

THE SANDPLAY THERAPY PROCESS OF A THIRTEEN YEAR OLD GIRL: A CASE STUDY

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DECLARATION

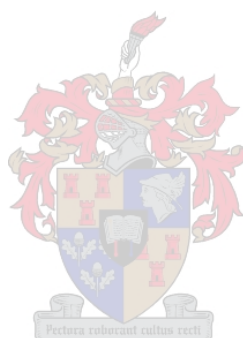
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ABSTRACT

The main focus of this study is an exploration of the sandplay process of a thirteen-year old girl as it unfolded during the creation of twelve sand worlds. The girl is from a historically disadvantaged background and was experiencing emotional and learning difficulties. Sandplay therapy involves letting the client play with sand, water and a variety of realistic miniature figures to build an image in a tray of a specific size while the therapist witness this process. The interaction with the sand, water and miniatures allow the client to access unconscious issues and give them concrete form through the images portrayed in the tray. By creating a series of sand worlds the client can confront and contain their conflicts and touch a transpersonal aspect called the Self. Self-trays are characterized by signs of centering and have a spiritual quality.

The case study is single-subject qualitative research design and data was produced from assessments, interviews, observation, video and audio recordings, a school report and photographs. The assessments and interviews were mainly used to conceptualize the case and to inform treatment. It appears as if the girl has a learning difficulty that seemed to have been the source of her feelings of anger, frustration and rejection. She also appears to be functioning at a concrete operational level. An interpretation of the photographs indicated a progressive movement from an unstructured first sandworld to a structured, organized last one. Signs of centering could be observed in the last three trays.

OPSOMMING

Die hoofokus van die studie behels 'n ondersoek na die sandspel terapie proses van 'n dertienjarige dogter. Sy kom vanuit 'n histories agtergeblewe gemeenskap en het emosionele en leerprobleme ondervind. Sandspel terapie behels dat die kliënt met sand, water en 'n verskeidenheid realistiese miniatuurfigure speel om 'n beeld in 'n sandbak met spesifieke afmetings te bou terwyl die terapeut die proses empaties waarneem. Deur hierdie interaksie met die sand, water en miniature verkry die kliënt toegang tot aspekte van sy onbewuste en gee hy konkrete vorm daaraan deur 'n beeld in die sandbak te skep. Deur 'n reeks beelde in die sand te skep kan die kliënt sy strydvrage konfronteer en bedwing en 'n transpersoonlike aspek wat die Self genoem word, aanraak. Sandbakke waarin die Self opgemerk word, word gekenmerk deur tekens van sentrering en het 'n spirituele kwaliteit.

Hierdie gevallestudie is 'n enkel-subjek kwalitatiewe navorsingsontwerp en data is deur assessering, onderhoude, waarneming, video- en audiokasset opnames, 'n skoolrapport en foto's verkry. Die assesserings en onderhoude is hoofsaaklik gebruik vir die konseptualisering en hantering van die geval. Dit blyk asof die dogter 'n leerprobleem het wat die bron van haar gevoelens van kwaadheid, frustrasie en verwerping kan wees. Sy blyk ook op 'n konkreet-operasionele vlak te funksioneer. Die interpretasie van die foto's dui op 'n progressiewe beweging vanaf 'n ongestruktureerde eerste sandbak tot 'n gestruktureerde, georganiseerde laaste een. Tekens van sentrering kan in die laaste drie sandbakke waargeneem word.

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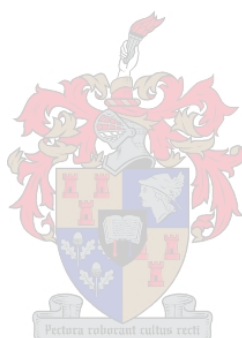
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CHAPTER 1

INTRODUCTION

1.1 INTRODUCTION

This chapter begins with an explanation of my personal motivation for conducting research on sandplay therapy as well as the relevance thereof. The following aspects pertaining to the execution of the study will also be discussed briefly, namely, the research problem, research question, aims, design and methodology. A brief description or clarification of key concepts is provided. The chapter concludes with a description of the structure of the report.

1.2 PERSONAL MOTIVATION AND RELEVANCE

I was introduced to sandplay therapy in 2002 while doing an advanced course in play therapy. Shortly thereafter I personally experienced the healing power of sandplay therapy when I had to complete a number of sand trays as part of the practical work for the Masters Degree in Educational Psychology. This engagement with sandplay therapy had a profound impact on me and brought about a deep realization of the power of this medium to give expression to inner conflicts and bring about healing, even in the absence of verbalization of the feelings.

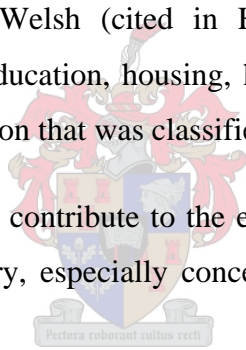
During my search for literature on sandplay therapy, I discovered that there is a paucity of such literature in South Africa. The research being done in this regard in our country is limited. A search of the NEXUS Database on South African Studies (National Research Foundation, 1999) revealed that only one current research project is listed. E Bekker (1998) is doing research on the use of sandplay therapy in cross-cultural social work intervention. My search for South African literature on sandplay therapy therefore proved to be fruitless. The available literature all came from British and American sources.

In South Africa, with its variety of people, cultures and languages, there is a great need for therapeutic support that is not only effective but also brief enough to be sustained in an environment where long-term psychotherapy is often not feasible. The factors that may affect the feasibility of long-term therapeutic support include the inaccessibility and lack of therapeutic services, financial and time constraints, as well as other barriers such as language

problems. Boik and Goodwin (2000:11) argued that "sandplay can be used across languages, cultures, races, ages and developmental levels" because the "symbols of the objects used in sandplay can serve as a common language".

It is for the aforementioned reasons that I chose to explore the use of sandplay therapy as a means of therapeutic support to children from a historically disadvantaged background. The historically disadvantaged constitute the 'non-white' population that was disadvantaged by the policy of apartheid. In this regard, McBride (as cited in Harker, 1994:127) described how every aspect of South Africans' lives were controlled by National Party Government Laws from 1948 to 1994. The Population Registration act divided the population into racial categories, the Group Areas Act reserved prime urban areas for whites and Reservation of Separate Amenities act legalized discrimination in public places. Welsh (as cited in Harker, 1994:40) argued that apartheid not only left a legacy of material inequality but also an attitudinal legacy in terms of how the different peoples relate to one another after experiencing years of alienation. Welsh (cited in Harker, 1994:40-45) described how apartheid left a legacy of inferior education, housing, health and support services for those sectors of the South African population that was classified as Black, "Coloured" and Indian.

I hope that my research project will contribute to the expansion of the knowledge base and literature on sandplay in our country, especially concerning sandplay with the historically disadvantaged communities.



1.3 RESEARCH PROBLEM

This research project is an exploration of the sandplay process of a thirteen-year old girl from a disadvantaged background. She was referred for therapeutic support due to scholastic and emotional difficulties. An attempt was being made to address her scholastic difficulties through sessions with a learning support specialist. Sandplay therapy was the chosen modality to help address her emotional difficulties.

The twelve sandplay sessions took the form of the girl creating a world in the sand tray and telling the story of the sand world immediately afterwards. This interaction with the sand, water and miniatures would have enabled her to access her unconscious issues and express it concretely as an image in the tray for the purpose of working towards wholeness and healing

in the psyche (Kalff, 1980; Amatruda & Phoenix, 1997). This process was studied in terms of the research aims that are listed in 1.5.

1.4 RESEARCH QUESTION

By undertaking this study, I sought to answer the following question: How does the sandplay process of an adolescent girl from a disadvantaged background unfold?

1.5 RESEARCH AIMS

The aims of this study project were to explore the girl's sandplay process in the following ways:

- How she engaged with the sand
- Her use of miniatures
- Her use of water in the sandplay process
- To look for indications of the stages of development in the sandplay process, namely: the chaos stage, the animal-vegetative stage, the fighting stage, a return to the collective and the resolutions stage.
- The girl's description of her sand pictures
- How her sand pictures relate to the emotional issues she is dealing with
- Indications of centering or the process of individuation

1.6 THE THEORETICAL APPROACH OF THE STUDY

Yin (2003:28) considered the development of theory as essential when designing a case study. He described a theory as "a [hypothetical] story about why acts, events, structure and thoughts occur" (Yin, 2003:29). He argued that the theory would determine the strategies for data collection and analysis. A brief discussion of the theoretical approach that informed this study will follow.

According to Thompson (as cited in Bradway, Signell, Spare, Stewart, Stewart & Thompson, 1981) sandplay therapy has been used as a therapeutic modality since the 1920s when Dr Margaret Lowenfeld started using sand, water and miniature figures in her treatment of

children. Lowenfeld based her work on a book of H.G. Wells called *Floor Games*, in which he explained how he and his children were involved in playing creative games with various miniature figures and other types of material.

After studying Lowenfeld's work, Dora Kalff, a Swiss Jungian analyst, developed her own version of sandplay therapy. Kalff (1980) combined it with the theories of Carl Jung, with whom she was closely associated at the time. Kalff's (1980) approach to sandplay is the one still largely used today and it is her approach that will inform this research project.

Estelle Weinrib (1983:13) described sandplay therapy as "a non-verbal, non-rational form of therapy that reaches a profound pre-verbal level of the psyche. In this therapeutic modality patients create three-dimensional scenes, pictures or abstract designs in a tray of specific size, using sand, water and a large number of miniature realistic figures". Kalff (1980) argued that by creating pictures in the tray in the above-mentioned manner, the client could express unconscious issues in a concrete way. Kalff (1980) postulated that this process lead to the resolution of inner tensions and facilitated self-healing.

Weinrib (1983), Ryce-Menuhin (1992) as well as Amatruda and Phoenix (1997) concurred with Kalff (1980) that the therapist should act as an empathic but silent witness to this process. By doing so, the therapist creates an atmosphere in which the client feels safe and free to express his or her inner feelings. The sand pictures are then interpreted according to Jungian symbolism. Interpretation of the sand pictures for the client is deferred until the sandplay process is completed.

Kalff (1980) recognized stages of development of her client's sandplay pictures and found that they corresponded to the stages of psychological development of children as formulated by another Jungian analyst, Erich Neumann (Weinrib, 1983). The building of a series of sand worlds is believed to facilitate the process of individuation (Kalff, 1980; 1986). Amatruda and Phoenix (1997:2) therefore stated "the underlying assumption of sandplay therapy is that the psyche will lead the individual to wholeness and health". The aforementioned assumption was applied in the execution of this study, whereby the girl had to construct a series of sand worlds with the aim of resolving her inner conflicts and to bring about healing or individuation. Signs of centering, which could indicate the beginning of the individuation process, did indeed appear in her last few sand trays.

The Jungian-Kalffian method explicated in the previous paragraphs is not the only method of conducting sandplay. Boik and Goodwin (2000:8) described how Gisela De Dominico developed Sandtray-Worldplay by using sand trays of a variety of shapes and sizes in her play sessions with children. They argued that De Dominico's focus was on allowing her clients to fully experience the process and make meaning of it in order to heal.

According to Freeman, Epston and Lobovits (1997:163), sandplay can also be approached from a narrative context. This approach implies the construction of a problem-saturated sand tray to depict the problem. This tray can then be left as it is or objects can be changed, shifted, removed or added to create a transition tray. The narrative therapist can ask questions to elicit unique outcomes that could form the basis for the construction of an alternative story sand tray.

The following section will contain a brief discussion of the research design and the methods employed to execute this study.

1.7 RESEARCH DESIGN AND METHODOLOGY

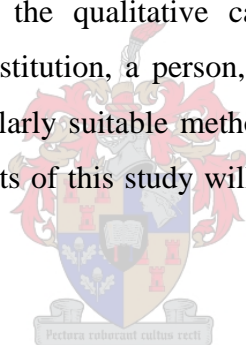
Kazdin (2003) argued that it is a challenge to do psychological research under complex situations and to draw valid inferences from this research. These complexities include the different settings in which psychologists work, the variety of clientele they serve and the variety of topics they deal with. Kazdin (2003) argued that it is difficult to apply ideal research methodologies under such conditions and psychologists should consider making use of a variety of research methods in order to find those best suited for meeting their needs.

This study took place at the Educational Support Centre where I completed a part of my internship training. During this period I became aware of some of the aforementioned difficulties mentioned by Kazdin (2003), especially how challenging it can be to draw valid inferences from research done under these conditions. It was especially challenging to sustain the therapeutic support programme for the envisaged period of twelve sessions that would have taken place twice a week. Some of the sandplay sessions had to be cancelled and the learning support programme had to be abandoned after two sessions. The reasons for the aforementioned are discussed in Chapter 4. I will discuss the research design and the methods employed to generate and analyze the data that was generated in the following section.

1.7.1 Research Design

Yin (2003:20) described the research design as a "logical plan" or "blueprint" (2003:21) for the execution of a study. He argued that the research design should include the research questions as well as how one should generate and analyze the data. The research design can be quantitative or qualitative. According to Kazdin (2003) quantitative research is usually the design of choice for empirical studies, involving strict control of subject matter and the quantification of constructs. The focus of qualitative research is on processes and meanings that are not rigorously examined or measured (Denzin & Lincoln, 1998) but rather described or explained (Merriam, 1988).

The aim of this study was to explore the sandplay process of one of my clients. The qualitative case study was the method that appeared to be the best suited to execute this study. The choice and rationale for this design concurs with the definition of a case study as given by Merriam (1988:7), in which she described the qualitative case study as "an intensive, holistic description and analysis ... of an institution, a person, a process or a social unit". Merriam (1988:7) argued that it is "a particularly suitable methodology for dealing with problems of practice". The methodological aspects of this study will be briefly discussed in the following section.



1.7.2 Research Method

1.7.2.1 Data production techniques

Gillham (2000) suggested various methods of generating data including participant observation, video and audio recordings, photographs and documents such as school reports. All of these as well as psycho-educational assessments, interviews and process notes were employed in this study.

An initial assessment included interviews with the girl and her mother followed by a psycho-educational assessment of the girl. The follow-up interview with the girl was audio taped. The results of these assessments were used to formulate the treatment plan.

In sandplay therapy, the therapist acts as an empathic witness while the client constructs his sand world. By witnessing the girl's process I held a unique position as participant observer.

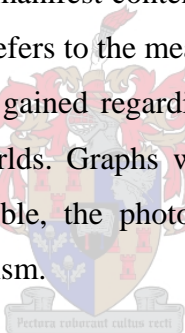
A photograph was taken of each completed sand world. The sandplay sessions were video taped.

1.7.2.2 Data Analysis

Yin (2003:109) described data analysis as "... examining, categorizing, tabulating, testing or otherwise recombining both quantitative and qualitative evidence to address the initial propositions of a study".

The analysis of the data for this study was two-fold. The initial steps in analyzing the data involved the transcription of the video and audiotapes. The transcripts of the interviews and the process notes were read and organized in meaningful sentences to determine themes. The themes were coded according to the recommendations of Boyatzis (1998:11).

The photographs were analyzed in terms of their manifest and latent contents. According to Cronin (as cited in Prosser, 1998) the manifest content refers to what is visible by looking at the photograph and the latent content refers to the meaning that is attached to it. By analyzing the manifest content information was gained regarding the girl's use of miniatures and the themes that appeared in the sand worlds. Graphs were generated to display some of this information graphically. Where possible, the photographs of the sand worlds were also interpreted in terms of Jungian symbolism.



1.7.2.3 Validity and reliability

The strategies to address issues of internal validity included the use of multiple sources of data and peer examination. The triangulation of data sources as well as leaving an audit trail increases the "dependability" of the results (Merriam, 1991:172). An attempt towards addressing external validity was made by providing what Merriam (1991:177) called "a rich, thick description" of the procedures and findings. By the aforementioned Merriam (1991) refers to giving a detailed description of the procedures and findings.

1.7.2.4 Ethical considerations

Consent to report on this study was gained from the client's mother at the onset of therapy, first orally and a written form was later signed. She was also informed that the report would not contain names or any biographical details that could identify the family. The client was

given a fictitious name, Mary, to facilitate reporting. To further ensure confidentiality, the assessment protocols and confidential reports will not be displayed.

1.8 CLARIFICATION OF KEY CONCEPTS

A brief description/clarification of the key concepts used in this report will be given below:

- *Sandplay* – Is a psychotherapeutic modality whereby the sandplayer uses sand, water and miniature figures to express unconscious contents by creating a scene in a tray of a specific size (Weinrib, 1983). According to Kalff (1980) the process of individuation could be stimulated and brought to fruition by building a series of sand worlds.
- *Free and protected space/temenos* – Is a term coined by Kalff (1980) that refers to a receptive container in the form of the tray in which the child expresses his unconscious issues freely and the therapist who accepts him unconditionally.

According to Kelly (1991:114) Jung distinguished between three levels of psychic functioning, namely consciousness, the personal unconscious and the collective unconscious. A brief description of these as well as four other Jungian concepts namely the Self, individuation, the transcendent function and active imagination are given below.

- *Consciousness* – Are those things we experience immediately and directly. Jung (1960:140) described consciousness as those things we perceive through the senses, in other words, we become conscious of the world around us by what we see, hear, taste and smell.
- *The personal unconscious* – those things we have forgotten or repressed (Kelly, 1991). According to Jung (1960:185) the unconscious encompasses everything that one knows, but are not thinking of at the moment, was once conscious of, but have forgotten, everything that is perceived through the senses, but not taken note of by the conscious mind, as well as thoughts, feelings, memories and wishes.
- *The collective unconscious* – It consist of primordial motives or images like those found in myths. These myths transcend individual experience; they are universal and can be seen as inherited (Kelly, 1991). Jung (1960:158) wrote that the collective unconscious

"contains the whole spiritual heritage of mankind's evolution" and is expressed through the archetypes.

- *The Self* – Kelly (1991:121-122) described the Self as the centralizing aspect of the personality. It is mainly unconscious, expresses itself through symbols and is the archetype of order, organization and unification. Jung (1964:230) maintained that the circle form is often a representation of the Self.
- *Individuation* – Jung (1959:275) wrote that individuation refers to the process by which the person becomes a psychological "individual". He also referred to it as the process whereby the person becomes "whole" (Jung, 1959:275). Kelly (1991:122) described individuation as the harmonizing aspect of the personality. Freeman (as cited in Jung, 1964:xi) argued that "Man becomes whole, integrated, calm, fertile and happy when (and only when) the process of individuation is complete ..." and he described the aforementioned as the essence of Jung's philosophy of life.
- *Transcendent function* – Jung (1960:69) described the term transcendent function as a psychological function that arises from the union of conscious and unconscious contents. According to Jung (1960:74) this union of conscious and unconscious contents is mediated for the client by the therapist, to assist him /her with the transition from one attitude to another.
- *Active imagination* - one of Jung's terms described by von Franz (as cited in Jung, 1964:219) as "a certain way of meditating imaginatively". It implies a deliberate effort to make contact with the unconscious without having a conscious goal in mind.

The participant in this study entered what can be conceived as the period of adolescence. A brief clarification of this period is given.

- *Adolescence* – According to Heaven (1994) adolescence can be conceptualized as a period of physical and psychological change during which the person is faced with a number of developmental tasks, including developing a sense of identity. Merrell and Gimpel (1998:34-35) argued that adolescence starts at approximately 13 years and ends when the person has assumed adult responsibilities.

1.9 STRUCTURE OF THE PRESENTATION

The study will be reported as follows:

Chapter 2 – Literature review

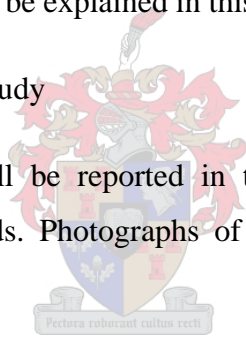
The literature review will address the origins, theoretical underpinnings and practice of sandplay. Various types of sandplay will be mentioned briefly. Aspects of childhood and adolescent development as well as learning disabilities will be addressed.

Chapter 3 – Research Design and Methodology

This chapter contains a short discussion on the special challenges for psychological research. The context in which the study took place is discussed. The rationale for choosing a qualitative case study and all relevant aspects pertaining data production, organization and analysis as well as ethical issues will be explained in this chapter.

Chapter 4 – Implementation of the study

The results of the assessments will be reported in this chapter. This is followed by a description of the girl's sand worlds. Photographs of her completed sand worlds will be displayed.



Chapter 5 – Discussion of Findings, Limitations, Recommendations and Reflections

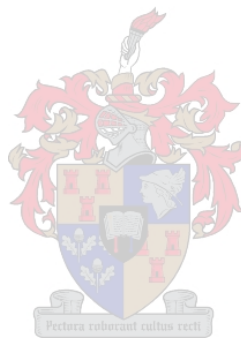
The findings are discussed in this chapter. The chapter also includes a discussion on the limitations of the study, recommendations for this study as well as future research and my own reflections on the process.

1.10 REFLECTION

My reasons for conducting this study were both personal and professional. My professional interest in sandplay therapy was sparked because I experienced its healing power first hand. During my subsequent search for literature on the subject, I discovered that most sources were of British or American origin. In South Africa, limited research had been done in this regard. I therefore hope to contribute to the expansion of knowledge on the practice of

sandplay therapy in South Africa by exploring the sandplay process of an adolescent girl from a disadvantaged background.

Beside the motivation and relevance of the study, this chapter also included a brief description of the research process. The study was approached from a Jungian-Kalffian theoretical framework. The research aims were to explore how the girl used the sand, water and miniatures, her descriptions of her sand worlds, the stages in her sandplay process as well as to look for signs of centering or individuation. The research design was qualitative. The techniques for data production and analysis as well as issues of validity, reliability and ethics were briefly described. The key concepts that were mentioned in the report were clarified or described and the chapter ended with an outline of the structure of the report. The literature consulted for this study will be reviewed in Chapter 2.



CHAPTER 2

REVIEW OF THE LITERATURE

2.1 INTRODUCTION

This study is based on the theory and practice of those sandplay therapists of the Jungian-Kalffian persuasion. Dora Kalff conceptualized Jungian sandplay (Kalff, 1980), therefore this literature review draws extensively upon her work as well as those of her followers, who included Bradway, Signell, Spare, Stewart, Stewart and Thompson (1981), Weinrib (1983), Ryce-Menuhin (1992), Amatruda and Phoenix (1997) and Carey (1990, 1999).

Although Jungian-Kalffian sandplay is the most widely practiced today (Davenport, 2001) there are other types such as Gisela De Domenico's Sandtray-Worldplay (Boik & Goodwin, 2000) and narrative sandplay (Freeman, Epston & Lobovits, 1997). The tenets of Sandtray-Worldplay and narrative sandplay will also be mentioned briefly in this chapter.

The chapter begins with a description of sandplay. This chapter also includes a discussion of the origins of sandplay, Jungian sandplay, the stages in the sandplay process, the benefits and rationale for using sandplay, equipment used as well as the method of sandplay. As this study explores the sandplay process of an adolescent who is experiencing learning difficulties, the literature review includes aspects of childhood and adolescent development with reference to learners who have learning difficulties.

2.2 DESCRIPTION OF SANDPLAY

Estelle Weinrib (1983:ii) described sandplay as a psychotherapeutic modality whereby the sandplayer creates three-dimensional scenes in a tray of a specific size, using sand, water and realistic miniature figures. According to Kalff (1980), Weinrib (1983) and Ryce-Menuhin (1992) this interaction with the sand, water and miniatures allows the sandplayer to access his unconscious and give concrete expression to unconscious content by the creation of an image in the sand tray. Kalff (1980), Weinrib (1983) and Amatruda and Phoenix (1997) suggested that the therapist witness this process in silence and with empathy. The aforementioned authors emphasized that the sandplayer should be allowed to play freely and creatively. Kalff

(1980) postulated that the creation of a series of sand worlds would stimulate the process of individuation and bring it to fruition. The concept of individuation was clarified in Chapter 1.

2.3 THE ORIGINS OF SANDPLAY

Various authors on the subject of sandplay including Kalff (1980), Weinrib (1983) and Boik and Goodwin (2000) credited the British child psychiatrist Dr Margaret Lowenfeld as the originator of sandplay. According to Thompson (as cited in Bradway *et al.*, 1981), Lowenfeld first used sandplay as a therapeutic modality in 1929.

However, there is evidence that humanity has made use of sand to facilitate healing in even earlier times. In her book *Images of the Self* (1983), Estelle Weinrib describes how the Navajo Indians made pictures in the sand during their ritualistic healing practices. According to Weinrib (1983:4) even Carl Jung himself was involved in a form of sandplay in 1912. In his book *Memories, Dreams, Reflections* (1961:198-199), Jung described how he played with sand and stones on the edge of the lake Zurich when he could find no resolution to the emotional pain and confusion he suffered following his break with Freud. Jung played regularly with the sand and stones for a prolonged period and found that he could give concrete form to his fantasies through this type of play. Weinrib (1983:6) argued that this awareness contributed to his discovery of the process of *individuation*, the *transcendent function* and the technique of *active imagination*. These three concepts were clarified in Chapter 1.

Thompson (as cited in Bradway *et al.*, 1981:5) stated that HG Wells published a book called *Floor Games* in 1911. In this book Wells described the imaginative games he played with his two sons using miniature figures of people and animals, as well as pieces of wood, paper and plasticine. He discovered that the children played out issues in their lives during these games.

Thompson (as cited in Bradway *et al.*, 1981:6) described how Dr Margaret Lowenfeld, inspired by HG Wells' book, began to use similar toys and materials in her psychiatric treatment of children in 1925. She kept these toys in a container, which the children called the "The Wonderbox". Upon moving her London child clinic to new premises in 1929, she provided a zinc tray filled with water and one filled with sand in the playroom. The children used the miniatures and created what came to be known as "worlds" in the tray. According to

Thompson (as cited in Bradway *et al.*, 1981:6) Lowenfeld called this technique the "World Technique".

Thompson (as cited in Bradway *et al.*, 1981:7-8) further described how Dora Kalff saw one of Lowenfeld's "worlds" at a congress. Kalff was so impressed by it that she went to study with Lowenfeld in London in 1956. When Kalff went back to Switzerland, she started using Lowenfelds' technique in her own practice, but she combined it with the theories of Carl Jung and thus created her own method, which she called sandplay. The tenets of Jungian sandplay will be discussed in the following section.

2.4 JUNGIAN SANDPLAY

According to Kalff (1980) her method of sandplay followed the basic hypothesis postulated by Jung (1954; 1969), that there is a fundamental drive toward wholeness and healing in the human psyche. Kalff (1980) stated that the sand tray could provide a *temenos* or place of healing. The healing in sandplay is facilitated by what Kalff (1980:29) called the "*free and sheltered space*".

In this free and protected space the therapist acts as an empathic, quiet witness while the client plays with sand, water and miniatures to make scenes in the tray. These scenes are postulated to be a manifestation of the client's inner world or unconscious. The client therefore symbolically acts out what he may not be able to express verbally. Kalff (1986:1) believed that by making a series of scenes in this way the process of individuation is brought to fruition.

Kalff (1986:1) stated that individuation is a Jungian term that refers to the process of becoming conscious of human wholeness. Kalff (1980:23) explained that Man is born as a totality. This totality is first situated in the mother's Self. The bodily mother satisfies those needs of the infant that appeal to the maternal instincts, such as the appeasement of hunger and shelter from the cold. Kalff (1980:23) maintained that this phase in which the child experiences unconditional security and safety through the motherly love is called the phase of mother-child unity.

According to Kalff (1980:23) the Self of the child separates itself from the mother's Self after one year. Then the child experiences security in relationship to the mother. The child learns to trust the mother when she shows her affection to him by means of caresses. Kalff

(1980:23) explained that this security is the basis of the third phase, which starts at the end of the second year of the child's life.

Kalff (1980:24) explained further that in this phase the center of the Self becomes consolidated in the child's unconscious and begins to manifest itself in symbols of wholeness. It is then, according to Kalff (1980:24) that the child plays, draws, paints or speaks in the ancient language of symbols. Kalff (1980:24) stated that the circle or square are the symbols through which man has expressed his wholeness throughout the ages and in all cultures. Kalff (1980:29) deemed it important to emphasize that the *"manifestation of the Self, this inner order, this pattern for wholeness, is the most important moment in the development of the personality"*.

According to Carey (1990:197) Kalff saw the turning point in sandplay therapy as the "Constellation of the Self" and it is the point where the ego (the centre of consciousness according to Kelly, 1991:117) and the Self, or spiritual center of the psyche, are in harmony. The Self is therefore believed to be the centralizing or organizing aspect of the personality. Vaz (1997:69) added her voice by saying that "the function of the Self is to synthesize the opposites within". Vaz (1997:76) described the Self-tray as "numinous" and said it contained objects that reflect a sense of the sacred or spiritual. It is often characterized by the appearance of mandalas or centering. Vaz (1997) argued that one can feel, rather than see the Self-tray and its effect on both the sand player and therapist is profound.

Another concept that is central to the process of individuation is what Jung called active imagination. Grubbs (1994:194) summarized the role of active imagination in bringing about healing in the psyche so aptly in these words:

Active imagination is an ego, or conscious process, of creatively fantasizing with the symbolic images that evolve from the unconscious. These images are believed to represent a reflection of an individual's psyche or life force. Through this process, conscious and unconscious material is brought together. Active imagination is central to Jung's concept of individuation, the way toward psychic healing and wholeness, or of realizing one's innate potential. Individuation naturally occurs when one connects with those creative elements of the unconscious. This natural healing process, termed the transcendent function, creates a transition from the old attitude or behaviour to a new one. Through it, conscious and unconscious become united, paving the way for resolutions of conflicts and the uniting of split-off aspects of the psyche.

2.5 STAGES IN THE SANDPLAY PROCESS

Although the sandplay process culminates when the Self-tray is experienced, there can be several stages on the road to individuation. Kalff (1980:32) noticed that the scenes created in the trays of children corresponded in some way with the stages in the development of the child proposed by Erich Neumann. Kalff (1980:32) proposed three stages of ego development, namely, the animal vegetative stage, the fighting stage, and the adaptation to the collective stage. These stages are explained in the following section. Others such as Weinrib (1983) and Carey (1999) extended on these to include the following stages:

2.5.1 The chaos stage

The first few trays reflect a sense of disorganization or chaos. It can provide diagnosis and prognosis, in other words it presents clues to the problems faced by the sandplayer.

2.5.2 The animal-vegetative stage

These trays are characterized by a predominance of plants and animals. Humans may not feature in these trays.

2.5.3 The struggle or fighting stage

Scenes of battle may be depicted in these trays. It may include scenes of war of the fight between good and evil.

2.5.4 Adaptation to the collective

These trays may contain scenes of ordinary life. Depictions of school life, sporting events or other contests may appear.

2.5.5 The Resolutions stage

Vaz (1997:66) argued that the sandplay process is complete when there are signs of a return to the collective or indications that the sandplayer approach life more effectively.

These stages may not appear rigidly in the above-mentioned order and the process may start at any of these.

2.6 THE BENEFITS OF AND RATIONALE FOR USING SANDPLAY

Various authors such as Boik and Goodwin (2000), Carey (1999, 1990), Ryce-Menuhin (1992), Weinrib (1983) and Bradway *et al.* (1981) indicate the benefits of using sandplay as follows:

- 2.6.1 Sandplay requires no special artistic or other skill (Thompson as cited in Bradway *et al.*, 1981:18).
- 6.6.2 Sandplay facilitates the expression of unconscious contents and non-verbalized emotional issues (Weinrib, 1983).
- 2.6.3 The unconscious contents may be accessed more rapidly through sandplay than during verbal analysis.
- 2.6.4 Playing with the sand seems to have a calming effect on the sandplayer (Weinrib, 1983:12).
- 2.6.5 Sandplay allows for therapeutic distance by means of symbolization and projection and thus creates a safe place for abreactions to occur (Carey, 1999).
- 2.6.6 Sandplay provides boundaries and limits that contribute to the sense of safety in the therapeutic process (Weinrib, 1983).
- 2.6.7 Sandplay creates a place where the sandplayer can experience a sense of control and mastery as well as overcoming helplessness and inferiority (Boik & Goodwin, 2000).
- 2.6.8 Sandplay is effective in overcoming client resistance (Carey, 1999).
- 2.6.9 Transference¹ issues can be played out in the sand tray whereby the sand tray rather than the therapist become the transference vessel (Carey, 1990, 1999).

¹ Transference – Jung (1960:74) described it as the process whereby the therapist becomes an indispensable figure on whom the client becomes dependent for bringing about change in him/ her. If this demand is not met, it may turn into hatred for the therapist.

- 2.6.10 Sandplay is effective with those who over-verbalize or have trouble verbalizing at all (Weinrib, 1983) and those who use excessive verbalization as a defense (Carey, 1990).

2.7 SANDPLAY EQUIPMENT

According to various authors such as Kalff (1980), Weinrib (1983) and Bradway *et al.* (1981) the basic equipment for sandplay consists of a shallow rectangular tray, sand, water and realistic miniature figures. The following section contains a discussion on the sandplay equipment.

2.7.1 The tray

The measurements of the tray used by Kalff (1980:31) and her followers are approximately 57 x 72 x 7 cm deep. Boik and Goodwin (2000:8) stated that Gisela De Dominico used trays of a variety of shapes and sizes.

Thompson (as cited in Bradway *et al.*, 1981:12) argued that it seems as if therapists also differ about the height that the sand tray should be from the floor. Thompson (as cited in Bradway *et al.*, 1981:12) wrote that Lowenfeld specified that the sand tray should be waist-high, whereas Karen Signell placed the tray on the floor. Thompson (as cited Bradway *et al.*, 1981:12) wrote that for Dora Kalff it was important that the tray be placed in such a way that the whole scene be observable without having to move the head.

Steinhardt (1997:455) argued that the bottom and sides of the tray should be painted blue as a representation of the sky and water. Steinhardt (1997) argued that neither Lowenfeld nor Kalff have specified a precise, uniform blue colour.

Steinhardt (1997:456) wanted the blue colour of the tray to be more clearly defined and consistent because blue is viewed as essential for the inner temenos of the sand tray and to enhance the power of its role in sandplay. Steinhardt (1997) described the role of blue as having a calming effect on the sandplayer and it gives a sense of distance and perspective, which may enhance the sandplayer's ability to handle threatening material. Steinhardt (1997) proposed the use of a medium cerulean blue for trays containing dry sand, and a dark cobalt blue for trays with wet sand.

2.7.2 The sand

According to Weinrib (1983:11) the tray is half-filled with sand and water can be provided so that the sandplayer may wet the sand in order to shape or mould it. If two trays are present, one should be filled with dry and the other with wet sand. The sandplayer's choice of dry or wet sand may be significant. Steinhardt (1997) argued that choosing dry sand may allude to the possibility of resistance to touching emotional issues and wet sand may indicate a willingness to explore emotional depth.

2.7.3 The miniatures

An assortment of realistic miniature figures must be provided. According to Ravat (2002) for Jungian sandplay, one must have at least 360 miniatures. Ryce-Menuhin (1992) wrote that his collection comprised of 1000 figures. Kalff's collection of miniatures filled an entire room (Kalff, 1980). Amatruda and Phoenix (1997:8) recommended that the figures include "everything that is in the world, everything that has been, and everything that can be". A wide variety of figures is provided to facilitate a wide range of psychological expression. Amatruda and Phoenix (1997:9-10) suggest the following categories of miniatures:

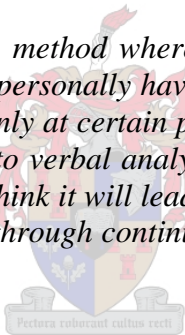
- People (adults, children, babies, people of different cultures, religions and occupations)
- Animals (sea, wild, domesticated, farm, prehistoric animals, insects, birds and reptiles)
- Monsters (including two-headed monsters)
- Vegetation (trees, plants, flowers, cacti)
- Furniture (bedroom, bathroom, kitchen and lounge furniture)
- Fantasy figures (fairy tale figures, aliens, princes and princesses, kings and queens)
- Half-human/half-animal figures (centaurs, mermaids, satyrs)
- Fighting figures (army soldiers, knights, cowboys and Indians)
- Buildings (houses, bridges, lighthouses, places of worship)
- Barriers (fences, screens, signs)
- Eggs and food
- Mountains and volcanoes
- Rocks, shells, fossils
- Miscellaneous (stones, paper, pieces of string, feathers)

Sandplay practitioners differ with regard to the display of the miniatures. Thompson (as cited in Bradway *et al.*, 1981:12) wrote that Lowenfeld preferred to keep them in drawers, whereas Kalff (1980) and Weinrib (1983) kept them on shelves. They displayed the objects in such a way that it did not overwhelm the sandplayer. Amatruda and Phoenix (1997) arranged their miniatures in roughly developmental order on shelves.

2.8 THE SANDPLAY METHOD

Practitioners from different theoretical orientations use sandplay differently (Boik & Goodwin, 2000). Jungian therapists such as Estelle Weinrib (1983), Kay Bradway (as cited in Bradway *et al.*, 1981), Joel Ryce-Menuhin (1992) and Lois Carey (1999) use sandplay as an adjunct to verbal therapy. Dora Kalff, on the other hand, preferred to use sandplay as a therapeutic modality on its own, rather than as an adjunct to verbal therapy. Kalff expressed her opinion on this matter in the foreword she wrote for Bradway *et al.* (1981:xiii):

Sandplay constitutes in itself a method whereby the individuation process is lived through and expressed. I personally have never considered it an adjunct to verbal analysis, to be used only at certain points in the therapeutic process. When it is used as an adjunct to verbal analysis, it may very well further the therapeutic work, but I do not think it will lead to the same types of experience that I have seen to be possible through continuing use of sandplay as the main emphasis of the therapy.

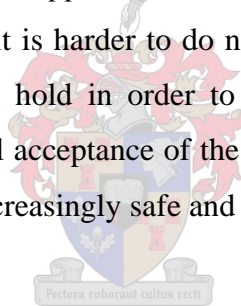


Kalff (as cited in Bradway *et al.*, 1981:4) preferred the sandplay process to be essentially non-verbal. She made provisions for verbalizations, however, when she wrote in a later article (Kalff, 1986:4) "along with the shaping of the sand images there should be room for discussing everyday problems and examining important dreams together with the analysand". The instructions given to the sandplayer is also kept to a minimum. Clare Thompson (cited in Bradway *et al.*, 1981:10) concurred with Dora Kalff's (1980) stance in keeping instructions and interference in the process minimal when she wrote:

A technique created by children is to be used with awe and wonder - certainly not with rigidity. But it is the characteristic of people who write on this subject to sound very rigid indeed. The size of the tray, for example, is specified to the half-inch or centimeter, and instructions for the world-maker are frequently spelled out so exactly that it is obviously impossible to adhere to them in actual practice. But who told the children who invented world-making what to do? (Thompson, as cited in Bradway et al., 1981:10).

The sandplayer may therefore create whatever he or she wishes in the sand tray. He/she may choose to work with the miniatures, or may just create patterns in the sand. Weinrib (1983) argued that sandplay thus affords the sandplayer the freedom to play out his fantasies, to externalize and concretize his inner world in a three-dimensional picture.

Weinrib (1983:12) emphasized the fact that the therapist should be a silent witness to this process. She wrote that he/she sits quietly at a distance, observes the process and may also take notes. It apparently seems as if he does nothing. Linda Ellis Dean (2001:5) wrote an article on *Doing Nothing – One more approach to sandplay therapy*, in which she recalled that Dora Kalff once told her that "it is harder to do nothing than to do something", for the therapist must put his own ego on hold in order to do and say nothing. Dean (2001:5) maintained that this silent, respectful acceptance of the sandplayer's creations is another way of allowing the sandplayer to feel increasingly safe and free to give concrete expression to his inner world.



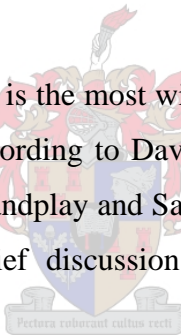
Weinrib (1983:13) wrote that once the sandplayer has completed his picture, the therapist may ask him to tell the story of the picture or he may ask relevant questions. The client may comment on or spontaneously provide associations and meanings regarding his picture. Weinrib (1983:13) cautioned that the client are not in any way pressed for associations or explanations as it may encourage cerebral verbal discussion, which she deemed not desirable at that time.

Weinrib (1983:13) stated that the therapist usually evaluates the picture in the light of Jungian symbology and archetypal amplifications. According to Weinrib (1983:13) the therapist can use ideas that he obtained from the sandplay process in verbal analysis. These ideas should be used in an indirect way. For Weinrib (1983) the responses from the sandplayer regarding these ideas may provide clues for the therapist to check whether his/her interpretation of the scenes was valid or not. Weinberg (1983:14-15) stated that no interpretations are given until the sandplay process is completed.

Weinrib (1983:14) stated that a photograph of the sand picture is taken after the sandplayer leaves. Ravat (2002) suggested that the photograph be taken from the angle from where the client started to build his scene. The sand picture is dismantled after the client has left the room so that the image is imprinted in his mind (Weinrib, 1983:13-14). Weinberg felt that the tray should never be dismantled in the presence of the client for to do so would be to devalue his creation and break the connection with the client and his inner self.

Weinrib (1983:14) recommend that interpretation of the sand pictures be deferred until the ego has become strong enough to integrate the unconscious material properly. According to Davenport (2001:4) the client could view photographs of his sand trays one to five years after the ending of therapy. The therapist can discuss his interpretations with the client on this occasion as well as verify assumptions regarding the symbolism in the scenes. According to Weinrib (1983:14) the viewing of the photographs allows the client to see his own developmental process and it may help make the experience with the unconscious more concrete and may reinforce change.

Although the Kalfjian-Jungian method is the most widely used today (Davenport, 2001), it is not the only method of sandplay. According to Davenport (2001:1) there are currently two schools of sandplay therapy, namely sandplay and Sandtray-Worldplay. Sandplay can also be used in a narrative approach. A brief discussion of Sandtray-Worldplay and narrative sandplay follows.



2.9 SANDTRAY-WORLDPLOY

Boik and Goodwin (2000:8) stated that Gisela De Dominico developed the theory and practice of what she called Sandtray-Worldplay after conducting phenomenological research with preschool children during the 1980's. During her research, De Dominico used a variety of shapes and sizes of sand trays in her play sessions (Boik & Goodwin, 2000:8). Davenport (2001:9) argued that De Dominico discouraged the sole use of the traditional rectangular tray for it tends to promote polarities. De Dominico's research findings and observations on how the psyche reveals itself during play with sand, water and images in small containers filled with a variety of coloured sands, formed the basis of her theory for Sandtray-Worldplay (Boik & Goodwin, 2000:8).

According to Boik and Goodwin (2000:8) De Dominico's focus was on "fully experiencing the sandplay process, the products of the play and the healing 'meaning-making' that occurs during the different phases of the sandplay process". In doing so, Davenport (2000:5) argued that De Dominico "chose to step out of a historical dichotomy and find a new method that honoured the experience of the subject".

2.10 NARRATIVE SANDPLAY

Freeman, Epston and Lobovits (1997:163) argued that there are several ways of approaching sandplay in a narrative context. They stated that the child or family can create a problem-saturated sand tray that can serve to "map the influence of the problem" (Freeman *et al.*, 1997:163). The problem-saturated tray can be left as it is or they can make a "transition tray" by changing, shifting, adding or removing objects from the tray (Freeman *et al.*, 1997:163).

Freeman *et al.* (1997:164) added that the therapist could ask questions that could elicit unique outcomes on the basis of which an alternative story sand tray can be created. Freeman *et al.* (1997:164) argued that it is not always necessary to first construct the problem-saturated story before making the alternative story sand tray if the child already has the alternative story in mind. They also stated that the sandplays could be used from session to session to indicate progress as well as to explore setbacks. Like the Jungian therapists, Freeman *et al.* (1997:164) also suggests taking photographs of the sand trays to track changes. Freeman *et al.* (1997) wrote that they often refer to the symbols and the story of the tray in future conversations.

2.11 CHILDHOOD AND ADOLESCENT DEVELOPMENT AND SANDPLAY

In this section I will briefly look at those aspects of childhood and adolescent development that has a direct bearing on this study as well as the figures that appear in the trays during the various stages in development.

2.11.1 Sandplay in childhood

According to Amatruda and Phoenix (1997) children of three years and younger will put almost anything in the tray. At age four, the trays may contain categories of farm animals, family figures and bathroom fixtures. At age five one may see fantasy figures, babies, houses,

dinosaurs and super heroes. Between the ages of six and eight there may be cars, weddings, fantasy, ego figures, even the setting of fires in the tray.

Amatruda and Phoenix (1997) argued that knights, soldiers, horses and family constellations may appear in the trays of children between nine and ten years. These are also the years during which Erikson's *Industry versus Inferiority* stage take place (approximately between age seven and eleven) and he postulated that children either learn to be competent in mastering new skills or feel inferior and believe they cannot do things well (Berger, 2001:40). Berger (2001:48) argued that Piaget viewed the years between approximately seven and eleven as the *concrete operational stage* during which children apply logical thinking abilities to understand the basic concepts of conservation, number and classification.

2.11.2 Adolescence

Heaven (1994) argued that adolescence could be conceptualized as a period of change, both physical and psychological. He described some of the changes that the adolescent may experience such as adjusting to the changing body, developing new relationships with peers, acquiring a masculine or feminine social role, gaining emotional independence, obtaining values and an ethical system to guide their behaviour, learning social responsible behaviour.

Merrell and Gimpel (1998:34-35) argued that the age at which adolescence begins is approximately 13 years and it ends at about 17 years or when the person assumes the responsibilities of an adult. They wrote that the belief that adolescence is a period of "storm and stress" have been adopted by most of the Western, industrialized nations. However, although they raised the issue that the universality of this notion is questionable, they concede that Erikson's identity versus confusion crisis is a major developmental task during this period. The adolescent solves this task by developing a sense of his/her own identity.

2.11.3 Adolescence in Southern Africa

Donald, Lazarus and Lolwana (2002:84-85) viewed the above-mentioned theories of Piaget and Erikson as stage theories whereby development is based on a fixed sequence or order of stages. They argued that the developmental stages and their characteristics tend to be interpreted too categorically. Donald *et al.* (2002:85) pointed out that this could be problematic because people vary in how and when they develop certain behaviours or move through the different stages.

Donald *et al.* (2002:85) also argued that difficulties could arise when the "age-bands" that indicate the occurrence of each stage is interpreted as fixed. They point out that age-bands must be viewed as relative to social context. To demonstrate this point, they refer to the southern African context. Donald *et al.* (2002:86) argued that, under conditions of poverty in southern Africa, young people have little time to explore the issues of identity and role that is central to Erickson's stage of *identity versus role confusion* (approximately 12 to 18/20 years). During this stage these young people often have to do the work of adults, may have children and/or assume adult roles and responsibilities. Therefore, Donald *et al.* (2002:86) argued that the "normal" age-band for this stage might be shorter, resulting in the earlier occurrence of the next stage, namely *intimacy versus isolation*. This occurrence may have an impact on how the subsequent stages will be resolved.

Donald, Lazarus and Lolwana (2002:87) therefore emphasized that the interpretation and application of the age-bands and the characteristics put forth in the stage theories should be approached with caution when dealing with children who come from different social contexts, particularly in the southern African region.

2.11.4 Sandplay in adolescence

On the subject of sandplay with adolescents, Amatruda and Phoenix (1997:49) wrote "in the early years of adolescence, eleven to fourteen, the psyche's task turns to identity versus role diffusion. In the trays we see the beginning of a journey and the approach of the ominous puberty". They wrote that mythic fantasy figures, dungeons and princesses might appear in the tray.

Stewart (as cited in Bradway *et al.*, 1981) mentioned the appearance of fences and has found that their use coincides with the child's emerging ability to "confront and be confronted by the outer forces of culture". Sporting events, interaction (especially with authority figures), contrast between good and bad may also appear. According to Stewart (as cited in Bradway *et al.*, 1981) the period of transition may be marked with scenes of fighting, scenes of animals enclosed in fences and the appearance of sources of energy. The energy source may help the ego to cope with the struggle between inner and outer forces. Stewart (as cited in Bradway *et al.*, 1981) argued that food has to do with nourishment and scenes where animals are fed is symbolic of giving to one's self and may reflect a step toward ego dependence. According to

Stewart (as cited in Bradway *et al.*, 1981) a bridge may also appear. The bridge indicates an attempt to make connections between opposites or opposing parts of one's self.

Piaget's *formal operational stage* is postulated to be from approximately 12 years through to adulthood (Berger, 2001:48). He argued that during this phase the adolescent or adult is able to think about abstractions and hypothetical concepts. Amatruda and Phoenix (1997) concurred with Piaget in this regard and noted that the trays of older adolescents are more abstract.

Sandplay therefore seems to provide a suitable medium that allows the adolescent to work through negative emotions associated with this period of transition. It may also bring about a sense of mastery and competence, especially for the adolescent who is experiencing learning difficulties. The latter will be discussed in the following section.

2.12 LEARNING DIFFICULTIES

Macintyre and Deponio (2003:38) argued that efficient learning requires children to have three systems that operate effectively, namely:

the afferent system which concerns the reception of sensory information

the processing system which organizes/analyzes the information within the brain and

the efferent system which concerns the response that is made to the input and the analysis.

Macintyre and Deponio (2003:38) argued that a delay in one or more of the above-mentioned systems could cause difficulty or delay in learning.

Fletcher, Morris and Lyon (as cited in Swanson, Harris & Graham, 2003:30) argued that historically, Learning Disabilities (LD) has existed as a disorder that has been difficult to define. According to Fletcher *et al.* (as cited in Swanson *et al.*, 2003:30) the classification of LD was dependent on "unexpected" underachievement. Fletcher *et al.* (as cited in Swanson *et al.*, 2003:30) argued that this definition implied looking for intraindividual variability, which included a discrepancy between IQ and achievement and the exclusion of other criteria such as sensory disorders, socioeconomic disadvantage, inadequate instruction and emotional-behaviour disorders.

The criteria for diagnosing a Learning Disorder according to The Diagnostic and Statistical Manual of Mental Disorders (American Psychiatric Association, 2000) are in line with the above-mentioned arguments by Fletcher *et al.* (as cited in Swanson *et al.*, 2003). According to the DSM-IV-TR (2000:55) a Learning disorder is diagnosed when the individual's achievement on an individually administered standardized test in reading, mathematics or written expression is substantially below that expected for age, schooling and level of intelligence.

MacNamara (1998:5) warned that "the concept of easily definable and quantifiable areas of general intelligence is not without its distracters". He argued that some of the most popular standardized instruments are often viewed as culturally biased and only provide a minimum reflection of the intellectual abilities of "minorities".

Fletcher *et al.* (as cited in Swanson *et al.*, 2003:30) also mentioned another model that were put forth as an alternative to the intraindividual model, namely the problem-solving model. They described the problem-solving model as one that focused on the treatment rather than the cause of LD and regarded classifications, intraindividual differences and subtypes as notions that have not been beneficial for intervention and therefore not useful. The application of the problem-solving model involves continually monitoring the progress of children with the aim of proving interventions for those who do not progress in reading, writing and mathematics.

Being unable to read, write and spell properly not only has bearing on a child's academic progress, but also impact negatively on his emotional and social life. These aspects have been extensively addressed by Pearl, Donahue and Bryan (as cited in Torgesen & Wong, 1986) as well as Merrell and Gimpel (1998) and will be addressed in the following section.

2.13 THE PSYCHOLOGICAL EFFECT OF LEARNING DIFFICULTIES

Pearl, Donahue and Bryan (1986) as cited in Torgesen and Wong (1986:195-198) reported that studies on the social relationships of learning disabled children found that their peers, teachers and parents have a more negative perception of them than non-learning disabled children.

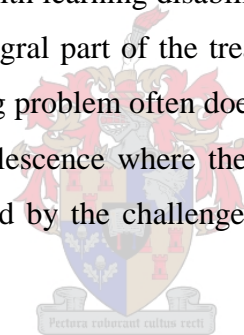
Pearl, Donahue and Bryan (1986) as cited in Torgesen and Wong (1986:195-198) also found that children with learning disabilities were often less popular and had a higher incidence of

being rejected or ignored than their peers. The negativity that these children experience also extends to their homes. In this regard Pearl *et al.* (as cited in Torgesen & Wong, 1986:195-198) found that parents of children with learning problems perceived their ability to express themselves verbally, control their impulses and structure their environment as less than their non-learning disabled siblings. The parents also perceived them to have more anxiety.

Macintyre and Deponio (2003:8) stated that many children with learning difficulties have a low self-esteem that arose from frustration and the lack of affection. Carey (1999:101) summarized the emotional issues that plague children with learning difficulties as follows:

The learning disabled child, almost without exception, exhibits a poor self-image, has a low self-esteem and feels stupid or unliked. He gives up trying and becomes belligerent (1999:101).

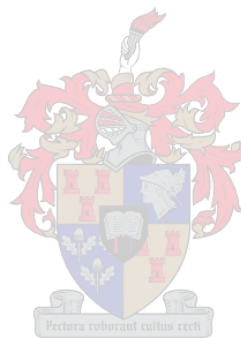
It is because of the above-mentioned reasons that Carey (1999) argued that sandplay might be useful in the treatment of children with learning disabilities. Carey (1999) also recommended that parental education form an integral part of the treatment plan. It is unfortunate though, that intervention to correct a learning problem often does not happen early enough in a child's life. The child then enters into adolescence where the emotional difficulties caused by his learning difficulties are compounded by the challenges he faces during the transition from child to adulthood.



2.14 REFLECTION

The literature on sandplay reveals that there are different opinions among practioners on the practice and method of this therapeutic modality, but they are in agreement regarding the basics of using sand, water and miniatures to build scenes in a tray while the therapist witnesses this process. It is postulated that unconscious issues could be revealed and concretized in this way. The making of a series of sand worlds is believed to stimulate the process of individuation and bring about healing and wholeness in the psyche. Sandplay can also be beneficial to those who experience learning difficulties. The child who feels inferior or incompetent because he cannot achieve in school can gain a sense of mastery or control and can work through negative emotions and conflicts in the sand tray. This could also be said of adolescence, which can be conceptualized as a period during which the child experiences physical and emotional changes or may search for a sense of identity in preparation for adulthood. The social context of a child or adolescent will determine his or

her experiences during the different life stages. Conditions of poverty may cause adolescents in Southern Africa to focus less on issues of identity, but rather on assuming adult roles and responsibility at an earlier age.



CHAPTER 3

RESEARCH DESIGN AND METHODOLOGY

3.1 INTRODUCTION

As outlined in Chapter 1, this study entails the exploration of the sandplay process of an adolescent girl from a historically disadvantaged background. The study was conducted by means of a qualitative case study. Consequently, this chapter will address the unique challenges that one is faced with in doing psychological research, the context of the study, the research paradigm and the methods employed to execute this study.

3.2 SPECIAL CHALLENGES FOR PSYCHOLOGICAL RESEARCH

Kazdin (2003:14-17) discussed the challenges that face those who attempt to do psychological research at length. One of these challenges includes the fact that psychological research encompasses the study of diverse populations of all ages who may have experienced psychological, psychiatric or physical impairment. The people who play a significant role in the lives of the aforementioned participants may sometimes have to be part of the study, giving rise to another challenge.

Kazdin (2003:14-17) also argued that challenges may also derive from the different settings in which psychological research is conducted, namely laboratories, clinics, hospitals, prisons, schools and industry. It may also take place where there is no structured setting, for example, studies on homeless children. A wide variety of topics are covered, and these include the assessment, diagnosis, treatment and prevention of clinical dysfunction. According to Kazdin (2003:14-17) the ideal methodological practices may not always be available to the psychologists who work in applied settings or on topics that extend beyond the laboratory.

In the light of the above, one can understand why Kazdin (2003) argued for the need to employ diverse research methods to meet the varied conditions in which psychologists work and the special challenges in drawing valid scientific inferences in situations that are often

complex. One of these settings where psychologists are faced with such complexities Kazdin (2003) referred to is the Education Support Centre, a government structure that provides educational and psychological support to schools. In the next section I will briefly mention some of the challenges faced by the psychologists at the Education Support Centre where I conducted this study.

3.3 CONTEXT OF THIS STUDY

This study took place at an Education Support Centre in one of the towns in the Northern Cape. At the time of the study, the personnel, who served 125 schools with a learner population of 58 026 (Northern Cape Education Department, 2003), included only two registered psychologists. The majority of these learners come from historically disadvantaged backgrounds (Northern Cape Education Department, 2003).

The challenge for psychologists working at this centre lies in providing an effective therapeutic service to these communities under circumstances that is not always ideal. They have to deal with learners who have emotional, behavioural as well as learning difficulties; some so severe that therapeutic assistance on a regular basis is required. Providing such a service is a daunting task. It may sometimes be hampered by logistical matters such as a lack of time, resources and personnel at the Education Support Centre, or clientele who cannot always commit to regular visits due to a lack of money for travelling fares, among other problems.

Another stumbling block is the fact that some people, especially children, may find it difficult to express their emotional difficulties verbally. In such instances, another means of giving expression to their feelings must be found. Amatruda and Phoenix (1997:2) argued that play is the language of the child. They also stated that "for many adults and children the psyche has no words" and that therapy that uses play and symbols can facilitate healing (Amatruda & Phoenix, 1997:2). It therefore made sense to make use of sandplay therapy in such cases, because Kalff (1980) argued that sandplay is but one of the techniques whereby the child can express inner content in a concrete form. A discussion of the research design that was used to explore the sandplay process of one such child will follow.

3.4 RESEARCH QUESTION

In the light of what was mentioned in the previous paragraphs, the research question can be formulated as follows: How does the sandplay process of an adolescent girl from a historically disadvantaged background unfold? The method best suited to answer this research question was considered to be a single, explorative, qualitative case study. The latter will be described in more detail later in the chapter.

3.5 RESEARCH AIMS

During my internship at the Education Support Centre, I found that some children found it difficult to verbalize traumatic experiences. I would sometimes use sandplay therapy in such instances. As I have already mentioned in Chapter 1, there is a paucity of literature on the use of sandplay therapy within South Africa. I have had to rely on literature from mostly American and British origin when completing my literature review for this study.

One such source is Boik and Goodwin (2000:11) who argued that sandplay could be used across languages, cultures, races, ages and developmental levels. The reasons for their assumption include the fact that language skills are not necessary for understanding the expressions of the psyche and that the symbols or objects used in sandplay can serve as a common language.

The central aim of this study will therefore be to explore the sandplay process of an adolescent girl from a disadvantaged background in order to shed light on the development in the sandplay process and the meanings that can be attached to her completed trays. The following features will be central to the description:

- How she engaged with the sand and water
- The miniatures that she used
- Whether there are indications of the following stages of development in the sandplay process as postulated by Kalff (1980) and Carey (1999), namely, the chaos stage, the animal-vegetative stage, a return to the collective and the resolutions stage
- The meaning that the girl attached to her sandplay scenes

- The symbolic interpretation of the pictures and an explanation of how it relates to the emotional issues or themes that were identified
- Indications of centering or the process of individuation

I hope that the insights gained from this study will contribute to the expansion of knowledge regarding the use of sandplay therapy in South Africa, especially when used with people from a historically disadvantaged background.

3.6 RESEARCH DESIGN

Merriam (1991) stated that research could be described as systematic inquiry. The aim of which is to generate new knowledge (Gillham, 2000). This knowledge can either be generated within a quantitative or a qualitative research design. The differences between the aforementioned designs will be discussed in the following section.

According to Kazdin (2003:580),

... quantitative research is usually the dominant paradigm for empirical research and involved the use of operational definitions, careful control of the subject matter, efforts to isolate variables of interest, quantification of constructs, and statistical analysis.

Trying to define qualitative research as a discourse is difficult, according to Denzin and Lincoln (1998:5). They argued that this difficulty is embedded in the fact that it has no distinct paradigm or distinct set of methods, and is used in many separate disciplines. They described qualitative research as follows:

*The word **qualitative** implies an emphasis on processes and meanings that are not rigorously examined or measured (if measured at all), in terms of quantity, amount, intensity, or frequency. Qualitative researchers stress the socially constructed nature of reality, the intimate relationship between the researcher and what is studied, and the situational constraints that shape inquiry (1998:8).*

Merriam (1988) added to this definition by saying that qualitative research is undertaken when description and explanation are sought. As this study is about the exploration of a process and the description thereof, the qualitative design seemed like the most appropriate to apply as is evident from the research aims.

3.7 RESEARCH METHOD

As mentioned earlier in this chapter, a single, explorative case study was the chosen method for this study. The following description of case studies was considered when making this choice.

Yin (2003:7-15) suggested making use of case studies when seeking to answer "how" or "why" research questions about contemporary events over which the researcher has little or no control. He argued that case studies may be used to explain casual links between events, describe an intervention or "explore situations where the intervention being evaluated has no clear, single set of outcomes" (Yin, 2003:15).

Yin (2003:13-14) included the following characteristics in his definition of case studies, namely, that there will be many more variables of interest than data points, making use of multiple sources of evidence as well as developing theoretical propositions prior to and as a guideline for data collection and analysis. Yin (2003:39) also distinguished between single- and multiple case studies.

3.8 PARTICIPANT

The participant in this study was a thirteen-year old girl from a historically disadvantaged background who was experiencing emotional and learning difficulties. She was chosen because her mother was committed to bringing her to the Education Support Centre on a regular basis for therapeutic support. Fortunately she matched the criteria for the study. These are listed below:

- The person should be from a historically disadvantaged background
- Should be eight years or older
- Be willing to commit to at least eight sessions of therapy and consent to research

3.9 RESEARCH METHOD

3.9.1 Data production techniques

Gilham (2000:13) views the case study as a main method of data production, within which different sub-methods including interviews, observations, documents, records and analysis

are used. Central to this process is the researcher, whom Merriam (1991:19) referred to as the primary instrument for the collection and analysis of the data. The following section contains a discussion on the role of the researcher as well as the other methods of data production mentioned above.

3.9.1.1 The researcher as primary instrument of data production

Denzin and Lincoln (1998:3-4) view the qualitative researcher as a "bricoleur". They describe the role of the bricoleur as one who is capable of performing a variety of tasks, including conducting interviews, observing, interpreting documents as well as self-reflection. The bricoleur also understands the interactive nature of the research process and realize that their findings are framed within a specific research tradition or design.

Kazdin (2003:15) also emphasized the fact that researchers are: "people" first, with ideas, beliefs, ambitions and individual histories and experiences". Kazdin (2003) argued that these human characteristics are central to science and may influence scientific findings and the interpretation thereof. Kazdin (2003) argued that this human aspect should not be seen as a weakness but should be accepted as part of research.

For Kazdin (2003) the aim of research is to produce results that are "convincing", both to the investigator and to others. For him "convincing," relates to the quality of the research design and those features that allow inferences to be drawn. He therefore concludes, "there are inherent limits to what we can expect from an individual study, not merely from the complexity of the subject matter, but because of the diversity of human characteristics on which inferences and interpretation depend".

In the next section I will describe the specific methods employed in the execution of this study and the concerns surrounding each one.

3.9.1.2 Observation

Gilham (2000:45) referred to three main components of observation, namely watching, listening and questioning. Gilham (2000:46) distinguished between two main kinds of observation, namely participant observation and detached or structured observation. By participant observation Gillham (2000) meant that the researcher is involved in the process as opposed to detached observation where he is merely watching the process. In sandplay

therapy, the researcher has a unique role as participant observer, because he/or she is empathically witnessing the process. This role has been explicated in Chapter 2. During the sandplay sessions for this study, I sat next to the girl and silently witnessed or observed her while she was constructed her sand worlds. I also had to take notes while observing her.

Observation has its strengths and limitations. Gilham (2000:46) argued that because data is obtained directly it strengthens the validity. The limitation of observation however lies in the possibility of researcher bias. According to Merriam (1991:103) these biases affect how data is captured, viewed, and interpreted. Gilham (2000:47-48) argued that observation is also time-consuming and that the data gained in this manner is "troublesome to collate and analyze, and difficult to write up adequately".

3.9.1.3 Video and audio recordings

Each sandplay session was recorded on video and some of the interviews were audio taped. Gillham (2000:49) argued that videos can be helpful because they can be watched repeatedly to observe a phenomenon and give a better account of it. Video or audio recordings are sometimes of poor quality, which may affect their reliability.

3.9.1.4 Documents

Yin (2003:87) argued that documents are to be used to corroborate and augment information from other sources. He also points out that one must use documents with caution because they may reflect biases on the part of the authors. The documents and records for this study included process notes, a school report and assessment protocols. The psycho-educational assessment instruments used included The Revised Senior South African Individual Intelligence Scale, UCT Afrikaans Spelling Test, Informal Reading Test, Informal Diagnostic Mathematics Test of Addition, Subtraction, Multiplication and Division, Rotter Incomplete Sentences, Draw a Person Test, Kinetic Family Drawing, Children's Apperception Test, Keystone Visual Skills Tests, Audiogram of Familiar Sounds and the Conners Parent and Teacher Questionnaires.

3.9.1.5 Photographs

Photographs of each completed sand tray were taken after the client left the consulting room. The use and value of photographs in sandplay has been explicated in Chapter 2, but because

the photographs are an integral part of the process, it warrants a mention of the assumptions that underlie the use of photographs in research. These assumptions will be addressed in the next section.

The use of photographs in psychological research

Orla Cronin (as cited in Prosser, 1998:69-80) evaluated a series of assumptions underpinning the use of photographs in research and clinical contexts. These assumptions include:

- *That there are two types of photographs: those which contain information and those which provoke an emotional reaction*

Cronin (as cited in Prosser, 1998) argued that there are two ways of viewing a photograph, namely the manifest and the latent content. The manifest content refers to what can be seen when looking at a photograph and the latent content refers to the meaning of the photograph. The latent content is enmeshed in unconscious content. Cronin (as cited in Prosser, 1998) argued that when viewing photographs, one should take into account the link between the individual and culture or the notion of reality as being constructed.

- *That the essence of a photograph, which differentiates it from other forms of representation, is its relationship to time*

Because of this, photographs can be used as a vehicle to track changes within the therapeutic process.

- *The use of photographs tends to be grounded within either a "realist" or a "symbolist" folk myth*

The realist folk myth regards the photograph as an exact depiction of reality, whereas the symbolist folk myth maintains that a photograph by itself does not mean anything until it is interpreted. Cronin (as cited in Prosser, 1998) draws attention to the fact that a photograph can be seen in many ways as a symbolic form of communication, which is relatively independent of the literal identification of what is depicted.

- *That the meaning of a photograph arises in a narrative context*

Cronin (as cited in Prosser, 1998) maintained that photographs can be used in therapy as a tool to elicit discussion or as an aid of remembering. Some narratives directly address the

photographic image while others address the reality that lies behind it. Cronin (as cited in Prosser, 1998:77) argued that both the manifest and latent content of a photograph needed to be considered when photographs are used as research and therapeutic tools. In this study I have analyzed both the manifest and latent contents of the photographs of the girl's completed sand trays. This analysis is described in the following section.

3.9.2 Data Analysis

Denzin and Lincoln (1998:180) wrote that data analysis contains three linked sub processes, namely data reduction, data display and conclusion drawing/verification. These three processes will be discussed below.

3.9.2.1 Data Reduction

Boyatzis (1998:45) recommended the following steps for reducing raw data, namely reading, listening or watching the raw material and then paraphrasing or summarizing the information.

Data reduction for this study started with the choosing of the conceptual framework for the study, the sample and delineating the research aims and questions. A further step in reducing the data was to watch, transcribe and type the content of the audio and videotapes and to read the assessment protocols.

The third step in reducing the data was by means of thematic analysis. Boyatzis (1998:4) described thematic analysis as "a process for encoding qualitative information". Although a multitude of data was generated, only those specifically pertaining to this study were used. The analysis of the data followed the recommendations made by Boyatzis (1998:11). He described four stages in conducting thematic analysis:

1. *Sensing themes - that is, recognizing the codable moment*
2. *Doing it reliably - that is, recognizing the codable moment and encoding it consistently*
3. *Developing codes*
4. *Interpreting the information and themes in the context of a theory or conceptual framework - that is, contributing to the development of knowledge* (Boyatzis, 1998:11).

In line with the above steps that Boyatzis (1998) proposed, the interview transcripts and process notes were first divided into sentences or meaningful units. Then the themes were

identified. The themes emanating from the process notes and transcripts were compared with those of the assessment protocols. A code was assigned to each theme. The themes were then summarized as a further means of reduction. Annexure 1, 2 and 3 contain an example of the codes and themes. The themes are displayed in Figure 2 of Chapter 4.

The data analysis also included an analysis of the photographs. The analysis of the photographs consisted of two stages. The first stage involved an analysis of their manifest content and the second step involved an analysis of their latent content.

Analyzing the manifest content involved two parts. The first step involved viewing the photographs to identify the miniatures used and scenes that were depicted in each one and to identify the trends or themes that were visible. The second part of the analysis of the manifest content was to create a database by listing all the miniatures that were used in the sandplay process in an Excel database. The miniatures that were used to create each sand tray were listed on this database. The miniatures used per tray were then added to get the total amount of miniatures used per tray. A graph was created to display this information. The twelve sand trays formed the X-axis and the number of miniatures formed the Y-axis (see Figure 3). The graph was used to verify the development that occurred in the process. Two more graphs were created in the same manner. These two graphically display the most dominant themes in the sand worlds and also served as a means of verifying the trends and themes in the sand worlds (see Figure 4 and Figure 5). All the graphs are presented in Chapter 4.

The analysis of the latent content of the photographs involved consulting the literature on Jungian symbolism and sandplay as well as the girl's description of her sand images to assist in arriving at a possible interpretation of the latent content of the sand images. These interpretations were then compared with the themes that were identified from the assessment protocols and interviews to see how they related to one another.

In this regard, Amatruda and Phoenix (1997) and Stewart (as cited in Bradway *et al.*, 1981) identified specific miniatures that a child would use according to their level of development. The miniatures observed in this girl's sand trays, for example, included those typically used by girls of a younger age. These include miniatures such as, dolls, furniture and houses and very few of those expected to appear in the trays of adolescents, such as mythic figures and dungeons. This was related to the assessment findings that pointed towards a possible functioning at a level younger than her age.

3.9.2.2 *Data display*

All the findings are reported in Chapter 4. The findings are reported in the form tables, photographs, descriptions and graphs. The themes that emerged from the transcripts, interviews and the results of the assessment protocols were tabulated and can be seen in Figure 1 and 2.

3.10 CONCERNS ABOUT CASE STUDIES

Merriam (1991:183) wrote that validity, reliability and ethics are major concerns in case study research. These three concerns will be discussed in the following section.

3.10.1 **Validity**

3.10.1.1 *Internal validity*

According to Merriam (1991:166) internal validity deals with the question of how one's findings match reality. She suggested the following strategies for addressing internal validity:

- *Triangulation*, which refers to using multiple investigators, multiple sources of data or multiple methods to confirm findings (Merriam, 1991:167). In this study, various methods and sources of data were employed to ensure triangulation and include interviews, assessments, video recordings and photographs. These methods and data sources were discussed earlier.
- *Member checks*, which refer to discussing the interpretations with the people involved and asking them if the result were plausible. An attempt at verifying the findings obtained from the tests was made by discussing them with the girl afterwards. Another aspect was addressed when the photographs of her completed sand trays were shown to the girl. On this occasion interpretations I made were shared with her and she had an opportunity to respond to these as well as answer questions on certain aspects that required clarification.
- *Peer examination*. Various aspects regarding this case were discussed and ideas shared with colleagues at the Education Support Centre where the case study took place. I have consulted with a colleague with regard to the interpretation of the results of the assessments and have consulted with a Jungian sandplay therapist to assist me with interpretation of the sand worlds.

- *Researcher biases.* This aspect was addressed by clarifying the context of the study and theoretical orientation and by acknowledging awareness that biases may influence the inferences drawn from the results.

3.10.1.2 External validity

Merriam (1991:173) wrote that external validity has to do with the generalizability of the findings, in other words the extent to which findings can be applied to other situations. Her suggestions for improving the generalizability of the findings include providing a "rich, thick description so that anyone else interested in transferability has a base of information appropriate to the judgment" (Merriam, 1991:177). Giving a detailed description of the procedures and the findings will therefore make an attempt towards external validity.

3.10.2 Reliability

Merriam (1991:170) stated, "Reliability refers to the extent by which one's findings can be replicated". Reliability, however, in this sense is problematic when dealing with human behaviour. Merriam (1991:172) quoted Lincoln and Guba (1985:288) who suggested thinking about the "dependability" or consistency of the results obtained from the same data. Merriam (1991:172) again suggests triangulation as well as leaving an "audit trail" or detailed description of how the data was collected, how categories were derived at and how the analysis was done. As part of the audit trail for this study I will retain all the assessment protocols, transcripts and photographs.

3.10.3 Ethics

The ethical code for psychologists (Health Professions Council of South Africa, 1999) stipulate how psychologists should conduct themselves when doing research. The ethical issues of concern in this study were that of consent and confidentiality.

3.10.3.1 Consent

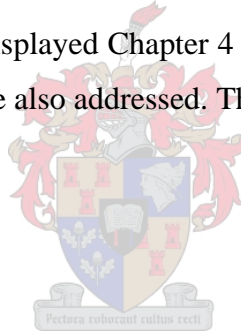
Consent to use the case for research purposes were obtained at the start of the therapy process. The mother was informed of exactly what the study was for and how it would be reported. A written consent form was later signed.

3.10.3.2 Confidentiality

To ensure confidentiality, the client and her family's names will not be used and biographical details that may identify them will not be reported on. The client was given a fictitious name to facilitate reporting. The addendum will contain only samples to illustrate how coding and analysis was done. The assessment protocols and confidential records will not be added to the addendum.

3.11 REFLECTION

The research design and methodology was discussed in this chapter. This study was conducted within a qualitative research framework. It took the form of a qualitative case study with the aim of exploring a therapeutic process. Data was generated through observation, video and audio recordings, photographs, records and documents. Developing themes and codes reduced the data. Both the manifest and latent contents of the photographs were analyzed. These findings are displayed Chapter 4 by means of tables and graphs. Issues of validity, reliability and ethics were also addressed. The implementation of the study will be described in Chapter 4.



CHAPTER 4

IMPLEMENTATION OF THE STUDY

4.1 INTRODUCTION

This chapter will place the study in context and sketch the background of the case in terms of a description of the client, the setting and the procedure followed during sandplay. The chapter will include the themes initially identified to inform treatment as well as themes that emerged during the course of therapy. A summary of the findings of the assessments is provided. The photographs of the client's completed sand worlds will also be displayed and a description of each sand world is given.

4.2 THE CLIENT

The client was a thirteen-year old, Afrikaans speaking girl from a historically disadvantaged background. To facilitate reporting, I'll use the pseudonym Mary to refer to her from now on. The family stayed in one of the townships on the outskirts of the town. The township is a term used for areas demarcated for the inhabitation of Black and "Coloured" people, for they were not allowed to stay in the mostly white urban areas under the apartheid government. It is usually characterized by inferior and inadequate provision of housing and support services and unemployment and poverty is rife.

Mary was 13 years old when she was referred to the Education Support Centre because of learning difficulties. Her mother was concerned because she did not perform well in school. Her school report bears testimony to an inability to achieve the academic standards for her grade. She found it difficult to read, write and spell properly and had difficulties with mathematical concepts.

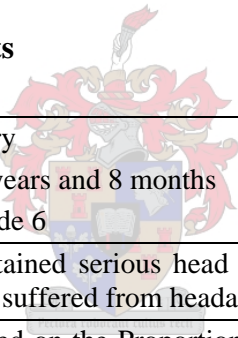
These learning difficulties also affected her emotionally. When she was asked to read aloud in class, she would open and close her mouth as if to spell the words, but no sound emerged. Her classmates would then mock her. This mockery was hurtful and she would get very angry, but was unable to stand up for herself, keeping quiet most of the time.

During the interviews with her mother, it emerged that she displayed behaviour problems at home. Her frustration at not being unable to perform in school and being mocked spilled over into her home, where she also had to endure the mockery by her older brother. Although this mockery was meant to be playful and she reciprocated, it still hurt her and on occasion she reacted to it in a violent and potentially self-destructive manner.

4.3 INITIAL ASSESSMENT OF THE CLIENT

An intake interview with the mother and her daughter respectively preceded the psycho-educational assessment, which took place in July 2003. Assessment instruments included the South African Senior Intelligence Scale (SSAIS-R), The UCT Afrikaans Spelling Tests, informal reading tests, informal Diagnostic Mathematics Tests, Rotter Incomplete Sentences, and the Children's Apperception Test (CAT). The results of the above-mentioned assessments are tabulated in Figure 1.

FIGURE 1: Results of assessments



Biographical Details	Mary
Age	13 years and 8 months
Grade	Grade 6
History	Sustained serious head injuries when hit by a car at age three and suffered from headaches ever since
SSAIS-R	Based on the Proportional Norms, on the day of the assessment Mary functioned in the Borderline range of Intellectual Functioning
UCT Afrikaans Spelling Test	Significantly below the level expected for her age and grade
Informal reading test	She read only the beginning of certain words, and skipped those she did not know. Difficulties with decoding and encoding
Informal Diagnostic Mathematics Tests of Addition, Subtraction, Multiplication and Division	All significantly below her age and grade level She appeared to have problems with adding the 0, and could not do basic subtractions, multiplications and division sums
DAP and KFD	Her drawings indicated that she may be functioning below the level expected for her chronological age
Rotter Incomplete Sentences	She expressed her concerns about the ridicule in class as well as home environment and family
CAT	Her answers centered around themes of loneliness, avoidance and a preoccupation with fears of abandonment, rejection and a lack of support
Audiogram of Familiar Sounds	Shows a slight discrepancy between right and left ear functioning
Keystone Visual Skills Test	No abnormalities detected

From the results indicated above, it is clear that Mary performed significantly below the level expected for her age and grade. Her intellectual functioning at the time of the assessment was in the Borderline Range of intellectual functioning. It should be noted that such scores should be interpreted with caution.

Based on the findings at the time of the assessments, it appears as if Mary has a learning difficulty. It would be premature to make a diagnosis at this stage, however, because a thorough medical examination should be made to rule out any possible sensory problems, organic deficits or neurological impairments.

The stories that Mary told about her sand worlds indicated that her storytelling skills remained at a more concrete level. It did not show an integration of a storyline or any complex development of story. For her age one would have expected more abstract thinking. It seemed as if she was functioning at a level consistent with what Piaget called the concrete operational level.

Her progress report indicated that she has not mastered the skills expected for her grade level in all subjects, except life orientation. Her progress in life orientation was possible because of assistance by her teacher. The Conners Parent Questionnaire indicated to a problem with Conduct, Impulsive-Hyperactivity, Anxiety, Learning, as well as psychosomatic problems. The Conners Teacher Questionnaire indicated a daydream-attendance problem. For the sake of confidentiality, the assessment protocols and transcripts will not be displayed. I will retain these as part of the trail of evidence.

4.4 EMERGENT THEMES

The initial themes that emerged from the interviews and assessments are listed below. It also serves to further clarify Mary's general clinical and diagnostic profile.

FIGURE 2: Themes from the assessments and interviews

THEMES GENERATED FROM THE INTERVIEWS	
BECOMING ANGRY AND HURT AT BEING MOCKED	
INADEQUATE STRATEGIES FOR DEALING WITH MOCKERY AND DEFEAT. THESE STRATEGIES INCLUDE CRYING, WITHDRAWAL, REACTING WITH AGGRESSION AND REBELLION AT HOME	
EXPERIENCING PHYSICAL SYMPTOMS SUCH AS HEADACHES WHEN ANGRY OR FRUSTRATED	
PROBLEMS WITH READING, WRITING AND ARITHMETIC	
INADEQUATE SUPPORT FROM FAMILY MEMBERS AND TEACHER	
WISHING FOR MORE SUPPORT FROM TEACHER AND FAMILY MEMBERS	
WISHING SHE WAS ABLE TO LEARN TO READ AND WRITE	
NERVOUSNESS AND ANXIETY	
KEEPING COMPANY WITH CHILDREN MUCH YOUNGER THAN HERSELF	
PLAYING FANTASY GAMES SUCH AS PLAYING HOUSE WITH THE YOUNG CHILDREN	
SIBLING RIVALRY	
TAKING CARE OF YOUNGER KIDS	
LOVES MAKING HERSELF BEAUTIFUL	
RECIPROCATES WHEN MOCKED	
RECEIVING SUPPORT FROM FRIENDS AT SCHOOL	
WANT FAMILY TO SOLVE PROBLEM OF MOCKING BY TALKING, RATHER THAN FIGHTING	

The following extract illustrates the anger and hurt she felt at being mocked.

Extract from interview with the girl, Mary.

- | | | |
|-----|--|--|
| M: | <i>Ek word baie kwaad as iemand my kwaad maak en woorde sê.</i> | I get very angry if someone makes me angry and says words. |
| Th: | <i>Soos watter woorde?</i> | Words like? |
| Ml: | <i>As hulle sê ek kan nie lees nie ek kan niks doen nie ... ek kou net, dan.</i> | If they say I can't read I just chew, then |

- Th: *Kou net?* Just chew?
- M: *As ek so sit en dan maak my mond net so (demonstreer oop en toemaak van mond, lyk soos kou-aksie) dan sê hulle ek kan nie lees nie ek kou net.* If I sit like this and then I do this with my mouth (demonstrate opening and closure mouth - resembling chewing action) And then they say I just chew.

Extract from interview with her mother:

- Mom: *As sy in die middag by die huis kom, "dan breek sy deur"* When she arrives at home in the afternoon, then she *breaks out*.
- Th: *Wat doen sy as sy deurbreek?* What does she do when she *breaks out*?
- Mom: *Sy skree en wil nie luister nie. Dan kan ek niks met haar uitrig.* She screams and don't want to listen. Then I can't do anything with her.

The initial assessment sessions served to build up a rapport between therapist and client. The data from the interviews and assessments were used to formulate an initial conceptualization of Mary's emotional and scholastic difficulties and to identify initial goals that could inform the treatment plan.

An interview with her mother followed and feedback was given. Mary's mother shared more information during this session. The mother agreed to bring her to the Education Support Centre twice a week to receive therapeutic and educational support. The therapeutic support would mainly consist of sandplay therapy while the learning support teacher would provide remedial work regarding reading and writing. The aims of sandplay therapy was to allow Mary to give concrete expression to and work through her feelings of inadequacy, rejection and anger, amongst others, in a non-verbal, non-threatening way in order to facilitate healing in the psyche. The mother's permission for the therapy as well as the use of the results for research purposes was obtained.

4.5 THE SANDPLAY THERAPY PROCESS

4.5.1 The sandplay equipment

According to Kalff (1980) she used a tray that measured 75 x 57 x 7 cm deep and the bottom and sides were painted blue. The sand was fine-grained and had a reddish colour. The miniatures were consistent with the categories suggested by Amatruda and Phoenix (1997),

mentioned in detail in Chapter 2. It consisted of people, animals, structures, half-animal/half-human figures, fantasy figures, trees and flowers, transportation vehicles, food, soldiers, monsters, rocks, doll house furniture and miscellaneous items. I started collecting these miniatures approximately two years before the initiation of the research project.

4.5.2 The setting

The sandplay therapy took place in one of the offices at the Education Support Centre. The office was used for conducting therapeutic interviews as well as assessments. The space was limited, and there were no shelves on which to display the sandplay equipment, so it could not be permanently kept in the office. It had to be unpacked before each sandplay session and removed upon the completion thereof. This exercise was time consuming. I therefore preferred to display the miniatures in a very orderly manner in the relevant categories, on top of the boxes in which they were stored.

A photograph was taken of the first display so that I knew exactly where to put the miniatures for each consecutive session. This procedure facilitated the relatively speedy unpacking and removal of the miniatures. The sand tray was placed on the floor. The miniatures were placed on the right hand side as well as the side opposite the one on which Mary was seated. I sat on the left hand side of the tray next to her. This arrangement also proved to be the best angle at which the sandplay process could be recorded on film. The disadvantage, however, was the fact that the girl did not have much room to move in. She had to sit in the same spot for the duration of the session and her movements were restricted to reaching over the tray in order to select the miniatures.

4.5.3 The process

Sandplay therapy started in the fourth contact session with Mary. I would fetch her in the waiting room and accompany her to the office. The camera would be switched on once she entered the room. Mary would then be asked to sit in front of the sand tray. I would show her the miniatures and explain the significance of the blue bottom and sides once it was exposed.

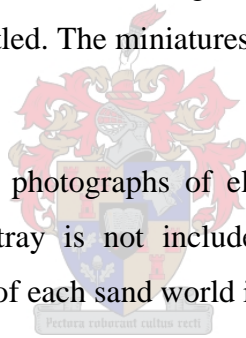
I would then give her the following instruction in Afrikaans: "*Ek wil hê jy moet vir my jou wêreld in die sand bou*" (I would like you to build your world in the sand). It was also explained to her that she should use her imagination and could build any scene. She could use any of the miniatures or just play with the sand if she wanted to. She was made aware of the

jug of water (only introduced from the third session) and that she could make use of it as well. Thereafter she was asked to start. I sat quietly next to her, observed the process in an empathic, non-obtrusive manner as suggested by Kalff (1980) and took notes.

Mary did not talk at all while she was busy making a scene. When she completed her scene, she would sit up and tell me that she was done. I would ask her to describe her scene by saying: "*Vertel my van jou wêreld*" (Tell me about your world). Sometimes I would accept her explanation and end the session, but at other times she would be asked to elaborate on certain scenes. Sometimes she would be asked which scenes she liked the most and which she liked the least. Care was taken to restrict questioning to the minimum and to question in such a way so as not to encourage rationalization. The scenes were not interpreted for her.

When she left, a photograph was taken of the completed sand tray. The first photograph was taken at the angle from which the client was sitting, so that it reflected the way she saw her "world". I also took photographs from other angles to capture all aspects of the tray. Thereafter the tray would be dismantled. The miniatures would be gathered and stored for the next session.

The following section contains the photographs of eleven of the twelve sand trays. The photograph of the eleventh sand tray is not included because it was damaged in the development process. A description of each sand world is given.



4.5.3.1 The first sandplay session

Mary called her first sand world *Die mooiste ding op aarde* (The most beautiful thing on earth). In the top right hand side, she placed a bridal couple whom she said was getting married. Two women, one in pink and the other in a yellow dress, as well as two fairies stand in front of the bridal couple. A clown stood next to the side of the tray with a lighthouse in front of it. Gemstones were placed in this scene.



Photo 1: Die mooiste ding op aarde

In the top right hand corner is a black dragnet in which she has placed a spider. In the middle, on the right there are farm animals, a lion, and some zoo animals as well as a dinosaur and a snake. Fences have been placed on one side of the animal area. She placed an army truck and tank next to them. On the right side of that area is a man in a black suit with a camera around his neck. She said that he was taking photos.

A mermaid was placed in the bottom right corner with ships and sea creatures. A crane, construction workers, barriers signs, an alien looking strong man and gateway on which two white doves have been placed are in the area in the middle. Two sangomas have been placed in the middle next to the side at the bottom. Mary did not know what they were called, but she described them as things that kill people (*goeters wat mense doodmaak*).

There is a fence in the middle of the tray. Next to the fence a girl is sitting on a chair and a baby is lying on a bed. A unicorn and a cat are between them. The Madonna is watching over the baby in the bed. Cars also appear in the middle and a funeral scene appears at the top. More towards the left is a bridge with two leafy trees on either side of it. A butterfly sits on top of one of the trees. A little girl sits on top of the bridge and a duck and a piglet on either side of her.

Dollhouse furniture was placed in the bottom left side and these include bedroom, bathroom, and toilet and kitchen furniture. A little baby was placed in the bath in the bottom left hand

corner. Food was placed on the table and a cooking pot on the stove. A mirror and a wrapped gift are next to the bed.

In the top left hand corner she placed a house and another house can be seen on the right side. She placed a snake next to each house. An alien strong man was placed in front of the house in the top left corner with two couples, one reading, and one bearing fruit next to it. Two boys with books are there as well. Then there are boys playing soccer and a soccer goal post. A scarecrow can be seen at the top. The trees can be seen all over the tray and include big green leafy ones, pine trees, tropical trees, cacti, small trees and flowers. The last miniature that she put into the tray was a duck. She put the duck on top of the bridge. Mary used proximately 162 miniatures and took 30 minutes to construct this tray.

4.5.3.2 The second sandplay session

Mary called this sand world *The beauty planet*. No water was provided. Mary again started by placing the big leafy trees in the tray, followed by more trees. This time she did not just put them in hastily, but she adjusted the positions of the trees as she put more into the tray.

She then made a bridal scene in the bottom left hand corner. This scene appeared much more structured than the bridal scene in the first tray. It contained the bridal couple, and people who bring fruit as wedding gifts. The priest is there, as well as the boys who read. The man with the camera is facing the bridal couple. Behind them, in the corner, is a woman in the pink dress. Two ballerinas dance in front of the bridal couple. A bridge was placed in front of them, and a woman is standing on the bridge.



Photo 2: The beauty planet

She then constructed the scene in the top right corner. First she made an enclosure with the fences, and then she filled this area with animals. She described it as a zoo. There are farm animals, domestic animals as well as an alligator in the fenced-off area and the scarecrow was placed right in the corner. A scorpion can be seen on the outside of the fence. A little girl is sitting on the outside of the fence. Army vehicles and the alien strong men surround her.

A sea scene was constructed in the bottom right corner; there are a lighthouse and sea creatures, ships and a mermaid. She hung a guitar on the mermaid. Snakes were placed in the middle and near the bottom. A lizard can be seen next to the baby who is wrapped in blankets. The crane, farming cart and tractor indicated the scene where people are working. The funeral scene appeared again. In the top left part of the tray she placed houses, with babies, a unicorn, a ladder, cat and dog and cars. Gemstones were scattered in the area. Butterflies as well as angel were placed in the trees. She used 126 miniatures to create this sand world. It took her 14 minutes to create this scene.

4.5.3.3 The third sandplay session

Mary was again asked to build her world in the sand. This time a jug of water was provided for her use. She called this sand world *The forces of the beauty planet*.

The first miniature that Mary picked up was a tree, but she put it back on the floor. Then she took the fences, which she used to make open-ended enclosures. In each enclosure there is a house, trees, cars, animals and people. There are butterflies in the big leafy trees. Mary described these scenes as yards (*yardse*).

In the yard at the top right side, there is a cell phone in the corner. She described the woman in pink as the mother who is looking after the baby. She said the baby was moving toward the gemstone. She said the boy in red was the father, who is sitting on a chair. She poured water into the toilet pot. A mother and baby appear in the enclosure in the middle as well. Mary said it was Christmas and the mother bought new clothes for herself. She is watching the baby who is sitting in the bath. Mary said that the dog was barking at the people who are sitting outside. She also mentioned that people are playing ball on the other side, but it is not clear as to whom she was referring to.



Photo 3: The forces of the beauty planet

Mary described the bridal couple in the yard at the top left as a mother and father who is looking at their baby that has been born. There is a duck next to the baby. Animals were placed in the bottom left corner. There are cows, horses, buck, and a pig. Dried flower pods were placed on the periphery of this area. Mary described the woman with the red basket as the grandmother who is feeding her animals. She said that the people in that area went to the animals every afternoon and fed them. Water was poured over this area.

There is a man in the bottom right hand corner. The sea creatures, lighthouse and ships are also in this area. The man with the camera is there as well, and she said that he was taking photos of the sea, the beautiful yards and the animals. The snake also appeared in this tray. The bulldozer and cement mixer was added. The sangomas were the last miniatures she placed in the tray. Mary used 139 miniatures to construct this sand world. It took her 22 minutes to complete it.

4.5.3.4 The fourth sandplay session

The following photograph of Mary's completed sand world was taken from the side opposite to the one on which she was sitting. The photo that was taken from the side she was sitting on was somehow damaged in the developing process. A jug of water was provided. Mary called this sand world *The party with the queen world*.



Photo 4: The party with the queen world

This time Mary again started working with the fences, which she used to make open-ended enclosures along the left side of the tray. Then she put a big leafy tree and flowers in each enclosure. Later on she added people, animals and cars. She called the enclosures yards. There is a woman in a yellow dress and pigs in the yard in the top left corner. Mary said the woman got out of the car with her baby and she liked pigs.

She described the woman in the second enclosure as a grandma who liked springboks. She said the woman in the third enclosure liked sheep. The boy is standing next to a table laden with food. She said he celebrated his birthday and they had a party. In the center of the tray, a soccer match is depicted. The bridal couple she described as the mother and father who came to watch the children play soccer.

She said the other people were also watching the game and the man with the camera are taking photos of the team who won. The winners were given a trophy.

A crane was placed in the top right hand corner and construction workers were also placed in that vicinity farming trucks, trailers and horse carts were placed at the top of the tray, all along the side. An army helicopter were placed in the top right corner area. The sea scene was constructed at the bottom right corner, with ships as well as sea creatures. A swan is there as well. Water was poured over the sea area. Mary used about 121 miniatures and took 17 minutes to construct this sand world.

4.5.3.5 *The fifth sandplay session*

Mary called this sand world *The beauty planet*. This time Mary started by taking the jug of water first. She poured the water over the area in the top left corner of the tray. Then she constructed a sea scene, with the lighthouse, ships and sea creatures in that area.



Then she worked on the right side. Here she made three open-ended enclosures with what appears to be an open gate in each one of the enclosures. She placed a house, trees, a car as well as people in each enclosure and called it yards. There is a bridge in the middle of the tray. She poured water along this area so that it looks as if the bridge is over a river. She said the water goes under the bridge.



Photo 5: The beauty planet

Animals were placed the bottom left corner and left side of the tray. There are cows, sheep, pigs, horses, chickens and a duck. A water trough is in the corner. A fence separates the animals from the bridal couple. This time the bridal couple is alone, with a table laden with food and glasses. The butterflies were placed on top of the trees. A swan was placed in the sea area in the top left corner. Mary used about 110 miniatures for this sand world and it took her 15 minutes to complete it.

4.5.3.6 The sixth sandplay session

This session took place after the school holidays. She had a session with the learning support teacher during the school holiday. We spoke about that before we started this session. She was once again asked to build her world in the sand. Water was provided. The following photographed depicts her sixth sand world. She called it *The beauty planet* again.



Photo 6: The beauty planet

Mary started with the fences and made open-ended enclosures at the top right side and at the bottom right that she called yards. Each enclosure contained two houses, two vehicles, two big trees and two dogs and a baby. A man was placed in the top right enclosure and a girl in the bottom right enclosure. There are butterflies in the trees.

Another enclosure was made in the top left corner. Here she placed a woman in the corner and animals in the area. The animals include, cows, sheep, horses, the rooster and two ducks. A water trough was placed next to the fence. She said it was the zoo (*dieretuin*). She made the sea area in the bottom left corner and put ships, sea creatures as well as the mermaid in there.

Mary placed the crane, bulldozer and cement mixer at the top, in the enclosure in the middle. She said that people were working there. A boy, a lighthouse and a tree were placed at the bottom, in the middle. The bird was placed in the tree. She said the boy came from school and he was going to see the animals. I asked Mary what her favourite part of the tray was or the part that was the nicest to make. She said it was the houses, because she liked the houses a lot, it's easy to work with and she quickly got ideas on how to make the houses. She said she also liked the sea a lot because she knew which animals are in the sea. I asked her to pick one miniature and to tell me a story about it, a story with a beginning, middle and an end. She picked the dog. She could not tell a story about it, but said she liked the dog because she "receives" a lot from a dog and it is pretty. If you chase it, will play with you and lick your

hair (... omdat ek baie van 'n hond ontvang, ... dan jag hy jou ... dan hol jy en as jy loop neerlê dan lek hy jou en dan speel hy so in jou hare en so aan). She used approximately 100 miniatures and took 12 minutes to construct this tray.

4.5.3.7 *The seventh sandplay session*

Mary cancelled the session before this one because she was ill. We talked about that before we started this session. She called this sand world *The planet of the five girls*.

This time Mary took the jug of water first, but she put it down again and took a rake instead. She smoothed the sand with the rake and drew lines in the sand with it. Then she made three open-ended enclosures with the fences along the right side. More enclosures were made along the top of the tray. She placed a house, a tree and car in each enclosure. The butterflies were placed on top of the two trees. She also added people.

The bridal couple was placed in the enclosure at the bottom right corner. She said it was a mother and a man who were watching the hen with the chicks. There are rescue vehicles as well. In the enclosure in the middle she placed a woman and two ducks next to her. She placed a woman and man in the enclosure at the top right side. She said the man (*outjie*) was looking over the fence at the ducks. There is a frog on the rock behind him.



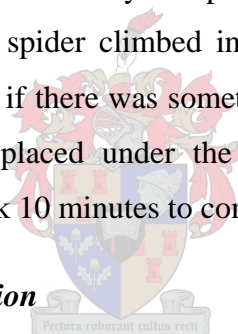
Photo 7: The planet of the five girls

She placed a grandma and grandpa doll in the middle enclosure. She said he grandma was feeding her goats and grandma and grandpa were looking at the sea. She placed a girl in the top left hand corner and a boy in front of her. They were standing next to the gate with two pine trees. She said they were standing at the swimming pool. There is a green snake in this area.

Small trees were lined up next to the left side. A crane, bulldozer and cement mixer were placed in the middle. The sea area was constructed in the bottom left side with the lighthouse in the corner. Sea creatures appear in the area. Water was poured onto the area. There is a bridge with a penguin on top of it. A seal and another penguin flank him. Mary said the penguins came out of the water to get some air (*om te kom asem skep*). A snake is coming out of the water near the bridge. Mary said he was coming out to bite the penguin. The swan and some gemstones were put into this area.

Two trees were put into the middle of the tray. A spider was hung onto the one tree and a scorpion in the other. She said the spider climbed into the tree to look for food and the scorpion climbed into the tree to see if there was something he could kill. Water was poured over the trees. Two lizards were placed under the pine tree in the middle. She used approximately 70 miniatures and took 10 minutes to complete the sand world.

4.5.3.8 *The eighth sandplay session*



The photograph of this sand world was spoilt in the developing process, but a description of the construction of the sand world is given. Mary called her sand world *Die diere van 'n beauty planet* (The animals of a beauty planet).

Mary started by putting the lighthouse in the top left hand corner. Then she took the fences and made an enclosure at the bottom of the tray, from left to right. Then she put a house in the bottom right corner and one each in the other enclosures. She put the flowers and a big leafy tree in three of the enclosures and a big tree in the enclosure at the bottom right hand corner. She placed a car in each enclosure. The formally dressed man was placed in the bottom right corner. A man and woman were placed in the second enclosure. She said it was the grandma and grandpa who stood there and they were going to drive. She placed the woman in the yellow dress in the next enclosure and said that this woman came from town where she bought a new dress. The bridal couple went into the enclosure on the left and she described them as the mother and father who got married.

The three green lights were spread out across the tray, in the middle section.

Then she placed the gateway with the two pine trees at the top and the bridge in front of it. Two rocks flank the bridge. Two ballerinas were placed on either side of the bridge. The pirate ship, mermaid, crane, cement mixer and bulldozer were placed in the top left corner with the lighthouse. She placed a tree next to this area and hung a spider on the tree.

She made an enclosure with the fences in the middle of the right side. And put lots of animals in this enclosure. The animals were close together and included horses, sheep, pigs and cows and a giraffe. She placed two couples, one bearing fruit and the other reading, in the top right corner. She said they were children who brought food and water to the animals and prayed for them. Two trees were placed here as well.

Mary placed six snakes in the tray. The snakes were spread out across the middle section of the tray. Mary said she called her world *Die diere van 'n beauty planet* because the animals were mixed together (*die diere is deurmekaar en hulle's mooi en pragtig*). Mary used approximately 96 miniatures and she took 9 minutes to complete this sand world.

4.5.3.9 *The ninth sandplay session*

Mary called this sand world *The planet of the married couple*. This time Mary started by taking the houses and she put them in the tray. Then she took the fences and made open-ended enclosures on the left hand side. Three enclosures were made. Each one contained a house, a big leafy tree and a car. The grandma was placed in the enclosure at the top left. A baby was put in grandma's arms. Butterflies were put on top of the trees. A hen with chicks was placed in the middle enclosure. Two butterflies were placed on top of the tree in the enclosure at the bottom left side.



Photo 9: The planet of the married couple

Mary put a green light in front of each enclosure. Another enclosure was made at the top. In here she put a table with two chairs. She filled two wine glasses with water and put them on the table. She said it was champagne.

A car and a house and a big tree were also put in this enclosure. She hung bells, a gift with a Father Christmas, a drum and an angel on this tree. Two more angels were hung in the other big tree in the middle of the tray. Flowers, as well as the two couples were placed in this area. She said they were people who came to bring gifts. When asked to elaborate on this scene, Mary said it was Christmas and the people were partying and enjoyed themselves. They were happy.

A bridal scene was made in the top right corner. She said the woman in pink and the sea creatures (*seemense*) were watching the marriage. The two boys with books on the left side of the bridal couple were there to talk about the Bible and brought gifts. The bridge is on the right in the middle of the bridal and sea scene. She put a unicorn on top of the bridge. Two white doves flank the unicorn on the bridge. She said they brought the rings. She said they came with the boat to get married on the island and ride back again. A swan was put at one end of the bridge. Water was poured onto the whole area on the right, including the sea and the bridal scene.

The lighthouse, mermaid and sea creatures were placed in the right hand corner.

The bulldozer, cement mixer and crane were also at the bottom right side. She used about 82 miniatures and took 13 minutes to construct this sand world.

4.5.3.10 *The tenth sandplay session*

Mary called this sand world *The raining planet*.



Photo 10: The raining planet

Mary first started by gathering the fences and the lights. Then she made four open-ended enclosures along the left side. Each enclosure contains a house, a car and a tree. In the first enclosure, in the top left hand corner there is a guitar and a ladybird in the tree. A drum was put into the second enclosure and a butterfly in the tree. The gift with the Father Christmas was placed in the third enclosure and a butterfly can be seen in the tree. She placed the bells in the tree in the enclosure at the bottom left hand corner and put a wrapped gift next to the tree. Mary said that Christmas was close, therefore the gifts.

Then she made a fenced off area in the right hand corner as well. This area appears to have an open gate. She put horses into this enclosure. Just outside the fence is a giraffe looking towards the horses and one looking away from them. A deer, a snail and a springbok were placed outside the fence. This whole area was surrounded by a row of small trees. A crane was put into the top right hand corner. Next to it a lighthouse, ships and sea creatures were placed. The gateway with the two pine trees was placed at the top, with the bridge in front of

it. Flowers and a pine tree were placed next to the bridge, and two pine trees in front of it. Two rescue vehicles were placed to the left.

The three lights and rocks were placed in front of the enclosures. Two couples, one carries fruit and the other one appears to be reading, were placed between the tropical trees in the lower half of the tray. Water has been sprinkled all over the tray. Mary called this sand world *The raining planet* because she said it was raining and it continued to rain. She said it was beautiful because it rained a lot and the plants and trees were green. This was also a week in which it rained a lot in the town where she lived. Mary used about 82 miniatures and took 9 minutes to complete this sand world.

In the following session two sand trays were completed because Mary took a short time to finish the trays. It was also the last time that I would see her before the start of the December school holidays. When sand tray number eleven was finished, I asked her to go to the waiting room. I took the photograph of the completed tray and then I dismantled the tray. I put the miniatures back on the shelf for the start of the twelfth sand tray session. Then I called her in again for the twelfth and last session.

4.5.3.11 *The eleventh sandplay session*

Mary called this sand world *Die gedenking van 'n man en 'n vrou* (The anniversary of a man and a woman)



Photo 11: *Die gedenking van 'n man en 'n vrou*

Mary put the gateway with the two pine trees in the top left hand corner of the tray. Then she took the fences and constructed four open-ended enclosures at the bottom half of the tray. She put a house and a tree into the enclosures. She made a bridal scene in the top left and it fills almost the whole top part of the tray. In front of the bridal couple are two doves. She said they brought the rings. She said the two fairies were angels who sat and watched the wedding. The two ballerinas are dancing. She said the people were congratulating the bridal couple and others brought fruit. The man in the black suit has a camera and a guitar around his neck. She said he took the photos. She said he was also playing the guitar when the wedding started. The people and cars were arranged in a semi circle around the bridal couple. The three lights were placed around this area. She described what was happening in the scene as very nice (... *dis net lekker*). A bulldozer was put into the top right-hand corner. The Father Christmas and the presents, the drum as well as a swan were placed around the tree on the right side of the tray. She hung the bells onto the tree. She said that the trees were made up because Christmas was close. A scarecrow and snakes were put into the bottom right hand corner. Mary said the birds were sitting on top of the scarecrow because they were scared the snakes would eat them. She used about 71 miniatures and took nine minutes to complete her sand world.

4.5.3.12 *The twelfth sandplay session*

Mary called this sand world *The planet of the children*. Mary started by taking the fences, which she used to make open-ended enclosures at the top right, middle and right side of the tray. A house, a big leafy tree and flowers were put into each enclosure. Small trees were lined up in front of the enclosures. The bridge was placed in the middle of the tray, between the enclosures at the top and the gateway with the two pine trees at the bottom. The green lights were placed in the area around the bridge around the bridge and rocks were put next to the bridge. Sea creatures, ships and the lighthouse and a pine tree were placed in the bottom right hand corner. Water was pored over the sea scene. The penguin was put in the boat. When I questioned her about the penguin in the boat, she said it became dark and the penguin came out of the water and climbed into the boat. Three cars stood next to the sea scene.



Photo 12: The planet of the children

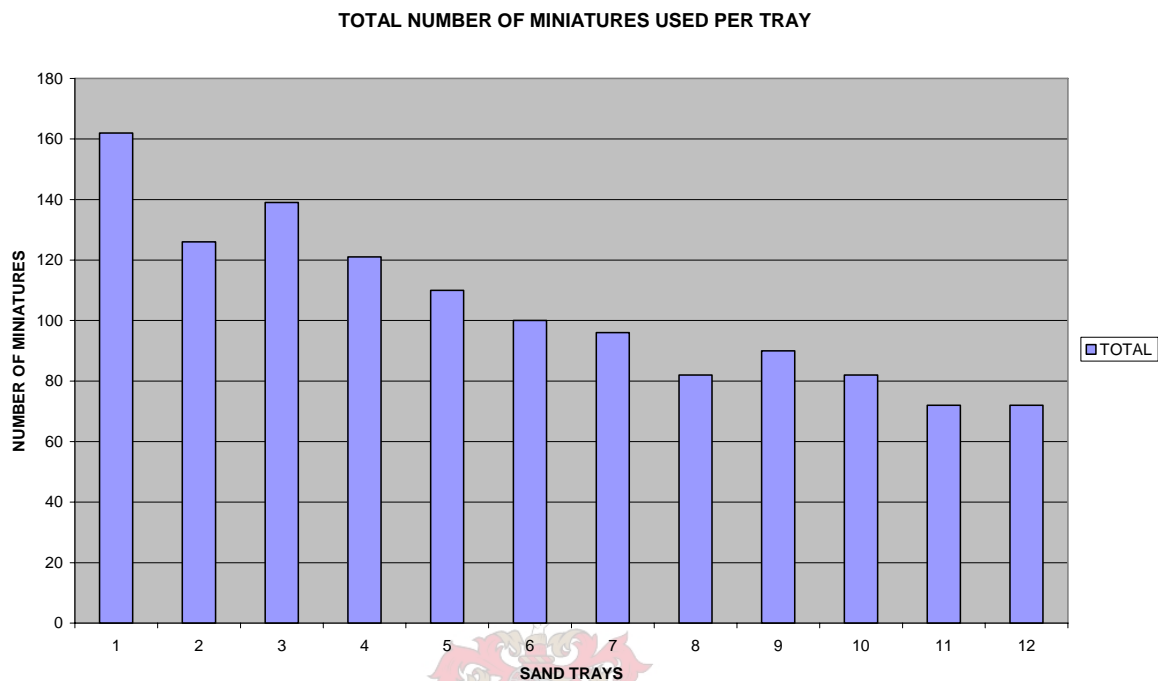
Farm animals were placed in the bottom left hand corner. These include cows, sheep, pigs and water. The water trough was placed next to the side. A crane stood next to the animals. She poured water over the animals as well as the trees at the top. She took the girl and put her on a horse, then placed her on the left, looking towards the side of the tray. The boy was also put on a horse and placed next to the animals. He looked towards them. Mary said the two children are at the zoo and they were riding the horses. Three rescue vehicles were placed at the top next to the enclosure. She said that they were there just in case people came to commit murder (*die ambulanskar staan ook daarso vir ingeval as daarso mense kom om moord te maak dan is hulle daar*). She used about 71 miniatures and took seven minutes to construct the scene.

In the next section the use of the miniatures are displayed graphically in Figure 3. Figures 4 and 5 depict the most frequently used miniatures, namely the bridal couple and the man in the black suit.

4.6 GRAPHIC DISPLAY OF MINIATURES USED

4.6.1 The following graph indicates the number of miniatures used per tray

FIGURE 3:



4.6.2 The following two graphs depict the two of the most frequently used miniatures, namely the bridal couple and the man in the black suit

FIGURE 4:

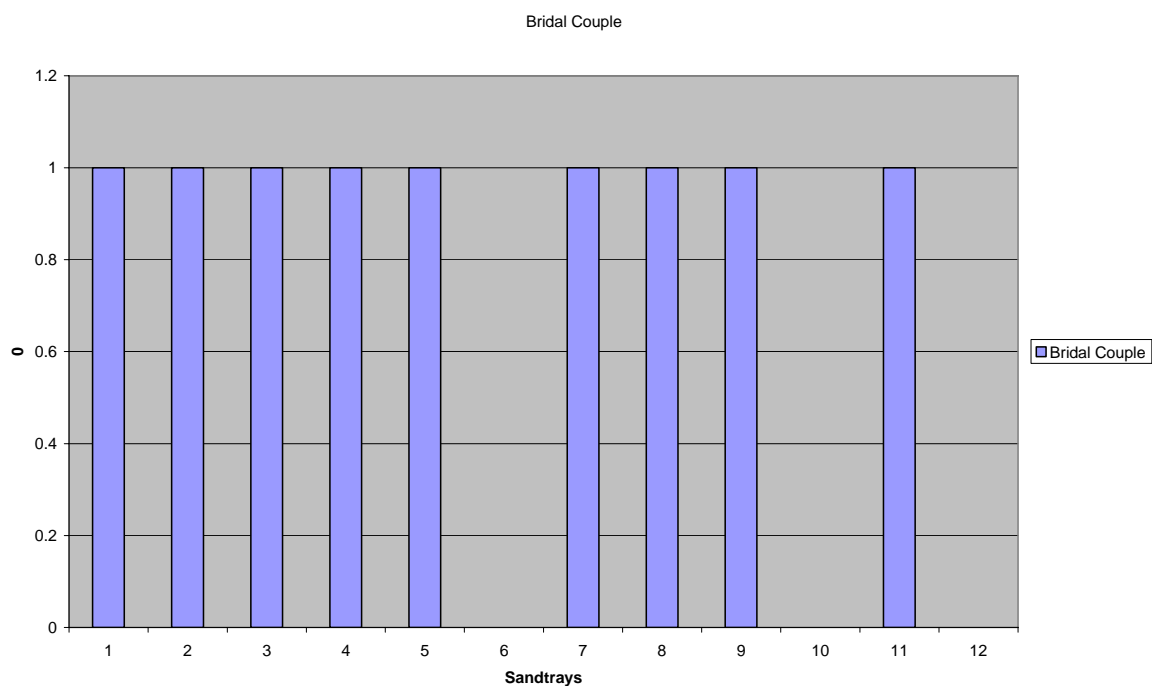
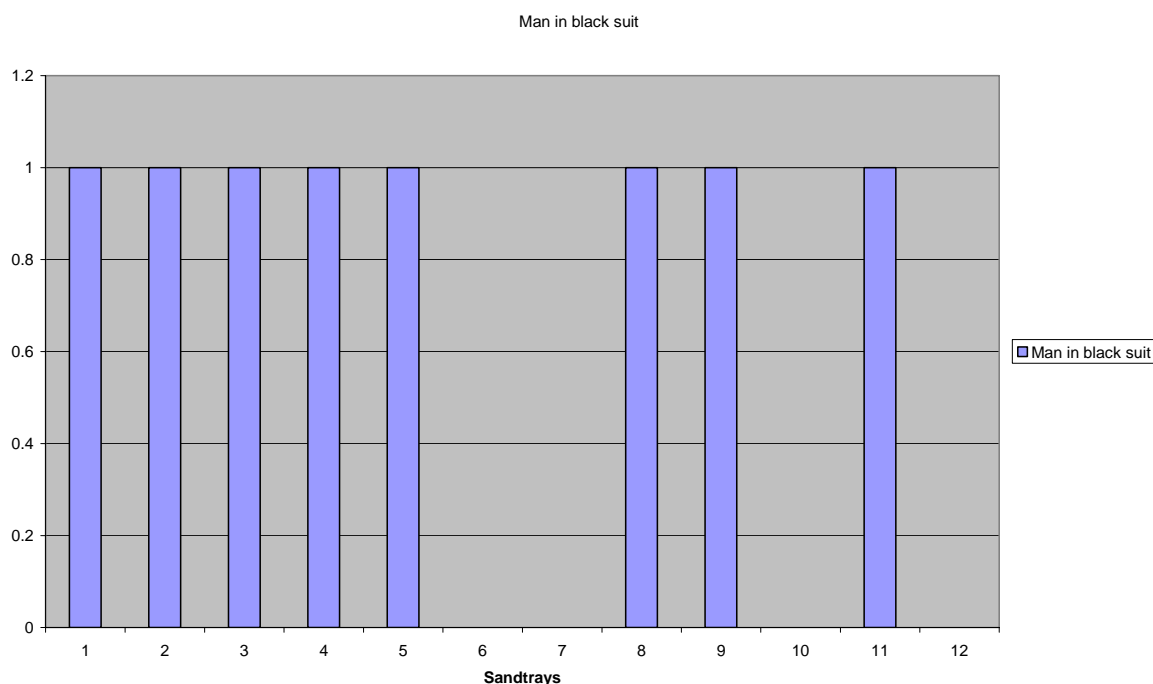


FIGURE 5:

Sometimes it was possible to have a sandplay session twice a week. There were times, however, when this was not possible due to the client not having taxi-fare, illness, and school holidays or because of my schedule. At times the sessions were spaced a week or two apart. A programme that was envisaged to end in September, therefore only ended in December. I did not have the slide show of the photographs and the discussion thereof with Mary at that time, but I told her I would do this when I have the opportunity to visit her town again later this year.

4.7 PHOTOGRAPHIC SLIDE SHOW

The opportunity to show Mary the photographs of her completed sand trays presented itself in October 2004, almost a year after her therapy sessions ended. When I asked her what she thought of the photographs, she said she did something very beautiful and good (*Ek dink ek het iets baie mooi en goed gemaak*). I pointed out the fact that the photographs show her progression from an unstructured sand world to a structured one. I asked her some questions on certain aspects that I wanted to clarify, but in most instances, her responses did not indicate something new. When questioned about the man with the camera and the bridal couple, she indicated that a family member was a photographer who sometimes took photos at weddings. She also said that she used the bridal couple often because they were beautiful.

4.8 ADDITIONAL THEMES

As the therapy process progressed, more issues came to light. Mary menstruated for the first time and celebrated her fourteenth birthday. This raised new challenges for herself and her parents. These challenges included adjusting to a maturing body, forming friendships with her peers, wanting to wear beautiful and fashionable clothes and how to deal with boys. She started to pressurize her parents to buy her beautiful clothes, which the family could not easily afford. She also refused flatly to do certain tasks at home and frequently clashed with her mother and sisters over the cleaning of the house, yet she expressed her desire to have a clean and beautiful house in therapy.

4.9 ADDITIONAL SUPPORT

Apart from sandplay therapy, unstructured interviews were held with Mary and her mother when needed. The purpose of the interviews with Mary was to reestablish rapport at times when sessions had to be postponed for an extended period, as well as to keep track of what has been happening in her life. It was also important to find out how she felt about continuing sandplay.

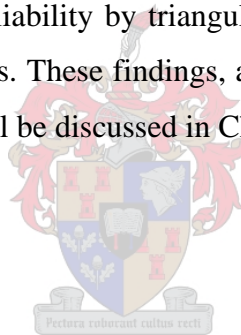
The brief interviews with her mother focused on similar themes. Her mother would report on how her child was coping and whether there were any changes in her child's behaviour. Parental guidance included one session on giving information on the possible challenges of adolescence, limit setting, and behaviour modification. Unfortunately, the learning support could not take place as regularly as we had planned, but we managed to fit in two sessions with the learning support teacher. Mary was supposed to have half an hour of learning support and sand play therapy afterwards. However, this arrangement proved to be impractical given the circumstances.

Instead of individual support, referring her to her school's Institutional Level Support Team was envisaged for 2004. The educators on this team could then be capacitated to provide the support with regard to reading and writing. Mary's mother also expressed her desire to send Mary to a skills school. It was suggested that Mary remain at her school this year and that application be made for her to attend the skills school from next year.

4.10 REFLECTION

This chapter contained the implementation of the study. A summary of the findings of the assessments was provided. These findings indicated that Mary's functioning on the reading; writing and mathematics tests were significantly below the level for her age and grade. She experienced the ridicule of her peers because of her lack of academic progress. This resulted in feelings of pain, anger, rejection and frustration that were acted out at home. She was given the opportunity to work through these feelings in therapy.

This chapter therefore also serves to shed light on what transpired during the sandplay sessions. The photographs of the completed sand trays were displayed and a description of each one was given. The number of miniatures used per tray as well as the most frequently used miniatures was displayed graphically. Producing and analyzing the data proved to be a laborious process. Arriving at valid inferences was a challenging task, but provision was made to address the validity and reliability by triangulation of data collection methods and having the findings checked by peers. These findings, as well as the limitations of the study, recommendations and reflections will be discussed in Chapter 5.



CHAPTER 5

DISCUSSION OF FINDINGS, LIMITATIONS, RECOMMENDATIONS AND REFLECTIONS

5.1 INTRODUCTION

The main focus of this chapter is a discussion of the findings from the completed sand trays. The chapter starts with a brief summary of the previous chapters. This will be followed by the interpretation of the findings. The last section of this chapter will center on the limitations of this study, recommendations for further study and reflecting remarks.

5.2 SUMMARY OF CHAPTERS 1, 2, 3 AND 4

Chapter 1 contained a brief description of the personal motivation for and relevance of the study, the research problem and research aims, theoretical approach of the study, the research design and methodology as well as the structure of the presentation.

The aim of this study was to explore the sandplay process of a thirteen-year old girl from a disadvantaged background. I wanted to take a look at the following issues, namely, how she engaged with the sand, the miniatures that she used and those she did not use, her use of water in the sandplay process, the stages of development that could be observed, the girl's description of her sand worlds, how her sand pictures related to the issues she faced and whether signs of centering could be observed in the sand worlds.

The literature on the subject of sandplay therapy was reviewed in Chapter 2. The theoretical approach of this study was also discussed. The theoretical approach that informed this study was based on the teachings of Dora Kalff, who combined sandplay with the theories of Carl Jung. Kalff (1986:10) believed that the sandbox can provide a "free and protected space" that facilitates healing and wholeness in the human psyche.

According to Kalff (1986) the therapist acts as a quiet, empathic witness while the client plays with sand, water and miniatures to build scenes in the tray. These scenes are postulated

to be a manifestation of the client's inner world or unconscious. The client is therefore able to symbolically act out his inner world. Carey (1990:197) stated that the turning point in sandplay is what Kalff called the "Constellation of the Self", when the ego and the Self, or spiritual centre of the psyche, are in harmony. The Self is therefore believed to be the centralizing or organizing aspect of the personality.

The research design and methodology was discussed in Chapter 3. A qualitative case study was chosen as the best method to execute this study. Data was collected by means of assessments, interviews, therapeutic notes, video tape recordings of the sandplay sessions, as well as photographs of the completed sand worlds. Data obtained from the assessments and interviews were coded to identify general themes. The data generated from the photographs were captured in an Excel database in order to generate graphs to depict which miniatures were used, how many miniatures were used per tray and to verify the trends that were evident in the photographs.

The findings, which include the photographs of the completed sand worlds, were reported on in Chapter 4. These findings will be interpreted and discussed in the following section.

5.3 SUMMARY OF RESULTS OF ASSESSMENTS

Mary was referred for therapy because her mother was concerned about her academic progress. She was thirteen years old and in grade 6 and was not making any notable progress. As mentioned in Chapter 4, the results of the assessment of Mary's reading, writing and mathematics skills could be indicative of a learning difficulty. Her intellectual functioning on the day of the assessment was in the Borderline range of intellectual functioning. It also seemed as if Mary was functioning at a level consistent with Piaget's concrete operational level. However, these test scores should be interpreted with caution. Before any diagnosis can therefore be made, a thorough medical examination is needed to rule out possible sensory problems, organic deficits or neurological impairments.

5.4 INTERPRETATION OF THE SAND WORLDS

Mary's first completed sand tray was filled to capacity with miniatures. It seems as if she attempted to put a bit of all the miniatures on display in the sand tray. The scenes in this tray appear unstructured and disorganized. This tray is consistent with what Bradway *et al.* (1981)

called a sense of disorganization and chaos. This could mean that her world was still undifferentiated and she had not yet learned to structure. She still had to learn to work selectively and to build a story.

Her inability to build a story was reflected in the way she described her sand world. She named each scene and literally described the various scenes rather than tell a story about it. She called this sand world *Die mooiste ding op aarde* (The most beautiful thing on earth). It is as if everything was beautiful to her at that stage.

She did make an attempt at fencing off certain areas. A fence can be seen in the middle of the tray. It appears as if she thereby attempted to separate the sea area from the dollhouse furniture, or the natural forces from the domestic area. There was also an attempt to fence off the animals. The fences become more pronounced in the second and third sand worlds. These sand worlds look more structured, but are still filled with too many miniatures. There still seemed to be no clear development of a story.

The first three trays are filled with trees and animals, among other things. This could be reflective of what Dora Kalff (1980:32) called the animal-vegetative stage, as the first stage of ego development where the ego expresses itself chiefly in pictures where animals and vegetation dominate.

Amatruda and Phoenix (1997:31) suggested that in order to diagnose from a sand tray one should begin with the relationship to the sand because it indicates how in touch a person is. In Mary's case, she almost always worked on top of the sand, never going down into the sand. She touched the sand only once or twice, very lightly. Amatruda and Phoenix (1997) wrote that denial is the defense associated with not touching the sand and it often expresses the need not to stir up things. Mary also put butterflies in the trees in most of her sand words. This may be indicative of a hovering above her issues, not really going down into them. This seems to be consistent with other findings indicating her use of withdrawal and avoidance in coping with difficult situations.

Her choice of miniatures can also provide possible diagnostic as well as prognostic clues. The first sand world contained most of the miniatures that appear in the subsequent sand worlds at one stage or another. These miniatures include the lighthouse and sea creatures, the bridge, bridal couple, the man in the black suit who sometimes have a camera around his neck, the dolls, cars, animals, trees and flowers. Zappacosta (1994:74) as cited in Vaz (2000)

recommended that one should look for "hopeful signs of potential in the initial trays that may be manifest again in later trays". Some of these hopeful symbols will be discussed in the following section.

Mary's first sand worlds contain animals. It is typical of children to select animals. According to Jung (1964) animals are symbols of man's primitive life and instincts. In the sand worlds they can depict the different aspects of human nature. Cirlot (2002:35) wrote that for the ancients the butterfly was an emblem of the soul and of unconscious attraction towards light. The butterfly can thus be viewed as a symbol of transformation or rebirth. Stewart (1998:348) wrote that the snake symbolizes energy and because of its wave-like motions, the wisdom of the deep. At the same time they inflict destruction. The snake symbolizes the most primitive level of life and is symbolic of death and resurrection. The use of a snake could be symbolic of the destructive nature of her anger but may also reveal her capacity for healing.

According to Stewart (1998:351), the ocean represents the unconscious and a ship implies a journey, which in turn consists of navigating to reach the desired goal. Stewart (1998:264) argued that because the mermaid is part animal and part human, it is symbolic of the fact that some aspects of the psyche remain unconscious and therefore confused. Of the lighthouse, Stewart (1998:254) wrote that its principal function is to warn of danger, though this cannot be separated from safety. Its light shines like a beacon on the dark sea, thus representing the lighting of a pathway through the unconscious. Her use of these miniatures may indicate that there is hope for growth and healing.

Food sources also appear in this tray. Food symbolize nurturing and nourishment (Boik & Goodwin, 2000). It takes lots of energy to do transformative work. The energy sources may help the ego to cope with the struggle between the inner forces. The food sources will therefore provide such energy. A mirror also appears in the first tray. According to Boik and Goodwin (2000) reflective objects symbolize truth and self-realization. There are transportation vehicles. Boik and Goodwin (2000:45) stated that vehicles symbolize movement and change.

Boik and Goodwin (2000) stated that containers such as the cooking pots serve to restrain and confine. Amatruda and Phoenix (1997:34) wrote that containers can indicate the ability to contain and withstand the process of transformation. The house can also be a container. It can

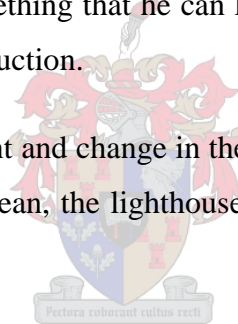
be seen as a symbol of protection or danger, depending on the family circumstances. Mary's houses were always situated in a peaceful, domestic setting in the trays.

The fences are not well represented in the first tray, but according to Bradway *et al.* (1981) the use of fences coincide with the emerging ability to confront and be confronted by the outer forces of culture. The fences became progressively more structured over the twelve sand worlds, which may be indicative of Mary's growing ability to contain her instincts.

The bridal couple that appears in most of the trays may also indicate a union of opposites or the desire for protection and unity. This could also be indicative of the support that she longs for from her family.

Although Mary named her first tray the most beautiful thing on earth (*Die mooiste ding op aarde*), there are evil forces as well, such as the sangomas. She described them as things that kill people. The snake and the scorpion may symbolize danger or evil forces. In the seventh tray the scorpion is looking for something that he can kill. Again, this could be indicative of her anger and its possibility for destruction.

There appears to be lots of movement and change in the positioning of certain miniatures and scenes such as the placing of the ocean, the lighthouse, the man with the camera, the bridal couple and the fenced-off yards.



The lighthouse was first placed in the top right hand side of the tray and moved to the bottom right corner and to the middle right in subsequent trays. The only sand world where the lighthouse does not appear is number four. In sand world five it is back, this time at the top on the left side. In sand world seven the lighthouse appears where it should be, in the left corner that is the area of the personal and collective unconscious (Frank, 2004). Then it is shifted to various positions on the right in the subsequent trays.

The bridge appears in eight of the twelve sand worlds. The appearance of the bridge is more consistent during the last six trays. The bridge is in a different position from one tray to another. According to Cirlot (2002:33) the bridge is symbolic of a transition from one state to another, of change and the desire for change.

The man with the camera and the bridal couple appear in most sand worlds. In tray four the man is directly behind the bridal couple and in tray nine he is directly in front of them. In sand worlds five and eleven there is some distance between the man and the bridal couple, but he is still facing them with his camera. They appear to be connected in some way. This connection can clearly be seen in the graphs of Figures 4 and 5. The bars depicts in which sand trays they appear. I am not sure what exactly their connection is, but one possibility is that of the man as an observer of the ideal world of the bridal couple. The bridal couple could be seen as her ideal of happiness, love and unity. Mary indeed mentioned the happiness, dancing and laughter when she described some of the marriage scenes. The man may have been observing this ideal world. I was also an observer while Mary completed her ideal world in the sand. She may have coupled this with the fantasy of the ideal that the bridal couple represented.

What impressed most was the fact that Mary's memory was stable over time. Even though the twelve trays were made over a span of approximately four months, Mary remembered the themes and the miniatures she used. The same miniatures were selected for most sand worlds.

The circular form begins to appear in the tenth sand world with the trees in a half circle in the lower right hand corner. The circular form is also very prominent in the eleventh sand world. In this tray the trees, people and cars were arranged in a circle in front of the wedding couple. This scene has a feeling of being structured. Here it is evident that the miniatures have been placed exactly where she wanted them to be. For the first time, it can be seen as truly reflective of a wedding scene. It has a sense of completion as only miniatures that serve a function have been selected. The scene has a spiritual quality to it. This could be consistent with what Kalff (1980) called the beginning of Constellation of the Self.

In the twelfth sand tray the children ride on horses. It could be indicative of a journey and positive energy. Rescue vehicles are placed in the left corner. It seems that even though Mary is on a journey of psychic healing, she would still need help along this road. The bridal couple and the man with the camera are gone from this sand world. Only the bridge is there. The animals reflect a circular movement. It would seem that there is now space for a new story to emerge. A new story may have emerged if we could have had a few more sandplay sessions.

The movement from an unstructured, undifferentiated first sand world that was flooded with miniatures to the structured, selective use of miniatures in the last trays is reflected in the graph presented in Chapter 4, Figure 3. The highest bar is indicated for sand tray one, where Mary used the most miniatures. The bars become shorter towards sand tray 12, indicating that fewer miniatures were being used. The shortest bars are indicated for trays eleven and twelve, where she used the least number of miniatures.

Most of the miniatures that Mary chose for her sand worlds are those usually chosen by children of a younger age. One would have expected to see figures that are often used by adolescents. According to Amatruda and Phoenix (1997:54) these include mythic fantasy figures, dungeons and princesses. Mary's trays contain few of these. Her trays contained more of the following figures: horses, cars, weddings, babies, houses, farm animals, family figures, bathroom fixtures and furniture. These are consistent with the figures used by children younger than eleven years as suggested by Amatruda and Phoenix (1997:54).

The miniatures not used included the soldiers, planes, Buddha, the wizard, the centaur, masks, the monsters and Spiderman. She used the military vehicles only once or twice. The miniatures that she did use were typical of those used by girls.

The man in the black suit appeared in most of Mary's sand trays. She said he took photos. In most trays, he stood next to the side of the tray. Amatruda and Phoenix (1997) suggests that someone standing on the side of the tray is seeking to distance. Perhaps Mary was finding a sense of distance through the man in the tray. She also gave English names to most of her trays and they were referred to as a planet. This may also be an indication of distancing herself from the issues in the tray.

Mary's last sand tray was made in December 2003. I left the Education Support Centre and did not see her again until April 2004. On this occasion I interviewed Mary and her mother. During these interviews Mary's mother indicated that there were some changes in Mary's life. Mary had stopped playing with younger children and now had friends of her own age, mostly boys. She also had a boyfriend for a brief period. Her mother also said that Mary started cooking. According to her mother she can cook well and made nice food for the family. Mary's brother was not teasing her so much anymore. He stopped the name-calling and even apologized to her for the hurt he had caused her.

I gave her the UCT spelling test again, but there seemed to be no improvement. The Mathematics test also showed no significant improvement. As individual learning support sessions were not practical last year and the schools Institutional Level Support Team was not yet fully functioning, I consulted with the manager of the unit to find alternative means for Mary to improve her reading, writing and mathematical skills. He suggested that she attend the Adult Basic Education Classes (ABET) in her neighbourhood to improve her reading and spelling skills. I suggested this option to her mother, but they have not enrolled her in these classes.

I had another interview with Mary and her mother in October 2004. The main objective was to show Mary the photographs of her completed sand trays. Our discussion centred on the progression in her sand trays and the clarification of certain aspects, such as her repeated use of the bridal couple and the man with the camera. She indicated that she thought the bridal couple was beautiful. A member of her family was a photographer who sometimes took wedding photos. Mary's opinion of the photographs was that she made something beautiful and good.

5.5 LIMITATIONS OF THE STUDY

The limitations of the study were as follows:

- 5.5.1 This was the first time that I have done sandplay with a child. It was also the first time that I have done Jungian sandplay. Although I have done a substantial amount of reading beforehand, I later discovered lots of other sources of literature that could have helped me in the execution of the study. I realized later that I did not ask enough questions on the clarification of certain scenes. This, together with the fact that the girl gave literal descriptions of her sand scenes rather than telling a story, made it difficult to interpret the sand worlds.
- 5.5.2 I chose to do non-directive Jungian sandplay and as a result restricted the questions I asked Mary about her sand world to a minimum so as not to encourage rationalization. This approach prevented me from getting answers to some of the questions that arose from the sand worlds. Had I followed a narrative approach or asked more questions, the interpretations might have been different.

5.6 RECOMMENDATIONS

5.6.1 Further medical/neurological assessment

Any underlying impairments or organic deficits need to be ruled out in order to provide her with an appropriate support plan.

5.6.2 Sustained parental guidance

During this study my main focus was to provide therapeutic support to Mary. The therapeutic support to her mother was limited to one session on behaviour modification. The support that Mary received could have been enhanced if both parents received concurrent parental guidance.

5.6.3 Remediated Learning

Intensive remedial instruction needs to be provided in order to develop her academic skills. However, the above-mentioned neurological assessment will inform what appropriate intervention is needed to best meet her needs.

5.6.4 Systems Approach

In order to best assist Mary in her healing and development, links need to be established between the school, parents, and those professionals directly involved with providing support and intervention.

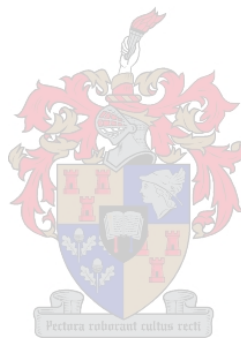
5.6.5 Future Research

A paucity of literature with regards to how meaning is attached to symbols used by people of a historically disadvantaged grouping is an area for further research. This could also be addressed with the use of a more narrative approach to questioning, which may provide more information about what kinds of interpretations are made.

5.7 REFLECTION

Upon concluding this study, I realized that the important part of the sandplay process is not to understand what everything in the tray is about, but to provide what Kalff (1980) termed the "free and protected space" that can facilitate self-healing in the client. Manifestations of that

healing can be seen in this client's tray. Her pictures show a progression from an unstructured, undifferentiated first tray to the structured, differentiated last trays. Whereas her first tray was flooded with miniatures, the number of miniatures decreased in subsequent trays as they were used more selectively, leading up to the centering in the last three trays which can indeed be viewed as manifestations of the Self.



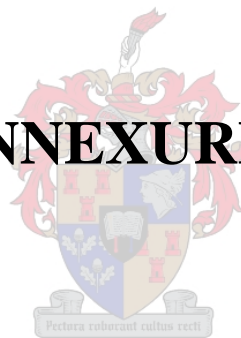
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ANNEXURE 1

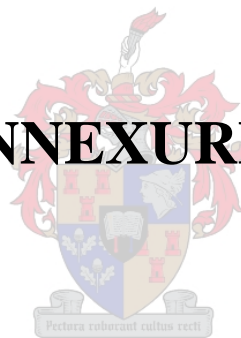


1st INTERVIEW WITH M	CODE
likes school	LIKESCH
even though kids mock her	MOCK
an hits her	BULLIED
and sometimes they step on her feet and make her socks dirty	BULLIED
she just wants them to leave her alone	
when she tells the teacher about it, he doesn't want to take it further	INADQSUPTEA
When being mocked by kids	MOCK
it feels as like something turning inside	FRUSTR
and her head starts aching	FRUSTR
just sit there or walks away if mocked	WITHDRAW
once hit a child	AGGRESS
who mocked her	MOCK
teacher hits them and "shoots" their ears	SUPTEA
she has 5 friends- girls-	SUPFRIE
her one friend tells teacher when	SUPFRIE
she is being mocked in class	MOCK
and this friend also defends her sometimes	SUPFRIE
when she's mocked by classmates	MOCK
sisters wants her to keep quiet	INADQSUPSIS
when being mocked	MOCK
sister do not listen to her	INADQSUPSIS
If she wants them to listen to her, then	WISHSUP
sisters joke about the things	INADQSUPSIS

that others kids say to her	MOCK
mother is not interested in child's games	INADQSUPMOT
mother also tells her to keep quiet	WITHDRAW
when mocked by kids	MOCK
do not want mother to kick up a fuss,	WISHSUP
just wants mother to talk to other kids mother's about what their kids do to	WISHSUP
wants sisters to stop	WISHSUP
kids from mocking her	MOCK
and talk to them	WISHSUP
do not want them to fight	WISHSUP
brother mocks her by saying she is a goose	MOCK
then she cries	CRIES
and prays and ask that the Lord allow him to come right	PRAYER
it hurts if they mock her	PAIN
in the afternoons after school	
she cleans the house	CLEANHOUS
she feels happy	HAPPY
if the house is cleaned well inside just as she wants it to be	CLEANHOUS
she also wants to learn	WISHLEARN
she wants the school kids to stop mocking her	STOPMOCK
and she wants the teacher to listen	SUPTEA
she wants to be able to do something when she wants to,	WISHLEARN
for example to learn and do homework	WISHLEARN

1st INTERVIEW WITH M's mother	
Mother says M did not perform well in school, her report not up to scratch	ACPROB
M do not give behaviour problems at school	NOBEHPRSCH
M gets terrible headaches since involved in car accident as a child	HEADACH
M is nervous	NERVOUS
M should have been in grade 8 in stead of grade 6	ACPROB
M acts out at home	AGGRESS
M do not listen	REBEL
Mother cannot do anything with her when she's acting out	REBEL
M plays with little children, 2/3 year olds	IMMATUR
M plays house with the little kids	FANTASY
M likes to make herself beautiful	PRESENTAB
M sometimes feels mother gives more to the little sister than to her	SIBRIV
M sometimes feels left out	REJECT
Kids told M she is stupid	ACPROB
Her inability to read and write causes frustration for M	FRUSTR
M is good at tidying the lounge and making it beautiful	CLEANHOUS
Remembers when its time	MEMOR
for little sister to bathe and get dressed	CARING

ANNEXURE 2



ANNEXURE 2

EXAMPLE OF INTERVIEW TRANSCRIPT AND CODES

ONDERHOUD MET MARY OP 19 AUGUSTUS 2003

C: Mary, uit die toetsies wat ons gedoen het, het dit geblyk dat jy sukkel om met jou leeswerk en met jou spelling, en met jou Wiskunde ... ne, veral met jou aftrek en met jou vermenigvuldiging. Is dit so in die skool ook?	
M: Ja	
C: En dis hoekom jou Mammie jou gebring het, want sy's bekommerd oordadig jy ... in die skool het jy nie goed gevorder nie, ne.	
M: Ja	
C: Ok.	
Sê vir my, Jy't vir my gesê as jy sukkel om te lees in die klas, dan koggel die kinders vir jou.	MOCK
M: Ja	
C: Vertel vir my bietjie meer daarvan.	
M: As ek lees en dan koggel hulle my dan sê hulle ek kou ek kan nie lees nie ek kou en dan sê hulle vir my ek kan nie lees nie dan help ____ vir my as ons gaan lees en so aan. Dan help die tweeling my ook. Dan sê die tweeling vir my dan sê die tweeling wat gaan aan en so aan ...	MOCK SUPFRIE
C: Hoekom sê hulle vir jou jy kou.	
M: Want hulle ... omdat ek so staan en dan maak my mond so dan sê hulle ek kou.	
C: Nou hoe voel dit vir jou as hulle sê jy kou	
M: Dit voel sleg	PAIN
C: Hm?	
M: Om hulle sê ek kou ... nou ... nou ... dan sit ek daarso ... dan kyk ek die kinders net ... dan sê ek ... dan sê Meneer Goed ... dan sê Mnr hulle moet nie die kinders woorde sê nie hulle moet hulle help en so aan.	WITHDRAW SUPTEA
C: HM ... Ok. Nou jy't netnou vir my gesê ____ help jou. Is daar nog ander kinders wat jou help in die klas.	

M: Is net die tweeling wat my help en ...	SUPFRIE
C: en HM?	
M: En daai kind	
C: En op die speelgrond, koggel hulle vir jou op die speelgrond ook as julle speel?	
M: H'm ... (nee) as ons speel dan is hulle ander kinders by die netbalveld en ons sit op die groot klip en dan kyk ons hoe die kinders waar daar so musiek gespeel word dan sit ons by die groot klip ... ek en ____ en ____ dan kyk ons hoe dans die kinders	CONCRETE THINK
C: OK. Is ____ en ____ ... is hulle jou maatjies?	
M: Ilse is my suster en ____ en ____ is my maatjies.	IMMATURE
C: OK. Maar wat ek bedoel is jy speel met hulle by die huis ook, ne.	
M: (Knik kop vir ja)	
C: En hoe oud is ____?	
M: Sy's ses.	IMMATURE
C: Ses.	
En jy't vir my ges jy speel met ander maatjies ook ... wat ook omtrent daai ouderdom is?	IMMATURE
M: Ja	
C: Is dit vir jou lekker om met maatjies te speel wat jonger is as jy?	IMMATURE
M: Ja	
C: Hm ... hoekom is dit vir jou lekker.	
M: Dis lekkerder want groot kinders hulle praat van anderste goeters en ombeskofte goeters wat hulle gekyk het en wat het hulle gedoen vandag en so aan ____ -goed ____ - Goed hulle praat wat het hulle vandag in die skool gemaak wat het hulle se oupa vir hulle gegee en wat het hulle vir hulle-se verjaarsdag gekry en so aan.	
C: Ok. En hulle luister vir jou asjy as julle speel en hulle koggel nie vir jou nie?	SUPFRIE
M: Ilse en Stefanie so ons ek an ____ en Stefanie so ons gee mekaar koggelname en so hulle koggel vir my gans en ek koggel vir ____ stadige maa ... en ____ word gekoggel ____ (?) en ____ is onipelonie. So koggel ons mekaar ons vriende en ____ is ____ so koggel ons vyf mekaar	MOCK
C: Maar julle baklei nie met mekaar as julle mekaar koggel nie nie	

M: Nee	
C: En jou broer? Hy koggel ook mos vir jou.	MOCK
M: Ja Hy koggel dan sê ek vir hom ou langdermpie en dan sê my ma ek moenie dan sê sy ek moet net vir hom kyk	MOCK & WITHDRAW
C: Maar hoe voel jy as jou broer vir jou koggel en vir jou sê ____	MOCK
M: Ek voel nie soos in reg nie ek voel hartseer omdat hy sê ek is 'n ____	PAIN
C: Hm. OK, hoekom sê hy vir jou ____	
M: Omdat ek mos nou nie praat soos 'n meisiekind nie my stem is anderster dan sê hulle ek is 'n ____	
C: En jyt al baie kwaad geword vir jou broer as hy vir jou so sê ne	AGGRESS
M: Ja	
C: En dan?	
M: Da sit Dan word ek kwaad dan koggel ek hom terug dan sit ek daarso da koggel ons mekaar dan koggel ons mekaar da loop ek dan sit ek daar op die stairs daai een klas se juffrou Sub A juffrou het ook vir my gesê as hulle my koggel by die huis ek moet hulle net so los	MOCK WITHDRAW WITHDRAW
C: En wat maak jou Mamma as hulle vir jou so koggel	
M: Ek sê vir my ma sien ma hulle koggel my weer Dan lag my ma dan sê my ma hulle speel maar dan sê ek daais nie speel nie dan sê ek vir my ma as my ma nou so geesê word dan gaan my ma nou geskel het en so aan dan sê my ma my broer is maar net grapperig en so aan	INADQSUPMOT
C: Hmm.En jou susters?	
M: My oudste suster hy is so ek as ons nou iets doen by die huis dan sê hy hy kom sê en so aan. Hy rook mos dan sê hy hy ... eenkeer toe steel hy my ma se sigarette toe vang ek en Ilse hom toe sê hy ek het nie geweet tog hoeveel sigarette het my hoeveel sigarette het mamma. Mamma het veertien sigarette in die box in toe sê ek kom ons vat die sigaret trug toe vat ek die sigaret trug en toe druk ek hom trug in die pakkie. Toe sit ek hom trug in my ma se handsak in se jacket se sak in toe sê my ma wat soek julle daar toe sê ek nee ons het maar net getel toe wil ek toe wil ek haar nie sê nie Eenkeer toe koggel hy ook toe sê ek vir my ma hy rook toe se my ma hy moet aangaan met die rokery nou wil hy by my ouma se huis loop bly	MOCK
C: So as hulle jou koggel dan sê jy vir jou ma wat hulle gemaak het, watter verkeerde dinge het hulle gedoen.	
M: Ja	

- C: Ok. En as ander kinders vir jou koggel en jou sussie is daar, wat doen sy.
- M: As die ander kinders my koggel dan staan Ilse daar dan koggel sy hulle t rug da ...
- C: Nie Ilse nie, die ander twee, ouer suster?
- M: Hulle hulle koggel dan lag hulle, dan kyk hulle my dan lag hulle twee dan sê hulle niks dan koggel ek daai een kind in onse straat en ek koggel hom ook trug. hulle eenkeer
- C: Dit lyk vir my dis belangrik vir jou om goed te doen in die skool ne? Jy wil graag goed doen. Is dit so? En wat ons nou gaan doen, die terapie wat ek nou gaan doen as ons nou klaar is, aan die einde (ek gaan mos 'n hele rukkie met jou werk) wat wil jy graag hê moet gebeur. Wat dink jy gaan gebeur?
- M: Ek dink ek gaan beginne leer, lees en ek kan my skoolwerk doen en ek kan leer om iets te word in die lewe.
- C: Ok. Wat wil jy graag word in die lewe?
- M: Ek wil graag 'n polisievrout word.
- C: OK. _____, as jy nou môre opstaan en daar het nou 'n wonderwerk gebeur oornag ... wat dink jy gaan gebeur?
- M: Ek gaan voel dis iets is 'n 'n ding hiers iets reg met my en ek gaan vandag ek gaan beginne kan lees vandag, my werk doen wat Mnr vir ons gegee het, wat Juf vir ons gegee het en ek kan hulle nou doen en so aan en ek gaan iets bereik in die lewe en gaan vir my voel daars iets wat daar's 'n ding wat afgesak het in my lyf in en daar's iets skoon en so aan en dit gaan vir my voel ek ... ek is bly en dit gaan heeldag gelukkig wees en so aan.
- C: Is jy nie nou gelukkig nie.
- M: Ek is nou gelukkig.
- C: Goed. Dankie _____.

SUPSIS

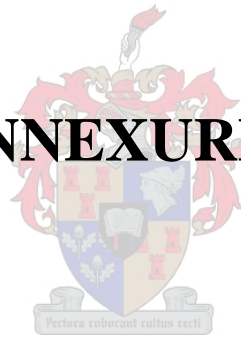
INADQSUPMOT

WISHLEARN

WISHLEARN

RELIEF

ANNEXURE 3



THEMES GENERATED FROM THE INTERVIEWS AND ASESSEMENTS

- BECOMING FRUSTRATED AND HURT AT BEING MOCKED
- INADEQUATE STRATEGIES FOR DEALING WITH MOCKERY AND DEFEAT
- THESE STRATEGIES INCLUDE CRYING, WITHDRAWAL, REACTING WITH AGGRESSION AND REBELLION
- ALSO EXPERIENCING PHYSICAL SYMPTOMS SUCH AS HEADACHES WHEN ANGRY OR FRUSTRATED
- ACADEMIC PROBLEMS, ESPECIALLY WITH READING, WRITING AND ARITHMETIC
- INADEQUATE SUPPORT FROM FAMILY MEMBERS AND TEACHER
- WISHING FOR MORE SUPPORT FROM TEACHER AND FAMILY MEMBERS
- WISHING SHE WAS ABLE TO LEARN, READ AND WRITE
- BECOMING ANXIOUS WHEN FACED WITH TASKS OF AN ACADEMIC NATURE
- KEEPING COMPANY WITH TODDLERS AND CHILDREN MUCH YOUNGER THAN HERSELF
- PLAYING FANTASY GAMES SUCH AS PLAYING HOUSE WITH THE YOUNG CHILDREN
- SIBLING RIVALRY
- TAKING CARE OF YOUNGER KIDS
- LOVES MAKING HERSELF BEAUTIFUL
- ALSO PARTAKING IN MOCKERY
- RECEIVING SUPPORT FROM FRIENDS
- WANTS FAMILY TO SOLVE PROBLEM OF MOCKING BY TALKING, RATHER THAN FIGHTING