & Want, p. 1243) against the evidence of the plasticity of memory, a well-documented phenomenon that can lead people to remember events in an altered way than what actually occurred. In summary, Turtle and Want wrote:

Best practices for eyewitness evidence procedures should be based on logic and research, not apparent intuition and past practice.... People’s intuition is famously prone to fallacies and bias, and the kind of objective, empirical perspective that has led to advances in so many areas of knowledge should be exploited in the context of identifying guilty suspects and saving innocent suspects from misidentification. (p. 1255)

Throughout the article, Turtle and Want (2008) displayed an obvious bias for analytic, scientific perspectives. They argued their own point convincingly in this case, but failed to take into account any evidence supporting the merits of intuitive decision-making. Rather than proposing a balance between intuitive and logical approaches in law enforcement, the authors dismissed intuitive judgment outright. This dismissal, if adopted indiscriminately by the criminal justice community, could have devastating effects on the efficiency and accuracy of police officers based on the evidence available supporting the use of intuition, especially when speed and complexity are major factors. It seems that, rather than mistrusting and rejecting intuition, the field of law enforcement exemplifies a prime arena for attending to intuitive judgments, which should then be checked against logic and analysis.

Dane and Pratt (2007) are among several writers arguing for the use of intuition in managerial settings (Agor, 1986; Burke & Miller, 1999; Dane & Pratt, 2007; Duggan, 2007; Hayashi, 2001). Dane and Pratt wrote, “Intuition draws on our inborn ability to synthesize information quickly and effectively – an ability that may be hindered by more formalized procedures” (p. 33). The authors called for further research so that individuals might feel more comfortable trusting their intuitive cues. They also recognized that the modern increase in job mobility limits the formation of “complex domain relevant schemas,” resulting in “less effective use of intuitive judgments” (Dane & Pratt, p. 49). The authors cite the speed of intuition as the most attractive feature of intuition for managerial application, but warned that intuition should be used only when appropriate, that is to say not for intellectual tasks, and only “when the individual has domain expertise and is working on a judgment task” (Dane & Pratt, p. 49).

Intuition and Counseling Practice

Research in intuition and counseling.

Because my research focused on intuition in clinical dance/movement therapy, literature on intuition in the counseling setting was fundamental, though hard to find. At times, this meant expanding the topics I considered or reading between the lines in what I was able to find. Richardson, Donald, and O’Malley championed “right brain” or “feminine” approaches to counseling in 1985, including intuition, creativity, and movement. These authors emphasized the importance of including non-rational, non-verbal therapy techniques to expand and validate the client’s holistic experience. This inclusive, balanced perspective estimates the need for both rational and intuitive modes of practice in dance/movement therapy.

Myers and McCoulley have shown that most psychotherapists fall into the intuitive type when assessed with the Myers-Briggs Type indicator (as cited in Charles, 2004). Charles discussed the Jungian intuitive type of therapist, musing that he or she more likely works from a holistic, humanistic, transpersonal approach, and is comfortable using imagery, dream work, and symbolism as well as creative modes of therapy such as play and the expressive arts. Charles encouraged intuitive type therapists to be sure to check insights with clients and to be sure not to overlook plan and structure or realistic, practical solutions.

However, this preference of intuition in the counseling profession does not translate into the research being done on intuition within the field of psychotherapy. In fact, so little has been written explicitly linking intuition to psychotherapy and counseling, that the available knowledge on the topic is almost exclusively the result of the work of a single researcher, Rachael Charles. In her initial venture into this line of research, Charles (2004) expected to find a cluster of researchers with which to discourse. Upon discovering the absence of such a cohort, Charles wrote, “The dearth of serious studies into intuition among psychoanalysts seems particularly remarkable, bearing in mind that it is a generally held view among practicing psychotherapists that the use of this function is invaluable for the collocation of data” (p. 6). In her book, *Intuition in Psychotherapy and Counseling*, Charles went on to describe studies she has conducted in an attempt to establish a foundation for future research in intuition and counseling.

Charles (2004) engaged a focus group in one qualitative study in order to “compare existing theory concerning the process of intuition with the day-to-day work of practitioners” (p. 59). The focus group consisted of seven accredited, practicing

therapists with five or more years of experience and herself as moderator. The purpose of the focus group was to elicit, through a loosely structured rapport, how practicing therapists define the term “intuition”, how they experience it in their clinical practice, and how it impacts their clinical practice. The conversation was taped, transcribed, and analyzed by Charles.

Though her findings are too vast to be described in detail here, Charles (2004) found that the participants’ ideas generally harmonized with those in the scholarly literature. Charles sorted each statement made during the discussion into six overarching categories, providing a summary of data collected from each category: (a) conditions that favor intuition, (b) essential features of the intuitive process, (c) other properties, (d) subjective experiences, (e) products of intuition, and (f) reactions to intuition. Charles also extracted six “important elements of the intuitive *process* [italics added], arising from this research: (a) favorable conditions, (b) essential features, (c) other properties, (d) reactions against or fear/blocking, (e) novel products, and (f) subjective experience” (p. 78). Finally, Charles concluded, “All in all, there was general agreement among participants that the usefulness of intuition within clinical practice was dependant upon becoming more familiar with the process and learning to trust it” (p. 79-80).

In a second study, entitled “The therapists’ diaries,” Charles (2004) set out to gather empirical data regarding intuition in clinical psychotherapeutic practice. Data was collected from her own notes, diary notes from the published work of Theodore Reik, and from four psychotherapists who were asked to keep notes “concerning moments of intuition during their clinical practice” (Charles, p. 155) for one month. The data collected from each intuitive experience was divided into several classifications: (a) the

prompt (i.e. actions of the client, mismatch of words and/or nonverbal expression, stuckness in which the client is unable to proceed, actions of the client that “speak louder than words”, neurodynamic stimuli, such as emotionally laden micro-movements, or story as a metaphor), (b) the form of intuition (thirteen types are discussed, including connections, a feeling, an image, and bodily unease), (c) therapist’s response (i.e. verbal communication, action, or intuition withheld), (d) application in the session (i.e. joint activity, client insight, or the next step), (e) client response (i.e. positive, negative, mixed, or none), (f) perceived outcome (i.e. therapist’s understanding of the client deepens, client increases self understanding, reduction of symptoms, more effective management of life by the client, or therapeutic relationship strengthened), and (g) validation (i.e. client corroboration, therapist’s recognition of fit, and tacit client agreement (Charles, p. 157-176).

The small sample size and the fact that most of the data ended up coming from the notes of Reik and Charles, who may be seen to have a biased interest in the topic of intuition, shed some doubt on the validity of the study. Charles (2004) concluded, however, that her framework for classifying and recording intuitive experiences was in itself a valuable contribution to the study of intuition in the clinical psychotherapy setting. Indeed, almost any venture into the research of intuition vis-à-vis counseling and psychotherapy would add valued knowledge to the current information void.

Intuition and dance/movement therapy.

While intuition is part of the culture of counseling, it seems to be even more prized by dance therapists. This special relationship between dance therapists and intuition has been apparent in my own interactions and discussions with dance therapists

in the classroom, in professional settings, and in informal conversations with my peers. The acceptance of intuition in dance therapy practice is also evident in much of the professional literature, often mentioned in passing and occasionally explicitly addressed (Lewis, 1996; Powell, 2008). This disparity between the apparent value and lack of research into intuition in the field of dance/movement therapy (DMT) is a hyperbole to the lack in the literature about intuition and counseling in general. While little has been written about intuition in a counseling context, the void in the DMT literature regarding intuition is even more vacuous. According to the research done for this review, no articles have been written, no studies done, no exploration undertaken in the explicit interest of investigating intuition in the context of DMT. Therefore, in this review of the therapist's intuition in DMT, only indirect and inferred connections from the literature that is available can be made.

The home page of the DMT graduate program at Drexel University (2009) in Philadelphia reflected the value intuition holds in the field of DMT. On this website, a concise description of Drexel's program included the statement that, "The goal of the program is to graduate clinicians who can work with sensitivity, empathy, and intuition while exercising their skills, sound judgment, and theoretical knowledge" (Paragraph 5).

Powell (2008) wrote a thesis entitled "Assessment in D/MT practice: A state of the field survey". In this thesis, Powell discussed the results of a web-based survey used to gather data about methods of assessment used by dance/movement therapists currently working in the field. Powell noted that of the 62 responses received, "six respondents explained that they assess using their intuition based on what they observe, but that their intuition is grounded in theory" (p. 60).

Examining historical methods of assessment, Powell (2008) noted that before evidence-based procedures were formulated, dance therapist relied almost solely on intuition.

The field of DMT is heavily grounded in a therapist's use of intuition based on what is seen in movement. Since systemic forms of assessment had not yet been created as the field was developing, clinicians were forced to use their intuition. (Cruz, 2006) As time passed, more systemic tools were developed for observing movement, however, informal assessment methods such as intuition and insight, will always be part of work done in DMT. (p. 70)

Endorsement of the use of intuition can also be found sprinkled throughout the writing of the field's academic publication, the American Journal of Dance Therapy. Jonas Torrance also acknowledged the relationship of intuition in DMT practice in passing. In his examination of DMT with aggressive, autistic adolescents, Torrance (2003) wrote, "Therapists must use their intuition and kinesthetic empathy when working with verbally restricted clients" (p. 103).

Mary Whitehouse is an esteemed pioneer in the field of dance therapy. In a 1981 article, "Reflections on Mary Whitehouse," Wallock described Whitehouse's methods and theoretical model, referring several times to inner impulse and intuition. "Her role," writes Wallock, "was to be open to the movement process and trust her intuition" (p. 48). Wallock goes on, "[Whitehouse] always talked about trusting one's intuition, making leaps of insight, often based on incomplete patterns, hunches, feelings, or visual images which again would be functions of the right mode" (p. 53). According to Wallock, Whitehouse's definition of authentic movement, one of Whitehouse's preferred

techniques, seems kindred to that of intuition. “Authentic movement referred to movement that was simple and inevitable and could be recognized as a genuine, ‘truth of a kind unlearned but here to be seen at moments’ (Whitehouse, 1979, p. 57)” (Wallock, p. 50). Indeed, it could be proposed that authentic movement is a form of embodied intuition, though further review and research would be needed to support this idea.

Four articles written by dance/movement therapists and published in the *American Journal of Dance Therapy* described case studies in which intuition informed the clinical process. In her article, “A mythological quest: Jungian movement therapy with the psychosomatic client,” Bernstein (1980) described a process of working with a client from beginning to termination. Bernstein worked from a Jungian perspective with a woman, Celeste, experiencing arthritic symptoms in her back and a parallel process of integrating animus, mother, and witch archetypes with her own sexual maturity. Bernstein seemed to utilize both her own intuition and that of her client in her moving active imagination approach. Bernstein explicitly acknowledged her intuition, and wrote, “My intuition led me to remark to the witch that she seemed to have such a low opinion of herself that she had to hold on to Celeste” (p. 52). Another comment, “From my observation of her, I sensed that Celeste, like other arthritics, was a driven, secretly dependent woman” (p. 47), also suggests that Bernstein was making use of her intuition as a tool in her clinical work.

The second clinical anecdote comes from the article, “Depth psychotherapy in dance/movement therapy,” by Lewis (1996). In a discussion of the use of Jungian depth psychotherapy and ritual dance as embodied active imagination in clinical dance therapy practice, Lewis described a group authentic movement session in which a female client

with a history of abuse “began to imagine [a male client’s] vocal expressions as both those of her husband and of a childhood abuser. She began to rock and moan. The moan developed into her saying ‘Why did you leave me? I’m so alone. Why does everyone leave?’” (p. 104). Lewis described her response, “Receiving an intuition to participate with her, I couched in a fetal position in empathic reflection next to her. Feeling physical and emotional support next to her, she began to rock and sob” (p. 105). Lewis then described how this sobbing transformed into a powerful rhythmic movement and finally into a communal, vertical, repeated, drawing up and reaching movement.

Lewis described her theoretical framework that informs her work, stating:

Mary Whitehouse (1986) encouraged the observer/therapist to utilize his/her intuition and cautioned against logical, rational thinking... Thus, rather than analytically observing movement qualities, I, like the patient, shift into the imaginal realm from which intuition comes... If from the unconscious to unconscious connection with the patient an intuition to participate with the mover is received, it is not questioned... I have learned to trust what is received” (p. 104-105).

A third anecdotal account of intuition within an authentic movement counseling session comes from Wyman-McGinty (1998). When a normally retreating client suddenly began moving in a commanding, expansive, larger-than-life way, concluding with an act embodying carving and manipulating the earth and a “King Kong” beating of his chest, Wyman-McGinty noticed two divergent responses in herself. First, she felt a “sense of joy at his expansion and sense of power,” (p.253) but then she experienced an image of his movement as “an angry boy destroying the motherworld and reforming it to

his liking” (p. 253). Wyman-McGinty described her initial, analytical opinion to pay attention to and validate the joy, power, and expansion in the new movement in the client. Then she described her intuitive experience of wondering whether “this was not at the expense of some other part of himself which he often kept hidden” (p. 253), without cognitively knowing why she wondered this. Wyman-McGinty acted on this intuition, asking her client, “if he could feel the boy inside of him” (p. 253). Her intuitive intervention was validated when the client developed and explored a new image; one of himself as a boy encased in ice, revealing his “persecutory and coldly sadistic impulses [which] had been projected onto the outer world” (p. 253). The client and therapist used this new image and information to explore the “creative and destructive aspects of Robert’s aggression” (p. 253). The reader is left to wonder what would (or would not) have happened if this therapist had not accessed and followed this intuitive impulse.

While they did not use the term intuition explicitly, Ben-Asher and Koren seemed to use something akin to intuition in the work they described in their article “Case study of a five year-old Israeli girl in movement therapy” (Ben-Asher, Koren, Tropea, & Fraenkel, 2002). Ben-Asher and Koren examined *somatic countertransference* (see Appendix A) and described the therapist’s “inner sonar” in order to locate the sources of the client’s distress when a direct verbal statement of the experienced trauma is not available (Ben-Asher et al., 2002). In her article published in *Body, Movement and Dance in Psychotherapy*, Forester (2007) defines somatic countertransference as “the effect on the therapist’s body of the patient and the patient’s material” (p. 129). Ben-Asher et al. applied the idea of using somatic countertransference to work done with a five-year-old client to eventually discover sexual abuse. The therapist experienced physical nausea,

confusion, headache, feelings of invasion, and “the overall feeling that ‘something was sticking in her craw’ and must be vomited out” (Ben-Asher et al., p 31).

Ben-Asher and Koren (2002) stated, “somatic transference and countertransference enables the therapist to diagnose the early sources of the client’s distress, even without direct verbal statement of the experienced trauma” (p. 28). In other words, the therapist is receiving some sense of knowing (similar to an intuitive judgment) through somatic and emotional channels and without a conscious, rational, explicit thought process, suggesting a strong correlation between somatic countertransference and intuition. Ben-Asher and Koren presented a concrete case in which the therapist’s irrational unconscious helped attain information from a client who was not able to verbalize her trauma. As with authentic movement, the correlation between somatic countertransference and intuition is worthy of further investigation.

Despite the prevalent support for the use of intuition in clinical dance therapy practice, its use is not completely without criticism. In a criticism of Ben-Asher and Koren’s work, Fraenkel wrote,

Intuition grounded in the somatic is crucial to dance/movement therapy. However, cognition and the ability to integrate information from a variety of sources are also critical. A movement therapist’s observations and the reports of others are certainly as important as a therapist’s internal sensations (Ben-Asher et al., 2002, p. 37-38).

In Mills and Daniluk’s article published in 2002, “Her body speaks: The experience of dance therapy for women survivors of child sexual abuse,” they argued in opposition to the use of intuitive intervention in DMT. These authors called for empirical

assessment and empirical efficacy studies to validate and inform the work of dance/movement therapists. The authors raised objections to the tendency they observed that in the context of clinical dance/movement therapy, “therapeutic goals are rarely or poorly defined, and change is often measured based on the dance therapist’s intuition and judgment rather than on the client’s self-report or on concrete behavioral indices” (Mills & Daniluk, p. 80). The concerns voiced by Fraenkel and Mills and Daniluk are legitimate, but analytical checking of intuitions, either before or after acting on them, is supported by most literature exploring the usefulness of intuition.

Berrol (2000) wrote in support of a balanced approach to intuition and analytical thinking in the realm of dance/movement therapy, specifically in regards to research (2000). Berrol asserted that the intuitive assessments relied upon by the pioneers of dance therapy are no longer adequate. “No longer is the profession grounded in intuition and a blind faith in the process,” (p. 45) wrote Berrol. However, rather than dismissing an intuitive approach altogether, Berrol championed a whole-is-greater-to-the-sum-of-its-parts perspective in regards to the complementary nature of quantitative and qualitative research in dance therapy.

The juxtaposition of the two analytic frameworks extended the parameters of the research, amplifying the power of the overall findings... Each fills the voids uncharted by the other; together their attributes could conceivably be combined to attenuate the boundaries of single studies, enriching and deepening the analyses and interpretations. (p. 44)

Conclusions

The most striking data ascertained in this review of the literature is not gleaned from any single source reviewed, but rather in the research process itself. Finding that little has been published regarding psychotherapy and intuition, and that less has been written concerning dance/movement therapy and intuition, has revealed a menacing gap in the existing literature. Several questions emerge from this gap. How does the experience of intuition evolve as a dance/movement therapist matures into expertise? How can we cultivate the therapist's intuition in dance/movement therapy? Will we, as dance/movement therapists, become "experts" more quickly, having lived in our bodies all of our lives? What is the nature of the relationship of a dance/movement therapist to intuition? How can intuition be used as an effective tool in dance/movement therapy? Am I, or can I become an intuitive person and an intuitive dance/movement therapist? These questions and others will drive future endeavors into these as yet unexplored realms.

In order to lay a foundation for future investigation of such questions, I began by examining the microcosm of my own relationship with intuition. In this thesis research, I asked, "What is my experience of intuition in the clinical dance/movement therapy setting?" My exploration focused on my identity as an intuitive person and therapist, cultivation of my intuition in the therapeutic setting, and the use of my intuition as a clinical resource.

Methods

Methodology

Heuristics.

The original intention of my research into intuition and dance therapy was to uncover principles about intuition larger and more universal than my own experience. I imagined a broad survey of dance therapists openly debating their experiences of intuition in the clinical setting in order to distill universal truths. However, due to the intended scale of this inquiry as a graduate thesis, as well as the unsettling dearth of previous research from which to begin in the field of intuition, especially within the field of dance/movement therapy, an investigation of a smaller scope was clearly more appropriate. It is my hope that this initial inquiry will add to a foundation for future, more extensive study.

In order to begin to understand intuition in dance therapy, I felt that an important first step would be to define and identify intuition in my own work as a dance therapist. This work was intended to clarify my own perspective, while also contributing a small but pioneering piece to the literature. Heuristic research fundamentally supports just such personal experiential inquiry. The heuristic perspective values discovery through the personal experience of the researcher.

Braud and Anderson (1998) summarized the principles of heuristic research, writing “[Heuristics], developed by Clark Moustakas and his coworkers, aims to provide a comprehensive, vivid, accurate, and essential depiction of an experience derived from the investigator’s rigorous and intensive self-searching and from the explications of others” (p. 265). While focusing on my own experience, the inclusion of the “explications

of others” does help to lend a degree of universality and relevancy to the discoveries that come from a heuristic study. By including the ideas of others, rather than working in a purely isolated way, I was able to further my own understanding of my experience, while making my realizations more accessible to the eventual audience of the research.

My heuristic process consisted of several steps. Initially it took the form of reflective journaling in response to my experience with intuition in my clinical work, and interviews with other dance/movement therapists on the same subject. Then the process continued with creative and intuitive examinations of these experiences. Finally, my heuristic endeavor resulted in choreographing a piece in response to the experiences.

Artistic inquiry.

I chose to use artistic inquiry within this heuristic study as a method of researching intuition, because this method harmonized with the subject matter as well as my personal talents and way of knowing. Hervey (2000), in her book *Artistic Inquiry in Dance/Movement Therapy: Creative Alternatives to Research*, defined artistic inquiry as research that meets the following three criteria: “1. Artistic inquiry uses artistic methods of gathering, analyzing, and/or presenting data. 2. Artistic inquiry engages in and acknowledges a creative process. 3. Artistic inquiry is motivated and determined by the aesthetic values of the researcher(s)” (p.7).

Artistic inquiry values intuitive creativity and a subjective or implicit approach to research. Due to the implicit nature of intuition itself, the symbols, metaphor, and imagery valued in artistic inquiry seem manifestly superior to rational or quantitative research methods for analyzing my experience of intuition in the clinical setting. These same symbols and images, captured by the chosen medium, are also viewed as a valid

product within the tradition of artistic inquiry. It seemed obvious to me that the presentation of the findings of an inquiry into the experience of intuition would be more appropriately and successfully communicated through an artistic product than through attempting a traditional explicit explanation in prose. Fundamentally, artistic inquiry fosters exactly such artistic presentation of research findings.

In addition to the suitability of artistic inquiry to the topic of intuition, artistic inquiry also is uniquely fitting for certain personality traits. Hervey cited Shaun McNiff's summary of personality characteristics that support both artistry and creative scientists:

The need to explore the widest range of possibilities and chance events;
 imagination; openness; persistence; the ability to change strategies in response to
 the material under review; the mixing of disciplines; a willingness to err; *intuition*
 [italics added], an interest in the unknown; an inability to simply follow the
 tradition of logical analysis; personal powers of observation and interpretation.
 (McNiff, 1986, p. 282, as cited in Hervey, 2000, p. 65)

In addition, Hervey (2000) added the following characteristics "so uniquely suited to creative research process" (p. 67), which she attributes to most dance therapists:

Flexibility, spontaneity, ease of self-expression in chosen medium(s), playfulness,
 emotional accessibility, faith in creative process, tolerance of ambiguity, the
 ability to work without controlling variables, and the ability to discern patterns in
 unorganized data. (p. 67)

Most of these traits listed by Hervey and McNiff accurately describe me. In addition, my high "Intuitive" score on the Myers-Briggs Type Indicator, and the explanation of that score that I received during my MBTI consultation, explicitly affirm

certain traits. These are characteristics that I already implicitly identified in my character, and that are also revealed through consideration of my life story. Specifically, I am very comfortable working in the creative process, I cherish imagination and originality, I prize deeper truths, and I easily leap from one idea to a connecting idea or conclusion, often forgoing linear thought process.

Through extensive experience with digital art, drawing, painting, choreography, and my dabbling in many other mediums, as an artist, student, and critic, I have established strong personal aesthetic values. I am discerning and analytical when creating or reflecting on artwork of any medium. But, I also rely heavily on emotion and intuition when relating to a piece, whether I am in the midst of my creative process, reflecting on a piece I have finished, or appreciating another artist's work. Because of the compatibility of artistry (including the creative process, a creative product, and the consideration of aesthetics) with both the topic of the research, intuition, and my personal skills and character, artistic inquiry was an appropriate and auspicious choice of research method.

This artistic process began in data collection as images and symbols began to emerge in journaling. Solo and duet dance improvisations played a meaningful role in data analysis. The creative process culminated in choreographing and performing a dance piece, the concluding result of the research process.

Finally, the compatibility of the heuristic perspective and artistic inquiry is clear. Braud and Anderson (1998) wrote: "The stages of the heuristic research process are similar to those posited for creative expression: initial engagement, immersion, incubation, illumination, explication, and creative synthesis" (p. 265-266). The relationship between the heuristic perspective and artistic inquiry comes into focus when

the stages of heuristics are compared to Hervey's (2000) stages of creative process: inception, perception, inner dialogue, illumination, expression/formation, and outer dialogue. Because heuristics and artistic inquiry share similar processes, the two perspectives complemented and supported one another during this research process.

It is important to note that conceptualizing these stages as linear would be an oversimplification. The stages of both heuristic research and the creative process occur cyclically and in varying magnitudes throughout the research process. However, it is fair to say that certain stages were more prominent at different times in this research process.

My research process began with the stage Moustakas (1990) identified as "initial engagement," in which the "task of the researcher is to discover an intense interest" (p. 27) and "form a question" (p. 27). My curiosity about intuition was piqued by passing mentions of the usefulness of intuition in the work of several of my instructors, whom I naturally thought of as models for my own clinical practice and identity as a dance therapist.

At the time, I felt unable to access my own intuition in the clinical setting, and felt I was missing out on an invaluable tool in my clinical practice. I chose intuition in clinical dance/movement therapy practice as my focus for my thesis, hoping that by exploring intuition, I might improve my clinical work and that my clients might benefit from this improvement.

Researching and writing a preliminary literature review from September 2008 through December 2008 plunged me headlong into the "immersion" stage of my heuristic process. Moustakas (1990) characterized immersion as the researcher surrounding herself with the question and taking in all explicit and tacit knowledge available concerning the

question. Moustakas continues, describing immersion as coming “to intimate terms with the question” (p. 28) by living it and growing “in knowledge and understanding of it” (p. 28).

Data Collection

The first phase of my formal research process, data collection, included a Myers-Briggs Type Indicator consultation, journaling, and interviews. During this phase of my research I vacillated between immersion, described above, and incubation, in which the researcher “retreats from the intense, concentrated focus on the question” (Moustakas, 1990, p. 28) and “allows the inner workings of the tacit dimension and intuition to continue to clarify and extend understanding on levels outside the immediate awareness” (Moustakas, p. 28-29). Immersion in my process took the form of all active data collection methods listed above, while incubation occurred when I took time out of the research process to rest or to attend to my personal or professional life. Immersion/incubation cycles occurred at greatly varying lengths and at both micro and macro levels, with smaller cycles occurring within the larger cycle. This time was also punctuated by moments of illumination,

A breakthrough into conscious awareness of qualities and a clustering of qualities into themes inherent in the question... [which] opens the door to a new awareness, a modification of an old understanding, a synthesis of fragmented knowledge, or an altogether new discovery of something that has been present for some time yet beyond immediate awareness. (Moustakas, p. 29-30).

Interestingly, what Moustakas calls illumination bears a strong relationship to the phenomena of both intuition and insight. This correlation further substantiated my choice

of methodology and exemplified how, during my investigation of intuition, the subject and process became interlaced and indivisible. While stages of illumination were impossible to plan, other steps of my data collection, such as receiving consultation on my MBTI, recording in my journal, and conducting interviews, were more deliberately structured.

Myers-Briggs Type Indicator (MBTI).

To begin my data collection, I contacted the C. J. Jung Center in Evanston, IL and requested a Myers-Briggs Type Indicator (MBTI) consultation. I decided to take the MBTI because one of the four scales of personality that it measures is Intuitive vs. Sensing types. I was interested to see where I would fall on this continuum and to see how it could inform my self-understanding and identity in relationship to intuition. On May 12, 2009, I completed the MBTI self-report questionnaire online at a website provided by the C. J. Jung Center. I completed the questionnaire at the library at Columbia College Chicago. My responses were then electronically transferred to the C. J. Jung Center and analyzed by a certified MBTI consultant. I met with the MBTI consultant on May 19, 2009 to discuss the results. This consultation was principally a presentation by the analyst of the results of the MBTI and her interpretation of the results. I recorded this session on video in order to best preserve verbal and nonverbal data created through the information exchanged during this consultation. I preserved the session in this way so that I could refer back to it throughout the research process.

Journaling.

Data collection continued with a long journaling process. Following the MBTI session, I began to journal about my experiences of intuition, especially concentrating on

intuition in the clinical setting. My first journal entry was dated May 19, 2009. I recorded in my journal for approximately ten months, with the final entry dated March 28, 2010. I wrote in the journal irregularly, as ideas struck me, or when I felt a particular clinical experience was significant. Occasionally, feeling it had been too long since I had last written, I would add to the journal. At times I would purposefully get ideas flowing by using free-association style drawing or writing “definitions of the day” for significant terms.

I logged 36 dated entries of varying lengths during this period. Some of the dated entries were also sub-divided into different sections to separate topics or to delineate passage of time within one day. Entries that were written on the same day but dated twice were recorded as separate dated entries, while entries written on the same day but delineated by a change in writing instrument, or a line across the page were counted as one dated entry. The total number of completed journal pages was 209, including 44 blank sides of pages. Blank sides are included in this count because they often played a significant role in the organization and division of the content.

Journal responses included recording intuitive incidents in the therapeutic setting, ideas about how intuition works in the therapeutic setting, as well as my own emotional and rational response to my experience of intuition. Some journal entries also explored my response to the results of my MBTI, reflections about the “mechanics” of how intuition works, and intuitive experiences outside of the clinical setting, including personal and artistic occurrences. I also used the journal to record, develop, and organize some aspects of the structure of the thesis and thesis process itself. Journal entries took the form of prose, poetry, and drawings.

After ten months of collecting data through these journal entries, I felt that I had enough material and enough significant ideas and themes. Intuition itself played an important part in the decision to conclude this journal-writing phase of the research. After months of intuitively feeling that the data was inadequate, at ten months I experienced an intuitive sense of having enough material to analyze.

From a more rational point of view, I justified wrapping up this phase based on the quantity of entries as well as qualitative features of the intuitive incidents and ideas being written about. For example, intuitive incidents began to increase significantly in subjective clarity when on February 2, 2010 I wrote about a therapeutic intervention that was the first specific clinical intervention clearly informed by an intuitive judgment. Because this incident was a significant milestone in my process, it seemed like an appropriate time to begin to draw my data collection to a close. Journaling after this incident resulted in five more entries, the bulk of which I recorded and reflected on intuitive incidents, or wrote about the structuring of the data analysis and its presentation.

Interviews.

Concurrent with this journaling process, I also did two interviews with two fellow dance therapists. The purpose of the interviews was to generate discussion about various experiences of intuition in order to inform my personal reflection.

Five practicing dance therapists were initially approached and invited to take part in this research. Each prospective participant was chosen based on my subjective experience of the individual as someone who may be interested in the topic of intuition, or because trusted colleagues or supervisors recommended the individual based on similar subjective criteria or past interest in similar subject areas. Logistical

considerations, such as geographic location and schedule compatibility, were also taken into account. Of these five potential participants, two committed to take part in the research process. Others either did not respond or were unable to participate.

The first participant was a 58-year-old female dance therapist living and working in Chicago. She was invited to participate because I perceived her to be an intuitive therapist, based on my own experience of her as an educator. Some of these subjective classroom experiences included both anecdotes and examples of her work that she shared with the class, as well as her presence, teaching style, and interpersonal interactions with the students. This participant's 24-25 years of experience in the field of dance/movement therapy also made her a desirable candidate, because it would lend a perspective of long-term experience that neither the second interview participant nor I had. The interview was conducted at the participant's place of work, a large non-profit organization in Chicago, in a small private room used as an informal library. This participant and I sat at a table and the interview lasted approximately one hour.

The second participant was a 26-year-old female dance therapist living and working in the metro Washington, DC region. This participant had been practicing about three years before the interview took place. This participant was chosen because of her expressed interest in exploring the subject matter, as well as logistical considerations, such as location and her availability to be interviewed. This interview participant was also a co-worker of mine at the time of the research. The second interview took place in a large, carpeted, private space with a wall of mirrors in northern Virginia. This participant and I sat on the floor as we talked. Because the intended audience of this

research is the same professional community in which these two participants practice, further identifying details are withheld.

Dual relationships were formed in both cases, student-educator and co-workers. These dual relationships may have influenced the interactions during the interviews and decreased the objectivity of the participants and myself. In addition, as a dance/movement therapist interviewing other dance/movement therapists, a collegial relationship of some degree was unavoidable. Interview participants were provided with and asked to sign an informed consent form acknowledging these risks, the rights of the participants, and explaining the study in further detail (see Appendix B).

The first interview occurred on August 28, 2009 and the second occurred on November 7, 2009. Before these interviews took place, I provided contemporaneous working definitions of key terms and concepts to the interviewees via e-mail on August 19, 2009 and October 25, respectively. These definitions were provided in advance in order to help prepare the participants to understand the paradigm of the research, and so that the participants could begin to notice and reflect on intuition in their work before the interview took place. In the e-mail providing the working definitions, the second participant was explicitly invited to attend to intuition in her clinical practice before the interview. It was my hope that by giving time to notice and reflect on the concept of intuition before the interview, the interview would produce more meaningful discourse. The first interviewee had also been informally invited to attend to the same when I initially told her about my research at a presentation of Columbia College Chicago Dance/ Movement Therapy and Counseling students' research in progress and she expressed possible interest in participating. However, the invitation to attend to intuition

in her work was not extended formally through e-mail, because I did not think of it at the time.

The definitions provided to both participants via e-mail prior to the interview were intuition, intuitive judgment, and insight. The definition of insight was included, because it is often used interchangeably or strongly correlated with intuition in popular use, but is clearly distinct and differentiated in the context of this research.

I began each interview by asking some initial pre-arranged questions (see Appendix C). These questions were provided to the participants on paper just before the interviews began. Once the discourse began, I let the discussion flow organically, guiding the conversation gently when prudent in order to stay on subject. These interviews were recorded with a video camera, so that I could refer back to both verbal and nonverbal aspects of the dialogue, thereby preserving more information than would be captured using audio recording alone.

Data Analysis

After several months of data collection in the immersion and incubation phases, I began to turn towards the explication stage in my data analysis. Moustakas (1990) described the explication stage by writing:

The purpose of the explication phase is to fully examine what has awakened in consciousness, in order to understand its various layers of meaning...Ultimately a comprehensive depiction of the core or dominant themes are developed. The researcher brings together discoveries of meaning and organizes them into a comprehensive depiction of the essences of the experience. (p. 31)

In my research, I began to distill, clarify, and make explicit, themes that had arisen in the collected data. This phase was again interspersed with illumination as themes and discoveries crystallized.

I began data analysis by transcribing the MBTI consultation and the two interviews. Although transcription of the two interviews and the MBTI session did not seem necessary when I thought about it from a rational, cognitive point of view, I had a sense that just watching the videos was not enough. Something not immediately explicit made me want to transcribe these sessions. I found that I was unable to find a “right-feeling” next step in my research process while the interviews went un-transcribed. I abided by my intuitive urge to transcribe the three videos as a way of more rigorously reviewing the information exchanged in each. As I was making the decision whether to transcribe the interviews or not, it occurred to me that the act of transcription seemed to be a way of allowing the information in the sessions to permeate into my unconscious where it could inform my intuition.

I felt a desire to go through a similar systematic organizational process with the journal and with the transcriptions themselves. I copied each sentence or idea from the transcripts and journal entries by hand onto note cards. In this way, the information was re-introduced explicitly, in the hopes that it would further form and inform my implicit memories and schemata. This also transferred all the data collected into a more easily sortable format. This process resulted in approximately 500 note cards. The last three journal entries, dated February 18, March 3, and March 28, 2010, were not transferred to note cards, because they were written after this process was completed.

I began to sort the cards into categories in order to distill important themes, photocopying cards that fell into more than one theme. Because this process of sorting the cards became protracted and redundant, I suspended the sorting and copying of cards. Instead, I listed the themes that stood out intuitively from the process of the journaling, interviewing, transcribing, and card writing. I edited and organized this list based on intuition as well as some more rational thought processes. Sometimes, an important motif or idea was grouped with other items under a broader theme, when that broader theme seemed to fully encapsulate them. The final list contained six topics: My Intuitive Identity, My Subjective Experience of Intuition, Increasing my Access to Intuition in my Clinical Work, Defining Key Terms, Future Inquiry, and My Personalized Artistic Understanding of How Intuition Works. The full list, including important motifs categorized under the six broad themes, can be found in Appendix D.

Through transcription, writing note cards, and distilling themes, my experience was made explicit and put into a concrete form. Now, it was time to move on to creative synthesis and begin a micro-cycle of the creative process. In creative synthesis, the core themes distilled during explication are used to construct a creative product “achieved through tacit and intuitive powers” (Moustakas, 1990, p. 31). I relied heavily on intuition as well as explicated themes as I choreographed a creative product in the form a dance piece entitled *The Back of My Mind* in response to my heuristic research process.

Based on the themes distilled from my data collection process, I improvised three movement responses to the material and video recorded each. Two of these improvisations were solos, done in early April 2010, and the third was a contact-improvisation-style duet that took place on April 16, 2010. The two solos were between

5 and 8 minutes each, and the duet lasted approximately 18 minutes. Because of the interpersonal nature of clinical therapeutic work, and of many of the intuitive incidents I responded to in my journal, I decided to explore interpersonal movement as a complement to the solo movement. My partner in this duet was one of the interviewees and was also one of the dancers who performed in the final response choreography. I did not share the themes I had distilled with her. I gave the other dancer very little initial instruction or introduction, although she was aware of the subject of the thesis, because of her participation in the interview several months before. I asked the other dancer simply to move with me while I allowed the experience of intuition and the distilled themes to inform my movement from an implicit place, without rationally planning any movement. Although I tried to be as authentic as possible, some movement did come from a rational perspective, especially at the beginning of the improvisation. As the improvisation went on, it became easier to allow myself to be moved by a more intuitive, implicit inspiration or urge.

The second dancer in the duet was relatively new to contact improvisation. My partner's inexperience with contact improvisation and her apparent desire to "do well" or do it "right" likely influenced her movement and mine in turn. My desire to make her feel comfortable and encourage her confidence also almost certainly influenced our movement together. These dynamics are not unlike common dynamics in a new therapeutic relationship. Rather than undermining the movement product of contact improvisation, I feel that these aspects further linked the movement experience to my clinical experience.

Before we began, I instructed the other dancer to allow any awkwardness that came up to be an honest part of the relationship and movement, and that it was a welcome part of the movement. This instruction came from an intuitive urge and after the movement, the dancer shared with me that this instruction had helped her feel more at ease and more authentic.

Finally, using the list of themes and the movement responses as an inspiration and a point of departure, I choreographed and videotaped a dance piece embodying my response to my experience of intuition in the clinical dance/movement therapy setting. The choreography took place over nine rehearsals, each between one and three hours in length. The choreographic process mixed rational planning of movement with intuitive judgment of the choreography. For example, an overall structure of the piece was first rationally planned, in a way that related many of the themes through movement. The structure was then “filled in” as I tried on movement and intuitively judged what movement felt right, and observed the movement on the dancers to see what looked right. However, even the structure that had been rationally designed was significantly reshaped as I developed the movement and choreographic ideas.

This process clearly mirrored one drawing from a journal entry concerning the roles of intuition, explicit reasoning, and planning in my clinical practice. In this picture, structural bars represented explicit rationality and planning, while nebulous flecks represented intuition, all of which inform the decisions that “fill in” the clinical experience.

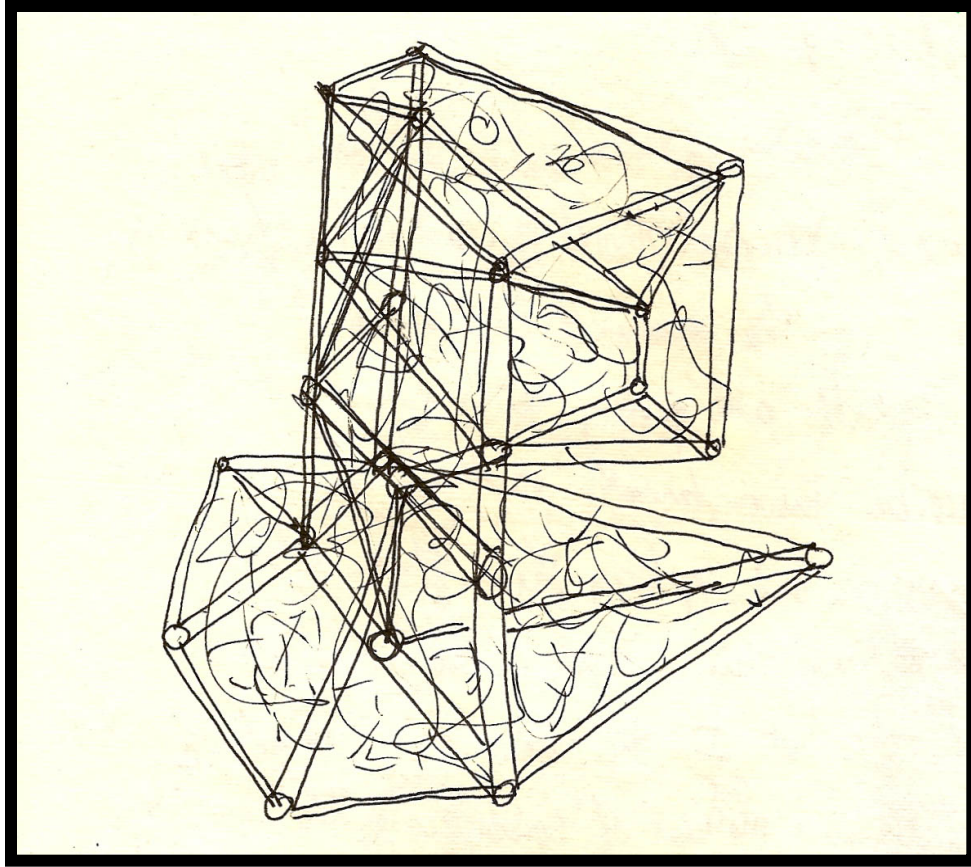


Figure 1. An illustration from my journal representing the interactive structure of intuition and explicit reasoning.

Music for the piece was also chosen intuitively. I thought of what type of music seemed like it would go with the movement I had created in the first rehearsal (using no music) and the overall image I wanted to generate. I first wanted to find sounds from the inside of the body, but when unsuccessful, I downloaded a variety of about eight pieces of music marketed as relaxation music. These long tracks almost seemed to fit, but I was yet unconvinced. During the second rehearsal, I put one of the music pieces that I had been most drawn to, but did not expect it to be the final choice. I had wanted to see how different pieces worked with the movement, so that I could continue my search with more specific information about what I was looking for in music. Rationally, I had thought

that the music contained too much “lightness” and was not grounded or “earthy” enough for the piece I was trying to construct. However, as the dancers began to move, I instantly and intuitively felt a sense of harmony between the music, the movement, and the image I wanted to create.

The structure of the choreography was completed over the summer of 2010 in weekly rehearsals. The finished choreography was a combination of set movement structures and improvisation. I designed the costumes, set and lighting to complete my vision. On July 23, 2010, the final choreography was videotaped at the Unitarian Universalist Church of Arlington. This setting was chosen primarily because of accessibility, and because the shape of the space allowed for the camera to be positioned far away from the dancers.

The Back of my Mind is the culminating artistic response to my heuristic investigation of intuition. It reflects my aesthetics as a choreographer as well as the important themes and ideas that I uncovered in my examination of intuition in my clinical work. A DVD copy of the recording of this piece is included in this thesis and a brief description can be found in Chapter Four: Results.

Chapter Four: Results

I choreographed the dance piece entitled *The Back of My Mind* in response to my exploration of intuition during my research process. The piece is 13 minutes and 35 seconds long. It was performed and videotaped on July 23, 2010 at the Unitarian Universalist Church of Arlington in Arlington, Virginia. Sarah Jane Archer, Joanna Janascius, and Brigitta White performed the piece with me. All of the dancers are members of Sustaining Movement Dance Company, a modern dance company that I direct based in Arlington, VA. Sustaining Movement has added the piece *The Back of My Mind* into its repertoire. I designed the costumes, set, and lighting for the piece. The music is entitled *Truth* by Dr. Jeffery Thompson and Mick Rossi (2007). A DVD of this piece accompanies this manuscript.

Chapter Five: Discussion

Summary of Results

This thesis explored my experience of intuition in my clinical dance therapy practice through heuristics and artistic inquiry. The dance I created is an artistic response reflecting the most important interlaced themes that arose from my inquiry. The first theme highlights the relationship between intuition and spontaneity; relinquishing the unsustainable process of trying to rationally over-plan and control my sessions, making room for intuition. The second theme illustrates the advantage of opening to a receptive stance through decelerating and indirectly approaching space. Thirdly, I found that developing trust in myself and in intuition was necessary in order to take a receptive and open stance in a clinical group setting. The final theme is the convergence of implicit, unconscious knowledge or memories to inform or move me to an intuitive judgment. These themes are so interwoven and converge so thoroughly that it seems unwise to attempt to extract them for individual discussion. Therefore, the dance piece will be discussed as it progressed chronologically with each of these themes discussed within.

The dance reflects a transformation in the way I receive and perceive information to inform my clinical work. In the beginning, movement is mostly peripheral, direct, quick, and informed by a structured movement phrase. I am trying to control and plan every aspect of my work, but it is difficult and I have to think quickly. The *Effort* (see Appendix A), or dynamic quality, characterizing the movement in this section becomes exhausting, inefficient, and generates frustration. Exhaustion necessitates a change in Effort. The change comes in the use of the complementary opposites of the exhausting movement qualities. Laban referred to this as recuperation, “an active rebound to

different movement for replenishing ourselves” (Bartenieff, 2002, p. 47) after an exertion. As the choreographed movement reflects recuperation through deceleration and indirectness, control is loosened. Movements that are more connected to and initiated from the core emerge, and the dominant mood of the dance shifts from *fighting* (see Appendix A), featuring accelerating, direct, bound, and strong movement, to *indulging* (see Appendix A), emphasizing decelerating, indirect, free, and light movement (Bartenieff, 2002). I shift from thinking about the movement, planning each movement just before I perform it (“What should come next?”), to allowing my body to be moved by an internal impulse and inspiration. I open my body, mind, and senses, slow down my thoughts and movement, and become more receptive to what my unconscious is trying to communicate through intuition. I physically de-clutter my space, pushing away the information that is distracting me, and the movement leads me to rise. The change in level reflects a shift from a mind state that is grounded in conscious logic and sensory perceptions to one that is open to the illogical, implicit, and symbolic realm of intuition.

In this higher field, I begin to notice the other dancers who dance in the clearing. I refer to these figures as memory dancers because they symbolize my unconscious and represent implicit memories and tacit knowledge. Their movement informs my own. I pick up bits and pieces of the movements that they are repeating. When I execute a movement, it momentarily moves from the implicit realm of the unconscious, the realm of the memory dancers, to the front of my attention, and I go through the act of remembering. Eventually, movements from several memories converge into one coherent string of movement woven together from the movement of the three other dancers. I perform the movement phrase as a whole as each of the memory dancers joins

in and drops out. This movement phrase represents an intuitive judgment, which is that product of converging implicit memories to make a new idea. The idea enters my conscious mind as I dance the convergence of implicit memories.

I take this phrase with me and it informs my movement interactions with the conscious, concrete, logical, interpersonal, sensory world. As I dance among the clutter, it is no longer distracting, but simply an environment with which to be dealt. The implicit movements that I have received from my unconscious interact with the explicit structured movements from the beginning of the piece. This blending of movements informs how I relate to my surrounding environment. As I continue to experiment with the fusion of implicit and explicit movement initiation, the dance ends. This is as far as my process has currently taken me. I am just beginning to trust the intuitive process and the intuitive judgments that I receive, and to be open enough to hear the whispers of my intuition.

Bridge to Existing Literature

As stated in Chapter 2, the most striking finding of my review of existing literature regarding intuition and dance therapy was the very lack of explicit scholarly research on the subject. This research is a small step toward addressing this gap, which exists within an expansive chasm in the literature explicitly addressing intuition in general.

The dance reflects the integrative approach espoused by Hodgkinson (2008), Dane & Pratt (2007), Bowers et al. (1990), and Berrol (2000), of “right brain” and “left brain” supporting each other, each providing something the other cannot. In the dance, the early movements, along with the newspapers crumpled and strewn about on the floor, represent an exhausting dependence on explicit reasoning and explicit knowledge,

respectively. My later movement represents the ability to trust and use intuition while the memory dancers represent tacit knowledge and implicit memories. As in most of the research cited, in this dance intuition is explored and emphasized, while the ultimate integrated use of both intuition and rational thinking is acknowledged as a best practice.

The dance also tells the story of my beginning to open up to, appreciate, and see my own intuitive talent and the intuitive aspect of my personality. In the dance, I begin to recognize and accept my identity as an intuitive person. Explicit identification of the high score on the intuition scale of my MBTI answered the question, “Am I an intuitive person?” in one context. This affirmation substantially impacted my willingness to trust my own intuition and helped lead me to the transformation reflected in the dance through modulation of the movement from sharp, externally focused, and structured to more organic, internally initiated, and spontaneous movement. The link between self-image or identity and intuition, “I am (or am not) an intuitive person,” as well as social and professional expectations, “I should (or should not) trust my intuition,” or “dance therapists should be intuitive people,” are important aspects of the initial foundation of trust and warrant further examination.

Much of the literature on intuition, including the writings of Dane and Pratt (2007) and Lyneham et al. (2008), highlights the role of trust in the intuitive process. In response to her research in intuition and clinical psychotherapy, Charles (2004) concluded that there was “general agreement among participants that the usefulness of intuition within clinical practice was dependant upon becoming familiar with the process and learning to trust it” (p. 79-80). Though beyond the scope of this project, a comparative study of my own work and Charles’s categories of themes, which emerged

during her study of intuition in psychotherapy, would be an interesting future investigation and may shed light on similar and differing experiences of intuition in the clinical setting.

Mary Whitehouse, a pioneering dance/movement therapist, also acknowledged the importance of coming to trust her intuition within her own clinical authentic movement process, and encouraged other dance/movement therapists to use and trust intuitions which come up in the clinical setting (Lewis, 1996). The importance of this factor calls for further investigation, especially when intuition is used in the clinical psychotherapy setting.

In the manual to the Myers-Brigs Type Indicator, Myers & McCulley (cited in Charles, 2004) concluded that, based on the MBTI, most psychotherapists fall into Jung's Intuitive type. My own score was in line with this trend. Upon receiving my score, I experienced a feeling of affirmation in my career choice and in my choice of research topics, and a positive loop of trust was established. Figure 2 shows this "cycle of trust" recreated from my journal, which illustrates the positive feedback loop that I found helpful in building the trust needed to foster my intuition.

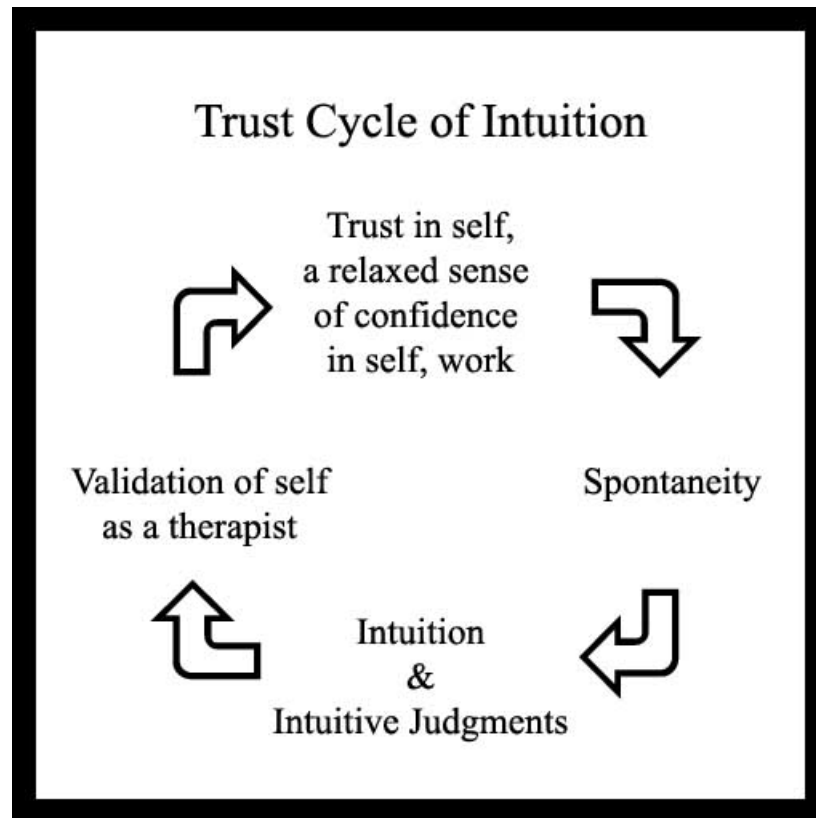


Figure 2. Cycle of Trust

On the other hand, by definition, high Sensing (S-score) individuals in the field of psychotherapy score low on the intuition scale of the MBTI. Therefore, adopting the MBTI Sensing-Intuiting scale as an affirmation of intuitive ability may initiate a cycle of doubt (see Figure 3) in high S-Scoring therapists, sabotaging their intuitive progress before it has begun to be examined. For this reason, careful research into the relationship between MBTI scores and functional intuition, intuition used in practical application, as well as research into training of intuition, must be pursued.

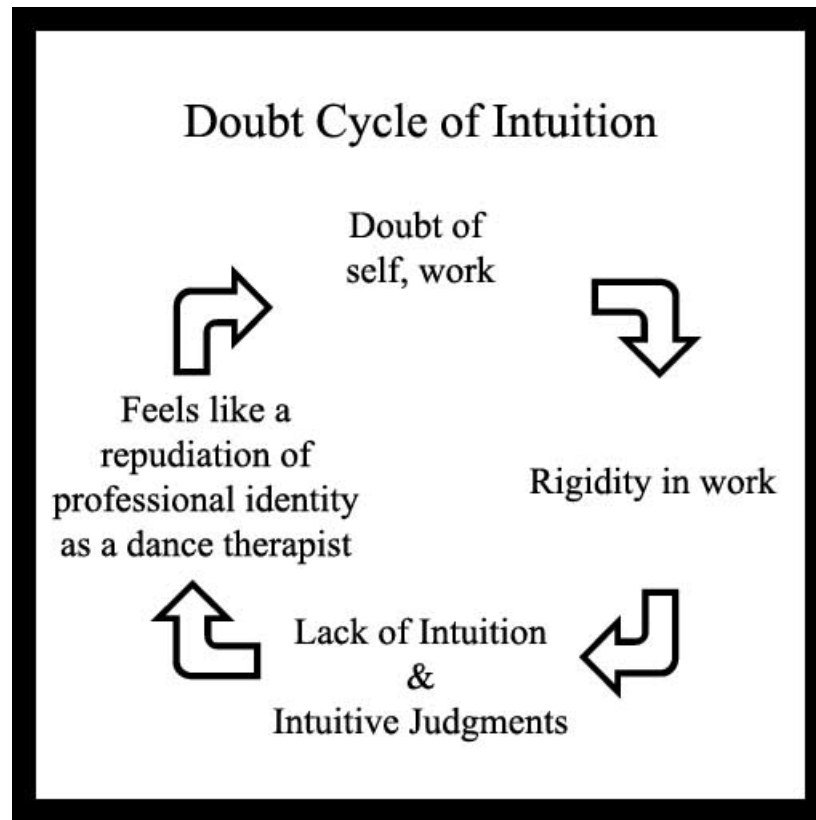


Figure 3. Cycle of Doubt

In my experience, I found that trust in myself and in the intuitive process, once established, allowed me to open up to a receptive state in which I spent time listening to, seeing, and feeling the environment. Permitting myself to take my time in this receptive state also created space in my conscious thought process for intuitions to emerge. This process was inspired by one interviewee who noted that “opening up” and repeating the question “What do I see?” was helpful in her own clinical practice. Indulging in (indirect) space and (decelerating) time were the most difficult parts of my own process, which I continue to struggle with. But it occurred to me that if indulging in space and time proves to be foundational in accessing intuition for other people beside myself, this might be the most trainable aspect of intuition. Based on Wallock’s (1981) description of

Whitehouse's methods, Whitehouse seemed to use authentic movement as a means of initiating an opening up of her body-mind to her intuition.

The role of the body in preparing for and fostering the emergence of intuition in the clinical setting is of particular interest to dance therapists. How might preparing the body before a clinical session affect the occurrence of intuition? What type of somatic preparation is appropriate? Many practices which encourage open and receptive mindsets are already established disciplines, such as meditation, prayer, practicing labyrinths, making mandalas, authentic movement, and even the use of active listening skills. What might these disciplines offer to a somatic practice aimed at generating intuition? Examining ways for the therapist to embody trust and receptivity, both before and during the clinical DMT session, and how such embodiment impacts the quality or quantity of intuition warrants further research.

The closest reflection to this theme of openness and receptivity that was found in the established literature is the common allegory of the "a-ha" moment, in which a solution to a problem occurs while the mind is either at rest or focused on something other than the problem. Cooking, walking, bathing, and trying to go to sleep or dreaming are common examples of when such a-ha moments occur. This relaxed cognitive state is one in which the rational brain is at rest and the intuitive process has the space to put forward an intuitive judgment. However, little is mentioned about purposefully training or facilitating this receptive state in current literature.

Ideally, rational thought and intuition are used in tandem, elegantly balancing and complementing one another. As this symbiosis grows over time, integrated mastery occurs. The ending of the dance alludes to such an integration of intuition and explicit

knowledge, but at this time, my own integration is far from mastery. The dance represents only one cycle of many in which intuition is openly explored. The process is not always so linear, nor so successful, as the one demonstrated in the dance. This is both an inherent quality of intuition, which is by nature uncontrollable, unpredictable, unreliable, and imprecise, and a factor of inexperience on my part as well. Several, if not most, authors cited agree that “expertise” or practiced experience, often backed up by explicit study, is imperative to increasing the usefulness of intuition. This expertise comes only with time and experience. Dane & Pratt suggested that it takes ten years of duration, repetition, and feedback to develop the schematas of an expert (2007). As a new dance/movement therapist, my expertise is growing quickly, but is still nubile.

A positive change in my accessibility to my intuition since the beginning of this inquiry, as well as after beginning work with a brand new population about half way through the data collection, highlighted the impact of expertise. In the earliest of my examined clinical work, I had more difficulty and relatively little explicit or implicit knowledge from experience. My intuition improved as I became more familiar with my clients. Then, after moving across the country and beginning work with a brand new population in a brand new setting, I fell back into a lower level of clinical expert knowledge. However, this time the acquisition of expert knowledge seemed quicker and deeper, and intuition seemed to develop much faster than before, though still at what I perceived as a slow pace. Working with the second population, I was also much more focused on my intuitive process and consciously trying to improve my intuition. That factor also likely played a large role in my increased accessibility to intuition.

Implications for the field of dance therapy

As described by Dane and Pratt (2007), many professions are exploring the use of intuition as a quick and effective asset of their personnel. This inquiry provides a snapshot of one dance therapist's experience with intuition. This anecdotal account helps foster further research in the subject. It may also inspire other dance therapists to examine their own use of intuition. Perhaps by raising awareness, a dialog will continue and grow into a more explicit curiosity about this very important implicit phenomenon. I hope that my account will inspire others to explore their own use of intuition in the clinical setting. Some may find that what I have discovered about inviting and accepting intuition works for them as well. Others may feel inspired to consider, and hopefully share, alternative techniques that they find suitable or advantageous.

Heightened awareness of this phenomenon and how I use it has changed the way I work with my clients. Although I am far from a comprehensive understanding of intuition, the fundamentals I am acquiring enrich my work by supporting spontaneity and adding dimension and texture to the interactions and interventions I facilitate. Increasing awareness and use of intuition in my clinical work sometimes led to interventions that I did not or would not have been able to plan based on logical reasoning.

While working with an eleven-year-old girl with a history of severe, chronic and traumatic sexual abuse and neglect, I used two verbal interventions that were unplanned, but came up intuitively. The client typically had very weak boundaries and often presented with developmentally delayed or regressed speech and behavior. Some of the

primary goals I had for her were to increase her sense of self-efficacy while building positive self-regard. An excerpt from my journal describes an intuitive incident with her.

She had just performed a few dances she had been working on for her treatment team during a quarterly review meeting. She and I were meeting and talking about how the performance had gone. I asked her to describe the feelings she had experienced when everyone was applauding her and giving her positive feedback. She used words like proud, good, happy, and excited. I found myself telling her to hold onto and remember those feelings. I noticed that I wanted her to be able to recall those feelings later and I remembered that a yoga instructor working with the kids had recently urged them to notice the feeling of calm they felt at the end of a yoga session and take it with them into their day at school. Here, I had experienced and acted upon an intuitive judgment to use language and ideas of another expert whom I had observed working successfully.

Next, I felt a strong intuitive urge to tell her that the reason she should preserve these feelings was that she deserved to feel these feelings. In my journal I wrote, “I still haven’t really thought about why I said it, but it really seemed to strike with [her]. She stopped fiddling with her teddy bear and stopped talking, made direct but soft eye contact and paused!” The pause was a very significant moment, as this client typically had great difficulty tolerating stillness and sustained focus.

At the time I did not verbally ask the client her reaction to these interventions, but her physical reaction seemed to indicate a moment of therapeutic significance. Both interventions, “take this with you” and “you deserve to feel good”, were spontaneous and did not come from a cognitive, rational place. The first, I could quickly understand and

rationalize by seeing the inspiration of another professional influencing my own work, but the second I could not easily explicitly rationalize.

A second example of my use of intuition occurred shortly after starting my new position as a dance therapist at a day program for adults with chronic mental illness and varying degrees of functioning. During group, a client with schizophrenia and strong psychotic features was having a strong protracted emotional interaction with her audio hallucinations and visual hallucinations. Another therapist met with her outside of group briefly and when she returned she seemed more quiet and settled, but still obviously reacting to and disturbed by her hallucinations. I experienced an intuitive urge to turn off the music that was playing, a relaxing piano CD that I described in my journal as “boundless.” In my journal I wrote of her reaction, “I can’t exactly relate whether that action [turning off the music] made a difference in [her] experience of the rest of the session, but she remained less disruptive, though withdrawn and disengaged, for the remainder of the group.”

Once again, I am unable to directly correlate the intervention of turning off the CD with the client’s behavior, or to say exactly what made me turn off the music in the moment. In the very moment of the intuitive judgment, I just had the urge to turn off the music. Part of the decision to follow the urge was more rational, and I later hypothesized that perhaps the expansive music, which lacked boundaries and a strong rhythm, was contributing to the client feeling ungrounded and experiencing symptoms more severely. But, the urge itself was intuitive, not rational.

After working at the day program part time for just over three months, I had begun to become more familiar with the population, the setting, and the individual

consumers. It was at this time that I observed myself experiencing a clear intuition related to a dance/movement therapy intervention. I was running an afternoon dance therapy group with about six to eight higher functioning clients. In this journal entry, I describe the intuitive incident and reflect on its significance.

[The group members] had all created a pose that embodied their attainment of their recovery goals... I took a half moment to decide what to do next and I remember feeling my attention drawn to the space in the middle of the circle and from nowhere I noticed that I wanted to see all the ‘statues’ in that space... something inside me wanted to see them all together... [I experienced this intuitive judgment as a] hazy image of dimness and light radiating softly from the space in the middle of the circle, drawing my attention in. ...I had asked that [the group members] look around and take notice of others with them as they stood or sat in their pose. Group members reflected feeling “warmth”, community, solidarity, [and] “strength in numbers”.

In my journal, I went on to reflect on the significance of this intuitive incident and speculating about the cause and effect of my intuitive experience. I wrote:

This is the way I want to work. There is a deep and muffled thrill in my core as I reflect on the experience including some anxiety that this breakthrough may not usher in a new era of intuitively based therapeutic practice immediately. I have been trying for several weeks to become more aware of “what is happening” in my groups and [really] seeing. Although I have had trouble seeing this change in my working process/practice, I think perhaps all the thinking about it when I am

not in group seeped into my unconscious and informed my in-group process at an unconscious, intuitive level.

In the three intuitive incidents described above, I used interventions spontaneously. Unlike planned interventions, I was able to respond to what was happening in the moment rather than confine myself to a rationally planned agenda. I was not conducting a study of the effectiveness or outcomes of certain interventions, but it seems that the spontaneity afforded by following intuitive judgments led to novel responsive interactions with clients, which better met their needs in the moment.

As a new dance therapist, rational planning is vital, but trying to control everything has proven unsustainable. My exploration of intuition has fostered a more balanced approach to my work that allows for recuperation, which was often missing. I hope that by balancing my explicit planning with intuition, I can prevent burn out, increase spontaneity, and maintain the playful passion and pleasure of movement that led me to the field.

The research process itself was ever evolving and at times the path took unexpected turns. At these times, I did my best to let intuition itself guide my steps and to bring to the front the most authentic and important aspects of the research, while letting preconceived expectations fall to the wayside. For example, I anticipated a strong somatic component to intuition that, in practice, I simply did not observe consistently. I had planned to explore these predicted somatic elements quite thoroughly, but found that they just did not organically present strongly and consistently enough for such examination, so I let go of that element of the research. Another surprise was the rarity with which I perceived intuitive judgments. I am still uncertain if this was because intuition was not

happening as often as I had anticipated, or if I have yet to develop the strong dual-awareness necessary to notice intuition as it occurs while facilitating a group process. I believe it is likely a combination of both of these factors, especially considering my limited domain expertise.

I was initially alarmed with the wild inconsistency with which I perceived my own intuition in clinical dance therapy. I had expected interventions to begin appearing quickly and often, but that was not the case. I ended up with a lot fewer intuitive incidences to examine than expected, and I began to explore ways of inviting intuition to occur and intuition played into my creative and personal decision-making. I found intuition to be much more common in personal and artistic endeavors. In these realms my domain expertise is based on decades of experiences.

I also expected my intuitive judgments to be more substantial, stronger, and insistent. During my self-observation, I found that a more receptive, even coaxing attitude was more effective than waiting for an intuitive judgment to burst through into my awareness. Again, I attribute this partly to my relative novice status as a clinician as well as limitation of my skill at dual awareness during clinical work. The intuitions that did come up often felt suggestive and slight, rather than the persistent tugging at the gut I had expected. Again, reflection into intuition in personal and artistic contexts helped me to understand what to look for as well as how intuition might be experienced with increased domain expertise.

Related to this is another unexpected finding. That is, the difficulty of discerning a feeling of knowing and impulsive responses from the intuitive process. In other words, how much of the everyday elements of my interactions with clients are colored by

intuition and assumptions I make unconsciously about how my behavior affects them? For example, I automatically smile and make strong eye contact accompanied by a frontal approach with one client, but engage another from the side and coming down to his seated level with a low voice. What of that is therapeutic intuition?

It seems that therapeutic intuition occurs when my behavior is the product of a quick and unconscious assessment of the client resulting in an equally quick and unconscious judgment of how to best behave. Perhaps only when this process unconsciously takes into account my implicit knowledge of clinical dance therapy theories and techniques, other academic learning, stories of other therapists, and my own clinical experiences, can it truly be called clinical or therapeutic intuition. Because there is no way to truly know what unconscious material converged to form an intuitive judgment, which manifested as a clinical intervention in this example, it seems that this question must remain unanswered for the time being.

There were countless instances of this type of intuitive intervention. There were times when concrete clinical interventions occurred intuitively, such as the living statues example described earlier, which were the types of experiences that I was seeking. However, uncovering these micro-intuitions was extremely significant and dramatically impacted my perception of what clinical intuition encompasses. The topics of therapeutic intuition and micro-intuition are fertile fields for future study.

Summary

Through the process of this research, I have discovered intuitive aspects of myself that I was not previously aware of before. I have brought awareness to my current use of intuition in my clinical work, and have discovered ways to continue to develop and

foster intuition that work for me. I found that by releasing my frantic grip on controlling plans for the sessions I lead, I can increase spontaneity, which fosters intuition. I have learned that by opening myself up to a receptive mindset and reminding myself to ask “What is happening?” and “What do I notice?”, I can better perceive my own intuitive judgments. Through this investigation, I found myself fascinated by the convergence of implicit knowledge in the formation of intuitive judgments, and I came to find that by indulging in time and space during clinical work, I give myself time for this convergence to occur. I came to recognize the critical role that trust, both in myself as a dance therapist and in the intuitive process, plays in fostering intuition.

Through research into the literature as well as attending to my personal experience in clinical work, personal affairs, and artistic processes, I realized the importance of balancing explicit knowledge with implicit knowing. By comparing the literature to my own experiences, I also found that my level of expertise does indeed seem to correlate strongly with the quantity and characteristics of intuitive judgments that I experience. By fostering and using my intuition in my clinical dance/movement therapy practice, I have increased my personal clinical resources and have become better equipped to offer unique interventions suited to the needs of my clients in the moment.

Heightened awareness of intuition in my clinical work, along with a review of the current literature, has led me to understand some of the fundamental principles that govern my intuition. I have read theories about the mechanics of how intuition occurs and come to my own conclusions about my relationship with intuition in my life and work. Though published research into intuition remains sparse and new questions and subtopics of interest continue to arise, this research process has greatly informed my understanding

of intuition in my clinical dance/movement therapy practice. It is my hope that others will be inspired to explore their own intuition, including intuition's role in their work, and continue to add to the literature in this rich and uncharted field.

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Appendix A: Definition of Key Terms

Authentic Movement

“Authentic movement referred to movement that was simple and inevitable and could be recognized as a genuine, ‘truth of a kind unlearned but here to be seen at moments’ (Whitehouse, 1979, p. 57)” (Wallock, 1993, p. 50).

Effort

In Rudolf Laban’s system of movement analysis and observation, “the dynamic quality of the movement- the feeling-tone, the texture” (Hackney, 2002, p. 219). “Laban called the dynamic aspect of movement ‘effort’ and discerned four motion factors that may be varied in any given action” (Moore & Yamamoto, 1988, p. 196) focus (orientation to space), pressure (use of weight), timing, and flow (Moore & Yamamoto, 1988). “Effort change is generally associated with change of mood or emotion and, hence, is an inroad to expressivity.” (Hackney, 2002, p. 219)

Fighting

In Rudolf Laban’s system of movement analysis and observation, “The fighting [Effort] elements affect, move against, the motion factors [of space, weight, time, and flow]” (Bartenieff, 2002, p. 51). The fighting elements are a direct attitude toward Space, strong attitude toward Weight, sudden attitude toward Time, and bound attitude toward Flow (Bartenieff, 2002).

Indulging

In Rudolf Laban’s system of movement analysis and observation, “the indulging [Effort] elements offer no resistance to the motion factors of space, weight, time, and flow, but they are active qualities. They do not represent limpness” (Bartenieff, 2002,

p.51). The indulging Effort elements are an indirect attitude toward Space, light attitude toward Weight, sustained attitude toward Time, and free attitude toward Flow (Bartenieff, 2002).

Insight

A new and conscious thought that appears suddenly (as in an "ah-ha" or "light bulb" moment) and is or seems to be a solution that reconciles a problem that has previously been consciously and rationally contemplated (usually at length), especially when the problem was not being consciously considered immediately preceding the insight (Dane & Pratt, 2007; Hodgkinson et al. 2008).

Intuition

A process of unconscious convergence of implicit knowledge, memories, and experience that produces an impulse, image, thought, or judgment that does not immediately seem to have an explicit rational explanation (Dane & Pratt, 2007; Hodgkinson et al. 2008).

Intuitive Judgment, also simply “an intuition”

The product of the process of intuition; an impulse to act, a sense of knowing, or a judgment that is not the product of rational, conscious thought; often accompanied by a sense of knowing, and often emotionally and somatically charged; a "Gut Feeling" (Dane & Pratt, 2007). In a clinical setting, intuition may include an impulse to intervene or a sense of knowing or understanding a client.

Recuperation

The complement of exertion, “an active rebound to different movement for replenishing ourselves...[to] maintain movement vitality” (Bartenieff, 2002, p. 46).

Somatic Countertransference

The effect on the therapist's body of the patient and the patient's material" (Forester, 2007, p. 129). A specific type of countertransference that is experienced as sensation in the body, when countertransference is defined as: all "feelings and thoughts the therapist has towards the client" (Lakovics, 1983, p. 140) which are a product of the interaction of the therapist and client. Somatic countertransference draws on both past and here-and-now experiences, is experienced predominantly unconsciously but may be brought into consciousness, and some aspects may be used to further the therapist's understanding of and interaction with the client (Lakovics, 1983).

Appendix C: Interview Tool Questions

Do you consider yourself an intuitive person? An intuitive therapist?

How would you describe your body awareness? Do you ever access your body awareness in a clinical setting?

Are you aware of any use of intuition in your clinical practice?

How do you validate or verify your intuition?

Do you trust your intuition in a clinical setting?

Has your use of intuition in the clinical setting changed over time?

Does intuition inform your work with clients? Do you have any specific examples?

Do you experience intuition in your body?

Does physical sensation effect your trust or mistrust of intuitive judgments?

In what clinical situations do you find intuition most helpful/adaptive?

Appendix D: Themes that Emerged from Interviews and Journal

The relationship of dance therapy with intuition

- There is a bias among dance/movement therapists that we have a privileged relationship with intuition.
- People with strong natural intuition are naturally drawn to the DMT field.
- Intuition is a common tool of dance/movement therapists.
- Intuition is necessary for DMT: Dance/movement therapists have to be intuitive or they aren't real.
- Intuition is a valuable tool: It has a place in clinical therapy work.

Intuition and explicit knowledge (training, education, experience, memories)

Intuition and rational thought process

Intuition and unconscious

Intuition and body felt sense

- Becoming open to intuition in the body
- Feeling intuitive judgments in the body

Intuition and emotion

Subjective experience of intuition

- There is a subjective experience of knowing that accompanies intuition.

Intuition and personality

- Intuition is an innate part of inborn personality.
- Propensity for intuition is developed as a result of the environment

Intuition and MBTI Feeling type of Judgment

- MBTI Feeling type of Judgment is somehow related to the sense of knowing accompanying intuition.

Techniques to develop, foster, and invite intuition

- Intuition can be trained or developed.
- Openness

Formal training of intuition

- Intuition and knowing
- Process of intuition in the brain
- Becoming an “expert”
 - Becoming an expert does not automatically make you intuitive.
- Preparing for intuition
- Situational prerequisites or conditions encouraging intuition
 - Laban Effort elements and intuition
- After the intuitive judgment
- Intuition and somatic counter-transference

Appendix E: Definitions of Intuition

Bastick (1982, p. 2)	A powerful human faculty, perhaps the most universal natural ability we possess
Bowers et al. (1990, p. 74)	Intuition is a perception of coherence at first not consciously represented but which comes to guide our thoughts towards a 'hunch' or hypothesis. Intuition has two stages: a <i>guiding stage</i> , involving an implicit perception of coherence that guides thought, unconsciously toward a more explicit perception of the coherence in question. By a process of spreading activation, clues that reflect coherence activate relevant associationistic networks, thereby producing a tacit or implicit perception of coherence. A second stage involves integrating into consciousness a plausible representation of the coherence in question; it occurs when sufficient activation has accumulated to cross a threshold of awareness.
Dane and Pratt (2007, p. 9)	The defining characteristic of intuitive processing is that: (1) It is non-conscious... it occurs outside of conscious thought. While the outcomes of intuiting, intuitive judgments are clearly accessible to conscious thinking, how one arrives at them is not. (2) As a holistically associative process it may help to integrate the disparate elements of an ill defined problem in to a coherent perception of how to proceed. For this reason intuitive judgments are said to become more effective relative to rational analysis as a problem

	<p>becomes increasingly unstructured. (3) It involved a process in which environmental stimuli are matched with some deeply held non-conscious category, pattern or feature. (4) Intuitive processing has speed when compared with rational decision making processes.</p>
<p>Dreyfus and Dreyfus (1986, p. 56)</p>	<p>Intuition is manifested in the fluent, holistic and situation-sensitive way of dealing with the world</p>
<p>Jung (193, pp. 567-568)</p>	<p>A psychological function that unconsciously yet meaningfully transmits perceptions, explores the unknown, and senses possibilities which may not be readily apparent.</p>
<p>Miller and Ireland (2005, p. 21)</p>	<p>Intuition can be conceptualized in two distinct ways: as holistic hunch and as automated expertise ... Intuition as holistic hunch corresponds to judgment or choice made through a subconscious synthesis of information drawn from diverse experiences. Here, information stored in memory is subconsciously combined in complex ways to produce judgment or choice that feels right. 'Gut feeling' is often used to describe the final choice. Intuition as automated expertise is less mystical, corresponding to recognition</p>

	of a familiar situation and the straightforward but partially subconscious application of previous learning related to that situation. This form of intuition develops over time as relevant expertise is accumulated in a particular domain.
Polanyi (1964, p. 24)	Intuitions are implicitly or tacitly informed by considerations that are not consciously noticed or appreciated
Reber (1989, p. 232)	Intuition may be the direct result of implicit, unconscious learning: through the gradual process of implicit learning, tacit implicit representations emerge that capture environmental regularities and are used in direct coping with the world (without the involvement of any introspective process). Intuition is the end product of this process of unconscious and bottom-up learning, to engage in particular classes of action.
Rowan (1986, p. 96)	Intuition is knowledge gained without rational thought. It comes from some stratum of awareness just below the conscious level and is slippery and elusive. Intuition comes with a feeling of ‘almost, but not quite knowing.’
Sadler-Smith and Langan-Fox (1996, p. 564)	A feeling of knowing with certitude on the basis of inadequate information and without conscious awareness of rational thinking
Simon (1987, p. 29)	Intuition are- ‘analyses frozen into habit’
Smolensky (1988,	Intuition has the characteristics of being implicit, inaccessible and

p. 82)	holistic. Intuition and skill are not expressible in linguistic forms and constitute a different kind of capacity, reflecting ‘subsymbolic’ processing.
Vaughan (1979, pp. 27-28)	Knowing without being able to explain how we know. Intuitive experiences have four discrete levels of awareness: physical, which is associated with bodily sensations; emotional, where intuition enters into consciousness through feelings; that is, a vague sense that one is supposed to do something and instances of immediate liking or disliking with no apparent reason; mental, which comes into awareness through images or ‘inner vision’. This is an ability to come to accurate conclusions on the basis of insufficient information; and spiritual, which is associated with mystical experience, a holistic understanding of actuality which surpasses rational ways of knowing.
Westcott (1968)	Intuition involves awareness of things perceived below the threshold of conscious perception

Note: Adapted from “Intuition: A Fundamental Bridging Construct in the Behavioral Sciences,” by G. P. Hodgkinson, J. Langan-Fox, & E. Sadler-Smith, 2008, *British Journal of Psychology*, 99, p. 5-6.