SANDPLAY: A COMPARATIVE STUDY

by SUSAN M. COCKLE

B.A., University of Alberta, 1987.

A THESIS SUBMITTED IN PARTIAL FULFILMENT OF
THE REQUIREMENTS FOR THE DEGREE OF
MASTERS OF ARTS

in

THE FACULTY OF GRADUATE STUDIES
DEPARTMENT OF COUNSELLING PSYCHOLOGY

We accept this thesis as conforming to the
required standard

THE UNIVERSITY OF BRITISH COLUMBIA

APRIL, 1993

© Susan Cockle, 1993

In presenting this thesis in partial fulfilment of the requirements for an advanced degree at the University of British Columbia, I agree that the Library shall make it freely available for reference and study. I further agree that permission for extensive copying of this thesis for scholarly purposes may be granted by the head of my department or by his or her representatives. It is understood that copying or publication of this thesis for financial gain shall not be allowed without my written permission.

(Signature)

Department of Counselling Psychology
The University of British Columbia
Vancouver, Canada

Date April 28/93

ABSTRACT

Differences in play themes, play characteristics, object use, and narratives, of coping and difficulty coping children were examined. Five subjects, from grades 2 and 3, were each assigned to the coping group (CG) and difficulty coping group (DCG). They participated individually in sandplay, on four separate occasions, over a two month period.

The primary purpose of this study was to determine the differences in sandplay of the two groups, in order to determine the assessment and therapeutic value of this technique.

Qualitative analysis indicated that the CG tend to view their world as more balanced, vital, and organized, where others guide them, and they are safe. They show resourcefulness in dealing with adversity and have hope for the future. The DCG tend to perceive their world as barren, a struggle, and consisting of threat and danger. They tend to lack resourcefulness in dealing with adversity and have a lack of hope for the future.

Supervisor: ----- *John Allan* -----

Dr. John Allan
Department of Counselling Psychology
Faculty of Education
University of British Columbia

TABLE OF CONTENTS

	Page
ABSTRACT.....	ii
TABLE OF CONTENTS.....	iii
LIST OF TABLES.....	v
ACKNOWLEDGEMENT.....	vi
DEDICATION.....	vii
CHAPTER ONE: INTRODUCTION.....	1
Rationale.....	1
Purpose.....	5
Problem.....	6
Definitions.....	7
Significance.....	7
CHAPTER TWO: REVIEW OF THE RESEARCH.....	8
History.....	8
Procedure.....	13
Role of the counsellor.....	16
Process.....	20
Related research.....	29
Future research.....	45
CHAPTER THREE: DESIGN AND METHODOLOGY.....	47
Site selection.....	47
Subjects.....	47
Materials.....	49
Procedure.....	50
Data Collection.....	52
Data Analysis.....	53
CHAPTER FOUR: RESULTS.....	56
Coping Group.....	56
Difficulty Coping Group.....	123
Summary.....	203
CHAPTER FIVE: DISCUSSION.....	227
Interpretation of results.....	217
Implications.....	227
Limitations.....	228
Directions for future research.....	229

REFERENCES.....	231
APPENDICES.....	237
Appendix A. Initial Contact Letter.....	237
Appendix B. Letter of Consent.....	238
Appendix C. Sandbox Observation Scale.....	240

LIST OF TABLES

Table		Page
1	Difference in Sandplay Characteristics of Coping and Difficulty Coping Children	204
2	Difference in Object Use of Coping and Difficulty Coping Children	208
3	Difference in Sandplay Themes of Coping and Difficulty Coping Children	210
4	Difference in Sandworld Characteristics of Coping and Difficulty Coping Groups	213
5	Difference in Narrative Score of Coping and Difficulty Coping Groups	214

ACKNOWLEDGEMENTS

My heart felt thanks goes to my supervisor, Dr. John Allan, whose encouragement, excitement, and support of this project were conveyed from the onset. I also greatly appreciate the opportunity I had to further develop my clinical skills under his supervision.

Thankyou also to Dr. Du-Fay Der whose encouragement, support, knowledge, and sensitivity made my Masters programme most enjoyable.

My thanks also to Dr. Larry Cochran for his input as a member of the examining committee and for enhancing my interest and knowledge in narrative analysis. Also to Dr. Walter Boldt for his invaluable assistance and patience with the methodology and data analysis.

I greatly appreciate the support and cooperation of the New Westminster School District, and in particular school Principle Mr. Rick Day, school Counsellor Mrs. Ronnie Riehm, and teachers Miss Maureen Baker, Miss Kathy Gilchrist, Mr. Rick Mulholland and Mrs. Deidre Thomson. I especially would like to thank the children and their parents for their enthusiastic participation in this project.

A big thankyou to my parents Eve and Derek Cockle for designing and building the sand trays, for being on the look out for miniature figures to add to my collection, for their constant support and guidance, and for encouraging me to be the best that I can be. I also would like to thank my mother for her assistance in editing and proof reading.

I am also thankful for the support and encouragement given to me throughout this process by my fellow student, Mrs. Meiyan Yip, whose sense of humour, how-to-type books, editing skills, car rides, and lemon bars were greatly appreciated.

Lastly, thankyou to my husband David Hornbeck, who wholeheartedly supported my decision to pursue a Masters degree in another province, and who was behind me every step of the way. His patience, understanding and encouragement made it much easier to attain my goals.

DEDICATION

TO MY HUSBAND,

DAVID,

MY ENCOURAGER, SUPPORTER AND FRIEND.

CHAPTER ONE: INTRODUCTION

Rationale

The use of play as a therapeutic technique or as an assessment tool is a relatively new concept, but one which has recently generated a great deal of interest (Harper, 1991). There are many theories of the use of play in child therapy and assessment which include developmental, client centered, psychoanalytic and behavioural approaches (Schaefer & O'Connor, 1983; Schaefer, 1987). Within the client-centered or relationship approach, the child is encouraged to express him or herself freely, to release pent up emotions and repressed feelings and to work through feelings, so that the child becomes true to his/her core self and functions in terms of his/her potentials and abilities (Moustakas, 1959).

The underlying assumption behind this play therapy approach is that there is a powerful force within each individual to continuously strive toward emotional growth and wellbeing (Axline, 1969). This powerful force within the child is activated by the therapeutic process, once an atmosphere of trust and safety has been developed between the child and the therapist.

Therefore, the emphasis is on the relationship between the therapist and child, and the therapeutic environment which the therapist creates. It is necessary for the therapist to create a "safe and protected space" where the child feels free and accepted enough to fully explore their inner self. Kalff (1980) stated that:

This free and protected space occurs in the therapeutic situation when the therapist is able to accept the child fully, so that he or she, as a person, is a part of everything going on in the room just as much as is the child himself. When a child feels that he is not alone -not alone in his distress but also in his happiness- he then feels free but still protected in all his expressions.(p.30)

According to Landreth (1983, 1991), play is the natural and comfortable medium of expression for children, whereby they can express their feelings, describe experiences, disclose wishes and achieve self fulfilment. Thus play is to the child what verbalization is to the adult. If the child's primary mode of expression is through play, the toys in the playroom become the child's tools of communication. Landreth (1983) contended that a few carefully selected

play media can provide children with an opportunity to act out their feelings and difficulties.

Lebo (1987) cautioned that playrooms should be supplied with materials proven valuable from a clinical point of view and the toys should be selected in an objective manner. Ginott (1961) suggested that toys in the counselling room should; (a) permit reality testing, (b) allow the child to express needs symbolically and (c) encourage catharsis and insights. Once an optimal environment of relevant play materials and a "safe and protected space" is provided by the counsellor, the emotional healing of the child can occur (Allan, 1988).

One such relevant play material, which is used in child counselling as a therapeutic technique and as an assessment tool, is a sand tray. Axline (1969) included a low sand box or sand table in her original list of recommended toys for a therapeutic play room and she suggested that a seat built part way around is an ideal setting for placing soldiers, animals and cars. Likewise, Moustakas (1959), recommended the use of sand in counselling sessions both in home and clinical settings.

In his research, Lebo (1987) examined the verbal expressions of twenty children, while using a particular

toy, in a nondirective play session. The number of statements, as well as the emotional expressiveness of the statements were taken into account and calculated. Of the sixty two toys empirically examined, the sand box was ranked third highest in terms of the obtained Verbal Index. The highest ranking items were the doll house and furniture, followed by art supplies. It would therefore appear that a sand tray is an important and necessary item to include in any counselling playroom, as it fosters the emotional and verbal expression of the child and as Reed (1975) concluded, "the sandbox is a legitimate branch of play therapy" (p.13).

In 1929, Lowenfeld (1979) developed the technique of using miniature figures in a sand tray, to encourage children to develop and create a symbolic representation of their world in concrete form. The sand world is an expression of their experiential world and a projection of their feelings emotions and attitudes toward the external world (Harper, 1991).

Buhler (1951) developed a projective diagnostic test based on this "world technique", whereby themes and characteristics of the sand worlds were used to distinguish children with different symptoms and emotional concerns. The use of the sand tray as a

therapeutic technique has been further developed by Kalff (1980), who labelled this process "sandplay". Kalff maintained that the sandplay themes of children change over time as a function of the therapeutic process and the inner healing of the child.

It would therefore appear that sandplay is one type of projective technique which can be used with children to gain greater understanding of their experiences, perceptions, and concerns, and which can help them achieve positive change and emotional growth.

Purpose

As a child counsellor, I see the need to gain more information on the experiences, concerns, and perceptions of child clients, in order to better understand clients and provide the most effective treatment to meet their needs. As the use of play therapy in the counselling of children is a relatively new approach, it is vital that research be conducted on the effectiveness and usefulness of play therapy techniques, in order to determine if a play therapy approach facilitates the expression of feelings and concerns, and promotes positive change in children. Furthermore, it is important that child counsellors understand the play of well functioning children, in

order to determine norms and guidelines with which to assess the functioning of those having difficulty functioning.

The purpose of this study was to identify the patterns of sandplay themes, sandworld characteristics, object use, sandplay characteristics and narratives, of two groups of children (coping and having difficulty coping). The assessment and therapeutic value of this technique was then ascertained.

Problem

The problem of this study was to identify the patterns of play themes, play characteristics, object use and narratives, elicited by the sandplay technique, of children who are a) coping and b) having difficulty coping. The children in this study were grade two and three, elementary school children. Play themes, play characteristics, object use and narratives were categorized according to the Sandbox Observation Scale for Children (Reed, 1975) (see Appendix C), Buhler's (1951a) clinical characteristics (aggressive, unpeopled, empty, closed, rigid, and disorganized), Harper's (1991) world themes (sexual, withdrawal, nurturance, depression/ loss, protection, conflict, chaos, fantasy/wish fulfilment, and domestic), and Arnold's

(1962) story sequence analysis approach.

Definitions

SAND TRAY: An apparatus filled with sand in which the client places miniature objects to make a scene.

SANDPLAY: The process of selecting miniature objects, creating a scene in the sand, and exploring the scene.

SAND WORLD: The finished scene.

Significance

As previously stated, the field of play therapy and the use of play in child counselling is a relatively recent approach which to date has not been sufficiently researched. It is important additional research be conducted in this area to examine the efficacy of this approach, to educate and update professionals, and to encourage greater acceptance and understanding of this approach.

Most importantly, additional research on play therapy will ultimately help clients receive the most effective and beneficial treatment to meet their needs. As the sandplay technique is an element of play therapy, it is critical that this technique be closely examined and evaluated in order to provide additional resources for professionals providing therapy for children.

CHAPTER TWO: REVIEW OF THE RESEARCH

The sandplay technique, used as an assessment and treatment tool in child counselling, has not been well researched in the past. The few articles describing this technique are generally of poor quality, and the majority of articles are narrative descriptions of case studies. For the focus of this chapter, the limited body of research on this technique will be examined, but as a form of introduction the history, procedure, role of the counsellor, and process of the sandplay technique will first be presented.

History

The technique of sandplay originated from the work of Margaret Lowenfeld (Stewart, 1982), a child psychiatrist, who in 1925 in London, England began to collect a miscellaneous mass of materials and toys which she kept in a "Wonder Box" (Lowenfeld, 1979, p.3). Lowenfeld credited the idea of using miniature toys and articles, in her treatment of children to H.G. Wells' 1911 book, "Floor Games", in which he described playing on the floor, with his two sons, with miniature figures and animals.

In 1929, at the Institute of Child Psychology, Lowenfeld added to her playroom two zinc trays, placed

on tables, one filled with sand and the other with water. During play sessions, children repeatedly combined the articles from the "Wonder Box" with the sand in the zinc tray. The miniature articles in the cabinet or "Wonder Box" became known by the children as "The World" (Lowenfeld, 1979, p.4). Therefore, it was through the spontaneous creation by the children themselves, that this new technique, called the "World Technique," developed (Thompson, 1990).

A person who observed and was influenced by Lowenfeld's work at the Institute of Child Psychology, was Charlotte Buhler. From 1935 to 1945 she worked at modifying the World Technique to use as a diagnostic test, for which she produced a draft manual in 1949 (Bowyer, 1970). Buhler eventually settled in the United States, where she introduced this method, and she continued to focus on the standardized use of the World technique in diagnostic testing (Thompson, 1990). In the early nineteen fifties, Buhler (1951a) conducted comparative research between children of various countries, ages, emotional states and behavioral characteristics. From her findings, she concluded that the worlds of "normal", "problem" and "retarded" children varied in terms of violence, number of people,

emptiness, repetition, enclosure, disorganization and schematic arrangement. Furthermore, she found that the worlds of American children were very aggressive and populated, Dutch children's worlds were less aggressive, less populated and very ordered, Norwegian worlds depicted open landscapes, British worlds were more enclosed, and prior to the Second World War, Austrian worlds depicted the greatest amount of soldiers. From her research, Buhler developed the clinical categories of; aggressive, unpeopled, empty, closed, rigid, and disorganized which distinguished the worlds of children with varying symptoms. Buhler (1950b) labelled her use of this technique as a projective test, "The World Test" and her approach utilized a standard set of 160 items but did not include the use of sand.

In 1942, a modified version of the World Technique was introduced in Sweden. This technique was developed further and in 1949, Swedish psychiatrist Dr. Gosta Harding, standardized it as a projective test and developed a detailed manual. This work was conducted at the Erica Institute in Stockholm, thus the use of this technique as a diagnostic tool became known as the Erica-Method (Sjolund, 1981). The Erica-Method has been used widely in Sweden and all of Scandinavia since it

was developed, and Erica materials are commonly found in the offices of child psychologists today. These materials consist of 360 miniature toys which are divided into 10 categories and arranged according to aggressive or peaceful themes (Sjolund, 1981).

Meanwhile, in Great Britain, in the nineteen forties, the use of this technique was spreading, and by 1950 Ruth Bowyer (1970), who was also directly influenced by Lowenfeld, began her work in Scotland. At that time, she reported that materials for the World Technique could be found in most child guidance clinics throughout Scotland. Bowyer (1970) went on to study developmental norms of the World technique, as well as the use of this technique with special populations such as the deaf and "mentally impaired". Norms for the World Test with adults and without the use of sand, had been previously studied by Bolgar and Fischer (1947) but Bowyer was the first to determine developmental norms for the sand worlds of children. Bowyer (1970) found that 2-3 year olds showed chaotic sand worlds and structure increased as the children aged. She also discovered that 2-4 year olds were destructive in the sand (pouring sand over people, burying toys), but by age seven there was a constructive use of sand (making

hills, valleys, roads). Bowyer also concluded that empty worlds, except in the case of very young children, were made by severely disturbed people and after the age of five, only disturbed people made worlds where oral aggressive and burying themes were present.

In 1956, Dora Kalff (1990), a Swiss Jungian child analyst, also went to study with Lowenfeld in London and later returned to Zurich to continue consulting with Carl Jung. Kalff was interested in this technique as a psychotherapeutic, healing tool and she adopted it as her own and named it "Sandspiel" or "Sandplay". Kalff (1990) went on to introduce this technique to the C.J. Jung Institute of San Francisco and she is credited with developing this approach, formulating theoretical principles and training clinicians around the world (Allan & Berry, 1987). In fact, through her lectures in Japan, Kalff influenced the work of Professor Kawai who went on to develop the widespread clinical use of the sandplay technique in his country (Fujii, 1979). Kalff has had such an impact on the field through her training and lecturing, that in some places the professional community looks upon sandplay as being something exclusively Jungian (Thompson, 1990).

Procedure

Lowenfeld (1979) suggested that an ideal play technique must:

Give a child power to express his ideas and feelings, must be independent of knowledge or skill, must be capable of the representation of thought in several planes at once, must allow of [sic], representation of movement and yet be sufficiently circumscribed to make a whole, must combine elements of touch and sensation, as well as of sight, and be entirely free from necessary relation to reality. (p.4)

Thus, the sand tray was carefully and specifically selected to fulfil the aforementioned criteria.

The dimensions of the sand tray itself are specific, in order to permit the client to view the whole tray at a glance, without having to move their head from side to side (Bradway, 1990). Lowenfeld (1979) suggested that the dimensions of the tray be 75x50x7 centimetres, or approximately 19x28x3 inches. The limited size of the sand tray also provides the client with a sense of containment and provides boundaries for issues, thus increasing feelings of safety. Ryce-Menuhin (1992) suggested that this

contained space enables the client's fantasies to be both held within limits and to go free.

Traditionally sand trays were made of metal but more recently, although the recommended dimensions remain the same, the most commonly used material is wood. The inside of the sand tray is painted blue, to give the appearance of water and sky, and the tray is also waterproofed to permit the addition of water. Ideally, two sand trays are made available to the client, one containing dry sand, and the other containing wet sand. The client is then invited to make a "picture" or "scene" in the sand, using the wide variety of miniature figures and objects available.

Lowenfeld (1979) outlined six categories of miniature objects which need to be made available to the client:

Living Creatures: domestic, soldiers, entertainers people of other races, wild and domestic animals.

Fantasy and Folk-Lore: figures and animals, including prehistoric and space items.

Scenery: buildings, trees, bushes, flowers, fences, gates and bridges.

Transportation: road, rail, sea and air.

Equipment: roadways, buildings, gardens, playground and fairs, hospitals and schools.

Miscellaneous objects.

Furthermore, Allan and Berry (1987) suggested that natural objects, such as shells, driftwood, stones, bones and eggs also be included, as well as, symbolic objects such as wishing wells, treasure chests and jewellery. They further recommended that "families" of objects be made available, such as a family of pigs, dinosaurs and a miniature doll family. Ammann (1991) cautioned that it is not the amount of available objects which is important, but the symbolic value attached to the figures. Therefore, it is important to include ugly, dark, evil and fearsome objects, as well as, light, friendly, beautiful and wholesome ones. However, Ryce-Menuhin (1992) strongly recommended that a multitude of objects be made available to the client so that the varied and rich inner world of the client can be adequately represented.

The miniature objects are commonly displayed standing on toy shelves. Thompson (1990) suggested that to prevent the clients becoming overwhelmed with stimuli, the miniatures be placed in such a manner that the client has their back to them when making their sand

world. Lowenfeld (1951) also stated that the client should not be overwhelmed by a multiplicity of choice and the toys themselves should not offer suggestions to the client.

Role Of The Counsellor

When the child is producing their sand world, verbalizations from the counsellor are minimal, to avoid disruption of the therapeutic process (Bradway, 1979). Weinrib (1983) suggested that the counsellor sit quietly, at a little distance, observing the reactions and behaviour of the client and the development of the picture. However, Bonny (personal communication, November, 1992) recommended that the therapist "sit with" not in observation of the client. He suggested that the therapist consciously try not to think about the process and emerging symbols, to prevent the unconscious influencing on the sand world. Instead, the therapist should focus on his or her breathing and body posturing and remain fully present with the client so that the therapist and client can experience the power of the process, in it's entirety, together.

Interpretation is seldom needed during this process because the psychological issues are resolved or understood on an unconscious, symbolic level (Allan &

Berry, 1987). Likewise, Kalff (1980) stated that it is unnecessary for the counsellor to communicate his/her insights to the child in words, but the counsellor could interpret the emerging symbols internally. Kalff felt that the counsellor's understanding of the problem often created an atmosphere of trust between the counsellor and child.

However, Kalff further suggested that under certain circumstances sand worlds could be interpreted to the child, in a way that connects the sand world to the child's real life situation. Similarly, Reed (1980) suggested that if interpretations are to be made to the client they have to be in accordance with the client's feelings regarding their sand world. She believed that an "almost symbiotic contact occurs between therapist and client" (p.28), where, for a moment, the therapist enters into the feelings of the client, but still remains objective in order to understand the unconscious processes being presented.

There is no right or wrong way to this technique. A child may make intricate designs in the sand, may simply place miniatures on a flat surface, or may engage in a combination of the above approaches (Dundas, 1990). Lowenfeld (1979) described sand worlds as being either

static (a stationary picture) or full of movement. In a sand world full of movement, the child may spontaneously narrate and elaborate upon what is occurring as the picture develops. If this is the case, the counsellor should not remain a removed observer, but should "go with" the child in full exploration of the sand world. On the other hand, if the child becomes completely absorbed in the creation of the sand world, the counsellor should then allow the exploration and experiencing of this medium without interruption.

Once the child has finished the sand world, the counsellor may then ask him/her to describe the scene. Oaklander (1978), a gestalt psychotherapist, described her work with the sand tray as being similar to her work with drawings or dreams. She asks the child to describe the scene, tell a story about it, tell what is happening and what is going to happen and she may then ask the child to identify with an object or dialogue between objects. However, for some clients the process of sandplay in and of itself, may be extremely powerful and therapeutic, without additional guidance from the counsellor. Weinrib (1983) stated that, "the making of the sand picture is in itself a creative and symbolic act ... which in itself can be healing" (p.23).

When exploring the finished sand world with the child, it is important to remember that only the child understands, either consciously or unconsciously, the meaning or significance of a selected object. Lowenfeld (1979) warned that it is only chance whether an object will exactly express the meaning desired by the child and frequently an approximation has to be made. She stated:

To the individual who has taken up the house it may represent "a house", but it may also and with equal possibility represent nothing of the sort. It may be the nearest object he can find to stand to him for the idea of "safety" of "being under observation" of "the restriction of urban life" of "family" or simply of a conveniently sized object he can use as a plinth later to put a horseman on to form a statue. (p.255)

Similarly, Vinturella and James (1987) cautioned that a counsellor should not adhere to a fixed interpretation of symbols, as a symbol can have several meanings and it's subjective meaning for the child must be respected. Counsellors are therefore strongly cautioned against imposing sweeping generalizations or

interpretations onto a sand world, without taking the child's point of view, concerns and personal interpretations into account. To avoid the problems of the counsellor being biased to the symbolic content of the child's sandplay, Vinturella and James (1987) recommended that person-centred techniques, such as restatement of content, and reflection of feelings be used in order to clarify the meaning of the sand picture, as the child sees it.

At the end of this process, the sand world needs to be recorded and it can be sketched or photographed and then made into slides. In order to take the client's perspective into account, it is important to make the sketch or take the photograph from the direction in which the client created the sand world. Bradway (1979) contended that further insights can emerge as the client and counsellor view the progression and changes over time, over a series of slides. Furthermore, Aite (1978) stated that when a client asks to view the slides or photographs of their sand worlds it signifies that they have taken a further step in integrating the image on a more conscious level.

Process

"The process begins when the counsellor invites the

child to play with the sand..." (Allan, 1988, p.214). The creations which appear in the sand are a symbolic representation of the client's inner world, thoughts and feelings. The sand world can be thought of as a three-dimensional representation of the client's intrapsychic situation (Kalff, 1980). The process of sandplay allows the unconscious to direct conscious action and express itself symbolically (Dundas, 1990).

The child must choose the objects which will make up a scene. This choice occurs on both a conscious and unconscious level, as the child finds him or herself being drawn to a particular object and then must consciously choose to accept or reject it. Reed (1980) contended that children will be "led" to the material which best tells their story. In fact, a client may be completely unaware of an object sitting on the shelf until they are consciously ready, for whatever reason, to acknowledge it (Ammann, 1991).

Once the materials have been chosen and the sand world is emerging, there is often an outpouring of powerful emotions, such as tears, laughter, trembling, or wonder (Reed, 1980). Amman (1991) further confirmed that the client may experience physiological changes such as shaking, perspiring, fainting, needing to

urinate, and crying, as well as a release of tension in the stomach, an improvement in sensory perception, and feelings of relaxation, calm, happiness and well-being. This release of energy during this process results in catharsis.

Once the images have been formed in the sand, the issues can be evaluated, further clarified, and worked on (Reed, 1980). The conscious recognition and understanding of unconscious issues leads the client along the path toward greater self-understanding and ultimately toward self-acceptance and emotional growth.

Ammann (1991) contended that there are two paths along which a client can travel, depending on their issues. The first is the path toward healing. The healing process is activated in those who have experienced early childhood trauma. Ammann (1991) stated that the therapeutic process, in these cases, leads into the deep-seated layers of experience which are beyond conscious and verbal awareness. Healing occurs, as over time sandplay emphasizes images of the healthy core of the individual and this becomes the new foundation upon which the personality is built.

The second path which Ammann (1991) outlined is transformation of one's personal worldview. Within this

process, the client typically has a healthy foundation in life, but has a world view which is too narrow, onesided, or disturbed. The client is said to sense that something is wrong with themselves and they are often lead by a conscious need to change.

This differentiation of the sandplay process is similar to that proposed by Weinrib (1983), who distinguished between the processes of psychological healing and that of expansion of consciousness. Psychological healing was described as the restoration of an emotional wound, and expanded consciousness was said to be the awareness of what one feels, thinks, and does with the capacity to make choices of one's actions. Within sandplay the former process is primarily unconscious, whereas the latter is more conscious.

Throughout the sandplay process, the counsellor observes changes in the themes and symbols, and movement through various stages. Kalff (1980) adopted Erich Neumann's theory of the stages of ego development to describe the stages of sandplay development. These stages are (a) the animal, vegetative stage, (b) the fighting stage, and (c) the adaptation to the collective. She described the first stage as consisting predominantly of animals and vegetation. The second

stage was described as depicting reoccurring battles, which occur particularly in puberty. Following this stage, the child was said to gain inner strength and he or she can then actively deal with the difficulties in their environment. During the last stage, the child feels accepted by the environment as a person and full member of society.

Allan (1988) also suggested three stages in sandplay development: (a) chaos, (b) struggle, and (c) resolution. During the stage of chaos the child typically "dumps", objects into the sand. There is usually an absence of animal, plant or human life. Allan contended that this stage reflects the emotional turmoil and chaos in the child's life.

In the struggle stage, battles occur between strong, powerful forces and at the beginning of this stage there is no clear winner or hero. Over time however, the battles become more organized, intense and balanced, and a clear winner emerges over "dark forces" (p.302).

The stage of resolution was said to depict the restoration of balance between nature and people. Scenes typically depict an organized and realistic world, as animals are in their natural habitat, with fences

protecting them, roadways winding evenly through towns and crops and trees baring fruit. The counsellor senses a resolution of the problem and the feeling of wholeness or completion.

Vinturella and James (1987) suggested that the stages of sandplay reflect the three stages of play therapy. The first stage shows the child introducing their problem in the sand. The second stage shows the child's attempts to disclose feelings and thoughts concerning their problem, and the third stage shows the child's resolution of the problem. The final stage is accompanied by a decrease in anxiety and an increase in self-control and self-esteem.

Reed (1975) noted that "aggression and chaos are often the first evidence of inner turmoil or signal for clinical help" (p.28). Aggression and chaos typically manifest themselves by way of guns, cannons, soldiers, war, and killing, and reflect the child's dissatisfaction with their present living conditions. Furthermore, Reed (1975) confirmed that once aggressive and chaotic feelings have been sufficiently vented, "order, control, pattern and logic begin to show" (p.28).

With this reordering or centering of the creations

and the subsequent centering of the child, images of squares and circles appear within the sand worlds. Kalff (1980) described the circle as a "symbol of perfection and of perfect being" (p.24), which is associated with Godliness. The square was said to appear when wholeness is developing. Likewise, Lowenfeld (1979) referred to the appearance of the "mandala" or patterned circle, within the sand worlds and she elaborated that circular movement is a sign of progression, as it requires far greater muscle control than movement in a straight line.

Not only is change observed in the composition of the sand worlds over time, but change is also observed within the client (Weinrib, 1983). Weinrib (1983) observed that introverted and very tense clients tended to relax, and hyperactive clients tended to calm down. When the sandplay process is complete, the child appears to be more at peace with him or herself and more at peace with the outer world. At this point in the process, clients will often state that they do not need to come for counselling any longer (Allan & Berry, 1987). Furthermore, symptoms, such as, headaches (Bowyer, 1970), enuresis (Carey, 1990), encopresis, pica (Carey, 1990), aggression (Vinturella & James, 1987), asthma (Bowyer, 1970), and thumb sucking (Bowyer, 1970)

were said to disappear.

The use of sandplay is recommended (a) to increase reading, writing, listening, and language skills (Barbour, Webster, & Drosdeck, 1987), (b) to aid in concept development (McIntyre, 1982; Elder, 1973), (c) with those who have experienced traumatic events (James, 1989; Miller & Boe, 1990), (d) with persons diagnosed with dissociative disorders (Sachs, 1990) and chronic schizophrenia (Funai, 1989), (e) with families within a family therapy context (Carey, 1991), and (f) as a tool to evaluate the effectiveness of therapy (Tetsuo, Oda, & Hazama, 1982).

Moreover, most recently, a group of Jungian analysts in Milan (cited in Ryce-Menuhin, 1992) examined the differences in the sand worlds of children who had cancer and accurately determined who was likely to live and who was likely to die. The use of this technique with the terminally ill is therefore also recommended.

The benefits of the sandplay process are apparently numerous as; (a) it requires no skill or talent, like drawing or painting, where clients may be self-conscious of their skill level (Oaklander, 1978; Bradway, 1979; Lowenfeld, 1979; Stewart, 1990; Vinturella & James), (b) it provides a direct and natural link to the play

behaviour of childhood (Stewart, 1990), (c) it can facilitate growth and positive change whether or not the symbols or myths are recognized or understood by the therapist (Reed, 1975), (d) it creates an ideal tactile, kinaesthetic, visual, and creative experience (Oaklander, 1978; Reed, 1975), (e) it has no age barriers (Allan & Berry, 1987; Ryce-Menuhin, 1992), (f) it may be implemented by therapists who have a basic training in play therapy (Allan & Berry, 1987), (g) it lends itself well to non-verbal or less verbal clients (Lowenfeld, 1979; Weinrib, 1983), (h) it initiates a psychic process, much like dreaming, where both conscious and unconscious processes are activated (Ammann, 1991; Weinrib, 1983), (i) it is especially suited for those who suffer from disturbances of early childhood, as the client is lead back into deeper layers of the psyche (Ammann, 1991), (j) there is an inherent focusing or limiting effect as the physical boundaries keep out distractions and help the client with his/her own limit setting (Vinturella & James, 1987; Carey, 1990), and (k) transference issues may be lessened as the sand tray becomes the transference vessel rather than the counsellor (Carey, 1990).

However, Vinturella and James (1987) cautioned that

sandplay is not magical, as it's therapeutic effectiveness depends on the counsellor's ease with the medium and ability to modify and use it according to his or her orientation and the needs of the client.

Related Research

The research article by Buhler and Carrol (1951) is typical of the research that was being conducted by Buhler and her followers in the early nineteen fifties (Buhler, 1951a, 1951b; Lumry, 1951). However, following this period of time there was seemingly no further research interest in this area, until the nineteen seventies, when Bowyer (1970), Reed (1975), and Lowenfeld (1979) wrote books on the topic of sandplay, and Kamp and Kessler (1970) and Bradway (1979) published articles. These publications and more recent books published in this area (Ryce-Menuhin, 1992; Amman, 1991; Dundas, 1990; Kalff, 1980; Bradway, 1990; Weinrib, 1983) have generated another surge of interest in the use of sandplay as a counselling technique. In fact, sandplay is said to be enjoying a recent resurgence in popularity in both the United States and Europe (Kubler-Ross, 1988).

Buhler and Carrol (1951) compared the judgements of two teachers and descriptions of 30 children with the

results of the World Test. The researchers selected 30 students from two schools; seven "good" students and five "medium" students from Y street school, and 16 "good" and two "poor" students from X street school. Ages ranged from 9 to 12 years, and I.Q. scores ranged from 90-100, to 130-140. The children were given the test twice, with an interval of about one month.

The teachers were asked to rank order the children in terms of overall adjustment. They grouped the children into four categories: ++ group were equally balanced within themselves and with the environment, +- were well balanced within themselves but not with their environment, -+ seemed to worry frequently or have inner difficulties, but dealt well with their environment, and -- were not well adjusted in any direction. There were 10 ++ children, 12 medium children, and 8 in the -- group.

The worlds were categorized in terms of the emotional symbols of (a) danger (accidents, fire, aggression), (b) emptiness (unpeopled, fewer than 50 elements, fewer than 5 types of elements), and (c) distortion (closed, disorganized, rigid).

The results of the data analysis showed that there was a striking difference between the composition of the

first and the second worlds of the highest adjustment group. While the first world of the subjects distinguished between groups, there were no differences in the emotional symbols present in the second worlds of the subjects. In the children's first world, emotional symbols increased as the level of adjustment decreased. The mean number of emotional symbols for the ++ group was < 1 , in the medium group < 2 , and in the -- group between 2 and 3 emotional symbols.

The percentage of aggressive symbols was identical in the first world of all three groups, and they increased in nearly the same proportion from the first to the second world. Closed, disorganized and rigid symbols however did distinguish between groups; 20% were found in the worlds of the well adjusted group, 66% in the medium group, and 100% in the poorly adjusted group. There were too few "empty" symbols from which to draw any conclusions.

The researchers concluded that two or more emotional symbols, with closed, disorganized, and rigid symbols, in world one, were the decisive criterion for deeper emotional troubles in children.

The teachers' ratings were compared with the Brown Personality Inventory and the California Test of

Personality, which was reportedly in high agreement with teacher judgements and was standardized in agreement with teacher opinions. A wide disagreement was found between the California adjustment scores and the teacher's judgement scores, and no better agreement was found with the Brown Personality Inventory. Therefore, these results showed a great threat to the reliability of the study, as there was no consistency in the categorization of subjects and the subsequent assignment to groups. This also threatened the validity of the study as the results were therefore not accurate. Although the researchers did not emphasize the limitations of their study, the tentative conclusion that there are "possibilities" in determining a child's emotional disturbance seems to indicate their awareness that only limited conclusions, at best, can be drawn from this research.

In response to Buhler's poorly controlled study, Lumry (1951) examined the characteristics of the world test of groups of normal, withdrawing, retarded, and stuttering children. There were 25 children in each group, and age, gender, and intelligence were all controlled for. Lumry examined the results of the World Test for Buhler's clinical characteristics (empty,

closed, aggressive, unpeopled, rigid, disorganized). She discovered that the number of clinical characteristics differentiated the normal group from the withdrawing, retarded, and stuttering groups, but did not differentiate between the groups with psychological difficulties. Furthermore, the results of this study indicated that the appearance of two or more clinical characteristics reflected psychological difficulties. It was found that the absence of people, which occurred in 50% of children with psychological problems and none of the normal group, was quite likely to indicate maladjustment. Aggressive tendencies appeared to a larger extent in the withdrawing and stuttering groups, and limited use of materials was observed more frequently in the retarded group. Closure was used in the maladjusted groups to close off a group of disorganized elements. However, all of these symptoms were observed in varying degrees in all four groups.

In their research article, Kamp and Kessler (1970) examined the results of the World Test with 4 groups of 20 "normal" children aged 6 to 9 years. They discovered that the 6 year olds showed equal amounts of juxtapositional (unconventional heterogeneity) and schematic configurations (homogeneous grouping), the

seven year olds showed schematic arrangements, but both juxtapositional and depictive configurations (>2 types of elements in configuration) were present, at age eight depictive configurations were typical, and at age nine depictive configurations with a shift toward realistic (items could function if occurring in reality) occurred. Therefore as developmental age increases, there is an increase in more mature forms of arrangement.

The researchers then calculated mean I.Q. scores for the subjects and found that the more intelligent children attained a higher World level score. However, it was found chronological age was a greater predictor of World level than was I.Q., as higher World levels were attained in older children with a lower mental age, than in younger children with a higher mental age. There was no marked difference in World level between boys and girls of the same age. However, in general, girls used more animals and indoor toys, and boys used more vehicles, fences, and soldiers.

Following a battery of psychological tests, it was found that 2 seriously disturbed and 9 moderately maladjusted children omitted people and soldiers. Therefore omitting people was seen as pointing to a disturbance in interpersonal relations. Five children

enclosed a major part of their world, 3 of which were moderately disturbed, 1 severely disturbed and 1 normal. Therefore enclosed worlds were seen as an indication of emotional maladjustment. Furthermore, most children spent more than 4/5 of the time placing objects, however 15 children spent less than 3/5 of the time placing objects choosing instead to move objects. Of this group 7 were clearly disturbed, 6 were borderline, and 2 showed no signs of maladjustment. The researchers felt that a great amount of movement is related to maladjustment. Lastly, verbalizations were rare in all of the groups.

Fujii (1979) studied the retest reliability of the sandplay technique to determine if the sandplay of individuals showed stability over time and could be identified as being made by the same person. There were 4 groups of 20 boys, between 12-15 years of age. The groups were elementary, junior high school, delinquent, and emotionally disturbed. The boys engaged in sandplay on two occasions over a two-three week period. Ten judges were then chosen to categorize and match the photographs. It was found that trained judges matched significantly more correctly than untrained judges. The sandplay of junior high students was easiest to match.

The researcher concluded that there are some reliable aspects to the sandplay technique, but the ability to easily change the sand world, although seen as a merit in counselling, is a disadvantage in the use of sandplay as a tool in personality assessment.

Aoki (1981) followed up on the aforementioned research and examined the retest reliability of sandplay. There were 88 subjects, between 10 and 15 years, divided into four groups; elementary, junior high school, delinquent, and emotionally disturbed. The method was identical to the above study. The results showed that the emotionally disturbed group took significantly more time than the other three groups, and the delinquent group used less toys than the other groups. It was also discovered that the adjusted groups easily changed from one pattern to another, but the maladjusted group lacked flexibility and focused on a specific pattern in successive sessions. The researcher concluded that this stability reflected the individuals core problem which needed to be expressed over and over again.

The following case studies describe the use of sandplay in counselling settings.

Noyes (1981), in her narrative, case study article,

described her use of sandplay to improve the reading scores of children, in a learning disabilities class. Noyes stated that sandplay aids in the learning process as it has a calming effect on the child, and it creates an immediate and deeper rapport between teacher and child, thus contributing to academic growth. Sandplay was also said to help reading, as working in the sand trains and uses the creative right brain in the visual skills needed to connect the graphic information on the page with the child's total experience. The child was said to project a picture of his or her inner life onto the sand, which results in a decrease in the pressure of fantasies. Noyes contended that this process leaves the mind clear and more able to focus on reading. She stated that vitality and inner motivation bloom because the child's energies are no longer used in inappropriate ways of defending his or her individuality, such as, tantrums, daydreams, or fights.

Noyes began using the sandplay technique regularly with her pupils and she noticed that after a few weeks there was greater academic improvement than she was accustomed to seeing without the use of this technique. She also noticed that attendance improved, the children were no longer sent to the office for misbehaving, one

boy stopped soiling his pants, another child's hands stopped trembling, a withdrawn child started smiling and speaking up, and another child's daily headaches ceased.

To illustrate this technique, a case study was presented. The client was seen for reading every day and participated in sandplay once a week. At the end of his sandplay sessions his reading was measured by the Woodcock Reading Mastery Test at the 5.6 grade level. Three months prior to this, his reading level was measured at the 2.5 grade level.

Noyes discovered that the degree of improvement shown by the students was much higher the year when she used sandplay, than the two previous years. The average growth in reading as measured by the Woodcock test, was nine months for the first year, eight months for the second year, and one year six months during the year she used sandplay. Noyes noticed that the sixth graders were the most involved in this technique and their scores showed the greatest increase.

The results of this article need to be accepted cautiously, as there were no controls for extraneous variables such as experimenter effects (Pygmalion effect), sampling biases, and the effects of novelty. However, the contribution this article makes to the

field of play therapy is significant as it demonstrated the effectiveness of sandplay as a counselling/learning tool.

Harper (1991) investigated the sandplay of sexually abused, physically abused, both physically and sexually abused, and non-abused children. The subjects were aged between 3 years, 5 months; and 9 years, 10 months, and all were of average intellectual potential. No background information was made available to the researcher, until after the assessment and report were completed.

On the basis of background information, the subjects were divided into three groups: sexually abused, physically abused, and physically and sexually abused. Data were collected over a four year period. Subjects in a control group were selected who had no suspected history of abuse. There were 20 girls and 20 boys in each of the four groups and four, one hour sessions were allotted to each child.

Each world was classified according to three measures: Lowenfeld's criteria of complete or incomplete representational, reality-in-flux, fantasy, and mixed; Buhler's clinical characteristics of aggressive, unpeopled, empty, closed, rigid, and disorganized, and

the researcher's world themes of sexual, withdrawal from people, need for nurturance, depression and loss, need for protection, conflict, chaos, fantasy, wish fulfilment, and domestic.

The researcher found that the sexual abuse group created worlds which were complete representational, mixed, incomplete representational, closed, aggressive, and rigid. Moreover, themes focused on sexuality, and need for nurturance and protection.

Fantasy/wish fulfilment defined the sand worlds of the control group, as well as incomplete representational, complete representational and domestic world themes.

The physical abuse group showed incomplete, fantasy worlds as well as aggressive, disorganized and rigid worlds. The world themes of conflict, chaos and fantasy/ wish fulfilment were apparent.

The researcher reported that the physical/sexual abuse group created incomplete representational and fantasy worlds, with aggressive, closed, and disorganized themes. The world themes also showed conflict and all of the other categories except domestic.

Harper concluded that the results of her study

suggest that the type of abuse which a child experiences has a differential effect on play behaviours in a structured setting. She noted that the first worlds of the sexual abuse group were often definitive and the subsequent ones were a repetition of the first. The researcher also stated that although the sexually abused children presented as those who had gratification from their interpersonal environments and were more integrated, their play behaviours generated feelings of unease in the researcher and she was left with the impression that "beneath the surface there was a subtle and pervasive emotional disturbance which would perhaps not become apparent until triggered by developmental crises such as puberty, courtship, marriage, or childbirth" (p.97). Lastly, Harper concluded that although the smallness of the sample and subjective nature of the data limited the generalizations that could be made, the results of the study suggested that the type of abuse experienced by children has a differential effect on their behaviours as manifested in their play and the ways in which they interact with their environment.

The researcher's conclusion that the results of the study suggest that the type of abuse experienced by

children has a differential effect on their play behaviours, in a structured setting appears to be supported by the data. The researcher also acknowledged that the generalizability of the study is limited. The conclusion that the type of abuse effects the way children interact with their environment is not substantiated by this study as the researcher did not examine how abused children interact in their environment per se. Furthermore, the researcher's comments that the sexually abused children, while they presented as well-adjusted on the surface, harboured a subtle and pervasive emotional disturbance was not substantiated by the data and seemed to be a clear example of the researcher being emotionally involved with the research topic and hence biasing the observations.

The researcher did not overtly suggest research questions for future study, however the manner in which she conducted this study provides credibility to the sandplay technique and it provides the field of play therapy with a model of how to conduct concrete research studies.

In her case study article, Carey (1990) described the sandplay of a nine year old boy who was referred for

counselling due to his enuresis, encopresis, and pica. The case example was thoroughly explained and the sandplay process clearly outlined. However, like other sources describing the sandplay method and process (Weinrib, 1983; Kalff, 1980), frequent psychological terms and jargon were used, for example "collective unconscious", "preverbal uroboric level of the psyche", "the Great Mother" and "phallic potency". This serves to limit the understandability and universality of the article, as only a certain portion of the population with specific training, can truly comprehend what is meant by such terms.

Furthermore, Carey failed to provide information as to how she determined what a particular symbol signifies. For example, fire was said to symbolize positive masculine potency, castration anxiety, inner rage or feeling out of control, yet there was no mention of how this was determined or of further sources which reinforce this opinion. Therefore this article could be strengthened if the information was more frequently reinforced with supporting references. In general however, this article provided a clear description of the sandplay process and the movement from chaos, to a deeper uncovering of feelings, to integration of

feelings. Furthermore, it provided a concrete example of how positive change can occur and symptoms can be eradicated, when using this technique in child counselling.

Vinturella and James (1987), in their case-study article, described the sandplay of an 8 year old boy, who was referred for counselling because of mood changes, aggressive behaviours, disinterest in school work, and his poor relationship with his mother, since the recent death of his father.

Vinturella and James described how the client worked through his feelings of his father's death and subsequent reconnection with his mother through sandplay. They concluded that one of the most promising uses of sandplay is training parents to use the technique with their children at home and they suggested that in the future sand trays may be found in home playrooms, as well as in play therapy rooms.

Allan and Berry (1987) in their case study article, described the use of sandplay with a boy who was referred for counselling because he exhibited inappropriate behaviour in the school and playground. Initially the client was said to be experiencing inner turmoil and confusion. He was feeling controlled and

trapped, as was symbolized by the items in his sand world. In subsequent sessions, the slow process of differentiation, regulation, and separation of various emotions was observed. Order and identity were restored and the family seemed more intact. At the end of counselling, the client's impulsive and aggressive behaviours had diminished, his social skills had improved, and he was channelling his energy in appropriate directions.

The writers' conclusions that this technique can be used by and with many people, adds to the generalizability of this method to various settings and populations

Future Research

As can be seen from the aforementioned literature review there is a lack of concrete research which has been conducted in this area, yet patterns appear to be emerging from the case study articles which have been examined. It would seem from the articles of Carey, Vinturella and James, and Allan and Berry that stages of sandplay do indeed occur over time and similar developments happen with each client as the process develops i.e. stating the problem or feelings, struggling to overcome the problem, and resolution. It

would seem important that future research examine this process of change over time in order for a more generalizable and detailed description of stages of sandplay to be developed.

Likewise, the efficacy of this approach needs to be more concretely examined. Controlled experimental studies which examine the efficacy of this technique compared to other techniques, or no treatment need to be conducted in order to increase the credibility of the findings found in case-studies.

Lastly, further research, similar to that conducted by Harper, needs to be done to identify the differences in sandplay between various groups of children. This would serve to provide a greater understanding of children who have experienced emotional difficulties, and thus help counsellors to better treat and help clients attain positive growth and emotional healing.

This research study endeavours to fulfil some of these needs.

CHAPTER THREE: DESIGN AND METHODOLOGY

Site Selection

The population, from which the sample for this study was chosen, were students of Lord Kelvin Elementary School in the school district of New Westminster, in the Province of British Columbia. Before contacting personnel at the field site, permission for this study was sought from the Ethical Committee of the University of British Columbia. To obtain further permission, the District Superintendent of Schools, Dr. Mary Lyons, and the school principal, Mr. Rick Day, were contacted. Formal written permission was also received from the parents of the children selected for the study (see Appendixes A and B). Time was spent with the teachers in the school to inform them of the study, to explain the criteria for selection of the subjects, and to elicit their cooperation in releasing students from their classrooms. The school counsellor, Mrs. Ronnie Rhiem, was asked to assist in the selection process. A private room was arranged where the study could be conducted without unnecessary distractions and interruptions.

Subjects

The children who participated in this research

project were from grades two and three, and were between 6 years, 11 months and 8 years, 7 months. The mean age was 7 years, 9 months in the coping group (CG), and 8 years, 0 months in the difficulty coping group (DCG). There were four females and one male in the CG, and three females and two males in the DCG.

The purposeful sampling strategy of typical case selection was used to assign five subjects, of normal intelligence, to the CG and five subjects to the DCG. Therefore a sample of 10 subjects was obtained from the total population of 79 children. Four subjects were automatically excluded from the study due to their prior counselling involvement with the researcher. Sample size was relatively small as this was a case study design and used replication logic to increase generalizability.

Along with the school counsellor, the teachers of the aforementioned grade levels identified the children as coping or having difficulty coping. A coping child was defined as one who gets along well with teachers and peers, and who shows average developmental mastery of learning skills. A child who shows difficulty coping was defined as one who fails to get along with teachers and peers, and fails to master the work skills necessary at the child's grade level (Allan and Crandall, 1986).

Personal G.4. files containing psychometric testing reports (including I.Q. scores, Individual Education Plans (IEP'S), previous report cards, and other pertinent records were available in order to make the best selection of subjects on the criteria.

To minimize experimenter bias, the allocation of subjects into the CG and DCG was not revealed to the researcher until after the data collection was completed. For the duration of the field work, the subjects were identified only by name and assigned number.

Materials

Two wooden sand trays, painted blue in the inside to represent water, of the recommended dimensions (75x50x7 centimetres) were provided. One sand tray contained dry sand and the other contained damp sand. Water was made available. Six categories of miniature objects recommended by Lowenfeld (1979) were present: living creatures, fantasy and folk-lore, scenery, transportation, and miscellaneous objects, as well as, the additional categories recommended by Allan & Berry (1987) of natural objects, and symbolic objects. As Ammann (1991) suggested, ugly, dark, evil and fearsome objects were included within those categories, as well

as, light, beautiful, friendly and wholesome ones.

The miniature objects were grouped in baskets and displayed on shelves. The toys and the sand trays were at the appropriate level for the height of the subjects. The sand trays were placed on a table in such a manner that the subjects had their backs to the miniatures when creating their sand world thus reducing stimulus overload. Videotaping equipment and a photographic camera were visible in the room.

Procedure

Each child was individually introduced to the playroom and was given a short period of time to explore the surroundings. He or she was informed that the researcher's name was Ms. Cockle whose job it is to talk to and play with children. They were notified that their teacher and parent(s) thought they would like to come and play, and they were instructed that they would come to this room to play for four times before Christmas.

The researcher answered any questions that the children asked and endeavoured to make a connection and develop a working rapport with each subject. Once the child appeared comfortable in the room, the researcher invited him or her to make a picture or scene in the

sand tray using any of the miniature articles they wished. The child was informed that they had half an hour to complete this task and a picture would be taken of the sand world upon its completion.

In order to minimize experimenter effects, when the child was involved in the sandplay process the researcher assumed the role of observer. However, when a child engaged the researcher in dialogue or insisted she help place objects in the sand tray, the child was responded to in a manner that acknowledged and validated his/her needs, yet care was taken to limit researcher influence on the sand world.

The sand in each sand tray was smoothed over before each child entered the room in order to minimize suggestion. Once the child completed the sandplay, the sand world was photographed and the child was asked to describe the creation. The accompanying story was written by the researcher.

In order to limit the threat of maturation on internal validity, the researcher ensured that the data was not collected when a subject was reluctant to attend due to a popular activity, such as gym, music, Christmas concert rehearsals, or a film.

Data Collection

Data were collected and patterns were determined with the use of the Sandbox Observation Scale For Children (Reed, 1975), which categorizes data in terms of; Approach, Choice of Sand, Orientation, Form, Choice of Materials, Movement-Action, Conceptual Level: Design, Feeling Projected-Impression, Creative Level, Verbalization While Making The Picture, Subjects Response to Finished Picture, and Therapist's Role. The researcher circled the adjective which best described the sandplay in the aforementioned categories.

The data were also examined according to the clinical categories of Aggressive, Unpeopled, Empty, Closed, Rigid, and Disorganized as outlined by Buhler (1951a) and according to the world themes of Sexual, Withdrawal, Nurturance, Depression and Loss, Protection, Conflict, Chaos, Fantasy/Wish Fulfilment, and Domestic, as described by Harper (1991).

Furthermore, the narratives accompanying the sand worlds were categorized and scored according to the story sequence analysis approach developed by Arnold (1962). In this approach the moral of the story is emphasized. When the moral is applied to the person's subjective circumstances an "import", or significance,

or meaning of the story is found (p. 51). Once story imports are taken in sequence, the child's personal view of life emerges.

Data Analysis

The data were examined by way of qualitative, descriptive measures, according to the aforementioned criteria (Buhler's clinical characteristics, Harper's world themes, Reed's observation scale, and Arnold's story sequence analysis), in the following ways:

1. Photograph Analysis

The photograph for each subject was examined in terms of play themes, symbols and content. Descriptive comparisons were made of the photographs of the coping and the difficulty coping groups.

2. Narrative Analysis

The narrative describing the sand worlds of each subject was examined for the story import and then scored. Accurate imports were developed by (a) making them specific to the individual child's story, (b) using the actual words of the story whenever possible, (c) including all the nuances of the story, (d) linking the import to whatever came before and what comes next, and (e) writing the import from the point of view of the dominant story character. The imports were then judged

to be positive or negative depending on the outcome of the story. The scoring category; 1) achievement, success, happiness, and active effort, 2) right and wrong, 3) human relationships, or 4) reaction to adversity was then determined and a score between -2 and +2 was assigned. In general, +2 means positive action, +1 means positive plans or thoughts or a lack of extreme positivity, -1 means a lack of positive action, and -2 indicates negative impulses, or malicious actions or attitudes (Arnold, 1962). Descriptive comparisons were then made of the story imports of the two groups.

3. Process Analysis

The sand play process, as observed on the videotape, was examined and descriptive comparisons were made of the process of the two groups.

4. Sequence Analysis

The set of four photographs, narratives and the process over time were examined and descriptive comparisons made of the sandplay of the two groups.

Upon qualitative study of the data, it was determined that sandplay themes were best described as; danger/threat (at risk of harm), death/destruction (disintegration of life), struggle (fighting between opposing forces), safety (being protected and secure),

fantasy (unreal imaginings or dreams), nurturance (images of loving, tenderness, and care-taking), dependency (reliance on others to guide and lead), empowerment (strength in self to resolve issues), and restoration (reparation of previous concerns/damage). Moreover, the sand world compositions were best described by adapting Buhler's (1951a) characteristics and using (a) unpeopled, (b) empty (< 15 items), (c) disorganized (chaotic arrangement and/or little association between objects), (d) barren (lacking in signs of growth and life), (e) crowded (abundance of objects packed into tray), (f) unbalanced (portions of tray unused or used sparsely compared to other portions), (g) vital (abundance of life, growth, and vibrancy), (h) peopled, (i) organized (coherent grouping and ordering of objects), and (j) balanced (even use of the tray).

Profile analysis was then used to examine the differences between the two groups on sandplay characteristics, object use, sandplay themes, and sand world characteristics.

CHAPTER FOUR: RESULTS

The students involved in this research project participated eagerly and enthusiastically and their respective teachers were most accommodating and supportive. Each child was willing and able to engage in sandplay on four occasions throughout the two month period. The data were therefore collected most efficiently and the results are seen as an accurate representation of each child's emotional functioning.

In order to protect the confidentiality of the subjects, they will be referred to in the following discussion by assigned number.

Coping GroupSubject 006Biographical information.

This female subject was 7 years 5 months at the onset of this study. She was described by her teacher as doing very well academically, she tries hard, wants to succeed, applies her knowledge, is self motivated, and a good listener. Furthermore, she was said to be cooperative, friendly, organized, helpful, and have high self esteem.

In terms of social behaviours she has friends, gets

along well with others, is happy, confident and able to voice her concerns. She belongs to a two parent family, is the eldest child and has a sister three years her junior. Her mother was said to be very positive, supportive, and involved in her school life.

Figure 1. 006 Sandplay #1.

Picture analysis.

This sand world depicted a volcano upon which stood three female figures. The tray had characteristics of being empty and barren, and showed the world theme of fantasy, as fantasy figures were used.

Narrative analysis.

"The girl has a wish. She's having a wish for a prince. The Godmother, she thinks she's going to do that and she's happy."

Import: "wishes will come true."

Category 1, Score +2

Process analysis.

This subject made some verbalizations while making the sand world but was predominantly quiet and she appeared somewhat nervous. The feelings projected were of happiness and outer calm, but the volcano may represent inner nervous feelings. There was one change in the process, as she removed male figures from the tray in favour of female ones. The form was of a whole logical picture, wet sand was chosen, and the sand was moulded by the subject.

She worked from the same side of the tray, objects were placed closest to where she stood, and she only looked at the basket containing people. The sand world was static as there was no movement within the tray. The minimal verbalizations were lighthearted and cheerful. The subject did not try to engage the researcher and there was minimal emotional energy invested in the process, although objects were chosen deliberately and with care.

The entire process of making the sand world lasted 5 minutes, whereupon she pronounced, "there, done". There were 3 items in the tray, all of which were female figures (1 domestic, 2 fantasy).

Figure 2. 006 Sandplay #2.

Picture analysis.

The second sand world depicted a village. The theme was fantasy and the tray had the characteristics of being organized, peopled, and balanced.

Narrative analysis.

"Once upon a time there was two ladies. And one lady and one boy was getting married. So everybody

lined up to see them get married. The fairy Godmother looked at the two people, dressed them up and they were getting married. Everywhere, all the time, and everybody got in line to see them."

Import: "you will be well looked after and others will want to take notice of you."

Category 3, Score +2.

Process analysis.

During the making of the sand world, the entire tray was used and the subject worked from the back of the tray to the front, moving around the tray in the process. Once again the subject was quiet and the completed sand world was static. The sand choice was dry and the subject took time to ensure the sand was flat before adding the objects. This was one continuous process without a change in idea.

The projected feelings were happiness, gaiety, colourfulness, peacefulness and magic. Once again the predominant theme was fantasy and the tray was organized yet natural. There was a sense of vibrancy and life emanating from the creation. The process of making the sand world lasted 12 minutes, whereupon the subject declared "I'm finished". There were 74 items in the tray including 42 marbles. The choice of objects were

scenery (houses, pagodas, bridge, telephone pole, trees), transportation (horse and cart), symbolic (jewels,), friendly wild/domestic animals (dog, deer), 4 female figures (3 fantasy, 1 domestic) and one male figure (domestic).

Figure 3. 006 Sandplay 3.

Picture analysis.

Once again a village was erected in the far end of the tray and buildings were placed in an organized manner. The sand was moulded in the centre to form a very predominant circle in which the wishing well,

jewels, and lady were placed. This seemed to be the focal point of the tray and reinforced the fantasy theme. The world looked orderly, calm, colourful, welcoming, peopled, and balanced.

Narrative analysis.

"Once upon a time there was a girl and she was getting some water. And the fairy Godmother she was going home. And she didn't know how to get to the fairy Godmother's house. If she finds the shiny rocks then she could go. So she was stuck in the water and she can't get out and she was so stuck. It was fast sand."

Import: " we get stuck if others are not there to lead and guide us."

Category 3, Score -1.

Process analysis.

This subject's sandplay was once again conducted in silence and she became absorbed in the process of flattening the wet sand, choosing objects, and placing them in the sand. She worked both slowly and deliberately. The corners were filled first and then objects were placed around the periphery, moving inward to the centre of the tray. Water was added.

A whole logical picture was evident and this was one continuous process without changes in ideas. Once

again there was no attempt made to engage the researcher in the process. The final sand world was static. The narrative suggested the theme of dependency. After 16 minutes of this process the subject declared, "finished". There were 49 items present in the tray, including 23 marbles. The choice of items were scenery (houses, bridges, trees, pagoda), symbolic objects (jewels, wishing well, gold,), natural objects (pine cones, stone), and two female figures (fantasy).

Figure 4. 006 Sandplay #4

Picture analysis.

This sand world was more free and spontaneous in

appearance as houses were scattered around the tray. It appeared to be open and light hearted. There were no objects which suggested negativity, threat, or danger. The characteristics were open and unpeopled, and the theme was fantasy.

Narrative analysis.

"Once upon a time there was nine animals and they were looking at a tree. The tree felled and they were so sad. It was their favourite trees. There were some hidden marbles. If you find one marble the marbles will be magic to put the tree up, or if you find the houses' magic then your tree will grow up. There's some hidden marbles under the houses. They should find it. If they don't they'll be very sad. One day they found one. They put one marble on the tree and it stood up and they lived happily ever after".

Import: "if special things in life fall apart, we can find the power to restore them."

Category 4, Score +2.

Process analysis.

This sandplay seemed to signal a movement away from the previous theme as the main female characters were absent. Furthermore, the subject chatted frequently during the sandplay process and engaged the researcher

in dialogue about birthdays, Christmas, school concert, and how much fun it was to play in the sand. On this occasion, the subject buried marbles and encouraged the researcher to close her eyes and search for them. The marbles were then buried under the houses. Despite this playful interaction, the subject worked independently of the researcher when making the actual sand world.

Sand choice was dry and the subject moved around the tray as she created her sand world. Once again the sand was flattened and the sand world was static. The overall theme, as reinforced by the narrative, was empowerment and the feeling projected was happiness. The sand world was a whole logical picture and there was no change in idea. The subject made some verbalizations while making her world and pronounced "finished" 13 minutes into the process. There were 31 items present in the tray. The choice of items were scenery (houses, trees, bridges, pagodas), friendly wild animals (turtles, frog, dog, deer, giraffes, zebra, swan), symbolic objects (jewels, treasure chest, castle), and natural objects (shells).

Sandplay process over time.

Initially, the subject placed only a few objects in the tray and took very little time to complete this

process. It seemed as if she was testing the situation and was not comfortable to fully express herself. The second, third and fourth sand worlds took longer to complete, appeared full of life and growth, and showed little difference in the quality or characteristics over time. Each of these four sand worlds had a focal point in the middle of the tray, and the organization, fluidity, and choice of positive objects, particularly in the latter three worlds, suggested she was operating in the stage of wholeness. It therefore appeared that she moved from a stage of simplicity to one of wholeness. The subject seemed to cautiously examine the researcher in the initial two sessions, but became progressively more friendly and talkative as the relationship developed. She seemed to feel free to experiment with sand choice and formation, and no particular preference was observed over time.

The narrative imports: "wishes will come true", "you are important to others and others will help you", "we get stuck if others are not there to lead and guide us", and "if special things in life fall apart, we can find the power to restore them", confirm the visual representations of the sandplay, as they indicate her positive and hopeful outlook on life, and her feelings

of personal power, yet they show developmentally appropriate reliance on others for guidance and support.

Subject 003

Biographical information.

This female subject was 8 years 6 months at the onset of the study. She was described by her teacher as a confident, happy, and healthy child, who has positive social skills, good peer interactions, and good leadership ability. She was said to have excellent problem solving abilities, be a self-motivated learner, and be functioning academically between a grade three and five level.

Furthermore, this child was said to come from a two parent family which was supportive of her and very involved and interested in her school life. She is involved in many activities and outings with her family and she is the youngest of two children.

Figure 5. 003 Sandplay #1.

Picture analysis.

The first picture consisted of items which were placed closest to the outside of the tray leaving the centre empty, thus giving the impression of an empty tray which was unpeopled. The picture projected feelings of peacefulness and calm.

Narrative analysis.

"One house and houses are closest with their neighbours. There is a turtle that walked along. The monkeys sit on the bench. There is one walkway over the

bridge and two rabbits in the bed. It's a beach, a sandy beach. The turtle is going to walk and he might bug the monkeys. The monkeys will bug the rabbit and they will fight. The people from the houses will come out and tell them to go away. So they go away."

Import: "if our actions upon others produce conflict, we will be made to go away". This import was developed with the turtle as the dominant story character.

Category 2, Score -1.

Process analysis.

The subject chose dry sand, it remained flattened and she worked from the same side of the tray. The sandplay was one continuous process and there was no change in idea. The sand world was static and the subject completed the work in silence and moved quickly between the shelves of miniatures and the sand tray. She began placing objects at the far end of the tray and worked toward her. She did not engage the researcher in the process. The process lasted 2 minutes, after which the subject declared "done".

The feeling projected was humorous, as she laughed throughout her narrative, and the theme was one of fantasy. There were 13 objects present in the tray. The

choice of objects were scenery (trees, bridge, houses), friendly wild animal (turtle), miscellaneous (bunnies in bed, 3 monkeys), and natural objects (shells).

Figure 6. 003 Sandplay #2

Picture analysis.

The configuration of objects in this sand world was open and natural and, as the centre of the tray was used, it did not appear empty. The overall presentation was organized, and the theme was fantasy.

Narrative analysis.

"There's two houses and a lady went out to get some water. The penguin is running across the bridge. The penguin's going to the castle and the deer are in one corner watching the wagon. The lady is trying to find the treasure. The wagon wants to go see the deers. The deers are going to run to the castle. The penguin's going to go into the wagon. The wagon's going to run after the deer. The ladies going to go into her house. This lady is going to take all the treasures and run into this house."

Import "everyday life is frantic and busy, yet everyone gets what they want."

Category 1, Score +2

Process analysis.

On this occasion the subject chose wet sand and it remained smooth. She worked from the same side and began placing the objects closest to her, moving toward the back of the tray. She worked very quickly, in silence, and did not engage the researcher in the process.

Objects were carefully chosen and the subject actively searched for objects on the shelf. This was one continuous process, there was no change in idea, and

the sand world took the form of a whole logical picture. The world was static and the feeling projected was humorous, as she laughed throughout this process and in particular when relaying the story.

This process lasted 3 minutes whereby she pronounced "I'm done". There were 13 objects placed in the tray. The choice of objects were scenery (houses, bridge), symbolic (treasure chest, jewel, wishing well, castle), friendly wild animals (deer, penguin), transportation (horse and cart), and two female figures (fantasy).

Figure 7. 003 Sandplay #3.

Picture analysis.

The third picture contained some of the elements of the second and first, as well as new items. Items were placed around the periphery and also in the inside. The scene was bright and colourful, and the trees and placement of the other objects gave a sense of liveliness and growth. The characteristics were peopled, vital, balanced, and organized.

Narrative analysis.

"There's deers in front of the brown house and all three of the ladies want to get them away. So these two people are getting rid of the deers. There's jewels by the castle and there's trees all around all the houses and so they get more air. The rabbits are sleeping in bed even when people are shoing all the deers away. The unicorn is standing up. The turtles are walking around the castle to see the horses. The buggy with the little mouse is going to the castle, across the bridges to help the ladies with the deers. This tall house is the mouse's house. The peach house is the fairy and the other lady's house. The brown house and peach house share the well. The rabbit's from the tall brown house. This house is where the horses park their place right here. The turtles live there. The monkeys live in

there. The mouse is going to try to find the jewels. The fairy's going to go after the mouse. This lady's going to stay here and fetch water. These people are going to get the deers away and go take the jewels from the treasure place. The turtles start yelling at them. The horses with the wagon are going to park there and go and get the people inside the house and stop the people from stealing the jewels. The monkeys are going to take the stuff from the brown house. Then the unicorn is going to stop the monkeys."

Import: "you will try to get rid of that which doesn't belong and will stop those who do wrong."

Category 2, Score +2

Process analysis.

The subject chose dry sand and left the sand in it's original flat position. She moved around the tray as she worked and developed a whole logical picture. There was no change in idea, as this was one continuous process. The subject was silent and she did not try to engage the researcher. She worked very quickly, was light on her feet when choosing objects, smiled frequently, and openly laughed when telling her narrative.

The sand world was static but due to her quick body

movements and story, the entire process projected feelings of spontaneity, movement, humour, and gaiety. This sandplay seemed very cartoon like and the overall theme was one of fantasy.

The entire process of making the sand world lasted 5 minutes and there were 50 objects placed in the sand. The choice of objects were scenery (trees, bridges, houses, pagodas), symbolic (unicorn, wishing well, treasure chest, castle), friendly wild animals (deer, turtle), transportation (horse and cart), four female figures (1 warrior, 1 fantasy, 1 domestic, 1 religious) and one male figure (religious), and miscellaneous objects (bunnies in bed, bunny in pram, 3 monkeys).

Figure 8. 003 Sandplay #4

Picture analysis.

This picture contained an abundance of trees and colourful flowers. Previously used items were present, as well as new items. The sand world was very balanced, organized, peopled and natural. The sand world looks serene, vibrant, and colourful.

Narrative analysis.

"There's these big flowers growing on the beach. So two ladies and a man are trying to stop the flowers growing on the beach. A bird comes along and finds a

mirror on the ground and he can't figure out what it is. So the other bird flies over and tells him it's a mirror. The unicorn is trying to save a baby from going over the bridge. The flowers keep on growing. The trees are getting more and more too and they don't like it and they try to stop the flowers and trees from growing. The birds and unicorn and the deer are bugging the people. And the unicorn is making the baby laugh so that he will go behind the trees and be safe from the poisonous flowers growing. And the people just found out there are poisonous flowers growing and they have to go back over the bridge to find cover. Then all the people except for the man go behind the tree and take cover, 'cause he wants the birds. And he takes the mirror and flowers and trees and kills them. The people feel good as they don't want the birds on the beach".

Import: "Others will get rid of that which seems out of place and overpowering".

Category 4, Score +2.

Process analysis.

The subject chose dry sand and she moved around the box while placing the objects. The sand world was a whole logical picture and it was created in one continuous process. The sand remained flat and the sand

world was static. The subject was silent during the creation of the sand world, but she laughed during the narration of her story. She did not engage the researcher in dialogue. She moved and worked quickly, but thoughtfully selected and placed objects. The process began by placing objects around the periphery and then moving inward.

The theme suggested by the narrative was dependency and after 6 minutes she pronounced, "done". There were 59 objects placed in the sand world. The choice of items were scenery (trees, flowers, bridges), symbolic (unicorn, mirror), friendly wild animals/birds (deer, birds), two female figures, one male (cavalier), and a baby.

Sandplay process over time.

This subject's sandplay was somewhat lifeless at the beginning as no people and only a few animals were initially depicted. Over time however, the sand worlds progressively contained more people, objects, animals, and symbols of growth (flowers, trees). The third and fourth sand worlds were very similar in choice of objects, characteristics, and form. They gave the impression of fluidity, completeness, and containment. These latter two sand worlds were indicative of the

stage of wholeness. It therefore appeared that she moved from a stage of simplicity to one of wholeness. This subject progressively took more time to complete her sand worlds and she showed a preference for dry sand. She remained quiet over the four sessions and was not talkative with the researcher, however she demonstrated her very dominant sense of humour, as her narrations were accompanied by greater laughter over time.

The narrative imports; "if your actions upon others produce conflict, you will be made to go away", "everyday life is frantic, hectic, and busy, yet everyone gets what they want", you will try to get rid of that which doesn't belong and will stop those who do wrong", "you will get rid of that which seems out of place and overpowering", indicated a very strong social conscience and a concern with behaving according to societal norms. Furthermore, there was a sense of positive outcomes, optimism, and personal power. The narratives, provided a deeper level meaning to that which was directly observable in the sand worlds.

Subject 009

Biographical information.

This male subject was 8 years 0 months at the onset

of this study. He was described by his teacher as self motivated, an average learner, able to cope with any stress in the classroom, independent, and helpful. His school work was at grade level but messy.

He was said to want to please others, particularly the teacher, and work hard to quickly eradicate conflict. He has positive peer interactions, has friends, and is pleasant to be around. He is able to problem solve should difficulties arise.

He is the eldest child in a two parent family and his younger siblings are twins. His parents were said to be involved and interested in their son's school life and extra curricular sports activities.

Figure 9. 009 Sandplay #1.

Picture analysis.

The first sand world contained many objects, was somewhat overcrowded, and seemed to have no logical reasoning behind the placement of objects. The world seemed cluttered and the numerous objects from various categories made it disorganized, and some objects seemed out of place (e.g. hockey player, skeleton).

The presence of military objects and fighting figures suggested themes of aggression and conflict. However, there seemed to be a strong fantasy element

also present, which was seen in the symbolic objects used.

Narrative analysis.

The Wrong Stuff at the Right Time

"This is a train statue. There's a king statue, cannons, and army tanks trying to blow up the statue. There are three golden balls and they're trying to blow them up too. There's a flag and a lizard stepping over a car. The forest has a baby deer and a dad deer. They're looking out. There's a goalie looking at them. There's a black batman and a grey batman. They're fighting. There's two bridges. Behind one of the bridges is treasure. The army people are trying to look for it. They've got that statue instead. They'll look for the treasure next. There's a well that you can get water. There's a train that has two golden balls side by side. There's two aeroplanes, one is guarding the treasure and one is looking at the two batmans and one's looking at this wagon. There's a tree house that's at the side. This is where the Governor lives. Beside the train there's this big house that looks after the statue".

Import: "at times the wrong stuff can happen and we will be vulnerable, but we will be looked after by

others".

The title of this narrative seemed to encapsulate the meaning therefore it was used in the development of the import.

Category 4, Score +2.

Process analysis.

The subject chose wet sand and chose to place items on top of the sand without disturbing it. He worked from the same side of the tray, moving from the periphery inward. The form represented several ideas but there was no change in idea, as it was one continuous process. The subject was quiet throughout and did not engage the researcher.

The overall theme, as suggested by the narrative, was dependency and the feelings projected were spontaneous, busy and colourful. The sand world was static.

After 15 minutes the subject declared that he was "done". There were 62 articles present in the sand tray. The choice of articles were military (tanks, cannons), scenery (trees, bridges, pagoda, fences, houses), symbolic (totem poles, treasure chest, castle, unicorn, wishing well, marbles, flag), vehicles (train, aeroplanes, car, horse and wagon, motor cycle), domestic

animals (dogs), friendly wild animals (deer), five male figures (2 superheroes, hockey player, 2 fantasy), and fantasy items (skeleton, dinosaur).

Figure 10. 009 Sandplay #2.

Picture analysis.

This sand world showed an abundant variety of objects but there appeared to be little connection or differentiation between objects. The theme appeared to be fantasy and the world was disorganized.

Narrative analysis.

"There are three alligators and one hippo. And on one side there is a sun and on the other there is a

moon. There's a dump truck and some diggers digging up dirt. There's some statues, there's an elf cutting up wood. And a tree and a truck and there's some hard things. Beside one of the houses there is a hide out. There's a golden unicorn and some balls. These people are good guys (in red tee pee) and these people are bad guys (in blue tee pee). When the bad guys come they run into their hide out".

Import: "when faced with adversity you run and hide".

Category 4, Score +1.

Process analysis.

On this occasion the subject chose dry sand and moved around the box while making the scene. The form or finished sand world included several ideas, but the process of making the sand world was one continuous process without a change in idea. The sand was not moved during the process, and the sand world was static. There was no apparent pattern to the placement of objects, as they were scattered throughout the tray.

The subject was silent during the making of the sand world and there was no attempt to involve the researcher. The feeling projected was somewhat nonexpressive and scattered. The overt theme was

fantasy, however the import of the narration suggests a theme of safety.

The subject completed this process in 14 minutes whereupon he declared "that's it", and there were 60 objects placed in the tray. The choice of objects were symbolic (totem poles, jewels, unicorn, sun, moon, treasure chest), fierce wild animals (alligators), friendly wild/domestic animals (horse, cow, deer, hippo), vehicles (emergency, dump trucks, aeroplanes), scenery (houses, tents, bridges, tree), natural objects (feathers, pine cones), eight male figures (2 superheroes, 2 warriors, 2 fantasy, 2 domestic), one female (mermaid), and miscellaneous objects (bunny in pram, 3 monkeys).

Figure 11. 009 Sandplay #3.

Picture analysis.

The third sand world was more organized and figures were grouped in clear arrangements. The tray was full but not over crowded. There appeared to be a relationship between objects and the sand world seemed to tell one story instead of several. The sand world was bright and colourful and the theme was fantasy. However, the snakes covering the treasure, the man surrounded by alligators, and the web over the bridge suggest a theme of being guarded or covering up. The

characteristics of this tray are order and balance.

Narrative analysis.

Everything You Can Think Of

"There's two bridges with a spider web over it. There's seven deer, two giraffes. There's five big balls and inside of the big balls are little marbles. There's a swing, and a prince, and three alligators trying to eat him. There is treasure being guarded by three snakes. There's a tent with two people sleeping inside. There's batman on a motor cycle. There's a dump truck and a motor boat on back. There's trees, houses. That's it. (When asked what happened to the prince he stated the following). Oh, the prince gets away. There's also a jaguar, a tiger, a polar bear, and a cat in a huddle".

Import: "when faced with adversity you can get away from it".

Category 4, Score +2.

Process analysis.

The subject chose wet sand on this occasion and he did not move the sand, choosing instead to have it remain flat. He moved around the box as he worked and it was one continuous process, without a change in idea. He began working in the centre of the tray and then

moved outwards. He used a lot of energy in the making of his sand world, as he constantly moved back and forth between the shelves and the sand tray.

The subject was quiet throughout this process and he did not engage the researcher. The feelings projected were fantasy and the theme was empowerment, as the character himself can escape from danger.

The entire process lasted 12 minutes, after which the subject declared "finished". There were 75 objects present in the tray, 28 of which were marbles. The choice of items were scenery (trees, bridges, pagodas, tent), vehicles (motorcycle, truck), symbolic (treasure chest, jewels, wishing well, unicorn, castle, church), friendly wild animals (deer, cubs), fierce wild animals/reptiles (alligators, snakes), and male figures.

Figure 12. 009 Sandplay #4.

Picture analysis.

The fourth sand world seemed to be more organized, as objects were placed behind fences and in similar groupings. The theme appeared to be fantasy. The characteristics were peopled, organized, and balanced.

Narrative analysis.

"Here's a big fence and it has all the valuables in it. There is a castle that has a bridge over it and on the other side it has a bridge too. There's eight turtles and two of them are looking at the deers.

There's cement down beside an army tank. The tanks looking over the bridge and looking at the valuables to make sure nobody steals them. There's a statue, an eagle on a piece of wood and there's some towers".

Import: "things of value will be well protected and looked after by others".

Category 3, Score +2.

Process analysis.

Wet sand was chosen for this sand world and the sand remained flat throughout. The subject moved around the tray while making the picture, which was a whole logical picture. There was no change in idea, therefore the sandplay was one continuous process. Objects were placed on the right hand side and the subject worked towards the left. The sand world was static. The subject did engage the researcher on this occasion and he spoke at length of his previous hockey game where he enjoyed much success. He also made some verbalizations concerning the sand world. The subject seemed more relaxed and friendly toward the researcher. The feeling projected was colourful and positive and the overall theme was safety.

This process lasted 17 minutes whereupon he declared, "I'm done". There were 86 items present, 34

of which were marbles and jewels. The items chosen were scenery (trees, bridges, pagodas, fences), symbolic (unicorn, castle, jewels, wishing well), military (tank), friendly wild animals (turtles, deer, swan), and fierce wild animals (alligators).

Sandplay process over time.

Initially, this subject depicted a crowded world filled with many seemingly random ideas, and symbols of aggression. The second world was just as crowded but there was a sharp decrease in aggressive symbols. By the third session, the sand world was becoming more organized and symbols of aggression (snakes, alligators) were more contained and seemed to have an objective (guarding). Furthermore, objects, instead of being randomly placed, now appeared in groups, and areas of the tray were designated for a specific purpose (forest, jewels, cubs in a huddle). The fourth sand world showed a continuation of this progression as it was more contained and organized. This subject appeared to have moved from an initial stage of chaos to one of order. These observations confirmed the teacher's statements that this subject's work was "messy". It would appear that he has many ideas in his head which he needs time to categorize and order. It would also seem that this

sandplay process has helped him in ordering his thoughts.

The narrative imports; "at times the wrong stuff can happen and we need to be well looked after", "when faced with adversity you run and hide", "when faced with adversity you can get away from it", "things of value will be well protected and looked after", suggested that this subject has a need to avoid conflict and be looked after by others. The tendency to avoid conflict was clearly identified by the teacher as a personality characteristic. Furthermore, these imports suggested that the client feels secure in his environment, as he knows he will be looked after by others.

An object which appeared in every sand world was that of the deer on the periphery, looking onto the action. This would appear to be a personal symbol for this subject, and it seems to reinforce the characteristics of a passive onlooker who does not want to become involved in conflict.

Subject 005

Biographical information.

This female subject was 8 years 0 months at the onset of this study. She was described by her teacher as a good learner, and listener, enthusiastic regarding

learning, academically average, with low average written skills.

She was said to have positive social skills and belong to a group of friends. She was described as socially confident, happy, and having good self esteem. She is able to problem solve should difficulties arise.

This subject is the eldest of two children in her two parent family. Her family were described as being very positively involved in her life. She also was said to interact very positively with her younger sister.

Figure 13. 005 Sandplay #1.

Picture analysis.

The first picture depicted a beach like scene complete with turtles, a frog and swan. There is a sense of peacefulness and calm. The scene is unpeopled, empty, open, and balanced. The theme seems to be one of fantasy.

Narrative analysis.

"A daddy turtle is at home waiting for the mummy turtle and three little babies to come home from walking. The frogs were in the pool and a swan. The mummy turtle and the baby turtles come home and the daddy turtle puts them to bed. Then they wake up and play with the frog".

Import: "when parents look after the needs of children, the children can have fun and play".

Category 3, Score +2.

Process analysis.

The subject chose dry sand and moved around the tray as she made her creation. A whole logical picture was made and it was one continuous process without a change in idea. She was quiet during her sand play and did not engage the researcher. The sand was moved to form a hill and two ponds. The sand world was static. The feelings projected were light hearted, happy,

positive, and peaceful. The overall theme was dependency. The process of making the sand world lasted 6 minutes and 13 items were present. The choice of objects were scenery (trees) and friendly wild animals (turtles, swan).

Figure 14. 005 Sandplay #2.

Picture analysis.

The second picture also showed objects distributed evenly throughout the tray. The shark gives the world a sense of danger and threat, however this seems to be balanced by the presence of the smiling cartoon like

dragon and the unicorn.

The theme is fantasy and the characteristics are unpeopled, open, balanced, and organized.

Narrative analysis.

"The shark is guarding his treasure and the unicorn is crossing a bridge. An alligator just finished building his cabin. The shark will eat everybody and he'll be fat."

Import: "you will aggress upon others, in order to protect that which is of valuable to you".

Category 3, Score +2.

Process analysis.

The subject chose wet sand on this occasion, placed objects on top of the sand, and moved around the tray. She was very quick on her feet, smiled throughout this process, and openly laughed when relaying her story. She created a whole logical picture which was one continuous process without a change in idea. She was primarily quiet but did announce what she had chosen from the shelf. She did not request the researchers involvement in making her sand world.

The finished sand world was static. The primary theme, as seen in the narrative, was empowerment. The feeling projected was humorous.

This entire process lasted 3 minutes upon which she declared "finished". There were 16 objects present in her sand tray. The choice of objects were scenery (house, bridge, trees), symbolic (treasure chest, unicorn), fantasy (dragon), and fierce wild animal (shark).

Figure 15. 005 Sandplay #3.

Picture analysis.

This picture depicted a sand world full of trees and some flowers. The composition was open, welcoming, balanced, vital, and organized. It was also unpeopled.

The overall theme seemed to be fantasy.

Narrative analysis.

The Lazy Day

"A swan is guarding it's treasure. Three lambs are crossing a bridge. The deers are lying down in the forest with a well".

Import: "when special things are protected we can relax".

Category 3, Score +2.

Process analysis.

The subject chose dry sand and moved around the tray as she created her sand world. The form was a whole logical process, which was one continuous process without a change in idea. The sand was moved to form a pond, however the sand world itself was static.

The subject was silent and the objects were placed sporadically in no particular order. As she created her sand world, she moved quickly between the toy shelves and the sand tray, she was light on her feet, had lots of energy, and she smiled throughout this process. She did not request the researcher's involvement.

The feelings projected were humorous and calm, and the overall theme was safety. The subject required 5 minutes to complete this process, after which she

declared "finished". There were 33 objects present in the tray. The choice of objects were symbolic (wishing well, gold, treasure chest), scenery (trees, bridge, buildings, flowers), and friendly wild and domestic animals (deer, swan, sheep).

Figure 16. 005 Sandplay #4.

Picture analysis.

This sand world appeared sparse, empty, and lacking in colour. Once again the sand world was unpeopled, open, balanced (objects are spread out around the entire tray), and friendly in appearance. The underlying theme

seemed to be fantasy.

Narrative analysis.

The Desert

"Frogs are relaxing in the pool. A frog is under a giant mushroom. A jaguar is going to get some water out of the well. Deers are looking at the frogs by a sand castle and the bridge. The jaguar's going to get a drink of water. When the wave comes the sand castle will fall. At the end they all go to sleep."

Import: "we can relax and enjoy the day when our basic needs are met".

Category 3, Score +2.

Process analysis.

The subject chose dry sand and moved around the tray as she created. She made a whole logical picture, which was one continuous process without a change in idea. The sand was moved to form a pond, but the sand world itself was static. The subject was quiet throughout this process and did not engage the researcher. She moved quickly between the objects and sand tray, and smiled during this process. She was light on her feet and it appeared as if she were almost skipping.

The feelings projected were of peace and calm, and

the overall theme was nurturance. After 4 minutes she declared "finished" and she placed 12 objects in the sand world. The choice of objects were symbolic (castle, wishing well, bridge), friendly wild animals (frogs, deer, baby jaguar), and scenery (palm tree, mushroom).

Sandplay process over time.

This subject continuously made organized, open, and balanced sand worlds. From the onset of this process, she appeared to be in the stage of wholeness. The first three worlds became progressively more complex, however the final world was far more simplistic in appearance. Therefore, there seemed to be a shift to the stage of simplicity.

There was not one object that appeared repeatedly, therefore this subject's self symbol did not unequivocally emerge.

The narrative imports; "when parents look after the needs of children, the children can have fun and play", "in order to protect their valuables, people will aggress upon others", "when special things are protected we can relax", "we can relax and enjoy the day when our personal needs are met", extract the specific meaning of the sand worlds and take this meaning to a deeper level

of understanding. This child appears to feel secure in the knowledge that her developmental needs and concerns are being taken care of by the adults in her life.

This subject indicated a preference for dry sand and the time taken to complete each sand world remained relatively constant throughout. Her strong sense of humour and fun was observed consistently. There was no change in her interaction with the researcher, as she remained relatively quiet over the four sessions and did not verbally share anything of her personal life.

Subject 004

Biographical information.

This female subject was 6 years, 11 months at the onset of this study. She was said to be functioning academically at age level and doing well in all areas. She likes school, was described as a motivated learner, who works without much teacher intervention. She is able to direct herself through her own work programme.

She was described as popular and able to get along well with others. She has two or three close friends at school. Furthermore, her teacher described her as able to verbalize her concerns versus resorting to force to solve a problem. She was described as friendly, happy, and outgoing. Her confidence and self esteem were

reportedly increasing following a difficult year of marital separation and difficulties with her previous school in Ontario.

She currently lives with her mother and has minimal telephone contact with her father, who continues to reside in Ontario. The family experienced a separation last year. She is an only child.

Figure 17. 004 Sandplay #1.

Picture analysis.

This picture showed a bright, colourful, lively scene where flowers and trees grow. The sand world was

busy, open, and welcoming. There was a strong family emphasis as families (tigers, bears, humans) were grouped closely together. The sand world seemed to have the overall theme of fantasy and the characteristics of peopled, open, and vital.

Narrative analysis.

"This is really nice. They really like the things here. This is a forest with no snakes and no sharks and no alligators. There's pandas, birds, leopards, dinosaurs, treasure, and a pond. These guys are going to the swan to get married and they go home. This girl is getting married. Nice pandas and birds and penguins. Yuck, cockroaches! I hate them. There's this fairy and these little bears and beautiful rocks. It happens, and everything dies from the hot sun and the dinosaurs wreck the place and it's like a war".

Import: "life is really nice, but after something happens, the niceness is destroyed and it becomes like a war".

Category 4, Score -1.

Process analysis.

This subject chose damp sand and moved around the tray as she created her sand world. She moved the sand to create three ponds. At the onset of the session, she

engaged the researcher in dialogue and disclosed personal information such as her recent move from Ontario, her yearning for her father, her trip to Vancouver Aquarium, halloween, shopping, favourite television shows, and how she likes her mother. She also described what she was creating in the sand tray, therefore she engaged in constant dialogue.

The sand world was a whole logical picture, but it was not one continuous process as there were two major changes in ideas where items (animals, snakes, sharks, alligators) were added to the tray and later removed. However, there were similar minor changes in ideas when negative or frightening images (giant shark, skeleton, mummy, dracula, spider web) were picked off the shelf, but then quickly put back down saying how she could not use these objects. It appeared as if she were subconsciously drawn to these negative objects but consciously was not ready to face them.

The sand world was static. The feelings projected were ambiguity (polarized positive and negative), avoidance, and defense. The overall theme was destruction.

The subject took the allotted 30 minutes to complete her sandplay and she was reminded when it was

time to leave. There were 64 items present in the tray. The choice of objects were scenery (trees, flowers, rocks), friendly wild animals (pandas, cubs, penguin, birds, chick), fierce wild animal (tiger), symbolic (treasure chest, jewels), fantasy (dinosaur, giant swan), 10 female figures (3 domestic, 5 fantasy, 1 bride, 1 female bear), and 6 male figures (2 domestic, 1 fantasy, 1 scarecrow, 1 groom, 1 male bear).

Figure 18. 004 Sandplay #2.

Picture analysis.

The second sand world appeared organized and open,

was peopled, and looked inviting. The entire tray was used and the objects were placed in a manner that suggested balance. The theme seemed to be fantasy.

Narrative analysis.

"This is a picture with hidden jewels and there's old houses and nice animals. I like this sand picture. It looks pretty. The animals are going to be dry, and the people will die and even the animals. But there's only one to help them and it's batman. There's only one more to help the other batman. And the other batman helps the black batman to save the people. Then the people will be alive again with their children and the fairy God mother helped the batman and the other batman. She helped the most. Now the batman are dead. So everyone was happily from the fairy Godmother and the batman. Everyone is happy. That's what happened and I like this picture of this place."

Import: "you will be torn apart and others will help you at their own expense, but you will eventually survive and be happy".

Category 4, Score +2.

Process analysis.

The subject chose wet sand and she worked from the same side, creating a whole logical picture. The sand

world was active and the sand was moved to create ponds. The objects were first placed around the periphery and then moved inwards. There were two major changes in ideas as items (tent, bed with bunnies, baby in carriage, trees, bridge) were removed from the tray. Objects (3 stones) were buried in the sand.

The subject talked constantly while creating her sand world and she engaged the researcher in dialogue. She spoke repeatedly of her father, and of her favourite television shows and classmates. Furthermore, she laughed repeatedly while making her creation and telling her stories, but this seemed more of a nervous laughter rather than finding things funny.

The feeling projected from her sandplay was of hidden turmoil. The actual sand world appeared positive, peaceful and calm, however taken with the narration it projected feelings of a facade of calm, hiding an inner struggle for emotional survival. The overall theme seemed to be struggle.

The subject took the entire 30 minutes to engage in her sand play. There were 28 objects present in the tray. The choice of objects were symbolic (wishing well, castle, totem poles, hidden jewels, treasure chest), scenery (houses, pagoda, bridge), friendly wild

animals (cubs, hippo), 3 female figures (1 domestic, 2 fantasy) and 1 child.

Figure 19. 004 Sandplay #3.

Picture analysis.

This sandplay continually change and evolved and two distinct sand worlds were made. The first appeared to be a continuation of the previous world. Items which had been removed from the previous tray (tents, bunnies in bed) were added and objects (unicorn, totem, wishing well, deer family) were hidden under the buildings. The world appeared barren as there was no sign of growth and

life. It was unpeopled, organized, and open. The hidden precious objects projected feelings of protection and safety.

The second sand world was colourful and much movement was portrayed. The characteristics were peopled and flowing. The buried fierce, wild animals and young girl hiding in the treasure chest, suggested the themes of safety and fantasy.

Narrative analysis.

A- "This house is a chinese store. The unicorn is hidden in the house to keep him safe".

B- "The animals are going up there to see the king except the horse, he's drinking. This is a great place. These animals were going everywhere and some liked mermaids and frogs, and horses, and tigers, and jaguars, and pandas, and lions, and deer, and people, and the nice bright sunshine in the sky, and rabbits that are hibernating, and frogs that are sun tanning. I like this what I made. This girl was living in a wooden house. She's been looking and looking everywhere for nice things and petting the animals and feeding them. Then she found the treasure. She's been lying in it and playing in it. Then this lion came, and jaguar came, and tiger came, and little pandas, and animals come over

to see the treasure. Everyone came to see the treasure. And even the baby ones. The frogs came over and there was beautiful and it was beautiful around this treasure. It was beautiful. There was rocks, there was balls, there was everything, and people, and even the kids. The turtles and the deer came over to the treasure, and the babies and the swan came over, and they all liked the treasure. And the tigers were sleeping, and the lions, and the jaguars, the people and children. The little girl shared the treasure and the fairy made the tigers and jaguars asleep".

Import: "if you look hard for beauty and a better living place, you will find it and can surround yourself in it, others will then be drawn to you and will keep you safe from danger".

Category 4, Score +2.

Process analysis.

The subject chose wet sand and moved around the tray as she created her sand worlds. The process was active, two whole logical pictures were created, and there were three changes in ideas. Everything the subject picked off the shelves was used in the tray, except the large devil figure. This object was placed in the middle of the tray but was quickly removed as the

subject said she did not need it.

Once again there was constant talking as she created her sand world and the subject spoke with the researcher about her birthday, her dislike of Chinese people and spicy Chinese food, Christmas songs, going with her father on a trip "in nature", and her nick name. She decided to make a picture of a forest therefore she finished one tray and went on to the next.

During this creation the subject seemed hesitant and asked the researcher what objects she needed in the tray. She however was able to create her sand world without the researcher offering suggestions. She became completely absorbed in this process when asked to describe her sand world and she moved the objects around to tell her story and buried the fierce animals at the end. Objects (flower, panda) were placed on the edge of the tray.

In the first sand world, sand was moved to create a pond. The projected feelings were of threat and need for safety and protection, as well as lacking growth and vitality. There were 21 objects present in the tray. The choice of objects were scenery (houses, bridge, tents), symbolic (castle, totem poles, wishing well, unicorn), transportation (horse and cart), and friendly

animals (deer family, rabbits in bed).

In the second sand world, the sand was moved frequently to make five ponds. The projected feelings were of life and growth, self worth (girl looking for treasure and sleeping in chest), and the hiding and disempowering of dangerous forces (fairy making fierce wild animals sleep and buried). There were 41 items present. The overall theme in both sand worlds was safety. The choice of items were scenery (tents, flowers, sun, rocks, house), friendly animals (turtles, frogs, swan, horse, cubs, deer), fierce wild animals (shark, large jaguar, tiger, lion), symbolic (castle, jewels, treasure chest, unicorn), and 7 female figures (1 domestic, 5 fantasy, 1 child).

Figure 20. 004 Sandplay #4.

Picture analysis.

The first stage depicted wild animals in a forest, with a deer family living in a tent. The scene was open, yet barren as there was only one tree present.

The second stage of the sandplay process saw flowers, jewels, and a precious clam shell being added. However, a construction vehicle was also added and began to completely destroy the world. The world became threatening and filled with aggression and destruction.

The final stage depicted the epitome of threat and

danger with the large shark and devil figure being present. The world had become disorganized and closed. The flowers and construction vehicle were removed and all figures were hidden under the sand, away from the shark and devil. The overall themes were of threat, aggression, and need for protection.

Narrative analysis.

"One day there was a forest. There was animals like water monkeys, deer, tigers, bears, flowers, and hippopotamuses. And then one time a big truck come by and they ruined the whole place. A truck came by to the jungle and they had a turtle. They gave the turtle back to the wild. They put him back in the water. They went back home and they were so happy they didn't wreck the whole thing.

The animal saw a light in the dark and it was a devil that was very mean and he flew into the air into the night. He told a good girl to be bad and do bad stuff. He flew into the air that night and saw this jungle and he scared every animal that they all got away. The hippopotamus came into his house. He got covered. The cubby bear got covered too and got into his cave. The lion got into his cave. All the animals were frightened. There was water, water, and water

everywhere. There was water everywhere. The water didn't shine any more. Everything became disaster. The trees started to die and fell into the water. The pandas lived with the monkeys so they could stay away and they went into his cave and then the balls got covered with all the sand that was in the jungle and they didn't like it. The deer lived with the deer family. The fairy disappeared. She died in the sand. She disappeared into the water. She tried to fix everything but she died in the water. All the animals died in the jungle. Everyone was so sad that the reindeer got pulled over and got covered in all the sand. The flowers disappeared and the whole thing was going wrong.

There was water everywhere, even around the deer's family and everything was wrong. Everything happened. Everything got down so the water got covered and covered and covered. Everything became all dead, all dead. That thing was not happy any more.

One time there was a shark that came alive. A big long, long shark and it lived there forever and ever. And I saw that story. It was a nice story but it was not a happy ending story. The big shark came and ate the tree and the tree was gone and the shark did not

know that all the animals and the oyster got covered. So he didn't eat anything else. But he found the gold covered rocks. They were the powerfulest, powerfulest, the powerfulest but he just ate them. One time the shark in the water got all down, the sand came off and onto the water. Everyone was safe. All the sand came off. One was very nice. All the tiger's got off. The shark still couldn't stand the sand coming into the water and building him up. And he was gone and he was dead and that's the end of the shark."

Import #1: "devilish people will terrify and sadden you, others will be powerless to help, and you will have to cover up this disaster."

Import #2: "other destroyers will take all the power, but you will be safe, as they will go away and that will be the end of them".

Category 4, Score +1.

Process analysis.

The subject chose wet sand and moved around the tray as she created her sand world. A whole logical picture was created and it was one continuous process with constant movement and development, but three main ideas were evident. The sand world was active and the sand was moved repeatedly to make ponds, rivers and

caves, and to bury objects.

The subject talked incessantly while making her scene. She spoke of Christmas, her birthday, and did impressions of cartoon characters. Then she spoke of the picture she was creating. She stated that she had seen this scene before when she went camping with her father. She also spoke of how her mother hates snakes and how she hates the large shark figure.

Initially, she spoke of how beautiful the place was and how no one would come to wreck it and she removed the fierce lion from the scene, saying how much she hated wild animals. But her defenses and inhibitions left her as she began narrating the story and indeed the scene was wrecked and it became a very frightening place.

The subject became completely absorbed in this process and when telling her story she seemed to become lost in her sand world, be in a trance, and not grounded in reality. The feelings projected in this sand world were destruction, fear, powerlessness, and need for safety and protection. The overall theme was of danger/threat. There were 18 objects present in the final tray. The choice of objects were scenery (tent, marbles, clam shell), friendly wild animals (cubs,

hippo, deer, monkeys), and fierce figures (devil, shark). The subject required the entire allotted 30 minutes to finish her work.

Sandplay process over time.

The first sand worlds were full and rich and appeared to represent wholeness, however there were glimpses of this being pseudo wholeness. The removal of fierce objects in the first sand world suggested a hiding or denial of negative feelings. The burial of jewels in the second tray hinted at the need to protect that which is precious. This occurred beneath the facade of a whole, complete world. The first world during the third session, once again repeated the theme of burying that which is precious, but the second tray began to show a crack in the facade, as fierce objects were shown in pursuit of a child. However, by the end of this session they were also hidden from sight and buried. By the fourth session, the facade was shattered, as the client's deeper fears and concerns broke through her defenses and utter destruction emerged. This client had therefore moved from the stage of pseudo wholeness to destruction.

The narrative imports; "life is really nice, but after something happens the niceness is destroyed and it

becomes like a war", "you will be torn apart, others will help you at their own expense, but you will eventually survive and be happy", "if you look hard for beauty and a better living place, you will find it and can surround yourself in it, others will then be drawn to you and will keep you safe from danger", "devilish people will terrify and sadden you, others will be powerless to help, and you will have to cover up this disaster, "other destroyers will take all the power, but you will be safe, as they will go away and that will be the end of them", suggest that this child feels emotionally and perhaps physically destroyed by someone with power over her. Despite this however, there are signs that she is hopeful (finding the treasure) and feels that she will be safe in the future. It is perhaps these signs of hope and optimism that allow this child to function in a very coping manner on the surface, however, as this sand play process has uncovered, she is experiencing emotional turmoil in her inner world.

This story sequence analysis very clearly indicated that the subject first felt safe in disclosing a glimpse of her true inner world through story, versus visually within her sand world. In fact, the subject actively

avoided those articles which appeared too threatening. It seemed that once those threatening articles were visible in the sand world her defenses reacted quickly to remove and deny them, but her defenses were unable to prevent the leaking out of negative thoughts and feelings through her story.

Likewise, throughout this process she briefly acknowledged fierce articles but then quickly denied them. However, these same articles came to be used in her final sand world. This seems to indicate that she was subconsciously drawn to these articles but consciously was not ready to fully accept them.

Initially, the sand worlds were static but they became more active, climaxing in the final sand world which was filled with movement and change. The sand preference was wet, and the subject openly dialogued with the researcher, disclosing personal experiences from the onset of this process. The item which appeared to represent her personal symbol was the tiger cub, as it appeared at some point during each session. The tiger cub was initially placed in a family setting, or with a peer (leopard), but it was then depicted more in isolation. In the final sand world, it was the object confronted first by the bulldozer, and it was placed

looking at the flowers as if seeking sanctuary. The tiger cub is seen as strong and capable, yet, being a baby, still vulnerable and in need of protection. This image seems to accurately capture the characteristics of this subject.

Difficulty Coping Group

Subject 001

Biographical information.

This female subject was 8 years 0 months at the onset of this study. She was described by her teacher as having a fluctuating academic performance, low math skills, and average reading ability. She was said to give up very easily, have very low levels of self competence and confidence, and have poor self esteem. However, she was described as being very guarded and able to present herself as if she has good self esteem on the surface and it is only when you get to know her that her low self esteem becomes very evident.

In terms of social behaviours, she has a tendency to monitor and "tattle" on others in the classroom and this does not make her popular with her classmates. She is borderline unpopular, has poor social skills, and was described as being very emotionally needy. On occasion she has been known to burst into tears when limits have

been placed on her behaviours. She demands much attention from the teacher.

However, since the Christmas break, and following the termination of this study, a turn around has being evidenced and her attention seeking behaviours have greatly decreased. Furthermore, her confidence level is building and she is now more willing to take risks and try to complete her work.

This subject is an only child in a single parent family. She lives with her mother and has not seen her father since she was approximately three years old. There has been apparent difficulties with alcohol addiction in her home.

Figure 21. 001 Sandplay #1.

Picture analysis.

This scene was crammed full of objects from various categories. It appeared crowded, disorganized, and chaotic. There was no logical pattern for the placement of objects and the primary theme seemed to be chaos.

Narrative analysis.

"Once upon a time, Cinderella was washing the castle. It was a very, very, very big castle. There was a letter from a charming man. This man brought over a letter and dropped it off and walked back to the

palace. And so Cinderella was washing everything and suddenly her mean, ugly mum said, "we've got a letter from the ball". "Please can I go", Cinderella begged her mother. Her sister says, "Look at her, don't you believe your ears, she's all crummy and gooey."

They're going off. The fairy Godmother turned Cinderella into a beautiful girl. And then the baby of Cinderella says "I'm shrinking into the sand" and you can never see her again. So and then you can never see your Cinderella. Then she found a jewel and threw it into a pond. Then she got into the car and they went all the way to the castle. The horses were tired as it was a very, very, very long way. The horses sat down, Cinderella was into the ball. Then suddenly the prince asks her to marry him and Cinderella says yes and they got married on Saturday and they lived happily ever after."

Import: "even after having a hard life and being belittled, your dreams will come true, but at the expense of losing those close to you."

Category 4, Score +1.

Process analysis.

This subject chose dry sand and she moved around the tray as she created her picture. She began by

placing the fantasy items in the tray (castle, bridges, treasure, buildings, figures), which seemed to be the main focus of the scene, and then she continued to add miscellaneous objects almost as a distraction from the primary focus.

The sand world took the form of several ideas, but it was one continuous process without a change in idea. The sand world was active and the sand remained untouched, apart from one of the figures being buried.

The subject was relatively quiet throughout the process, but did talk to the researcher about a dream she had last night about a friendly turtle. Furthermore, she began to describe her sand world spontaneously. She named the figures and said that the turtle was caught in quick sand at the top of the tray.

The feelings projected were colourful, spontaneous, but disorganized. The primary theme was fantasy and there was a secondary theme of loss. There were 115 objects present in the tray. The choice of objects were scenery (trees, houses, bridges, stones), symbolic (castle, unicorn, wishing well, treasure chest, jewels, totem pole), 3 female figures (fantasy), 1 male (fantasy), 3 babies, friendly wild animals (deer, turtles, frogs, birds, monkeys, chicken), fierce figures

(dracula, skeleton), and miscellaneous objects (chinese figures, golden palm tree, moon, shell in a bottle). The subject required the entire allotted 30 minutes.

Figure 22. 001 Sandplay #2.

Picture analysis.

This sand world was more organized and far less crowded. The principal players were placed in the front half of the tray, but there was not an abundance of objects to distract from them. There was a feeling of conflict or destruction, as the skeletons were half buried and tangled up in one another, the male figures

looked like they had fallen down, and the older female figure was also buried.

The characteristics of the sand world were peopled, barren, and depressed, and there were no signs of growth and vitality.

Narrative analysis.

"This is Rapunzel. It's halloween night. The skeletons are for halloween. One folds back his head and he broke his bones. The other one, he was walking by, he fell and his head touched his feet and he was stuck like that forever and he was screaming, "help". She was Rapunzel for halloween . Her brother and sister were the devils. So they walked along with their sister. They came to a spooky, creepy, house and so Rapunzel wanted to walk into it. She walked into it and she was stuck in there forever. Grandpa and grandma were at home waiting for her to come home and she didn't. Grandma was lost. She was walking along the bridge and she fell down in the river. She was dead and they lived happily ever after".

Import: "scary things will paralyse you, and others will be lost without you and they will perish".

Category 3, Score -2.

Even though the familiar ending of "happy ever

after" was used by the subject, it was not included in the meaning of the story as the true ending seemed to be the death of the grandmother and the stereotypical fairy tale ending did not reflect the content of the story.

Process analysis.

The subject chose dry sand but she also made a circle and added stone animals and water to the wet tray, but later removed them, after washing them vigorously.

Before creating her sand world in the dry sand tray, the subject insisted on washing all marbles until they were clean and free from sand and she dried them individually. She worked from the same side of the dry sand tray. This was one continuous process, without a change in idea, and it was a whole logical picture. The sand remained flat except for the burying of figures. The sand world was active.

The subject spoke briefly to the researcher telling that she had just watched a movie called "Rapunzel", that she hates wet sand, and she also spoke of the objects as she added them to the tray. At the end of the process, she quickly asked to dismantle her work and she seemed very threatened by the content she had depicted.

The feelings projected were depressive, lacking in colour, and negative. The overall themes were helplessness, destruction, and death. There were 56 items present, 39 of which were shells or marbles. The choice of articles were scenery (bridges, pagoda, marbles), symbolic (unicorn, castle), natural objects (shells), 4 female figures (3 domestic, 1 fantasy), 3 male figures (domestic), fierce objects (skeletons), and friendly animals (owl, elephant). The subject needed the entire 30 minutes and had to be reminded when to leave.

Figure 23. 001 Sandplay #3.

Picture analysis.

The subject chose to make two sand worlds, one dry and one wet. The dry sand world was colourful and bright, as well as balanced, open, organized, and welcoming. It projected images of fantasy and protection (animals guarding treasure). However, upon closer inspection, the presence of the skeletons, buried grandmother, church, and fallen dear suggested a theme of death.

The wet sand world depicted animals and marbles scattered throughout the tray, and a large circular pond filled with water. The majority of the animals were scattered haphazardly and gave the feeling of destruction. This sand world appeared desolate, cold, barren, and unwelcoming. The characteristics were unpeopled, and there was an absence of growth and vitality.

Narrative analysis.

Narrative #1: "Once upon a time, she was going to look for flowers for her grandma, and she found a big one, but it was too big for her. She saw a small one, picked it up, and carried it all the way over to grandma's house. And grandma was on the roof and then she died because she ate a poisonous apple. So they

buried her up. And she was looking for her and she wouldn't find her anywhere. She walked and she was stepping on something. And then she digged. "It's granny, Oh I better dig her back up before daddy finds out"(subject reburies her). Suddenly the flowers started to grow when the sun came out. And so she walked with the flowers and left her grave."

Import #1: "no matter what you do for others, they will die and you will have to hide this and walk away from it all".

Narrative #2: "The turtle is dirty and he wants to wash off and he washed off but he went back on (the dirt). This turtle was super dirty and he was playing in mud balls. The animals were clean and they wanted to be dirty, but they couldn't be dirty 'cause they would die, 'cause they hate dirt. But the turtles didn't mind going in the dirt, but they died. Anyway this owl was the luckiest one as he was so high up that he didn't die and they lived happily ever after".

Import #2: "if you are involved in the dirty side of life you will die, but if you are lucky and stay above the dirt you will survive".

Category 1, Score +1.

Process analysis.

The subject chose both wet and dry sand and moved around the trays as she created her sand worlds. There were three main ideas observed. Each sand world was a whole logical picture and both were active in nature.

The subject was primarily silent, she moulded the sand in the wet tray, and added water. The sand was moved in the dry tray only for the burial of the grandmother. The subject relayed her story with much intensity and upon reaching the burial of grandma she became completely absorbed, silent, and mesmerized, as if in a trance. The overall themes seem to be of death and survival. The feeling projected was helplessness, but also hope for the future.

The subject placed 61 objects in the dry tray, 25 of which were marbles. The choice of objects were scenery (flowers, bridges, house, sun), fierce figures (tiger, dragon, skeletons), friendly animals (dragon, deer), and 2 female figures (domestic, fantasy).

The wet sand world included 39 objects, 27 of which were marbles. The choice of objects were scenery (marbles), and friendly animals. The subject required the allotted 30 minutes to complete her work.

Figure 24. 001 Sandplay #4.

Picture analysis.

The subject once again used both sand trays but chose the dry one first of all. This tray appeared barren as there were few signs of life and growth. The use of the church and the male religious figure suggested a spiritual theme. The tray was also balanced, peopled, and appeared cold. The wet tray was empty, barren, and lifeless. It seemed to contain the overspill from the dry tray. The dominant theme was difficult to discern just from viewing the pictures.

Narrative analysis.

"Once upon a time there was a girl. She was at

school and she had to walk fifty five blocks to her house. She was so tired when she got home, she yelled "father, father, father are you here?" Then she slipped and said, "Oh, I got to go get my sister". "Sister, sister father's dead". "Oh what nonsense". "Oh you're right, we have to get granny". "I'll go get her". "Oh, no the maid's dead, now we have to go get grandpa". "Okay come on". "Grandpa's dead now, we have to bury him". He's dead 'cause he fell down. Dad's dead and they now have to make a cross. Now they prayed, blah, blah, blah and they lived happily ever after.

Import: "some of your family members will not be there for you as they will be dead, so you will have to bury them and move on".

Category 3, Score +1.

Process analysis.

The subject thoughtfully chose the dry sand and moved around the tray as she created. This was one continuous process without a change in idea and the sand world was in the form of a whole logical picture. The sand was moved frequently at the beginning, as the subject made shapes (star, heart) in the sand and it was also moved in the burial of the father figure. This was an active sand world. The wet sand was flattened before

the addition of the clam shell. The subject spoke constantly on this occasion and engaged the researcher by asking her to bury objects which the subject then had to find. This procedure was reversed and this reciprocal hide and seek lasted 15 minutes.

When working on the sand world the subject worked quickly and with much intensity, as if she knew exactly what she was going to create. She began to narrate her story spontaneously and it was relayed with much emotional intensity, and at times the subject became very frenetic and sounded panic stricken. After the story was completed, the researcher asked the subject what the clam shell and treasure were for. She replied that the clam shell cannot be touched as there is a baby clam inside and if it is touched it will die. Furthermore, the treasure was hidden by grandpa and the others are trying to find it, which they hate.

The feelings projected were depressive and negative, and the theme was of death. There were 41 items present, 28 of which were marbles. The choice of objects were scenery (pagoda, marbles), symbolic (treasure chest, church, clam shell), 4 female figures (2 domestic, 2 fantasy), 2 male figures (1 domestic, 1 religious), friendly animals (deer), and a baby. The

subject used the entire allotted 30 minutes.

At the end of the process, the subject was asked if she had known anyone who had died recently. She answered that her nanny and grandpa died lately, as well as her step brother's mother who died from "sleeping" (pill induced suicide). Her nanny was so sick and grandpa died because he went to his favourite park that he hadn't seen in forty years and he was going to Mexico. Her mother's brother died when a man came in and stabbed him, but she wasn't there as she was in her mother's tummy at that time. She went on to say that her other grandpa was almost killed as someone broke in and wanted to kill him. So she was going to give him a bell that he would nail by his window and would ring if anyone came in.

This disclosure very clearly indicated that the sandplay process facilitated the expression of this girl's real life issues and fears.

Sandplay process over time.

Initially, this subject's sandplay was overcrowded and chaotic. The tray included the central objects which tell this child's inner story, but those objects were crowded out by many others, making it very difficult to discern the central theme. By the second

session however, the unnecessary items were omitted and the world was more open. The core issue of death was now beginning to surface as objects were seen lying on the ground, mangled, and buried.

The first world in the third session showed a movement toward balance, life, and wholeness, but as the process progressed themes of death and destruction were added. The second tray of this session reinforced the emergence of destruction, but the striking circular pattern and the centering of the owl figure also indicated a sense of ambivalence between destruction and wholeness.

The sense of moving forward toward wholeness is observed in the final tray as the family figures are seen leaning on the church. There is a centering occurring as the main point of the world occurs in the middle of the tray. Two figures are shown lying down dead and the other family members are also dead, but the addition of the baby in the pram and the treasure in the corner provide symbols of rebirth and personal value. This process over time appears to be a spiritual laying to rest of the grief and loss she has experienced in her family.

The narrative imports; "even after having a hard

life and being belittled, your dreams will come true, but at the expense of losing those close to you", "scary things will paralyse you, and others will be lost without you, and they will perish", "no matter what you do for others, they will die and you will have to hide this and walk away from it all", "if you are involved in the dirty side of life you will die, but if you are lucky and stay above the dirt you will survive", "some of your family members will not be there for you as they will be dead, so you will have to bury them and move on", indicated this child's great need to express her feelings regarding the death of family members and her tendency to cover up her feelings. In fact, her teacher knew nothing of the deaths that this child had experienced therefore suggesting that she was very efficient at burying her feelings.

Once again the initial narrative provided the first clue to the child's emotional functioning, and the issues then became visible within the second sand world. The initial imports implied self blame regarding the deaths of others, however as the process continued there appeared to be a shift in understanding, that no matter what she did these people would have died and that they have indeed left her. The resounding message for the

need to grieve and then move forward is seen as a growthful and positive outlook on the future. It is interesting to note that since this child participated in this study her behaviours have improved in the classroom. It is hoped that this process has allowed her to lay some of her feelings to rest and be better able to live in the moment and move forward in her learning and social interactions.

Although there was not a consistent personal symbol seen in every tray, the most powerful symbols which are repeated are the owl, clam shell, treasure, women, church, castle, and baby in a pram. These symbols may respectively represent her wise self, her vulnerable self, her self worth, her feminine side, her spiritual self, her strength, and her dependant self. It is therefore evident that despite having a "hard life" this child does indeed have the potential strength within her to succeed and function more positively.

Subject 002

Biographical information.

This female subject was 8 years 3 months at the onset of this study. She was described by her teacher as being approximately two years behind in her academic functioning. She reportedly works very slowly and her

emotional instability has impacted upon her learning. The teacher believes that academic difficulties are purely emotion rather than being intellectual.

At times she was said to display very regressive speech and behaviours. Her negative feelings would also frequently pour out at inopportune times, and this was used as a way to gain greater attention in a group situation. In the past, the subject would cry and tantrum when faced with a limit but this has ceased. In general this subject is seen as being very emotionally needy.

Her social skills were described as poor and she is often involved in fights and arguments with peers, resulting in tears. She was described as socially immature and unpopular, however she does respond well to younger children, or those who are somewhat helpless. She reportedly identifies herself as a victim and she operates in the world according to this stance.

She is the youngest of seven children, but the only one living with her mother at this point in time. All of her siblings are or have been in foster care. There have reportedly been frequent changes of adult male partners in her home. Her environment has been most unstable and has included alleged sexual abuse, and witnessing of

physical violence. Her mother appears to be interested in her daughter's school functioning.

Figure 25. 002 Sandplay #1.

Picture analysis.

The first picture depicted a tray filled with domestic and wild animals. Large, fierce animals were present alongside friendly ones. The tray looked disorganized as there is no apparent pattern of placement for the animals, however the pigs and horses were arranged in family groupings in the midst of scattered families. The world was also unpeopled and

barren in appearance, and the presence of fierce animals made it look threatening and unwelcoming.

Narrative analysis.

"These animals live all on a farm. The guy (panther) is walking along the farm and he eats a little guy. Then there's a scarecrow and the cow is running for it and knocks it down. It (cow) goes back to where it was. Then the hippopotamus comes along and eats him. Then there's this thing and it goes over the cow and the lama and the hippo walks on it and knocks them down and it disappears. Then the little lama goes under the cow and jumps up on him and goes to the bathroom on him. Then the horse is running through and she makes all the people mad, so the horse gets all eaten up and he's gone. And the other horse got really mad, so she gets the baby horse and they were together."

Import: "even if you get stepped on and swallowed up by others, the family will stay together".

Category 4, Score +2.

Process analysis.

The subject chose both sand trays but made her sand world in the wet tray. The subject placed objects closest to where she sat and there were numerous changes in ideas. She initially made a scene with a swan

swimming in a pond and a large shark eating it. However, as if anxious of the overt violence she portrayed, she said she did not like this and quickly dismantled it. All in all, the subject made 4 changes in ideas. However the final sand world was a whole logical picture.

The subject engaged the researcher from the very beginning and talked about school activities, and what previous subjects had done. She demanded the researcher's assistance in this process and said "help me" on three occasions. Furthermore, she strongly disapproved of the video camera and said, "if that thing watches me once more, I'm going to kill myself. If things watch me I feel like I'm going to get kidnapped". Her level of anxiety visibly decreased once the researcher empathized with her.

The sand in the tray was purposefully flattened and moved to bury a baby cat. The feelings projected were depressive, lacking in colour, and negative. The overall theme was danger/threat. There were 37 objects placed in the tray and this was an active sand world. The choice of items were fierce wild animals, domestic animals, and scenery (marbles).

After she created this sand world, she chose to

bury her hands in the dry sand tray and the researcher had to find them. It seemed as if she desired physical as well as verbal contact with the researcher.

The subject used the entire allotted 30 minutes and was very reluctant to leave.

Figure 26. 002 Sandplay #2.

Picture analysis.

This picture was in great contrast to the previous one as it only contained scenery or symbolic items and it lacked any signs of life. The sand world was balanced, unpeopled, organized, and open. However, it

also seemed barren, as it was devoid of life and growth.

Narrative analysis.

"It's an earthquake. It's a palace and it has two bridges and it has buried treasure in it. There's marbles and sand running down it, it's an earthquake. It has a nice tree and a unicorn and a wishing well. There's no people around it. It's an old thing carved by an Indian. The dinosaurs were going to go in but they all got killed."

Import: "even if life is nice, it will become unstable and dangerous".

Category 1, Score -2.

Process analysis.

The subject used both dry and wet sand but made her creation in the dry tray. There was one change in idea, as the subject removed all items from the tray and then replaced them. Her final product was a whole logical picture. She worked from the same side of the sand tray.

The sand was moved repeatedly as the subject chose to run it through her fingers and bury the treasure chest. Once again the researcher's help was demanded and she verbally engaged the researcher throughout. She spoke of the tooth fairy, Santa, and visiting her

siblings on the weekend. There was constant dialogue as she made her sand picture.

Once the items had been added, the subject then repeatedly began yelling "earthquake" and dropped marbles onto the scene, therefore it was an active sand world. She complained that there were not enough marbles and she removed the ones in the tray and repeated this process. She then added sand to the marbles and began to drop this on the scene also.

After this process, she suddenly became aware of the video camera and asked if it was watching her. She then dived under the table to hide but shortly thereafter asked if she could see herself on the screen.

When telling the story to accompany her sand picture, she quickly moved to the wet tray and began playing in the sand. She seemed uncomfortable and somewhat threatened by the content of her world. She removed the items immediately following this process.

Instead of leaving at this point, this subject chose to bury her hands in the sand. She requested constant interaction and mutual play with the researcher. She was very reluctant to leave after the 30 minutes had expired.

The theme was destruction and the scene was lacking

in colour, depressive, and negative, and there were no signs of life and vitality. There were 35 objects in the tray, 26 of which were marbles. The choice of objects were scenery (bridges, pagodas), and symbolic (unicorn, wishing well, treasure chest, castle, totem pole, marbles).

Figure 27. 002 Sandplay #3.

Picture analysis.

This subject made two sand pictures. The dry sand picture looked colourful, growthful, serene, vital, and

inviting. The world was simplistic, as there was not a large variety of objects, yet it was filled with trees and appeared balanced. The characteristics were peopled and organized, and it seemed to have a fantasy theme.

The wet sand picture was a volcano. The face on the outside made it appear happy and light hearted, but the fact that it is a volcano suggests underlying powerful and turbulent feelings, with the potential to explode.

Narrative analysis.

"This is a palace. This is a cottage. This is the father of Bambie, and mother of Bambie, and Bambie. They're trying to find this little girl. I believe her name is Goldilocks. Goldilocks lives in this palace. This is Goldilocks. This is in a whole forest. The cottage looks like a marshmallow and there's a whole bunch of trees. They find Goldilocks and she is going to feed them some bread. Oh, I've been looking all over for you guys. Here's half a piece of bread for you, half a piece for you, half a piece for you. Yum, Yum. Here's some milk for you, here's some for you, and some for you. Goldilocks, Goldilocks, Ya, yes, yes, et toi, et toi. Bambie you poor little thing. Bambie, Bambie, Bambie, Bambie, Bambie! Bambie just about got

kidnapped. That's the end".

Import: "even when you seek to have your basic needs met, you are still faced with the threat of being taken away from those who care for you".

Category 3, Score -1.

Process analysis.

This subject once again chose both wet and dry sand. She engaged the researcher throughout and asked her to help in the process. The subject lacked energy and insisted the researcher pick the objects off the shelf which she desired, and place the trees in the tray.

Furthermore, she engaged in chatter throughout this process, she spoke of a new student in her class, how noisy the room was, if I had spelled her name correctly, and what the previous subject had made (this was not disclosed to her). She also made funny faces at the camera, and yelled at her volcano to stop staring at her.

She spent time smoothing out the sand, with the researcher's help, and she requested that the researcher sprinkle sand (rain) on her hands. She disclosed that she was "the boss" of her sand picture, and that it looked like a painted picture to her. This seemed to

give her much pleasure and a sense of competence and accomplishment.

Half way through the narrative, when the dialogue started, the subject appeared to go into a trance and became completely emotionally involved in this process. The pitch and intensity of her voice rose and she sounded panicked. Furthermore, her speech became repetitious and she even switched languages.

There were two main changes in ideas during this process and in each case she made a whole logical picture. This was an active sand world. The sandplay projected ambiguous feelings of nurturance and threat. The overall theme seemed to be danger/threat.

There were 38 objects present in the tray. The choice of objects were scenery (trees, houses), friendly wild animals (deer), and a female figure (child). The subject required the entire 30 minutes and was reluctant to return to her classroom.

Figure 28. 002 Sandplay #4.

Picture analysis.

This picture appeared to be of total devastation. Objects were placed in the sand but then knocked over. The scene looked disorganized, threatening, and unpeopled, and the overall theme was destruction.

Narrative analysis.

"It has lots of animals, deers, bears, giraffes, elephants, and houses, and trees, and a turtle, and big little things, and a castle. I need marbles for an

earthquake. There's an earthquake. There's a rock that's been there for a long time. Bambi has a little silver rock and the baby has it's own rock and there's another rock. And there's a sudden boom, boom of an earthquake. Boom, boom, boom, boom! It went in the turtle's shell and the turtle's shell breaks and then the earthquake's over and the whole place is ruined. The animals are dead. Everything's down because of that nasty earthquake and I'm sad 'cause all the animals are dead".

Import: "even if you've had a firm foundation for a long time, your life can suddenly break apart and be ruined".

Category 1, Score -2.

Process analysis.

This subject worked in both trays but created her sand world in the dry tray. She lacked a great deal of energy throughout this process and sat on a chair and instructed the researcher to collect the items she requested, and help her to put them in the tray. Her demeanour was passive and helpless.

At the beginning of the story telling, the subject repeated what objects were in the tray. Her monotonous voice seemed to indicate that she was emotionally lost

in the tray and she would have continued in this vein if an idea had not sprung to mind. As soon as the story was finished, she instructed the researcher to put away the articles and in the meantime she buried her hands in the wet sand tray. Once the dry tray was emptied, she moved back to it and requested the research to bury her hands. She then moved back and forth between both trays smoothing the sand and burying her hands with the researcher's assistance.

The subject talked constantly throughout this process. She worked from the same side of the tray and created a whole logical picture. This was one continuous process, but there was one change in idea to bury her hands. It was an active sand world.

The feelings projected were negative and threatening, and the overall theme was destruction. There were 66 items present, 18 of which were marbles. The choice of objects were scenery (houses, trees), friendly wild animals (deer, giraffes, baby elephant, cub), and symbolic (castle, totem poles, marbles). The subject was very disappointed that this was her final session and she had difficulty leaving the researcher. She needed the entire 30 minutes to complete this process.

Sandplay process over time.

This subject's sand world initially appeared balanced, organized, and open, but it was also disjointed and the presence of fierce wild animals indicated there may be threatening or disruptive experiences in this child's inner world. The second sand world showed a distinct absence of life and growth and the earthquake clearly suggested that all was not well in her world. The third sand world showed signs of life and growth, and was very calm and positive on the outside, but the narrative regarding a kidnapping indicated that there was potential danger. It was not until the fourth sand world however that these suggestions of destruction and danger came together in powerful visual form. These destructive, threatening, and chaotic images were clearly revealed. This subject therefore, moved from the stage of simplicity, into pseudo wholeness (almost a calm before the storm), and then into destruction/chaos.

The narrative imports; "even if you get stepped on and swallowed up by others, your family will stay together", "even if life is nice, it will become unstable and dangerous", "even when you seek to have your basic needs met, you are still faced with the

threat of being taken away from your family", "even if you've had a firm foundation for a long time, your life can suddenly break apart and be ruined", drew attention to the unstable and precarious nature of this child's environment, and her apparent fear of being removed from her home. She appears to be anxious and somewhat pessimistic regarding her future and the reported instability in her life has apparently effected the way in which she views her world. The threatening and unstable nature of her world was communicated clearly from the outset of this process through narrative, but it was not until the fourth session that this became clearly visible within her sand tray.

There was little difference in the process over time as the subject continued to constantly engage the researcher, require the allotted time, request the researchers help, and act in a somewhat helpless, dependant manner.

Subject 007

Biographical information.

This male was 7 years 0 months at the onset of this study. He was described by his teacher as having difficulty in all subject areas. He is easily distracted, very talkative and has hyperactive

tendencies. He often shares information at inappropriate times and talks to any adult about what is bothering him in his life. He seeks much positive reinforcement and recognition, and becomes very proud of himself when he completes a new task. He was described as having low self esteem, being dependant, and at times showing regressive behaviours and speech.

Furthermore, he was described as having few friends, as his peers tend to avoid him due to his inappropriate behaviours, and he has had difficulties with hitting and kicking children on the playground. On the other hand, he is also very loving toward his peers on occasion, and he had one good friend when in grade one.

This subject is the eldest child of two children in a step-family. He lives with his father, step mother, and four year old brother, and visits periodically with his natural mother. The natural family have been separated since the youngest child was an infant. This subject was apprehended from his natural mother due to allegations of physical abuse but was quickly returned due to insufficient evidence. There appears to be conflict between the step mother and natural mother. The step mother is involved in the subject's schooling.

Figure 29. 007 Sandplay #1.

Picture analysis.

The subject chose to work in both sand trays. As only the top half of the dry tray was used, it appeared barren and unbalanced. The military figures and weapons gave it an overall theme of conflict. The tray has the characteristics of aggressive, empty, and threatening.

The wet tray contained four objects, 2 military figures, the treasure chest, and a king. Once again it seemed empty, cold, threatening and aggressive. The overall theme seemed to be conflict.

Narrative analysis.

"There's lots of cannons so bad guys won't get me. Cannons go boom, boom. The base is getting blowed up. Let's get the bad guys. The king got frozen into a statue. One day when the king got walking he saw some villages. A baby jumped out of the house. The soldiers have a hiding place. The bad guys stole the treasure chest. Actually they didn't know the treasure box was under their nose. No one can see anybody, everyone died. Now they're ghosts. This is World War II. This guy shot this guy and the king chopped him in half. Then trees grew so they could hide and climb up the trees. There's something big going on. They want to find out what it is. Boom Booms! The stolen treasure belongs to the king. Over the days the trees grow back. They were shot down and used to be alive. They shot bows and cheered for the bad guys. They didn't want them to live. And then the little weasel came that was four years old. He put up the flag, so they started getting blown up, and they're mad, and they get all their cannons behind all their trees. They all have a tree to hide in. They pretend it's not even an army base. It's disguised as a forest. Then this little weasel kid puts up a flag. Guess what happens, the weasel kid blows

their cover. They set him up right here and shoot him. They shoot him 'cause no one likes him. They're so mad, so, so mad and his friend is disappointed, so disappointed. They planned this because they're bad guy kids".

Import: "when you make mistakes, harmful people will be maddened and disappointed in you, and they will get rid of you". This import was developed from the point of view of the characters "me"/ "weasel kid" who appeared to be one and the same. The subject indicated that himself and the weasel kid were persecuted by "bad guys", and it appeared that as the story continued "me" actually became the "weasel kid".

Category 3, Score -2.

Process analysis.

The subject chose both trays and he worked from the same side of the trays. Five changes in ideas were observed as the subject initially depicted a tiger sinking in the sand, then a shark biting himself, followed by a tank and army men sinking in a whirlpool, then horses and a church, and finally the scene observed in the photograph.

This subject was extremely talkative and overtly friendly toward the researcher. He engaged in constant

chatter. He spoke of his birthday being last week and of numerous stories which spontaneously came to mind. For example, he stated that his father told him to upper cut someone on the road if they tried to steal him. He stated, "that's all I learned from my dad". After the king fell over in the sand tray, he said, in a very regressed voice, that a rake fell on his head when he was two years old. Furthermore, he frequently spoke of himself in the third person and in a very regressive manner e.g. "me smart, me play, goody gumdrops". He disclosed that he speaks in this manner when he feels shy. He also picked up the father doll from the family figures, punched him repeatedly in the face, with a closed fist, and stated "family boom, boom".

At one point in time, the subject became acutely aware of the video camera and said, "you not take picture of me, me hiding". He briefly cowered under the table but then quickly said it was okay. Moreover, during the sandplay process he worriedly asked if he was running out of time and he demanded the researcher's assistance in the process. In general, the subject was frenetic, scattered, and very involved in his play.

There was constant movement of the subject and of the objects in the trays, therefore the sand worlds were

active. The sand was moved to make hills and bury the treasure chest. The overall feelings projected by the sand worlds were negative and depressive. The dominant theme was struggle.

There were 30 objects placed in the dry sand tray. The choice of items were scenery (trees), military (cannons, soldiers, flag), symbolic (treasure chest), and a friendly animal (horse). There were four objects placed in the wet tray, the choice of which were military (2 soldiers) and symbolic (king, treasure chest).

The subject used the allotted 30 minutes and was extremely reluctant to leave the research room.

Figure 30. 007 Sandplay #2.

Picture analysis.

The finished sand world appeared stark, barren, and desolate, without any type of scenery, vitality, or growth. The presence of alligators and military objects gave a feeling of threat and danger.

The characteristics of the sand world were unpeopled and empty, and the theme was struggle.

Narrative analysis.

"This jet bomber bombs on the bad guys and crashes

'cause there's a forest. The animals don't like it. The good guys don't like the trees piled up on the base and they crash. Bombs away! The plane crashes the alligators. These guys need trees everyday. The trees get shot mostly everyday. Alligators hide in the forest. The forest grows when there is no war. The cannons shoot at the trees. The dad crocodile is in the trees. He has to stay there so no one can see him. They go out the opening and charge! It's not a forest, it's a crocodile hide out. One daddy shark comes and eats the others (crocodiles) when they're bad. Then the dad jumps, eats something, and crashes.

The alligator ate a baby. He's spotlighted, shoot him down! The cannons are incase they shoot people down. One got shot. It all gets buried from the sand and no one knows. They brang out the tank and dropped it, boom! Then he came in and they filled up the hole and had their eye on the rock. The plane comes out and flies away. Then he throws the tank out of this world".

Import: "even when you hide from conflict, you will be found out and punished for being bad, and no one will know". This import was developed from the point of view of the alligators, as they appeared throughout the narrative.

Category 4, Score -2.

Process analysis.

The subject was very eager to involve himself in sandplay and did so immediately upon entering the room. He chose to work in both sand trays. His work in the wet tray consisted primarily of throwing bombs (marbles).

In the dry sand tray, the process evolved constantly and rapidly. Initially, the sand scene looked much like the previous session however, the scene quickly changed to that of a desert devoid of trees, and full of sharks and alligators. Furthermore, the sharks were quickly removed from the scene and the subject adamantly refused the researcher take a picture of the sharks. He seemed threatened by the overtly negative and threatening nature of the sharks. There were 3 major changes in ideas.

The subject spoke constantly throughout this process as he was either narrating his play or disclosing personal information, such as wishing he could call his father and tell him what he was doing and that he loved him, or his trip to Disneyland.

While creating his sand world the subject moved around the sand trays. The sand was moved to form hills

and also to bury the alligators and aeroplane. The sand world was active and the process was a whole logical picture but numerous ideas were noted. The feelings projected were destructive and negative, and the overall theme was struggle.

There were a total of 13 objects present in the tray. The choice of objects were military (cannons, tank, flag, plane), transportation (motor bike), and fierce wild animals (alligators). The subject required the entire 30 minutes and he was extremely reluctant to leave, saying he wished he could do sandplay every day.

Figure 31. 007 Sandplay #3.

Picture analysis.

The finished sand world was barren and empty in appearance, and lacked signs of growth, warmth, and vitality. The alligators were positioned upside down giving the impression of destruction. The predominant selection of fierce objects suggested a theme of threat. Only the upper left quadrant of the sand tray was used, therefore making it very unbalanced.

The characteristics were unpeopled and empty.

Narrative analysis.

"This is the desert so the army has got to watch out. They've got to be careful in this desert because of the wild life. It's sometimes good but they're usually buried in the sand. They think these (alligators) are dinosaur bones. They're frozen 'cause they got hit by a freeze ray. These snakes got hit by a freeze ray too.

The bat's the only one. He's the master and he's gliding. He has to go to the bat cave, but they fired the cannon in his bat wings. Bat is a bad guy. He was a mad scientist and he was terminated into the bat guy. He fell in the giant garbage can as he was sucked in, but his brother brang him in. He came back with nothing but sharp razor teeth. He made a trap. Finally someone

dug him up. The army didn't want animals here so they fled away. I am a mad scientist. You guys turned me into a bat. He bit everyone. The alligator jumped at the bat. I'm tired of being ordered around. Then everyone bites the bat. He was shot down and can't fly away. Good, we don't want you. They don't like what bat does.

The bat and alligator fight. The alligator bites me. He bites him back. There was a fight between all of them, but he just swished his wings. He could fly now. Come back and fight. Then the alligators were terminated. They were wondering who was going to win. The bat and alligator fight. The alligator's eye is red as he's so mad. He's (bat) sucking his blood. He loves blood. They thought bat was dead but something inside him started beating again. I'm putting you (alligator) in the County jail. The bat is the winner. They're all dead."

Import: "if you voice your anger towards others, you will endure conflict and be defeated". As the alligator appeared first in the story and the story ended when it was terminated, the import was developed with it as the main character.

Category 3, Score -2.

Process analysis.

The subject used the entire room on this occasion to narrate his sandplay. He flew the bat around the room, used the garbage can, and stood on a chair when it was called for in his play. The process was far more continuous than previously observed and there was only 1 change in idea, when the army people were removed from the tray. The sand world took the form of a whole logical picture.

The subject spoke constantly throughout this process and at the beginning of the session his speech was very regressed. However, by the end of session he was expressing himself in a developmentally appropriate manner. As well as narrating his play, he told the researcher about insects and how, on one occasion, he caught a fruit bat. The subject identified so strongly with the bat that he tried to make a deal with the researcher to take it home until his next session.

Although the subject spoke constantly during this period, he was very emotionally involved in his play and did not request the researcher's assistance. He did however express concern that the researcher would be leaving following one more session.

The sandplay process was active and the feelings

projected were negative and aggressive. The overall theme was struggle. There were 9 objects present in the tray. The choice of objects were fierce wild animals (alligators, snakes, bat, bear cubs). One of the alligators was called "dad alligator". The subject used the entire 30 minutes and began to whine and show reluctance to leave when the time had expired.

Figure 32. 007 Sandplay #4.

Picture analysis.

The sand world was barren and empty, with no signs of growth and vitality. Only the bottom right quadrant of the sand tray was used, thus making the sand world

unbalanced. The picture of the sandplay in progress showed the theme of destruction. The completed world appeared peopled, empty, and aggressive, and the major theme appeared to be conflict.

Narrative analysis.

"These Batmans are brothers and they can jump. This bat is a bad guy. He's gliding into this Batman. The Batmen kicked him over there. A devil is going to dance. The devil's tail can poke people and they die and his tail shoots out poison. If he pokes himself it doesn't affect him. He makes his tail point to the good guys so he can kill them. Actually this (horns) is his antennae. They're razor sharp. (Fighting ensues).

Batman is really hurt and no one sees where he is. Then the X 100 blows up the mummy and it smacks on the devil. Robin turns into one of his Batman suits and he kicks, and the cannon goes off, and he accidentally kicks the sand, and Batman comes out, and he slides into the bat, and the bat makes him fly up. They woke Batman up so he's going to kill the bat and he threwed 50,000 pounds. Then he poured poison into him and he says, "I am Batman's friend", and they think of a dirty scheme. "O.K. Batman you pretend you are on his side", and they tie them together. And with one swing of his powerful

wand he lets them go. I don't like the devil, I like Batman. The Indian is going to shoot the devil."

Import: "when you are hurt, your friends will help you and then you can over power and out think harmful people".

Category 3, Score +2.

Process analysis.

The subject only chose dry sand on this occasion and he attempted to lift the wet tray out of the way to show the researcher how strong he was. He moved around the whole room once again enacting his sandplay. This was one continuous process, without a change in idea, and the finished sand world was a logical picture. The sand remained primarily flat except for the burying of objects.

The subject spoke constantly during this process and as well as narrating his play, he told the researcher that his father used to be a professional wrestler, who pounded Batman and sent him to bed. He also spoke of his sorrow of his impending move.

During the sandplay, the subject became very emotionally involved and did not request the researcher's assistance. He acted out and gave sound effects to many fights and battles between the objects

in the tray.

There was constant movement observed both within and outside the tray, therefore this was an active sand world. The projected feelings were destruction and good versus evil. The overall theme was struggle.

There were 9 items in tray and the choice of items were military (aeroplane, tank), fierce figures (devil, skeleton, bat), 3 male figures (2 super heroes, 1 indian), and a neutral object (candy cane). At the end of this process, the subject repeatedly asked the researcher if she would remember him and he stated three times that he had to remember the researcher. He wanted her to take a picture of him to remember him by. He used the entire 30 minutes and was very reluctant to leave.

Sandplay process over time.

This subject's sand worlds were initially hostile, conflictual, barren, and empty, and they remained this way throughout this process. He therefore appeared to be in the stages of destruction/simplicity and no movement was seen toward another stage. He became more focused as the process developed as there was a decrease in the number of ideas presented.

The emergence of the alligators in the second tray seemed to be the emergence of his self symbol, and this seemed to represent his anger. However, the alligators were later defeated and were replaced by the bat as the object which received most of the subject's energy. The fact that the subject wished to take the bat home further confirmed his strong identification with this symbol, and he appeared to be identifying with the aggressor part of himself.

The narrative imports; "when you make mistakes, harmful people will be maddened and disappointed in you, and they will get rid of you", "even when you hide from danger, you will be found out and punished for being bad and no one will know", "if you voice your anger towards others, you will endure conflict and be defeated", "when you are hurt, your friends will help you and then you

can over power and out think harmful people", suggest that this child experiences feelings of rejection, helplessness, and a lack of personal power. His investment in others to make him strong, suggests that he does not have a strong sense of Self and this confirms the observations made by his teacher. However, there is a glimmer of hope that he can feel some personal power, especially when he has successful peer interactions. The sandplay process appears to have created a space where this child can begin to feel empowered.

Subject 008

Biographical information.

This male subject was 8 years 3 months at the onset of this study. He was described by his teacher as functioning within the average range for most subjects but needing extra help with math. He needs strong guidance and encouragement from the teacher to produce. He was said to lack motivation and drive, and he gives up on tasks extremely easily. Furthermore, he reportedly is very reserved and often seems preoccupied. He also becomes easily upset, has low frustration tolerance, and poor problem solving abilities. When upset this subject was said to cry, however recently he

has been able to hold back his tears more often. He also suffers from stomach aches when upset. In general, he is lacking in self confidence and has low self esteem.

However, this subject is well liked by his classmates and he does have friends. He actively avoids conflict on the playground with older children.

He is the middle child in a two parent family. He has an older brother who is reportedly popular, athletic, outgoing, and capable, and a younger sister who appears emotionally and socially well adjusted. His mother is very involved in her son's school life and she is reportedly very concerned and worried regarding his functioning.

Figure 33. 008 Sandplay #1.

Picture analysis.

This sand world depicted two camps of soldiers, where one camp (the researcher's) was completely destroyed by the other. The military objects and figures were turned upside down, giving the feeling of destruction. The tray showed characteristics of disorganized, peopled, barren, and crowded, and it had themes of conflict and chaos.

Narrative analysis.

"This is an Indian camp ground. The Indian has an

everlasting supply of tomahawks. Everyone goes in there (tee pee) and they bring their prisoners. They scalp them. Those guys are all dead. Your guys were shot with sleeping gas so they're really not dead. This guy says shoot me and he stands in front of the cannon. He doesn't want to live, that's why he went into the war. This guy's also not watching what he's doing and shooting. Even the horse is dead. The horse is being buried and it has to try and get out. He's walking right in front of the cannon. My guys' never got killed".

Import: "when in the middle of conflict, you feel like you don't want to live and you want others to get rid of you". The import was developed from the point of view of the soldier (this guy) as his motivations and actions appeared throughout the story.

Category 4, Score -2.

Process analysis.

The subject chose dry sand and the sand remained flat, only being moved to bury objects. He moved around the tray as he worked and he requested the researcher sit directly opposite him and take an active role in the sandplay. The researcher was urged to control the left of the tray throughout these four sessions. This was

one continuous process and there were no changes in ideas. A whole logical picture resulted and the world was active.

The subject spoke constantly and he engaged the researcher in conversation about the objects in the room. He presented as being somewhat domineering and verbally aggressive toward the researcher. He constantly told the researcher what to do and stated "don't you know anything?", "you don't know anything about war". During his narration, he also made statements to the researcher such as "my guys are going to win as I have the winning stuff, I told you I'm the strongest, I knew I would win, I had all the strong stuff". Winning and subsequently feeling powerful were therefore extremely important to him.

The feelings which the sandplay projected were negative, destructive, aggressive, and hopeless. The overall theme was struggle.

The subject chose 52 objects, the majority of which were military (cannons, tanks, soldiers, flag), with some scenery (tee pees), and transportation (horse and cart, horses). The subject was very reluctant to leave after 30 minutes had elapsed, as he wished to continue his play.

Figure 34. 008 Sandplay #2.

Picture analysis.

This sand world depicted two armies in opposition to one another. One side was completely annihilated and the other had members still alive. The finished tray appeared destructive, chaotic, aggressive, and disorganized. The overall theme was conflict. The tray was peopled but there were no signs of growth and vitality, and it appeared barren and lifeless.

Narrative analysis.

"It's going to be a China war. These guys are

smart, your guys are dumb, as they're getting married in the middle of the war. I think you should put this guy right here (in front of the cannon). He wants to get shot. His mum and dad decided he had to go in the war. He didn't want to go in the war. It's his mum and dad's fault. That's why he wants to die. I'm going to shoot this guy right now. "Shoot me or I'll kill you". They want to get married in the war, as they want to die. I need a totem pole for good luck. The Indian's made them for good luck. First your side gets hit with sleep bombs, then they blind them, and then they die. He gets buried. He has time to get out, but it's too hard."

Import: "when others force you into the middle of conflict, you want to die and this is too hard to prevent."

Category 4, Score -2.

Process analysis.

On this occasion, the subject chose wet sand and he placed objects in the tray closest to where he stood. He again insisted that the researcher construct the left hand side of the tray and he passed her the objects she should use. Furthermore, during this process he repeatedly told her, "you get wiped out again", "you haven't a chance", and "you're going to lose again".

Fighting ensued and there was a progressive cycle of violence, beginning with the researcher's side being "sleep gased", blinded, and then killed. The subject took great delight in being the triumphant victor, and having power seemed very important to him.

The sand was moved in the tray to bury soldiers for camouflage and a victim was buried under a mound. The making of the sand world was one continuous process and there were no changes in idea. The form was a whole logical picture and the world was active. The subject spoke constantly during this process and he accused the researcher of purposefully taking one of his figures as she knew he liked it.

The projected feelings were hopeless, depressive, and negative. The overall theme was struggle.

The subject included 41 objects in his sand world. The choice of objects were military (soldiers, tanks, cannon, vehicle), symbolic (totem poles, flash light), 2 male figures (fantasy), and a bride and groom. The entire 30 minutes were utilized, but the subject left eagerly as it was time for recess.

Figure 35. 008 Sandplay #3.

Picture analysis.

This sand world appeared barren and hostile, as there were no signs of growth and vitality, and fighting was occurring. Once again two opposing sides were depicted, with one side being annihilated. However, signs of life emerged outside the tray, as a village was added, along with wild animals. In general, the tray was relatively empty and organized, and the overall theme appeared to be conflict.

Narrative analysis.

"There's a sand wall. A man will have trouble getting through. It's going to be a city. It's in China. There's a city outside. Those people are safer on your (the researcher's) side as the tray is higher. The shark comes up only when they need it. My (the subject's) soldiers are hidden so they're camouflaged. It's hard for your side to take aim. I'm the Chinese, you're the Japanese. Japan guys are dumb. Shark eats your side, "mmm, tasty people, my dinner is served. That's my dinner, that's my dinner, that's my dinner". The shark pukes them up as he's full. The gorilla comes and takes two men to the hot lava, in the volcano. "No, no". He drops them in. The deer got into the war somehow. Dad deer charges at your men. He's dead. The deer died and was landing on top of him. He's too heavy. He can get him off but he doesn't. Oh the deer is not dead, he just fell. Well isn't that guy going to push the deer off? (He tries, but two deer land on him). The baby deer ambushes my side from behind. The deer wipes out my side, but they come back alive."

Import: "even though you have the strength to get on top of life, it's just too difficult, and no matter how hard you try it won't be enough".

Category 1, Score -2.

Process analysis.

The subject chose dry sand in which to create his sand world. He initially added houses but then moved them to the exterior of the tray, making one change in idea. He moved around the sand tray and he developed a whole logical picture. The sand was formed to provide protective barriers, within which objects were buried.

The subject spoke about his sand world constantly and he also dialogued with the researcher about a movie he had seen. During the play, he accused the researcher of stealing one of his figures and he motioned to hit her on the head with the shark, but did not make direct contact. He continued to be somewhat hostile to the researcher and verbally spoke his disapproval e.g. "well", when the researcher did not reset her side of the tray immediately.

This sand world was active. The feeling projected was helplessness, and the overall theme was struggle for survival. There were 33 objects used, including the objects on the outside of the tray. The choice of objects were military (soldiers), scenery (houses), fierce wild animals (shark, gorilla), and friendly wild animals (deer). The subject required the entire 30

minutes to conduct his sandplay and was reluctant to leave, saying he was having fun.

Figure 36. 008 Sandplay #4

Picture analysis.

This sand picture depicted two opposing sides fighting over a treasure chest. It appeared barren and cold, as there were few signs of life and growth, yet it was organized. The overall theme was conflict.

Narrative analysis.

"The fat Sumo wrestler is the guard of the treasure. Whoever comes near it dies. Indians are best

as they have longer lasting weapons. They stole guns from anyone that had them. They put an arrow in the middle of this guy's head (wrestler). It's like this guy wants to get shot. He's just standing there saying, "I want to die". He doesn't want to be a cowboy any more. This treasure was to be stolen by pirates, but I killed them all. They want the treasure (fighting ensues). Now I have to scalp him. There's only one spot he can be killed, his chin. He's immortal. He can only be killed on the chin. Indians sculpted him. They pulled his head off and threw it in the lava and the Indians get the treasure. All Indians are alive. The treasure tells them they're okay."

Import "you have to fight and fend off others in order to get the feeling that you are okay". This import was developed with the Indians as the dominant character. This subject actually identified that he was the Indians.

Category 1, Score +2.

Process analysis.

The subject chose dry sand and placed objects closest to where he stood. He created a whole logical picture and this was one continuous process without a change in idea. There was no movement of the sand,

except for the burial of the Sumo wrestler. The subject spoke constantly throughout.

The subject engaged in more solitary play and became absorbed in this process. He did not try to pull the researcher into the play and he was not argumentative or sullen.

The feelings projected in the sandplay were of power and death, and the overall theme was struggle for survival. The subject included 25 objects in his tray, and the choice of objects were military (soldiers), and symbolic (treasure). He used the entire 30 minutes.

Sandplay process over time.

This subject's initial sand world indicated that he was in the stage of destruction, however over time the process became more organized and there was some movement observed toward the stage of struggle (i.e. organized fighting). By the third and fourth sessions the level of destruction slightly decreased and became more focused onto particular figures, instead of widespread annihilation as was previously observed.

A further progression was noted in the choice of objects used, as domestic figures and objects (houses) were added and by the fourth session a symbolic object (treasure chest) was the main focal point. This

suggested that there was a decrease in energy being invested in fighting and destroying, and other more positive elements were permitted entry into his world. The addition of the treasure chest in the final sand world was seen as a symbol of hope and determination to fight for that which has significance and worth (perhaps his Self).

The narrative imports; "when in the middle of conflict, you feel like you don't want to live and you want others to get rid of you", "when others force you into the middle of conflict, you want to die and this is too hard to prevent", "even though you have the strength to get on top of life, it's too difficult, and no matter how hard you try it won't be enough", "you have to fight and fend off others in order to get the feeling that you are okay", also reflected this movement from pessimistic self destruction to slightly more optimistic struggle for survival.

The narrative imports take the meaning of this subject's play to a deeper level and clearly outline his struggle for personal survival. His play is therefore seen as a loud cry for help.

Subject 010Biographical information.

This subject was 8 years 7 months at the onset of this study. She was described by her teacher as functioning poorly academically, having poor math skills and no reading skills. She cannot problem solve, has difficulty with new concepts, and has poor long term memory. However, she was described as a very good listener, and able to comprehend oral stories. In general, she was said to have low self esteem, be extremely passive, show no initiative or responsibility, and have little motivation or self confidence.

However, she has good social skills and is very well liked by her classmates, as she shows caring, understanding, and sensitivity toward them.

She is the second youngest in a family of nine children.

Figure 37. 010 Sandplay #1.

Picture analysis.

The first sand picture was barren, empty, unpeopled, and depressive in appearance. It included a bucket filled with water and 9 turtles. As few clues were given to the meaning of the sand tray, the overall theme could not be ascertained at this point.

Narrative analysis.

"A mama and baby turtle were walking on a beach and they bumped into two more turtles. Then they became friends. The babies started to playing together and the

mums started talking together. Then a mama turtle with two kids came and the mamas talked while the four kids played. Then another turtle came and then two more turtles came. Then they were all friends. Then they took a swim and they're all friends".

Import: "if you talk with and play with others, you will have many friends".

Category 4, Score +2.

Process analysis.

The subject chose wet sand and carefully flattened it before adding objects. The sand was also moved in the burial of the turtles and in the making of a pond which was later covered over. This was one continuous process without a change in idea, and she worked from one side of the tray. The subject spoke very softly as she conducted her sandplay. She seemed most fascinated with the turtles.

During her sandplay, she very carefully placed baby turtles with their mothers, and at one point she buried the babies so the mothers could find them without any difficulty. Furthermore, she showed a strong dislike to the babies being dirty and she therefore washed them. The world was active in nature.

The sand world was positive but lacked colour,

vitality, and growth. The subject showed very flat affect, and this depressive quality was felt in her sand world. The overall theme was nurturance.

The subject included 10 objects in her sand world, 9 friendly wild animals (turtles), and a neutral object (bucket of water). She used the allotted 30 minutes and was reluctant to leave.

Figure 38. 010 Sandplay #2.

Picture analysis.

This subject chose to make two sand worlds. The

first was of friendly wild animals scattered around the wet tray. This sand world appeared barren, empty, and uninviting. It was unpeopled and as two turtle families were shown, it seemed to have a theme of nurturance.

The second sand world contained an abundance of trees and domestic animals. Like animals were positioned closely to one another, and the tray appeared organized, balanced, vibrant, and welcoming. It was also unpeopled and the theme seemed to be domestic.

Narrative analysis.

"The baby cow is beside it's mother and it's learning to walk. The horse family have two girls and a brother. The tiny little baby stays by it's mum. The watch dogs are watching the wolves. There's a girl cow and a boy cow, a dad and two brothers. They're running everywhere. The duck bites the little baby. The mum gets mad and the duck gets scared away. The mum's mad at the ducks if they get too close to the babies. One day there was a flock of sheep. Then they started living there. Then some cows came to live there. It was beginning to be a forest. Then some horses came by to live in there. Some goats, dogs, wolves, cats, and pigs. Then it became a forest."

Import: "even when you are close to your mother and

others are watching over you, you will be hurt and your world will change".

Category 1, Score -2.

Process analysis.

The subject initially headed straight for the turtles and continued her theme from the previous week. Wet sand was chosen and it was flattened by the subject. The sand was moved to protect the baby turtle from the alligator and seagull. The subject once again cleaned the sand off the turtles and began placing them with their mothers. This was one continuous process but there was one major change in idea, as she decided to create another sand world. She created a whole logical picture and worked from the same side.

In the second sand world there was no movement of sand. The subject spoke of buying shells for her mother for Christmas, and her mother living on a farm when young and being bitten by a pig. She also provided a continuous narration of her play. She was very slow, lacked energy, spoke very softly, and had flat affect.

The feeling projected in the first sand world was depressive, but nurturing. The overall theme was of threat/danger. The feeling projected in the second world was also nurturing, and the overall theme was of

physical hurt. Both sand worlds were active.

There were 18 objects in the first tray, all of which were friendly animals. In the second tray there were 63 items, the choice of which were scenery (trees), and domestic animals. The subject completed the first tray in 8 minutes but took the entire 30 minutes to complete both creations. At the end of this process she told the researcher "all done".

Figure 39. 010 Sandplay #3.

Picture analysis.

This sand tray was filled with insects, reptiles,

and friendly wild animals. It was unpeopled, organized, and balanced, but looked threatening, and unwelcoming. The overall theme was threat/danger.

Narrative analysis.

"One day in the hot desert there were seven spiders and one fly and they all ate him. And then the crocodiles came to eat the spiders, and the snakes ate the cockroaches. The frogs hopped over to see what was the matter. Then one of the snakes saw them and started slithering after them. Then all the cockroaches bit the snake's tail."

Import: "small people will be harmed by bigger people, but if the hurting does not stop, they will get there own back".

Category 3, Score +1.

Process analysis.

The subject chose dry sand, the sand remained flat and she moved around the tray. This was a continuous process, there was no change in idea, and the subject created a whole logical picture. The sand world was static.

The subject spoke constantly throughout this process, telling the researcher about each animal (e.g. the turtle is scared), about her sister's baby being

held over the rail of a shark tank and almost being dropped in, of a dead baby bird, and a garter snake being in her mother's bath when she was a child. She spoke quietly and very slowly.

The sand world appeared aggressive, negative, and lacking in colour. The predominant theme was threat/danger. There were 29 objects in the tray, 22 of which were fierce animals, and the remainder were friendly, wild animals. The subject required 24 minutes to complete this process, after which she declared, "I'm done".

Figure 40. 010 Sandplay #4.

Picture analysis.

This sand world contained shells, turtles, frogs, a wishing well and feather. It appeared barren, cold, and lacking in growth and vitality. The tray was unbalanced, empty, and unpeopled. The overall theme of this work was not apparent from examining the photograph.

Narrative analysis.

"One day there was a sand dollar that made the turtles curious. They all gathered around it and one of them sat on top of it and it broke. Then they looked inside of it and there was a pearl. They took the pearl out of it's mouth. The pearl had a reflection and then the turtles dropped it, and put it back into the sand dollars mouth, and the sand dollar swam away. Then it came back and they made friends.

Import: "you may be broken and have part of your Self taken away, but you will get it back and then you will be able to make peace with others".

Category 4, Score +2.

Process analysis.

The subject chose wet sand which remained flat. She worked from the same side and the objects were closest to where she sat. This was one continuous process

without a change in idea, and it was a whole logical picture. It was a static sand world.

The subject spoke throughout this process but she spoke softly, sighed frequently, and lacked energy. She spoke of an adult male family friend calling her house last night, when he was drunk and called her funny names. She said she once saw a dead turtle as this man killed it. She also spoke of a girl she knew who was in the newspaper, who had a baby and called her "mean" and "a liar". She offered no further information on this but it was evident that it was greatly bothering her.

The sandplay, and in particular the narrative, projected feelings of hope for the future despite previous hurts. The overall theme was of restoration.

There were 29 objects placed in the sand tray. The type of objects were natural objects (shells, feather), symbolic (wishing well), and friendly, wild animals (turtles, frogs). The subject took 25 minutes to complete this process, after which she declared "I'm done".

Sandplay process over time.

This subjects initial sand world was barren and lifeless, however there was an increase in growthful objects in the second session. In fact, the second sand

world of the second session appeared balanced, friendly, and full of life but seemed incomplete due to the limited variety of objects used. This subject seemed to move from a stage of simplicity, to that of pseudo-wholeness, and once she felt safe in freely expressing herself, a negative, threatening world emerged. The final sand world returned once again to the stage of simplicity and there was a distinct impression that part of this world, or as the import suggested part of her Self was missing. However, the emergence of the first symbolic object (wishing well) suggested that there is hope for positive change in the future.

The narrative imports; "if you talk with and play with others you will have many friends", "even when you are close to your mother and others are watching over you, you will be hurt and your world will change", "small people will be harmed by bigger people, but if this pursuit continues they will get there own back", "you may be broken and have part of your Self taken away, but you will get it back and then you will be able to make peace with others", reinforce this descent from pseudo-wholeness into the expression of hurt feelings. The expression of positive change occurred quicker in narrative form, as opposed to visual form. Similarly,

the expression of hope and forgiveness is seen more clearly in narrative form, versus visual form.

Summary

The preceding results will now be further summarized and categorized in terms of sandplay characteristics, object use, sandplay themes, sand world characteristics, and narrative.

Table 1

Difference in Sandplay Characteristics of Coping and
Difficulty Coping Groups

Sandplay			
Characteristics	CG	DCG	Difference
Wet Sand World	57%	38%	19%
Dry Sand World	43%	63%	20%
Both Trays	0%	40%	40%
Water Added	5%	8%	3%
Static	86%	8%	78%
Active	14%	92%	78%
Sand Movement	52%	38%	14%
Continuous Process	81%	46%	35%
Exceeds Sand Tray	5%	17%	12%
Washing	10%	13%	5%
Burying	14%	63%	39%

As can be seen from Table 1, there was little difference in the type of sand chosen, the addition of water, the movement of sand, or in the act of washing in both groups.

However, only the DCG chose to use both sand trays

in one session. On four occasions the DCG chose to make two distinct sand worlds in one session, yet on only one occasion did this occur in the CG. Only children in the DCG, and one in the CG who expressed emotional fears and concerns, positioned objects outside the boundaries of the tray.

Of the total amount of sand worlds made by the CG, 86% were static, however, only 8% of the DCG made static sand worlds. Likewise, 14% of sand worlds in the CG were active as compared with 92% in the DCG. The only subject to create active worlds in the CG was the one with apparent underlying emotional concerns.

Although members in the CG tended not to show movement within their sand world, movement and energy were typically expressed through their bodies, as they smiled more often, worked more quickly, and moved back and forth repeatedly between the sand trays and toy shelves. In comparison, members of the DCG either expended excessive amounts of energy all over the room, or seemed somewhat depressed in their movements and actions.

In terms of the flow of the sandplay, it was found that the DCG were far more likely to change their ideas in the middle of the process. While the CG typically

engaged in one continuous process without a change in idea. The only subject in the CG to demonstrate changes in ideas was the one with underlying emotional concerns.

Furthermore, the act of burying showed a clear difference between the two groups as 63% of sand worlds in the DCG, and 14% of sand worlds in the CG depicted burying. Two of the three occasions of burying in the CG, was by the subject who showed emotional difficulties.

The amount of talking during the process also differentiated the two groups. The CG was quiet on 14 occasions, showed some talk on 1 occasion, and constant talk on 5 occasions. However, the DCG was quiet on 1 occasion, showed some talk on 3 occasions, and constant talk on 16 occasions. Four of the five occasions where constant talk was indicated in the CG, was by the subject with apparent emotional concerns.

In general, the subjects in the DCG showed an immediate need to engage the researcher in their process and share information about their life. In contrast, the CG was far more wary of the researcher and took more time to be trusting and share information spontaneously about themselves.

Nonetheless, two members of the DCG were extremely

apprehensive and suspicious of the video camera and stated that harm would come to them as a result of being taped. The CG showed no concern with the video camera.

The time taken to complete the sand worlds significantly distinguished the two groups. The CG took an average of 12.9 minutes to complete each sand world. Once the process was completed, they indicated verbally they were finished and eagerly returned to class. The only subject to require the allotted 30 minutes was the one demonstrating emotional difficulties. However, the DCG took an average of 29.45 minutes to complete the process and only one of the subjects stated she was finished before the allotted time expired. Further, this group was reluctant to return to class.

Table 2

Difference in Object Use of Coping and DifficultyCoping Groups

Objects Used	CG	DCG	Difference
Scenery	218	128	90
Transportation	26	3	23
Domestic Animals	10	75	65
Friendly Wild Animals	122	101	21
Fierce Wild Animals	20	42	12
Military	9	127	118
Natural Objects	16	31	15
Domestic Figures	39	23	16
Fierce Figures	1	8	7
Fantasy Figures	22	10	12
Symbolic Objects	216	212	4
Houses	88	39	49

As can be seen from Table 2, the CG chose significantly more items of scenery than the DCG. Differences were also observed in the amount of transportation chosen, as the CG chose more vehicles than the DCG.

On the other hand, the DCG used significantly more domestic animals and military objects in their sand worlds. However, only male subjects in both groups used military figures. Therefore, these figures are difficult to compare due to the gender differences in the groups. It was further discovered that female subjects tended to choose female figures and male subjects tended to choose male figures.

There were greater amounts of fierce wild animals and fierce figures, and far fewer houses observed in the DCG, but there was not a great difference in the use of friendly wild animals, domestic figures, and symbolic objects. The greater use of fantasy figures by the CG corresponded to the higher incidence of fantasy themes found within their sand worlds.

In general, the total number of objects used was almost identical for both groups (CG = 821, DCG = 815). Likewise, both groups showed a tendency to reuse some of the same objects from tray to tray, and the repeated use of a particular object was seen as an emergence of a self symbol.

Table 3

Difference in Sandplay Themes of Coping and Difficulty
Coping Groups

Sandplay Themes	CG	DCG	Difference
Restoration	0%	5%	5%
Struggle	5%	40%	35%
Danger/Threat	5%	20%	15%
Death/Destruction	5%	25%	20%
Safety	15%	0%	15%
Fantasy	25%	5%	2%
Nurturance	5%	5%	0%
Dependency	25%	0%	25%
Empowerment	15%	0%	15%

Table 3 indicates that the DCG showed significantly greater occurrences of struggle, danger/threat, and death/destruction, as compared with the CG. These themes present in the CG, were only shown by the subject with apparent underlying emotional conflicts. On the contrary, the CG showed a greater incidence of fantasy, dependency, empowerment, and safety themes. There was

no difference on the theme of nurturance.

It was found that the sand world itself did not convey the primary theme of the work, but it was the entire sandplay process, including the narrative, which more fully imparted the theme.

There were no consistent patterns found in theme development over time, as each child showed a unique way of moving through the process. However, both groups did show a tendency to show moderately emotional themes at the beginning and move toward more complex, emotionally deeper themes. For the CG this movement was from light hearted, fantasy themes, to the expression of developmental issues, such as a need for others to protect and meet their basic needs.

For the DCG there was typically an initial attempt to cover up emotional concerns either by (a) over crowding the tray so there was no main focal point, (b) omitting negative items or events in the sand tray and referring to them only in the narrative, or (c) creating a pleasant sand world and accompanying narrative, but consistently acknowledging and dismissing fierce objects on the toy shelves. On the latter two occasions, there was a sense of pseudo-wholeness, as the sand world would contain many desirable characteristics

on the surface, but there would be a hint, either through the picking up and constant denying of fierce objects or through the story narrative, which suggested underlying difficulties. As the process developed, there was a progressive uncovering of emotional concerns and by the fourth session these deeper level issues had clearly surfaced.

Although these issues did not surface visually in some cases until the fourth session, the narrative often reflected issues and concerns before this time. By the fourth session the narrative began to show signs of the subject being able to cope with the problem.

Table 4

Difference in Sand World Characteristics of Coping and
Difficulty Coping Groups

Sand World Characteristics	CG	DCG	Difference
Unpeopled	33%	50%	17%
Empty	24%	29%	5%
Disorganized	14%	21%	7%
Balanced	62%	38%	24%
Vital	38%	13%	25%
Peopled	67%	50%	17%
Organized	71%	46%	25%
Barren	24%	75%	51%
Unbalanced	0%	17%	17%
Crowded	14%	13%	1%

According to Table 4, the sand worlds of the CG differed from those of the DCG as they consistently showed more desirable characteristics (balanced, organized, peopled, and vital), with less undesirable characteristics (unpeopled, empty, disorganized, barren, and unbalanced). There was no difference on the crowded

characteristic.

The characteristic which showed the greatest difference was barren, as the DCG showed a lack of growth and life in 75% of sand worlds, as compared with 24% in the CG. The characteristic which was only seen in the worlds of the DCG was unbalanced, that is where part of the tray was left unused.

Table 5

Difference in Narrative Score of Coping and Difficulty
Coping Groups

Category	CG	DCG	Difference
1. Success, happiness, etc.	(2) +4	(6) -5	9
2. Right & wrong	(2) +1	(0) 0	1
3. Human relationships	(7) +11	(7) -3	14
4. Reaction to adversity	(9) +13	(7) +1	12

Note. Number in bracket denotes number of entries in each category.

Table 5 indicates that the majority of children where not concerned with the issues of right and wrong. Furthermore, on only two incidents, with a score of +4,

was achievement and success identified for the CG, but this category was identified on six occasions, totalling -5, for the DCG. This suggests that achievement, happiness, and success may be taken for granted in the CG but remains an issue with the DCG. The low score in this category suggests that these children are struggling to feel successful, confident, and happy.

The category of human relationships was equally important to both groups but the higher score of the CG suggests they perceive human relationships as helpful, positive, and rewarding and the low score of the DCG suggests they perceive human relationships as negative, threatening, and potentially harmful.

The category of reaction to adversity received the greatest number of entries in the CG. The high score in this category suggests that coping children are able to develop positive actions, plans or thoughts when faced with adversity. However, the relatively low score in the DCG suggests they lack positive action, thoughts, and plans when faced with adversity.

The total score for the CG was +29, out of a possible score of +40, while the DCG scored -7.

The emotional intensity in which the narratives were relayed also distinguished the groups. The CG

tended to relay their stories in a light hearted, jovial manner, without much emotional intensity, and the story was typically short. However, the DCG tended to tell longer stories, which were emotionally charged, and at times they became so absorbed in the process that they seemed to be in a trance like state and oblivious to their immediate surroundings.

The narrative analysis were therefore found to be an invaluable way of determining each child's core belief system regarding the world in which they live.

Consequently, it has become evident that there are very clear differences between the CG and the DCG on sandplay characteristics, object use, sandplay themes, sand world characteristics, and narrative, and the following chapter will discuss the interpretation and implications of these results.

CHAPTER FIVE: DISCUSSION

The primary focus of this study was to examine the differences in sandplay of coping children and difficulty coping children. Results of the sandplay process were analyzed and presented in the previous chapter. This final chapter is divided into four sections: (a) interpretation of results, (b) implications, (c) limitations, and (d) directions for future research.

Interpretation of Results

Results will be examined in the order they were presented in the previous chapter i.e. sandplay characteristics, object use, sandplay themes, sand world characteristics, and narrative analysis.

Sandplay Characteristics

The use of both sand trays during one session by the DCG, the exceeding of the boundaries of the sand trays, and excessive use of time, suggests that children having difficulty coping have trouble adhering to boundaries and limits. It would seem that on occasion their emotional concerns are overwhelming, therefore difficult to contain, and they need to make use of every opportunity to express their emotional needs, wants, and perceptions. The finding that the DCG tended to

position articles outside of the tray, supports Bowyer's (1970) findings that after the age of three, "normal" children adhered to the boundaries of the sand tray. Furthermore, the consistent verbal declarations by the CG, which announced the completion of their sandplay, suggests that they do have very clear limits and firm boundaries.

Similarly, the striking difference that the CG created static sand worlds and DCG created active sand worlds, may suggest that children having difficulty coping experience pressure of their emotional issues, which results in an increase in psychic energy that becomes released in the sand tray during the sandplay process. The static sand worlds of the CG suggest that their inner world is more calm and stable, and they do not need a release of emotional tension as intense as the DCG.

The tendency for the CG to engage in one continuous process without a change in idea, suggests once again that they experience relative emotional stability and calm. However, the tendency to repeatedly change ideas in the DCG suggests that, (a) they have an abundance of emotional issues fighting for expression and/or, (b) they have strong ego defenses which react when it is not

safe for issues to surface into consciousness, and these issues are quickly changed and expressed in another form.

The above hypothesis may also account for the higher incidence of burying objects in the DCG. The burial of objects may signify a need to hide feelings or undesirable parts of one's self from others or even from oneself. This finding partially supports the observations of Bowyer (1970) who stated that after the age of five only emotionally disturbed persons buried in the sand.

The tendencies to engage the researcher verbally, to talk constantly, and to require the allotted time, further outlines the great need of the DCG to express their issues and concerns at every possible moment. Furthermore, the immediate development of rapport with the researcher (a stranger), the reluctance to leave and return to class, and the tendency to be very disappointed not to see the researcher again at the end of the study (as seen in two cases) corresponded to Bowlby's (1988) insecurely attached, anxious resistant child. This type of child was described as seeking attention, and being either tense, impulsive, and easily frustrated, or passive and helpless. In the DCG this

description corresponded, in varying degrees, to the teacher-described attributes of all five children. In contrast, the teacher-described attributes of the CG corresponded to Bowlby's (1988) description of the securely attached child, which was cheerful, cooperative, popular with other children, resilient, and resourceful.

Object Use

The significantly lesser use of scenery in the DCG, suggests they view their internal and external world as lacking in life and growth. Likewise, the very infrequent use of transportation may indicate that they fail to experience a sense of movement and progression. This tendency for the CG to use more items of transportation corresponded to Bowyer's (1970) findings that "normal" populations showed a strong interest in transportation between ages 5 and 8.

The abundant use of military objects by the males in the DCG, suggests that they have their need for personal power met through aggressive actions toward others. This phenomenon of only males using military figures contradicts the findings of Buhler (1951a) who discovered that the use of soldiers and fighting was greater in groups of girls as compared to boys. However,

it confirms the work of Kamp & Kessler (1970) who found that boys used more soldiers than girls. In order for hypotheses to be postulated on this phenomenon, further study which controls strictly for gender is necessary.

The frequent use of domestic animals in the DCG appears to substitute for the lesser use of fantasy and domestic figures. In fact, if the use of domestic and friendly wild animals, and domestic and fantasy figures are grouped together and totalled for both groups, there is a minimal difference (17). It can therefore be said that the DCG preferred to relay their experiences in animal versus human form. In her research of "normal" populations, Bowyer (1970) discovered that the youngest age group (2-4 yrs.) typically used animals as substitutes for people. Therefore the use of animals, perhaps instead of people, in the DCG suggests that they experience relative emotional delays as compared with the CG.

The greater use of fierce figures and fierce animals in the DCG suggests that they perceive their world as more threatening and dangerous as compared with the CG.

Lastly, the significantly greater use of houses in the CG suggests that they are perhaps more ready to

focus on issues of domesticity and family life, as compared with the DCG, who may be too threatened by these images at this point in the process.

However, the above interpretations are made and are to be taken tentatively, as the researcher does not wish to make the often made mistake of over interpreting and compartmentalizing this holistic process.

Sandplay Themes

The finding that the DCG showed significantly greater amounts of struggle in their sand worlds, corresponded to the findings of Allan & Berry (1987) who stated that struggle was a stage in the sand play process. The finding that the theme of death/destruction was prevalent in the DCG suggests a deeper, more primitive level of struggle, that of the struggle for survival. It is hypothesized that one of the ways to progress through the sandplay process, is through the stages of death/destruction, danger/threat, struggle, and restoration. Following the stage of restoration, it is suggested that, if a client were to reside in a stable environment and continue in sandplay, themes of safety, dependency, empowerment, and fantasy would emerge. However, further research over a longer period of time would need to examine these questions.

The abundance of fantasy themes in the CG suggests that these children have freedom from intense concerns and issues, and therefore have the emotional energy to allow their minds to imagine and be creative. This use of fantasy supports the findings of Harper (1991) who found that a control group showed the highest amount of fantasy themes in their sand worlds.

However, the surprising finding that the CG showed consistent themes of dependency, indicates that the sandplay process elucidates the concerns of well adjusted children, and clarifies that coping children have a need to rely on others to guide, support, and lead them. This developmentally appropriate need was not found in the DCG. Therefore, it is suggested that these children have learned, perhaps through previous failures, not to rely on or place importance on others, to guide, support and lead them. This tendency for children not to rely on others and become emotionally self-sufficient corresponds to Bowlby's (1988) description of a detached child.

In general, this study has shown that each child moves through the sand play process in a personalized manner. However, patterns have emerged which show that some difficulty coping children initially disguise their

issues and concerns, and once safety has developed they are able to give them freer expression. On the contrary, other difficult coping children pour out their emotional concerns from the onset. It is suggested that children with immediate, overwhelming emotional concerns and little ego strength, will emit their concerns at the first possible opportunity. Those with greater ego strength, less pressure of their emotional issues, and a strong social self will ensure that safety has developed before they divulge their concerns and show experiences which may be socially undesirable. It is further suggested that as children mature and become more socially aware, they will become more concerned with the development of safety before expressing their emotional issues.

Moreover, as sandplay themes were only clearly discernable when the entire process, i.e. sand world, narrative, and procedure, was observed, it is of vital importance that clinicians honour the entire sandplay process as a whole, before exploring the meaning of the creation.

Sand World Characteristics

This study indicates that coping children tend to make more balanced, vital, peopled, and organized

worlds, where difficulty coping children tend to make more unpeopled, barren, and unbalanced worlds. This phenomenon of the DCG being behind in desirable characteristics and ahead in undesirable characteristics, confirmed the research of Bowyer (1970) who discovered that clinical sand worlds showed typical characteristics of normal children of a younger developmental age. The sand worlds of the DCG suggest they experience delays in their emotional development as compared with the CG.

Furthermore, the high incidence of barren worlds in the DCG suggests they tend to view their inner and outer worlds as bleak, and lacking in growth, life, and health.

Narrative Analysis

In general, the CG relayed narratives with meanings of hope, personal power to overcome obstacles, optimism about the future, and faith in others to meet their needs, while the DCG tended to relay narratives with meanings of despair, disempowerment, pessimism for the future, and a lack of hope.

The children in the DCG who showed glimmers of hope and personal power, were seen as having better chances of resolving their issues and coping better in their

environment in the future. In fact, the main distinguishing factor between the subject who was designated coping by her teacher, but showed underlying emotional turmoil, was that she showed initiative in overcoming adversity and had hope for the future. Similarly, the subject in the DCG who showed marked improvements after this study was completed also showed signs of hope and optimism for the future.

These results correspond to the findings of Mazundar and Solanski (1979) who found that emotionally disturbed children told stories with more unfavourable themes, more conflicts of security versus insecurity, and were not likely to look to the future with optimism, as compared with a non-disturbed group.

Furthermore, the tendency for the DCG to become more entranced in their story telling, further suggests that these children experience a greater intensity of issues, which at times can become completely emotionally absorbing.

The DCG tended on occasion to represent issues in narrative form, before they were shown visually in the sand world. Furthermore, when those issues emerged visually, the narrative then began to indicate resources to deal with the problem. These factors suggest that

(a) it is safer to disclose issues initially through story, perhaps as this is less tangible than visual form, and (b) ego needs to protect the self from obvious hurt, and will only allow issues to blatantly surface once some strength and resources have developed. This finding further supports the sandplay process as a facilitator of the strengthening and empowerment of the client. However, further research, with more subjects, conducted over a longer period of time, would need to more clearly examine this phenomenon.

World View

In general, the CG tend to view their world as more balanced, vital, and organized, where others guide them, and they are safe from personal threat and danger. They show resourcefulness in dealing with adversity and have hope for the future.

In contrast, the DCG tend to perceive their world as barren, a struggle and consisting of personal threat and danger. They tend to lack resourcefulness in dealing with adversity, do not rely on others to guide and lead them, and show some lack of hope for the future.

Implications

This study has shown that through sandplay a

child's emotional concerns and issues clearly surface, therefore this technique can be used for assessment as well as treatment purposes. However, as some children's issues were found not to surface until safety had been established, it is vitally important that, in order to receive accurate findings during assessment, this technique be used only once rapport and safety have developed. Likewise, this technique, when used as an assessment tool, should be used over a minimum of four sessions, as it was discovered that issues, which initially were buried or disguised by the client, surfaced in this amount of time.

As a treatment technique, sandplay was found to be most beneficial in encouraging children to work through and express their emotional issues. Furthermore, this study provides counsellors with information regarding the play themes and narratives of coping children and difficulty coping children, and this may help counsellors more clearly understand the world view of their clients, and allow them to more effectively develop treatment goals and assessments of clients' progress.

Limitations

The significance and generalization of these

conclusions are limited to children with average intelligence, from grade two and three. Moreover, small sample size limits the generalizability of this study, and gender differences in the two groups may have impacted upon the results. Although attempts were made to control for socio-economic status, more children from single parent families were in the DCG. However, information on the social class standing of these families was not provided. Lastly, the selection of students was limited to the teachers' understanding of the criteria on which the children were judged.

Directions for Future Research

This research provided the formulation of several questions which should be examined by future research:

1. What are the stages of sandplay development of difficulty coping children over an extended period of time?
2. Does the sandplay technique used over time, aid in the development of a sense of hope and empowerment in difficulty coping children?
3. What gender differences occur in sandplay development of difficulty coping children over time?

In conclusion, this study has contributed some insight into the sandplay of coping and difficulty

coping children, and the feelings and beliefs of these children. It is hoped that counsellors can use this information to more clearly assess the functioning of child clients and provide a safe, enjoyable, and powerful medium within which the client can fully express and explore his/her issues.

It is also hoped that this research has outlined the importance of creating a safe and protected space, where children having difficulty coping can unload themselves of the emotional burdens which they carry, and move toward obtaining greater feelings of personal power and hope.

Lastly, it is hoped that in the future, children having difficulty coping will have more frequent opportunities to express their concerns through expressive media, such as sandplay, in settings outside of the counsellor's play room, such as classrooms, hospital rooms, and home play rooms.

REFERENCES

- Aite, P. (1978). Ego and Image: Some observations on the theme of sandplay. Journal of Analytical Psychology, 23, 332- 338.
- Allan, J. (1988). Inscapes of the child's world: Jungian counselling in schools and clinics, Dallas: Spring Publications Inc.
- Allan, J., & Berry, P. (1987). Sandplay. Elementary School Guidance and Counselling, 21, 300-306.
- Allan, J., & Crandell, J. (1986). The rosebush: A visualization strategy. Elementary School Guidance & Counselling, 21, 45-51.
- Amman, R. (1991). Healing and transformation in sandplay. La Salle, Il: Open Court Press.
- Arnold, M. (1962). Story Sequence Analysis. New York: Holt, Rinehart, & Winston.
- Axline, V. (1969). Play Therapy. Canada: Ballantine Books.
- Barbour, N., Webster, T.D., & Drosdeck, S. (1987). Sand: A resource for the language arts. Young Children, 42, 20-25.
- Bolgar, H., & Fischer, L.K. (1947). Personality projections in the World Test. American Journal of Orthopsychiatry, 17, 117-128.

- Bowlby, J. (1988). A secure base: Parent-child attachment and healthy human relationships. London: Routledge.
- Bowyer, R. (1970). The Lowenfeld World Technique. Great Britian: Pergamon Press.
- Bradway, K. (Ed), (1990). Sandplay studies: Origins, theory and practice. Boston: Sigo Press.
- Bradway, K. (1979). Sandplay in psychotherapy. Art in Psychotherapy, 6, 85-93.
- Buhler, C. (1951a). The world test: A projective technique. Journal of Child Psychiatry, 2, 4-23.
- Buhler, C. (1951b). The world test: Manual of directions. Journal of Child Psychiatry, 2, 69-81.
- Buhler, C. & Carrol, H.S. (1951). A comparison of the results of the world test with the teacher's judgement concerning children's personality adjustment. Journal of Child Psychiatry, 2, 36-68.
- Carey, L. (1990). Sandplay therapy with a troubled child. The Arts in Psychotherapy, 17, 197-209.
- Carey, L. (1991). Family sandplay therapy. The Arts in Psychotherapy, 18, 231-239.
- Dundas, E. (1990). Symbols come alive in the sand. Boston: Sigo Press.

- Elder, C.Z. (1973). Miniature sand environments: A new way to see feel and explore. Young Children, 28, 283-286.
- Fujii, S. (1979). Retest reliability of the sand play technique: 1st report. British Journal of Projective Psychology and Personality Study, 24, 21-25.
- Funai, T. (1989). Sandplay representations in chronic schizophrenics. Kyushu Neuro-Psychiatry, 35, 10-20.
- Funai, T., Oda, T., & Hazama, H. (1982). The values of therapeutic stagnation in sand play. Kyushu Neuro-Psychiatry, 28, 260-267.
- Ginott, H. (1961). Group psychotherapy with children: The theory and practice of play therapy. New York: McGraw-Hill.
- Harper, J. (1991). Children's play: The differential effects of intrafamilial physical and sexual abuse. Child Abuse and Neglect, 15, 89-98
- James, B. (1989). Treating traumatized children: New insights and creative interventions. MA: Lexington Books.
- Kalff, D.M. (1980). Sandplay: A psychotherapeutic approach to the psyche. California: Sigo Press.
- Kalff, D.M. (1990). Forward in K. Bradway (Ed.), Sandplay studies: Origins theory and practice. Boston: Sigo Press.

- Kamp, L.N.J., & Kessler, E.S. (1970). The world test: Developmental aspects of a play technique. Journal of Child Psychology and Psychiatry, 11, 81-108.
- Kubler-Ross, E. (1988). Forward in G. Furth, The secret world of drawings: Healing through art. Boston: Sigo Press.
- Landreth, G.L. (1983). Play Therapy in elementary school settings. In C.E. Schaefer & K.J. O'Connor (Eds.), Handbook of Play Therapy (pp.200-212). New York: Wiley & Sons.
- Landreth, G.L. (1991). Play therapy: The art of the relationship. IN: Accelerated Development Inc.
- Lebo, D. (1987). Toys for nondirective play therapy. In C.E. Schaefer (Ed.), The therapeutic use of child's play (pp.435-452). New Jersey: Jason Aronson Inc.
- Lowenfeld, M. (1939). The world pictures of children. British Journal of Medical Psychology, 18, 65-101.
- Lowenfeld, M. (1950). The nature and use of the Lowenfeld World Technique in work with children and adults. Journal of Child Psychology, 30, 325-331.
- Lowenfeld, M. (1979). The world technique. London: George, Allen & Unwin.
- Lumry, G.K. (1951). Study of world test characteristics as a basis for discrimination between various clinical categories. Journal of Child Psychiatry, 2, 24-35.

- Mazunder, D.P., & Solanski, P.S. (1979). A comparative study of emotionally disturbed and normal children on selected criteria of projective apperception tests (TAT/CAT). Indian Journal of Clinical Psychology, 6, 115-117.
- McIntyre, M. (1982). Early childhood: Discovery through sand play. Science and Children, 19, 36-37.
- Miller, C., & Bow, J. (1990). Tears into diamonds: Transformation of child psychic trauma through sandplay and storytelling. The Arts in Psychotherapy, 17, 247-257.
- Moustakas, C.E. (1959). Psychotherapy with children: The living relationship. New York: Harper & Brothers.
- Noyes, M. (1981). Sandplay imagery: An aid to teaching reading. Academic Therapy, 17, 231-237.
- Oaklander, V. (1978). Windows to our children. Utah: Real People Press.
- Reed, J.P. (1975). Sand magic experience in miniature: A nonverbal therapy for children. New Mexico: JPR Publishers.
- Reed, J.P. (1980). Emergence. New Mexico: JPR Publishers.
- Ryce-Menuhin, J. (1992). Jungian sandplay: The wonderful therapy. Great Britain: Routledge.
- Ryce-Menuhin, J. (1983). Sandplay in an adult Jungian psychotherapy. British Journal of Projective Psychology and Personality Study, 28, 13-21.

- Sachs, R.G. (1990). The sand tray technique in the treatment of patients with dissociative disorders: Recommendations for occupational therapists. The American Journal of Occupational Therapy, 44, 1045- 1047.
- Schaefer, C.E. (Ed.) (1987). The therapeutic use of child's play. New Jersey: Jason Aronson.
- Schaefer, C.E. & O'Connor, K.J. (Eds.) (1983). Handbook of play therapy. New York: Wiley & Sons.
- Sjolund, M. (1981). Play-diagnosis and therapy in Sweden: The Erica-Method. Journal of Clinical Psychology, 37, 322- 325.
- Stewart, L.H. (1982). Sandplay and Jungian Analysis. In M.Stein (Ed.), Jungian Analysis (pp.204-218). Il: Open Court Press.
- Thompson, C. (1990). Variations on a theme by Lowenfeld: Sandplay in focus. In K. Bradway (Ed.), Sandplay studies: Origins, theory and practice. (pp.5-20). Boston: Sigo Press.
- Vinturella, L. & James, R. (1987). Sand play: a therapeutic medium with children. Elementary School Guidance & Counseling, 21, 229-238.
- Weinrib, E.L. (1983). Images of the self: The sandplay therapy process. Boston: Sigo Press.
- Wells, H.G. (1911). Floor Games. New York: Arno Press.

Appendix A

Initial Contact to Parents of Children Attending
Lord Kelvin Elementary School

Dear Parent/Guardian:

Recently I, Susan Cockle (732-3472), a graduate student at the University of British Columbia, who is studying under the supervision of Dr. John Allan (822-5259), from the department of Counselling Psychology, contacted Lord Kelvin Elementary School for permission to do research involving some of the children attending this school.

This research project is designed to examine the play behaviours and themes of children who are coping well in the classroom, and those who are having difficulty coping and may benefit from one on one counselling. For this project, the children will be asked to make a picture in a sandbox using miniature objects and then tell a story of their creation. As I wish to examine change in the play over time, the children will be asked to make a picture in the sand on four occasions during a two month period. The research will be conducted during school hours and will take approximately half an hour on each of the four occasions. Every effort will be made to ensure that the children will not miss academic class time and participation in this project will not affect grades. Mutual consent will be obtained from both parents and teachers concerning the most appropriate time for the child to participate.

Since 1987 I have been counselling elementary school aged children using play techniques and I am knowledgeable and practised in the use of sandplay with children. In the past two years I have conducted four presentations to students and experienced practitioners alike, on this sandplay technique.

The purpose of this letter is to request your permission to contact you further regarding this research. Should you then approve of the project, a second consent form will be forwarded to you. Please be assured that if you wish to say no to this project, it will not jeopardize your child's education program in any way.

Please check the appropriate box below.

I do consent for contact
and my first name and telephone
number is _____.

I do not consent
for contact_____.

Appendix B

Consent Form for Parents of Children Attending Lord Kelvin Elementary School.

TITLE OF THESIS: THE SANDPLAY TECHNIQUE WITH CHILDREN WHO ARE COPING AND THOSE WHO ARE HAVING DIFFICULTY COPING.

INVESTIGATORS: Susan Cockle B.A.(Special), M.A. thesis department of Counselling Psychology, University of British Columbia (732-3472). Dr. John Allan, Ph.D., department of Counselling Psychology, University of British Columbia (822-5259).

PURPOSE OF THE THESIS: The purpose of this thesis is to determine if the play of children who are coping, differs from the play of those who are having difficulty coping and if the sandplay method can bring about positive change over time.

PROCEDURE: Each child will be seen individually and asked to make a picture in the sand using miniature objects. Upon the completion of the picture, the child will be asked to tell a story of their creation. The sand picture will then be recorded by a photographic camera and the whole process will be videotaped in order to help the researcher in recording the details.

The child will be seen on four occasions over a two month period and approximately 30 minutes of the child's time will be involved on each occasion.

The privacy of the child will be strictly maintained. Each child will be assigned a number code and all data concerning the child will be filed under that number. The content of the sand pictures will not be discussed with the child. During the research only the child's name will be made available to the researcher. Upon completion of the study all files, including video tapes, concerning the children will be destroyed.

When reporting the results of this study no data identifying the children or their families will be used. The privacy and confidentiality of all the participants will be strictly upheld.

The investigator will be available to parents on a regular basis to explain the procedure and to answer any questions that may arise regarding the project.

The subject has the right to withdraw from the project at any time.

I consent / do not consent for
_____ to participate in this study.
I acknowledge receipt of this consent form.

Parent's/Guardian's
Signature_____.

Appendix C

SANDBOX OBSERVATION SCALE FOR CHILDREN

Name of subject:_____ Date:_____
 Therapist:_____ B.D.:_____
 Number of picture in series:_____ Age:_____

1. Approach Enthusiastic Apathetic Non-Committal
 Changes:_____
2. Choice of Sand Dry Damp
3. Orientation
 - A. Handedness: Left Right
 - B. Worked from: Left to Right Right to left
 - C. Objects closest to where subject stood
 - D. Moved around box
 - E. Worked from same side
4. Form
 a whole logical picture several ideas confused
 undifferentiated
5. Choice of Materials
 - A. People
 1. Human: men, women, children, family
 2. Other than human: fantasy, grotesque, caricatures, mythological, symbolic
 - B. Animals: prehistoric, wild, domestic, birds, sea creatures, amphibious, serpents, dragons-in correct habitat/separated
 - C. Objects: sea shells, bones, rocks, fossils, jewels, vegetation, transportation vehicles, castles, houses, churches, war materials, bridges
 - D. Geological-Topographical Formation:
 1. Volcanoes, earthquakes
 2. Earth, walls, tunnels, holes, caves
 3. Mountains, hills, lakes, ponds, ocean, real water
6. Movement-Action
 People Animals Objects Water (boats, fish)
7. Conceptual Level: Design
 - A. Whole Logical Picture
 - Sequence Progress Perseverate Regress

- Several Ideas Confused Undifferentiated
- B. Change of Idea
One continuous process Number of changes_____
- C. Overall Theme
Domestic Military Reality Fantasy Bizarre
Destructive Aggressive

8. Feeling projected- Impression (non-verbal therapist's response to picture)

- A. Colourful Humorous Gay Happy
B. Confusing Non-Expressive
C. Peaceful Calm
D. Lacking colour Depressive
E. Positive Spontaneous Moving

9. Creative Level

- A. All over lay out
Exceptional Good Fair
B. Ingenuity (adaption of materials at hand)
Exceptional Good Fair

10. Verbalization while making the picture

Quiet Some Constant Humming
Story: Taped Written Picture

11. Subject's response to finished picture

Satisfied (verbally, visually, tactilly) Excited
Relieved Proud Emotional Indifferent

12. Therapist's role

Mother Father
Casual observer Assistant Co-worker (working
independently from child)

13. Reason for subject doing a picture

Regular appointment Deviation in behaviour
Therapist's suggestion