

# **The Symbolic Expression of a Young Boy's Masculinity Through Sandplay Therapy**

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**The Symbolic Expression of a Young Boy's Masculinity  
Through Sandplay Therapy**

by

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Submitted in fulfilment of the requirements for the degree of

**MAGISTER EDUCATIONIS**

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Department of Educational Psychology  
Faculty of Education  
University of Pretoria

**SUPERVISOR**

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PRETORIA  
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I wish to express my gratitude to the following people for helping to make this possible:

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- And finally to God, for without Him I wouldn't have made it. All things are possible through He who gives me strength (Philippians 4:6)

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## Declaration

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I, Jacobus van der Merwe, hereby declare that the dissertation, which I submit for the degree Magister Educationis at the University of Pretoria, is my own work and has not previously been submitted by me for a degree at this or any other tertiary institution.

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Signature

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This letters serves to confirm that Mr van der Merwe's mini dissertation, which was written in partial fulfilment of the requirements for the degree of Masters in Educational Psychology, had been proofread and edited by myself.

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Yours Sincerely

*Ms C.E. van Zyl*

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## Abstract

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This paper explores the use of narrative sandtray therapy as an assessment tool for the exploration of a young boy's masculine development. A case study, which originated from a community outreach project, of a young black male participant from a resource constrained community is briefly described. The participant engaged with sandtray over a once a week sessions, over a 6 week period, lasting approximately one and a half hours each. The data collected during these sessions were thematically analysed and the findings suggest that sandtray therapy can help explore the masculine development in young boys. Narrative-sandtray therapy offers a form of assessment to help understand and explore the influences on a young boys' masculine development.

### Keywords:

- Narratives
- Narrative-sandtray therapy
- Masculinity
- Resource constrained

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# Chapter 1

## Introduction

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### 1.1 INTRODUCTION

By using Sandtray Therapy as a supportive tool for narrative intervention this study seeks to explore a young boy's masculine image. This chapter will begin with a description of the initial research project that this study formed a part of. Thereafter aspects pertaining to the execution of the study will be discussed briefly. These include the research problem, research questions, aims, design and methodology. Finally a brief description of key concepts will be provided, followed by an outline of Chapter contents.

#### 1.1.1 CONTEXT OF THE STUDY

This study formed part of an initial research project which was conducted in a rural area near the town of Bronkhorstspuit. The research was done at a Primary School named *Vezulwazi*, where a sample of participants took part in a Sandtray Therapy Programme after school hours. This study was conducted over a period of six weeks, during which participants were allocated one session per week. During these sessions, participants played and built their "Sandworlds" in trays which were located on the *Shongololo*-trailer from the University of Pretoria.

There were various challenges within the community which had to be considered during the initial research study. Firstly, there existed a possible language barrier between the participants and the researchers, which might have caused a "mismatch" between what the client understood the need to be and the actual purpose and need of the researcher. Furthermore, resources within the community are limited, and children largely grow up without having both their parents present. This is due to the fact that many of the children's parents work on contract basis, or are domestic workers. In these cases there are times when the children are left alone at home. It was this information that paved the way for the initial intervention sessions of the broader research study, and the initiation of these sessions was based on the notion that there was a significant need for emotional support within the community.

Within this context, play and storytelling would possibly meet the needs of children to voice their problems and suppressed emotions. Since play is a natural occurrence for children, combining play with storytelling and imaginative play could help ease the sharing of emotions and experiences for participants (Turner & Unnsteinsdottir, 2011; Snowman & McCown, 2013). Thus, using Sandtray Therapy as a supportive tool for narrative intervention to explore a young boy's masculine image would seem to hold some validity.



**Photograph 1: Vezulwazi primary school main building**

## **1.2 RATIONALE**

The rationale for the study is based on the need to advance current knowledge in the field of Sandplay Therapy, since this is a relatively new and developing therapy style in South Africa.

The focus of this particular research study is to explore the masculine development of a boy who has an unemployed father in a low socio-economic community. The aim of the research study is to explore the symbolic representation of the boy's masculinity through Sandplay Therapy, within the South African context. According to Ratele (2008) when researching males, it is important to consider their personal life-stories. These personal stories include their fantasy lives, as well as conditions set by the societies within which these men live and function. In short, masculinity can be defined as "maleness", relating to the properties and characteristic of the male sex or gender within a specific culture (Dill & Thill, 2007; Steinfeldt, Vaughan, LaFollette &



Steinfeldt, 2012). There are, however, commonalities or “traditional views of masculinity” within cultures. These views may include manhood (masculinity) that can be regarded in terms of traditional aspects such as what the “male role” within the family is – for example the importance of being a provider as well as the tendency to be competitive. There are also other, more negative aspects related to the “male role”, such as anti-femininity, homophobia, emotional restrictiveness, toughness, and aggression.

Masculinity is not only influenced by culture alone. There is also a strong social component to masculinity, since masculine development is influenced by interactions with other males. For example, the common understanding of “what it means to be a man” is based and formed by elements such as the sports men participate in and the social circles they find themselves in. The notion of masculinity within a social context is that the social group one lives and plays in will ultimately also influence the understanding of what it is to be male. Men tend to select a social environment whose masculine traits they value (Whitehead & Barrett, 2001). Every society will have a set of “guidelines” of what it means to be male, and this set of “guidelines will influence their masculinity and masculine development. These “guidelines” are presented or modelled by men within a society, and point to the social aspect of masculinity and social learning theories.

The historic view on masculinity is one of male dominance and strength where masculinity is revealed through brute force and intimidation. However when one traces human development, it is important to consider the “ever evolving” man and his masculinity. With this in mind it is important to not only move forward in time and technology, but also in thinking of what it means to be male. The same standards used to “measure” maleness or masculinity in the 1800s or 1900s cannot be the same measurements used and applied today. This is due to the fact that masculinity is an ever-changing entity and the idea of what it means to be a man changes as societies develop and change (Whitehead & Barrett, 2001). The meaning of being a male is normally centred around the meaning men attach to it during the course of their lives as men, as well as how they adapt to their societal and cultural surroundings. The essence of the male identity lies in what they have “learned” and what they value when it comes to their masculine development and identity.

According to Ratele (2008) males are not by nature men, and it is actually families, and to a larger extent society, that are at the centre of turning babies into boys, and later boys into men. With this being said, he argues that the biggest contributors to a

“man’s” masculine development will be the family that he grows up in. Ratele (2008:520) further states that “with the help of available knowledge and power, saturate the bodies psyches, desires, and daily practices of youngsters with positive development of ideas about masculinity”. This knowledge gained from families together with the influence of society and the media, can provide initial insight into the intricate nature of masculinity and its development in males.

Families, especially those with healthy father-son (father-figure, strong male-figure) relationships have historically been viewed as being “at the core” of masculine development. Young boys judge and internalise characteristics portrayed by significant male role models in their lives. From these role models they learn what it means to be masculine and male (Collinson & Hearn, 2001). Through positive or negative reinforcement (being either praised or condemned by these role models for the way in which they portray their idea of masculinity) young boys develop a sense of masculinity (Morrell, 2005).

Needless to say, men are, and always will be, judged by other men and society on how they present their maleness or masculinity (Whitehead & Barrett, 2001; Wellard, 2002). Society is constantly subjected to the media portraying an image of “what it is to be male” and research has shown that the image portrayed in the media can influence the minds of young children (Whitehead & Barrett, 2001). However the influences of media and other men can be kept to a minimum, if there is a strong male role model present in the young boy’s life (fathers, brothers, grandfathers, uncles, male-teachers, coaches). These men can influence the young boy’s masculine development if they are ever present in the young boy’s life on a daily basis (Collinson & Hearn, 2001).

For this reason it is important to find the relevant influences in young boys’ lives. The purpose of play in this case is to explore the experiences that boys have had and how these have shaped their view on masculinity within their social context. The development of men is of significant importance since it will, in turn, enable them to nurture the masculine development and growth of young boys. However, in order to do this, men need to be informed of their importance, and cultural myths claiming that men cannot be as nurturing as women need to be broken down (Petroski & Edley, 2006). Hopefully this is where Sandtray Therapy can be used in order to assist in exploring exactly what had been nurtured and taught from one generation to the next, and to ensure that the “men of tomorrow” are not left behind in an era of troglodytes.

Sandplay Therapy has been defined as a psychotherapeutic technique that enables clients to arrange miniature figures in a sandbox or a sandtray in order to create a 'sandworld' corresponding to various dimensions of his/her inner and social reality (Zhou, 2009). This technique focuses on a projective and playful manner where the participant projects inward feelings into a tray of sand – these thoughts and feelings are demonstrated and played out by using small figurines. These figurines are accompanied by a narrative story to describe what has been built in the sandtray and how all the miniatures in the tray are connected. For this study one core aspect is a rich story that opens up a door into the “world” of the child in that they project their lives and experiences through play. The original theory for Sandplay Therapy stems from Jungian Therapy and theory (Kalff, 1991). This is supported by, Social Learning Theory which suggests that children will play or “act out” scenes that they have experienced as this is part of a process in making sense of life and situations (Zhou, 2009).

Considering the above, the problem statement would be that, in a diverse country such as South Africa, there is a need to explore the masculine development in young boys in order to ensure that this takes place in a positive manner. Sandtray Therapy enables researchers to explore the young boy's experiences without subconsciously projecting their own belief system onto the young boys – the rationale being that they will project and play out what they have learned and understand to be masculine traits.

This young generation are considered to be future fathers, teachers and leaders, and if one can explore the meaning they attach to (positive) masculine traits, it might be possible to identify ways in which these experiences can be enhanced, as well as to seek ways in which false perceptions can be challenged and changed. Thus it is important to find a method which will assist with the exploration of masculine identities in order to ensure that a more positive, well-rounded, inclusive, accepting and fluid masculine society can be shaped in the future.

### **1.3 STATEMENT OF PURPOSE**

The purpose of this research is to explore the symbolic representation of a boy's masculinity through Sandtray Therapy. This will be done within the South African context, in order to contribute to the knowledge of Sandtray Therapy, as well as current scholarship on masculinities. The motive for this research also stems from the view point that, in resource constrained areas in South Africa, many young boys are

growing up without fathers, or a father-figure (or a significant male role model). The research will seek to find and highlight the portrayal of masculinity within a resource constrained community (risk factor) from a child whose father is unemployed (risk factor) and the manner in which he portrays his masculinity through symbolic play.

## **1.4 RESEARCH QUESTIONS**

### **1.4.1 PRIMARY RESEARCH QUESTION**

The proposed study will be guided by the following research question:

*How can Narrative-Sandtray Therapy be used to explore a young boy's masculine development?*

### **1.4.2 SECONDARY RESEARCH QUESTIONS**

In order to obtain an in-depth understanding of the primary research question, the following questions will also be explored:

- What masculine symbols are portrayed in a young boy from a resource constrained community's sandtray process?
- How can the masculine symbols that are portrayed give insight into the masculine development of a young boy/eight year old boy?

## **1.5 RESEARCH AIMS**

The first aim of the research will be to explore masculinity and masculine development in a young boy. In South Africa there is a growing concern regarding the youth who grow up without father-figures (or positive male role models) in their lives. Young boys find it difficult to share their thoughts and feelings, as this makes them feel vulnerable. Narrative-Sandtray Therapy could be used to externalise their inner thoughts and feelings. Literature about using Sandtray Therapy in the South African context proved to be scarce and, subsequently, literature based on British and American research had to be used. Masculinity has been researched thoroughly in all contexts in these countries, which provided decent exposure to a range of literature that ensured that the focus on masculine development could be supported by former findings.

Historically, there had been more research conducted on feminism and the development of women. This could be due to historic views which held that men

previously “dominated” most aspects of the political and economic sectors of the world. Due to the vast developments in feminist research, masculinity and theories surrounding the development of masculinity have not been a priority. Research on masculinity should be deemed important, especially in order to re-evaluate its concept and context within this modern society, as masculinity should have evolved as the world around it evolved. For example, what was considered as masculinity from the 1950’s cannot still be seen as masculine today, since the concept has evolved in terms of human rights and equality throughout the years (Collinson & Hearn, 2001).

Masculinity should be researched within context and evaluated on its role in modern society. The focus should be to ensure that the development of “men” will continue and that masculinity has room to acknowledge feminism. Feminism and masculinity should reach a point where they embrace and support one another to hopefully ensure a more inclusive and acceptable society.

The second aim of this research will be to find a suitable way to assess masculinity. In South Africa there are 11 official languages and it would be difficult to be fully fluent in each of them. Sandtray Therapy can possibly assist in overcoming some language barriers, as one can learn about your client through observing their sandplay process of building their sandworlds. In this particular research setting it was possible to use translators for their narratives. It was easier for the participants to communicate in their mother tongue (their age and level of education was taken into account) and the “created sandworlds” made participants feel more relaxed. Their thoughts and feelings were externalised into their created worlds, making participants more willing to share their stories (Ben-Amitay, Lahav & Toren, 2009).

Some sources argue that Sandtray Therapy can be used across languages, cultures, race, age and developmental levels. The reason being that play is a natural occurrence among children. If there is a significant language problem, then one can use Sandplay Therapy where the narrative is not important. Within Sandplay Therapy one would focus on understanding the psyche and the symbols used in the sandworld, which can serve as a common language used by the psyche (Boik & Goodwin, 2000, Ben-Amitay, Lahav & Toren, 2009).

The central aim of this study would be to explore the masculine development of a young boy by means of Narrative-Sandtray Therapy. The study would thus assess

whether this technique can be used to assess a young boy's masculine development or not. The following features will be central to the description:

- How he interacts with the sand and water
- The miniatures that he used
- The symbolism in his tray and narratives
- The changes in his trays as the sessions progress (are there any notions of individuation that is taking place?)
- The meaning he attaches to male figures in his tray
- How the scenes in his tray and narratives combine

Insights gained from this study will seek to contribute to the expansion of knowledge regarding the use of Sandtray Therapy in South Africa, especially when used with children from previous (and current) disadvantaged backgrounds. Furthermore, the study seeks to assist young boys with positive masculine development to become great men, as the boys of today are our fathers, role models and leaders of "tomorrow".

## **1.6 CONCEPTUAL FRAMEWORK**

### **➤ Viewing gender as a schema within a systems model**

A schema is a particular view and an integral part of how humans make sense of the world around them. A gender schema is how individuals firstly view themselves to be, for example: am I "male or female"?; as well as the accompanying gender stereotypes that were learned from their families, culture and media (Mash & Wolfe, 2005). Thus a gender schema forms part of social construction and in order to understand this gender schema, it is necessary to explore social construction. Social construction focuses on the participant's view and meaning making and it is vital to explore how the participant shapes and views his reality and how he makes sense of his surroundings.

According to Piaget's developmental theory, organization and adaption are invariant functions that assist people with making sense of the world around them. In other words, thought processes function in the same way regardless of age (from infant to adulthood). Schemas, however, do not form part of this invariant function since they undergo systematic changes at specific points in individuals' lives. Schemas are influenced by surroundings, family and culture (Snowman & McCown, 2013). Thus,

gender schemas may be able to alter over the course of individuals' lives, as this can be influenced by various factors that surround them.

When viewing the above within this study, it is important to attain the viewpoint of the participant and how they made sense of their "created world" within the sandtray. The focus was not on the interpretation of the researcher but the meaning that the participant attached to the world they created. It is their social construction and their past influences that shape their reality and the manner in which they will go about in making sense of the figurines. Social construction and past influences also shape the different roles that participants allocate to each figurine placed in the sandtray as well as the story that they "play out" within each new tray (Terre Blance, Durheim & Painter, 2006; Kendall, 1997).

It is important to take the cultural background of the participant into consideration as this could have shaped how they view the world. This does not only apply across different cultures (like white and black South African cultural differences) but it also includes the differences within particular cultures themselves (Visser, 2007). For example, the way that parents raise their children and the meaning they add to their interpretation of the world play a big role in their meaning making and portrayal of certain experiences from their past. Thus it is important to find the experience and meaning of the participant and how they construct their reality (Kendall, 1997).

When constructing a framework on how gender schemas play a role in the development of young children, the Systems Theory provides a viable perspective. The Systems Theory consists of different levels of interaction and the interactions between the different spheres of influences are deemed to be reciprocal. All the levels will influence one another and vice versa (the micro system or family life influences the macro system or community interaction and vice versa), and this process shapes the individual in each setting or system they find themselves in. With a gender schema each different sphere or subsystem one enters in, will expect the individual to portray learned gender values (and stereotypes). Values that are portrayed by the individual is both positively reinforced and accepted by the society they function in or negatively reinforced and criticised if they go beyond the "societal stereotypes". The homophobic attacks on gay members of society and those who do not fit into gender schemas of their "attackers" can be regarded as an example.

Within this study, the focus would be to find these learned schemas the child "played out" (projected) within this created "sandworld". The more masculine figurines (for



example soldiers, men, construction vehicles, cars, etc.) will play out certain traits that have been viewed by this child in his different spheres within his systems. The different aspects, such as home life and societal life that occur in the sandtray, and how gender is defined within these areas were an indication on the development of the masculine image of the boy as well as his gender schemas on how he makes sense of what it is to be male.

Combining Alan Carr's model (on the mentioned Systems Theory) and a social construction view, one can explore the fantasy world that the young children play out. Carr's model takes the different spheres of the System Theory into account as well as the protective-, risk- and maintenance factors that are present in each sphere. These factors change and shape children's behaviour and schemas in a positive (protective factor) or negative (risk factor) way within different settings that they function in on a regular basis (maintenance factor). Thus all learned social behaviour, cultural norms and media influences (factors that shape children's views) need to be taken into account, when considering influences on a child's schema. This is where social construction will be used to explore the created "sandworlds".

According to Dill and Thill (2007) in modern times, video games and media also shape our gender development and views on gender roles. Young children enjoy playing video games and in many cases these games have a screwed portrayal of male and female gender roles. Male characters are overly muscular and violent and women are portrayed having large breasts and skimpy clothes, casting them as sex objects. Thus it is important to regard the gender role and gender developments that are viewed as the norm by the young men, because media influence their schemas from a very young age. According to both the Cultivation Theory and the Social Cognitive Theory on mass communication, video games' portrayals on gender create unreal expectations within society. These unreal expectations in turn influence society's schemas, thoughts and feelings, that leads to the creation of stereotypes that society views to be "normal" (Dill & Thill, 2007; Mash & Wolfe, 2005).

To summarise, the conceptual framework that this particular study intends to use, will be situated within Alan Carr's version of the Systems Theory. This view takes all the protective, predispositioning and maintenance factors in each subsystem into account. These factors can either positively or negatively impact the child's masculine development, which, in turn, influences the child's views regarding gender roles and gender development (Carr, 2006). Carr's model incorporates the different individual, family, community, contextual and environmental risk and resilience



factors that could lead to the development of certain risk behaviour or it could protect against the development of this risk behaviour (Carr, 2006). The Systems Theory focuses on the individual-, micro- (family), meso- (school) and macro level (community). All of these levels will influence masculine development. How masculinity is portrayed by the members within the different subsystems the child functions in, will be one of the main influences on his masculine development (Visser, 2007). The focus of this framework will be on all the aspects that could have a possible influence on the development of schemas and the effects that gender roles have on the gender development (masculinity) within a young boy.

## **1.7 RESEARCH METHODOLOGY**

### **1.7.1 PARADIGMATIC PERSPECTIVE**

#### **1.7.1.1 Meta-theoretical**

Interpretivism focuses on reality being a human construction that can only be understood subjectively. The view of interpretivism is that no researcher can distance themselves from the social reality being studied. According to interpretivism everything needs to be placed within context in order for researchers to make sense of phenomena and to generate knowledge about it. Thus, data will be interlaced with theory. The purpose of interpretivist research is to obtain significance and understanding (Terre Blanche, Durheim & Painter, 2006; Babbie, 2008; Coolican, 2007).

Interpretivism is of the opinion that reality is not objectively determined. It is socially constructed and thus at the core of the hypothesis within this view, one would always place people within a social context. In doing so there would be a far better chance to understand the insights they have of their own activities (Babbie, 2008). Interpretivism supports the value of qualitative data with its aim of searching for knowledge. At its core, this research paradigm focuses on the exclusivity of a precise situation, contributing to the central pursuit of contextual depth (Terre Blanche, Durheim & Painter, 200; Breakwell, Smith & Wright, 2012).

#### **1.7.1.2 Methodological**

This study will follow a qualitative methodological approach. A qualitative approach to research has strengths and weaknesses. The advantages are that it will provide the researchers with an in-depth understanding and it is flexible, which will enable the

researchers to modify their field research design at any time because it is emerging and open (Babbie, 2008; Terre Blance, Durheim & Painter, 2006).

According to Babbie (2008) a qualitative research design aims to gather in-depth knowledge about a certain phenomenon. One seeks descriptions and explanations to finding out how something works and why. For this particular research, deep and rich information is required regarding the participant's experiences and meaning making. Qualitative research makes that possible since it focuses on the person and the personal aspects of what is being studied. The advantage of qualitative research in finding the core aspects of the participant as well as the setting that they live in will greatly assist this research. These factors will also help to ensure that the quality of the information gathered will suit the needs of the research project. Qualitative field research is also inexpensive and it enables researchers to get close to reality (Babbie, 2008). A disadvantage, however, is that it is not an appropriate method for obtaining statistical descriptions, but that is not the aim of this particular research study.

### **1.7.2 RESEARCH DESIGN**

Research can be viewed as a systematic enquiry, intended to generate new knowledge (Babbie, 2008; Maree, 2007). This can be acquired through either a qualitative or quantitative research design. A qualitative study would seem like the appropriate design to apply as evident from the research aims in this particular case.

A qualitative case study design was chosen as it enables the researcher to study difficult occurrences within their environments. In this study a potential challenge would be to identify symbolic representations of masculinity within a sandtray process. This process occurred within a natural environment when a sandtray intervention was carried out. When the method is correctly applied, it becomes valuable for educational psychology research in order to develop theory, evaluating programs, and possibly leading to the development of interventions (Terre Blance, Durheim & Painter, 2006; Baxter & Jack, 2008 ).

Case studies can be used when seeking to answer "how" and "why" research questions. These questions regularly focus on contemporary events over which the researcher has limited or no control. Case studies may be used to explain casual links between events, and to describe interventions or explore situations where there are no single set of outcomes (Yin, 2003).

When conducting a case study one should view the characteristics of case studies as follows:

There will be more variables of interest than only data points. One should use multiple sources of evidence and develop theoretical proposals as a guideline for data collection and analysis (Baxter & Jack, 2008; Yin, 2003).

Apart from its characteristics, one should view a case study design as follows: Case study research may seem similar to narrative research, but the main difference is that the focus of the research is not only on the clients' stories but rather on the event being studied within its context. For this particular research study the event would be the masculine development of a young boy from a resource constrained area. His narratives will guide the researcher during the process of gathering rich in-depth information regarding how masculinity is viewed in his context and how it has been developed. Thus, the focus in case study research is not predominantly on the individual (and their stories) but rather on the individual case that has been selected to understand the issue (Creswell, Hanson, Plano Clark & Morales, 2007).

Other aspects of case study designs constitute the analytical or systematic approaches that involve a detailed description of the entire case being studied. This includes the case itself, the setting in which the case is situated and the participants as they all form part of the collective whole that is observed and being studied. Case study research builds an in-depth, circumstantial understanding of the case, relying on several data sources (Babbie, 2008; (Creswell, Hanson, Plano Clark & Morales, 2007).

The case study type that was chosen in this particular research was an instrumental case-study. With an instrumental case study, the researcher would focus on a single issue or concern and then select one bounded or confined case to show or illuminate this issue. And in this specific case it would be the masculine identity and the exploration thereof by using Sandtray Therapy (Creswell, Hanson, Plano Clark & Morales, 2007). Some of the advantages for using this case study method included that it provided the opportunity to work with a participant as well as gain valuable in-depth knowledge of his world and experiences.

The main source of information was his story and way of thinking. This case may help guide future endeavours into masculinity and research regarding the way society, cultural influences and home life shape this masculine development in men.

If Sandtray Therapy assists with the exploration of masculine development and the way it is shaped, it may also provide a cross cultural tool to guide understanding of clients and their world. Hopefully it will assist in viewing them within their setting and how they have come to learn what it is to be a man, instead of through our own “masculine-type tinted glasses”. Almost in the same manner one would test a race horse on a track for speed and not by his ability to pull a cart.

It is important for the researcher to continue to view the client with a “clean slate” of masculinity, and not to constantly revert back to his own image of what masculinity is (the researcher should also continuously remind himself of this). The case study was at the centre of all information and data and this is why having an objective view and approach is of key importance. The researcher needed to understand the participant’s world, before deriving at a masculine development conclusion.

## **1.8 DATA ANALYSIS**

### **1.8.1 DOCUMENT ANALYSIS THROUGH NARRATIVES/STORIES: THEMATIC ANALYSIS**

Themes that arose from the different stories and within the same stories will be captured. Violence or protection is an example of traits that were highlighted and then colour-coded to ensure that the themes were noted and categorized. The benefit of this type of coding is that the participant’s words and stories (keeping true to the interpretivism approach mentioned earlier) are used. It is a subjective expression of their world and the researcher only seeks and finds themes that show a form of recurrence. The photographs and narratives were combined in order to find themes that co-exist, and are linked to the child’s masculine development and portrayal.

The first cycle of coding included the single word summary of a sentence, paragraph or entire page of the story told by the participant. The second part to the coding will be to highlight the part of the photo that is described by the part of the story to ensure that the correct description can be viewed in isolation within the photograph (may even be magnified). The final part will be to colour-code the single word summaries that are connected. For example if there are five descriptions that involve security then these five descriptions will be colour-coded blue.

As per Creswell (2007) the research will commence with open-coding to start categorising the data into major categories. Thereafter the coding becomes more refined to place the data into more specific categories. These will be used together to

describe a certain aspect of the research. This is called a core-phenomena and more data is added onto it to highlight a core aspect of the data that will be analysed within the research.

### **1.8.2 SYMBOLIC PLAY**

Secondly the type of physical symbol used (small figurine placed in the sandtray), the energy that goes into the tray, as well as the placement of the small figurines inside the tray, will be analysed with Jungian Sandtray Therapy by using a model set out by G. Grubbs in his book *“The Sandtray categorical checklist for Sandtray analysis”*. Here, as each symbol is connected with a specific representation, for example, wet and dry sand, the type of figurine used and the role it plays within this “created world, all have different meanings.

Kaiff (1991) states that the initial tray may be more chaotic as it is a release of energy filled with many symbols. As the ego and self find unity, all negative energies transform, becoming more positive, and here the wholeness expressed through sand must subsequently find its expressions in the wholeness of living. Thus each tray is evaluated and the transforming energies and symbols used are viewed. The main focus regarding the interpretation of the “created world” will be the child’s construction and the meaning he adds to each figurine through his story telling and interaction with the sandtray. For example, if he adds soldiers to his tray there is a form of masculinity; however if the soldiers protect people or animals etc. it is a positive masculine trait, and if the soldiers kill and destroy things within the tray it is a negative over-masculine trait. Thus there will be two main sources that will focus on the analysis of portraying masculinity and energy in each tray.

### **1.8.3 SECONDARY DATA ANALYSIS**

Secondary data analysis can be defined as using existing data, from a research project, to find answers to research questions that differ from the original questions asked in the original research (Long-Suthehall, Sque & Addington-Hall, 2010). Heaton (2008) defines it as using existing data collected for use of a prior study, in order to follow a research interest which is distinct from that of the original research. Secondary data analysis will be used to view photos, and narratives that were written down verbatim as the boy told the researcher what was happening in his sandworld. These stories provide some access into his inner workings and how he makes sense of the world.

This research differs from the bigger research project that the researcher participated in, and thus all the data used from the original research project will now be used for findings in this particular research project – subsequently qualifying as secondary data.

With this secondary data analysis one would apply a new perspective to the original research issues. In this study the original data will be used for analysis. This data is described as being richer in information than secondary published data, as published data could be less descriptive due to space constraints in journals. Thus, the therapeutic file that was created in the original research project will serve as secondary data as it was conducted as part of another research project (Heaton, 2008).

## **1.9 QUALITY CRITERIA**

Maree and Van der Westhuizen (2007) warn that quality assurance, or data verification in research is needed. However, the replication of data in qualitative research is not possible. Qualitative studies thus need to rely on dense descriptions of both the participants and context in order to maintain validity. Reliability, or trustworthiness, in qualitative research is obtained when the results are consistent with the data collected (Maree, 2007; Maree & Van der Westhuizen, 2007). This can be achieved by means of maintaining the following criteria: credibility, transferability, dependability, and conformability (Maree & Van der Westhuizen, 2007).

## **1.10 ETHICAL CONSIDERATIONS**

According to Gravetter and Forzano (2009) research ethics concerns the responsibility of researchers to be honest and respectful to all individuals who are affected by their research studies or their reports of the studies' results. The researcher will abide by the ethical guidelines as stipulated by the American Psychological Association. The following rules and regulations are applicable to the above mentioned research study:

### **1.10.1 No HARM**

The researcher took the necessary steps to avoid harming the research participants, and minimized the harm where it was foreseeable and unavoidable (Gravetter & Forzano, 2009). The discourses that arose from the therapeutic play may contain

sensitive topics. This was addressed when informed consent was obtained from the parent, as well as in the assent form from the child.

### **1.10.2 INFORMED CONSENT TO RESEARCH**

The researcher obtained informed consent of the individual using language that is reasonably understandable to that person (Gravetter & Forzano, 2009). In this study, the researchers used language that the child was able to understand, therefore making the purpose of the study clear and concise to the participants. One of the facilitators involved in the project served as the onsite interpreter to explain concepts to parents and participants in isiZulu to ensure that there was no misinterpretation of any kind. Consent to use this case for research purposes was obtained in the beginning of the therapy process. The mother was informed of exactly what the study was about and how the results would be reported.

### **1.10.3 PRIVACY AND CONFIDENTIALITY**

The researcher explained to the participant the relevant limitations of confidentiality. The disclosure of confidential information can only proceed with the appropriate consent of the individual, or another legally authorized person (in this case it may be a parent or legal guardian) on behalf of the participant, unless prohibited by law (Gravetter & Forzano, 2009). To ensure that there is confidentiality, the client and his family's name was not used and any biographical details that may identify them will not be reported on. The client was given a fictitious name to facilitate reporting, and the addendums will only include samples for illustrative purposes regarding how coding and analysis were done. There will be neither assessment protocols nor confidential records added to this addendum.

### **1.10.4 RECORD KEEPING**

The researcher upheld privacy in creating, storing, accessing, transferring, and disposing of records, whether these records are written, automated, or in any other form (Gravetter & Forzano, 2009). The researcher safely stored all information obtained through the sandplay sessions and therefore maintained the discretion agreement.



### **1.10.5 DEBRIEFING**

The researcher provided a prompt opportunity for participants to attain suitable information about the nature, results, and conclusion of the research; rational steps were also taken to correct any fallacies that participants may have about the study (Gravetter & Forzano, 2009).

## **1.11 KEY CONCEPTS**

### **1.11.1 DEFINING KEY CONCEPTS**

#### **➤ Sandplay Therapy**

Sandplay Therapy is a psychotherapeutic modality based on Jungian Theory, where a “sandworld” is created by using a tray, figurines, sand and water (Boik & Goodwin, 2000).

#### **➤ Sandtray Therapy**

Sandtray Therapy is a psychotherapeutic modality where the client uses water, sand and figurines in a tray, to express unconscious content through the creation of a scene labelled a “sandworld”. Here other theories can be incorporated into the therapeutic environment, and it is not exclusively based on Jungian Theory (Turner & Unnsteinsdottir, 2011; Bradway, 2006).

#### **➤ Conscious**

Individuals experience these things immediately and directly, and it can be perceived through their senses (Turner & Unnsteinsdottir, 2011).

#### **➤ Personal unconscious**

These are individualistic and contain suppressed feelings, emotions and experiences (Weinrib, 2004; Turner & Unnsteinsdottir, 2011).

#### **➤ The self**

The self, forms the central aspects of the personality and is mainly situated in the unconscious and can be expressed through symbols (Weinrib, 2004; Turner & Unnsteinsdottir, 2011).



➤ **Individuation**

Individuation, according to Jung, refers to the process of becoming aware of human wholeness or completeness. In this context, wholeness refers to an attitude that strives towards the integration of opposites within oneself (Lubbe-De Beer & Thom, 2013; Turner & Unnsteinsdottir, 2011).

➤ **Transcendent function**

Jung describes this as a psychological function that comes from a union of the conscious and unconscious contents. This union is mediated by the therapist to assist the client in making a transition from one attitude to another (Turner & Unnsteinsdottir, 2011).

➤ **Masculinity**

Masculinity can be defined as the essence of man, and should be considered as androgynous, having both male and female traits. Masculinity is culturally, systemically and biologically based (Kendall, 1997).

➤ **Father-son relationship / Significant male relationship**

A father-son relationship is one formed through interaction between a father and his son, whereby the son learns from his father how to act and behave through Social Learning Theory. This relationship can also be formed between a boy and a significant male in his life (like a grandfather, uncle, teacher, sports coach etc.) (Morrell, 2005).

## **1.12 OUTLINE OF CHAPTERS**

The study will be reported as follows:

### **CHAPTER 2 – Literature review**

The literature review will address the origins of Sandplay Therapy, the difference between Sandplay and Sandtray Therapy, and the theoretical underpinnings and practice of Sandtray Therapy. The various types of Sandtray Therapy will be discussed briefly, as well as masculinity and masculine identity.

### **CHAPTER 3 – Research design and methodology**

This chapter will include short discussions on the context of the study, the rationale for the chosen qualitative case study and any relevant aspects regarding data

production, organization, analysis as well as ethical issues will be discussed in this chapter.

#### **CHAPTER 4 – Implementation of the study**

The results from the study will be reported in this chapter. This will be followed by the identified masculine symbolism from the stories created in the sandworlds. Photographs of his completed sandworlds will be displayed.

#### **CHAPTER 5 – Discussion of findings, limitations, recommendations and reflections**

The research findings will be discussed in this chapter. The chapter will include a discussion on the limitations of this study, recommendations for this study as well as for future research, and some reflections on the process.

### **1.13 CONCLUSION**

The reasons for conducting this study were both personal and professional. The researcher's professional interests in Sandtray Therapy was sparked when he was first introduced to the concept during the course of studies. During a search for literature on the Sandplay / Sandtray subjects, it was discovered that most sources were of British and American origin. In South Africa, there has been limited research done in this regard, and therefore the researcher hopes and wishes to contribute to the expansion of current knowledge on the practice of Sandplay Therapy in South Africa, as well as to contribute to male and masculine studies. Masculine development of young boys can be influenced in many ways. South Africa has many challenges facing men and masculine images, including: poverty, gangs, loss of occupation, illness, and scarcity of work – just to name a few. Thus the masculine development of young men can be regarded as an important variable in society. Contributing to this research through hopefully developing a possible means to assess masculine development in young boys, the researcher expects to empower future generations of young men, through specific therapy that one can build after assessment.

Besides the motivation and relevance of the study, this chapter also included a brief description of the research process. The research aims were to explore the masculine development of a young boy through Narrative-Sandtray Therapy. The research design was qualitative.

The techniques for data productions and analysis as well as issues of validity, reliability and ethics were briefly described. Key concepts mentioned in the report were clarified and the chapter ended with an outline of the structure of the report. The literature consulted for this study will be reviewed in Chapter 2.

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## Chapter 2

### Literature review

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#### 2.1 INTRODUCTION

Sandtray Therapy can be applied to countless theoretical viewpoints, for example gender and masculinity. The focus of the study will be on combining projective Narrative-Sandtray Therapy with a focus on gender, masculinity (masculine development) and applicable developmental theories along with Social Learning Theory. Social Learning Theory and the developmental phase of the young boy will play a vital part in his masculine development (Carr, 2006; Mash & Wolfe, 2005).

This study is based on the theory and practice of sandtray therapists with a focus specifically on Narrative-Sandtray Therapy. Jungian-Kalffian Sandplay is the most widely practiced version of Sandplay Therapy and will briefly be mentioned in this chapter. Here the focus lies in the therapeutic origins of Sandplay Therapy (Davenport, 2001). Other types of Sandtray Therapies include: Gisela De Domenico's Sandtray-Worldplay (Boik & Goodwin, 2000) and Narrative Sandtray (Freeman, Epston & Lobovits, 1997). The tenets of Sandtray-Worldplay and Narrative Sandtray will also be mentioned in this chapter as it forms the basis of the study.

This chapter will commence with a description of what sandplay (also termed Jungian Sandplay) is, followed by a discussion on the origins thereof, the stages in the sandtray process, as well as the benefits and rationale for using sandplay. Thereafter the equipment used during the study will be described, and finally a discussion on the method of Sandplay Therapy will follow. As mentioned previously, this study explored the sandtray process of a young boy who comes from a resource constrained environment. The literature review further includes aspects of childhood and masculine development that may be projected and played out during the sandtray session. Further aspects that will be discussed include the narrative approach as the child will express himself through stories of what he had built in the sandtray. Final aspects discussed in this chapter will include views on masculinity and narratives within African culture and self-concept as well as social learning theories.

## 2.2 SANDPLAY

Sandtray Therapy can be used as both a diagnostic projective tool, or it can be implemented as a therapy. One can apply countless theoretic viewpoints to sandtray work, highlighting the versatility it has as a diagnostic tool or therapy style.

The sandtray process plays out in the following way during a session: The child is introduced to the sandtray by the therapist who explains that this tray is the environment in which the child needs to build any scene they want to, using a variety of symbols or figurines. After this they need to go and pick symbols and figurines that they want to place in the sandtray. Here they are allowed to rearrange the sand as well as to wet the sand if they want to. Thereafter they place the figurines in the sand and build their “story”. After the child is complete he was asked to tell their story to the therapist who took detailed verbatim notes of the story (Turner & Unnsteinsdottir, 2011).

One could ask why the play process is so important and what type of impact would this sandtray process have on the child? Adults are able to use their words to describe their thoughts, feelings, emotions and events they experienced in their lives. Children can do this as well but they mostly do it through the process of play. Thus, during Play Therapy the toys used can be viewed as the child’s words and language used to describe their experience, which is why it is regarded as a language of activity (Landereth, 2002). In the same manner sandtray work allows the young child to use symbols or figurines within the defined space (sandtray) to tell his or her story.

For the study, during this process of sandplay the child plays and builds a fantasy world within a sandtray. This play is normally a projection of the child’s life, interactions, relationships and significant experiences (Ben-Amitay, Lahav & Toren, 2009; Boik & Goodwin, 2000). Accompanying this “built” world is a story of what is happening and within these stories one can find rich information regarding the child’s development, social learning and life. The stories might indicate the relationship that the child has with his father-figure, and portray aspects of masculine development. For example, if in the sandtray men are protecting animals from poachers it symbolises that men are protectors, thus implying a positive portrayal of what it means to be male.

## **2.3 ORIGINS OF SANDPLAY**

Sandplay Therapy originated in the last century when H.G. Wells wrote about observing his sons playing on the floor with miniature figures. He realized that they were working out their problems with each other and with members of their family. Two decades later Margaret Lowenfeld, a child psychiatrist, was looking for a technique to help children express what seems to be indescribable. She based her technique on what she remembered after reading about the experience Wells had with his two sons. Thereafter she added miniature figurines to the shelves of her play room at her clinic. The first child who saw them took them to a sandbox in the room and started playing with these figurines in the sand. And thus in “theory” it was a child who designed and developed what Lowenfeld identified as the World Technique (Knoetze, 2013).

In spite of Lowenfeld’s treasured contribution to child psychotherapy, her “World Technique” for adults was only realized by Dora Kalff almost three decades later. At an international conference in Zurich, Kalff learned about Lowenfeld and the “World Technique”, whereafter she went on to study with Lowenfeld. At the same time (while in London studying with Lowenfeld) she finalised her analytic training with Emma and Carl Jung. Kalff established her own form (or brand) of Sandplay by combining it with Eastern thought. This play process encouraged and provided for the processes of transcendence and individuation, and as Kalff had been studying with C.G.Jung it found itself embedded within Jungian Theory. She soon realised that the technique not only permitted this space for transcendence, but also gave them the freedom for the expression of their fears and angers. As Kalff developed her technique further, she termed it “Sandplay” (Knoetze, 2013; Turner & Unnsteinsdottir, 2011).

## **2.4 JUNGIAN SANDPLAY**

In sandplay, a Jungian analytical viewpoint is applied. When this point of view is applied, interpretation of the sandtray follows a Jungian tradition that includes taking note of the process of individuation as described by Jung (Bradway, 2006). Individuation, according to Jung, refers to the process of becoming aware of human wholeness or completeness. In this context, wholeness refers to an attitude that strives for the integration of opposites within oneself (Lubbe-De Beer & Thom, 2013; Boik & Goodwin, 2000; Pearson & Wilson, 2008). Jung’s theory included a light and shadow side and the necessity for one to find a balance between the two sides in order to find wholeness of oneself.

Dora Kalff based her method of sandplay on the basic hypothesis proposed by Jung. Jung stated that there exists a fundamental drive towards wholeness and healing within the human psyche. According to Kalff the sandtray can provide a space or place for this healing to occur where the psyche can roam freely and one can release the energy and tension that has built up inside. This healing is facilitated by what she called “a free and sheltered space”. Within this protective space the therapist acts only as a quiet and empathetic witness while the client plays and builds in their world with sand, water and miniatures to make scenes within the tray. These scenes are assumed to be an expression of the client's inner world or unconscious. The client therefore symbolically acts out what he may not be able to express verbally. When these symbolic expressions within the sandtrays are done in a series of scenes (over a time period, like psychological sessions each with a different sandtray), Kalff believed that they lead to individuation. Individuation is what Jung termed to be the process of becoming conscious of human wholeness (Kalff, 1991; Ben-Amitay, Lahav & Toren, 2009).

According to Kalff the first phase on the journey to wholeness, is situated in the mother's self. The mother satisfies the needs of the infant that appeals to her motherly instincts (for example to feed them when hungry, shelter them from the cold and protect them from danger). This phase is called the mother-child unity, and it is formed due to the unconditional love and security experienced by the child. After one year the child's self, separates itself from the mother's self, and the child experiences security in his or her relationship to the mother. With this security the child learns to trust the mother when she shows him or her affection by means of caresses (Boik & Goodwin, 2000).

Kalff explains that this security that is being experienced forms the basis for the third phase which starts at the end of the child's second year. During this phase the centre of the self becomes consolidated within the child's unconscious. The self begins to manifest itself through symbols of wholeness, and within this phase and manifestation of symbols the child begins to play, draw, and paint within the ancient language of symbols. Kalff states that the most important moment in the development of the personality is this manifestation of the self, and the inner order of wholeness (Ben-Amitay, Lahav & Toren, 2009).

Central to this process of individuation is a concept called active imagination. Here the active imagination plays a vital part in bringing about healing to the psyche. This is a conscious process where the ego creatively fantasises through symbolic images

that evolve from the unconscious, and are believed to represent the person's life force (psyche). Thus, bringing together the conscious and unconscious material is central to Jung's concept of individuation. Individuation naturally occurs when one connects to one's creative side situated in the unconscious. During this phase a natural healing process (transcendent function) transforms the individual and they move from their old attitude towards a new one (Ben-Amitay, Lahav & Toren, 2009; Boik & Goodwin, 2000).

## **2.5 SANDPLAY EQUIPMENT**

### **2.5.1 THE TRAY**

When following Kalfjian Sandplay techniques, the standard tray is approximately 57cm wide x 72cm long x 7 cm deep. There is not much consensus on this as other therapist may use different size trays. One aspect that should be present during Sandplay is that the entire tray should be observed without moving one's head. Thus an "aerial view" is one that is sought after. The tray's sides and bottom needs to be painted blue (no specific blue has been specified), and this is to represent water (bottom) as well as a blue sky (sides) (Kalff, 1991; Turner & Unnsteinsdottir, 2011).

The blue is said to have a calming effect and gives a sense of distance and perspective to the participant (Boik & Goodwin, 2000). This could enhance the participant's handling of threatening material.

### **2.5.2 THE SAND**

The sand should fill the tray up to half way, and water should be provided so that the participant can use wet sand if they want to. If two trays are present one can contain wet sand and the other dry sand. It is the participant's choice whether to work with wet or dry sand as this is significant in terms of symbolism. An example of symbolism in this case is that with dry sand the participant is unwilling to touch on the emotional side, whereas working with wet sand is a sign that they are willing to touch on the emotions (Boik & Goodwin, 2000). Sometimes it is down to personal preference, if the client prefers wet sand, because it can be moulded better than dry sand into shapes (mountains and valleys) but, on the other hand, one can draw patterns in dry sand (like a Zen garden). The choice thus is the client's and there are different reasons for them to choose the sand they prefer. From a Narrative-Sandplay perspective (p.30, 2.10), one may ask why they chose wet or dry Sand. Thus one



can couple their answer with the symbolic features of Sandplay Theory, to ensure that one does not read into anything that is not there.

### **2.5.3 THE MINIATURES**

An assortment of miniature figures should be provided, which will encourage the creative process of the participant, as the quality of stories they provide will stem from the miniatures available. This supports the notion that the figures will facilitate and provide for a wider range of psychological expression. Miniatures may include the following: People, Animals, Monsters, Vegetation, Furniture, Fantasy figures, Half-human figures, Fighting figures, Buildings, Food, Mountains and natural scenery, Rocks, Pebbles, and Shells (Boik & Goodwin, 2000; Turner & Unnsteinsdottir, 2011).

There are different ways in storing these figurines and this depends on the practitioner's preference. There is thus no right or wrong way of storing these figurines. Some prefer to place them in drawers and others prefer them on shelves; the only consensus is for the figurines to be displayed in a way that does not overwhelm the participant (Ben-Amitay, Lahav & Toren, 2009; (Boik & Goodwin, 2000; Turner & Unnsteinsdottir, 2011).

## **2.6 STAGES IN THE SANDPLAY PROCESS**

Although the sandplay process comes to an end when the self-tray is experienced, there are several stages on this journey to individuation. According to Kalff there are three stages of ego development: the animal vegetative stage, the fighting stage, and the adaptation to the collective stage. These stages are explained in the following section Boik and Goodwin (2000)

### **2.6.1 THE CHAOS STAGE**

The first couple of trays reflect disorganisation and chaos. It can provide a diagnosis and prognosis, and can thus direct one in terms of problems that the sandplayer may be facing (Turner & Unnsteinsdottir, 2011).

### **2.6.2 THE ANIMAL-VEGETATIVE STAGE**

During this stage trays are characterized by a predominance of plants and animals. Humans may not feature in these trays (Ben-Amitay, Lahav & Toren, 2009).

### **2.6.3 THE STRUGGLE OR FIGHTING STAGE**

This tray is filled with scenes of battles, and wars indicating the fight between good and evil (Boik & Goodwin, 2000).

### **2.6.4 ADAPTATION TO THE COLLECTIVE**

These trays may contain scenes of ordinary life. They could be filled with depictions of home or school life, sporting events etc. (Boik & Goodwin, 2000).

### **2.6.5 THE RESOLUTION STAGE**

The process of sandplay is said to be nearing completion, when there are signs present indicating a return to the collective, or suggestions that the sandplayer may approach life more effectively.

These stages may not appear precisely in the above-mentioned order and the process may start at any of these (Boik & Goodwin, 2000).

## **2.7 OTHER SANDTRAY TECHNIQUES**

Within the Sandtray Model there are different models and therapeutic practices that can be combined with the sandtray if one wishes to follow a different path, other than a Jungian approach. One method is the Therapeutic Sandstory Method (TSM) which combines deliberate story making, sandplay, and reflective retelling. Here the individual prepares to build in the sandworld, after which they build their life stories. They proceed by telling their life stories, and finally they retell these stories, by writing them in a letter. This method was created by Jan Knoetse and he states that it has been very successful in his private practice and at schools (Knoetze, 2013).

Other methods include focussing on the story told more than the actual figurines used, as the figurines may have different meanings for the child than it may have for the researcher or therapist in the process. No interpretation takes place during the sandtray session, which leaves room for more free play during the construction of the tray. During these sessions one can interact with the client and the stories they tell. One will then ask the client for stories and provide further explanations if rich information is needed. Furthermore, one is allowed to ask them where they themselves are situated within the tray and what they are doing (Turner & Unnsteinsdottir, 2011; Boik & Goodwin, 2000).

This affords the child room for more creativity and combines their construction of what is under the surface. Here they are in control and may tell their own story (Turner & Unnsteinsdottir, 2011). The sandtray and the created sandworld serve as a basis around which the therapy is built. With this tool, the child can create their world and talk freely about it as the created world is external from them and easier to communicate to the therapist (Pearson & Wilson, 2008).

## **2.8 THE BENEFITS AND RATIONALE FOR USING SANDTRAY THERAPY**

A great benefit of sandplay is the initial rapport building between therapist and participant. In the beginning there is limited talking and the participant is able to make their own world and creation, while having a sense of being in control. They become aware that they are in a non-threatening environment, and this could lead to more descriptive storytelling at the end, because the participant feels safe to share their story with the Sandtray Therapist (Ben-Amitay, Lahav & Toren, 2009).

The externalisation of stories help participants feel more relaxed in sharing stories. Participants will be able to share more, without feeling threatened, or overwhelmed, as the experiences they have had, would be projected into the sandtray (Turner & Unnsteinsdottir, 2011).

As was mentioned earlier, play is a natural developmental occurrence for children. Consequently they may be more enthusiastic to play during sessions and participate as this is a less structured and more natural setting. There is no special skill set or artistic skill that is needed for this therapy, thus participants will be more willing to participate. When working with children it helps to inform them that there is no right or wrong way to play in the “sandworld”. They are instructed to “create your world”. Consequently there is less stress involved, and the whole environment feels less threatening. The participant is in charge of constructing their own world during the sandplay session (Boik & Goodwin, 2000; Turner & Unnsteinsdottir, 2011).

Playing in the sand seems to have a calming effect on participants. Kalf stated that the transfusion of energy from the client to the sand and the release of suppressed energy within the “sandworld” is deemed to be of immense importance. The boundaries within which they need to work contribute to a sense of safety whereby this energy is safe to be released (Boik & Goodwin, 2000).

Thus, in conclusion, the core benefits of Sandtray Therapy are:

- The feeling of safety or a safe space
- Rapport building
- Release of suppressed energy
- The fun and interactive play
- The feeling of being in control
- More descriptive stories

## **2.9 NARRATIVE THERAPY AND NARRATIVE-SANDTRAY THERAPY**

Narrative Therapy holds the assumption that persons' identities are shaped by the accounts of their lives and these accounts can be found in their stories or narratives. Narrative therapeutic approaches are interested in assisting others in fully describing their rich stories. Simultaneously, Narrative Therapy is interested in co-investigation of a problem's many influences, including on the person and on their main relationships. The narratives individuals believe in and the stories and experiences that they have had shapes their view of the world, themselves and those around them. The way individuals tell their stories give others a glimpse on how they think, feel and make sense of the world. Narratives thus explore the individual's world and inner thought process (Maree, Ebersöhn & Biagione-Cerone; Cochran, 2007).

Narrative-Sandtray Therapy combines both the Narrative Approach as well as the Sandtray Therapy approaches. Here one does not only focus on the built sandtray but on the story and meaning making from the story told by the child, as this opens a door into his world. The sandtray is used as a projective tool where the stories being told is a representation of what has been learned by the child and incorporated into the stories that play out in the created world. These narratives, combined with the scenes within the sandtray, assist with the communication between the child and the therapist, and the therapist can ask questions about certain areas within the scene for more explanations in order find deeper meaning as well. This will help with the clarification process during sessions as the externalisation of the narratives contributes to a less threatening experience and environment, leaving the child feeling more relaxed and at ease to talk about his created world (Turner & Unnsteinsdottir, 2011).

## 2.10 THE IMPORTANCE OF PLAYING AND STORYTELLING

Play is a natural occurrence for young children and it forms a part of their development. During their developmental stages they will go through various forms and types of play, and the manner in which they play may differ. Play is deemed to be spontaneous, fun and voluntary. It is a concrete form of expression as all children speak play as a language, because it forms part of their inner worlds and can be seen as a symbolic language (Mash & Wolfe, 2005; Turner & Unnsteinsdottir, 2011).

Within a counselling context, adults would be able to verbalise what they feel and children could play it out. Thus play is a verbalisation technique for children, and can be regarded as a language where words and sentences are formed through toys. Therefore, using techniques that are based in play could provide a more natural and non-threatening way for children to express and act out what they want to communicate (Ben-Amitay, Lahav & Toren, 2009).

Sandtray Therapy provides this space by means of water, sand and figurines or symbols. The use of symbols and play gives the children a chance to distance themselves from the real world and speak about a created world within a safe environment. During the process of verbalisation and storytelling a child can reflect on their story and how it may fit into their real lives. When Sandtray Therapy is coupled with storytelling, there is an emphasis on creating a fun way to express themselves, in a context where they control what is said and are deemed the experts (Turner & Unnsteinsdottir, 2011; Ben-Amitay, Lahav & Toren, 2009).

Storytelling is a fun way for children to express themselves and it is a nonthreatening manner to interact with children. With the case of this particular research study one can focus on the rich history of storytelling in African cultures. There are games such as *Masekitlana* in African cultures where a child would tell about their day by hitting two rocks together. Here one child tells a story where others listen – these stories are usually not restricted by any rules. It discloses any information, from daily occurrences to stories about people they like or dislike. It thus supports active listening and questioning and promotes story telling. Therefore, by infusing a narrative approach to the created sandworld, one can combine play and a natural story telling culture, for rich data and information (Kekae-Moletsana).

## **2.11 GENDER AND SELF-IMAGE**

Gender and self-image are shaped by various factors. The gender identity and self-image that one identifies with has a deep psychological impact on one's life, self-worth and social interactions. Shaping this identity and developing oneself has a major impact on one's future (Mash & Wolfe, 2005).

### **2.11.1 FATHER-SON RELATIONSHIP AND POSITIVE MALE ROLE MODELS**

One of the aspects of gender identity and masculine development that needs to be taken into account is the father's portrayal of masculinity, as the boy may only model (Social Learning Theory) what he has seen or heard when his father described his actions (thus modelling a masculine image) (Mash & Wolfe, 2005).

However this is only applicable in the "traditional" view of families. Over the past decades what has been regarded as "family" has changed. The traditional view of a mother, father and children is not applicable in modern times and new views on families include blended families (families with step parents and siblings), divorced families, single parent households, as well as same sex couples. Thus, the view of "father-son" is only mentioned and applicable to this particular case study as this boy comes from a traditionally viewed family (Collinson & Hearn, 2001).

Positive male role models can be anything from a grandfather, to an uncle, cousin, sports personality and even a fictional character in a book or story on television. Thus, becoming a man and the view on where masculinity comes from and how it is formed has many paths leading to the same destination. With the created sandtray world, one can ask the child what the men are doing and through the narrative approach one can find how he views men and what they do and what makes them men (Collinson & Hearn, 2001; Kendall, 1997). For example "What are these soldiers doing?", "Do men always protect others who cannot protect themselves?"

Masculinity and how it is attained (along with the influence of a father-son relationship) may thus have changed along the way in the same manner that families and the modern view on what a family is had to change.

### **2.11.2 MASCULINITY**

There is some common ground between societies and across cultures, which serve as guidelines in finding ways by which masculinity can be portrayed. Masculinity is

said to be fluid, it has been changing over the years, and can be seen or developed as an object of social, political and personal work (Morrell, 2005). Masculinity can also change across situations, identities, life-span and relationships. For example, public displays of masculinity could vary from the masculine image one portrays at home. Other forms would be that as one matures and grows older, different forms of masculinity can be expected from one, for instance when one becomes a father (Moloney, MacKenzie, Hunt & Joe-Laidler, 2010).

According to Viljoen (2008), by discussing masculinity one is “doing gender” in a cultural specific way; “masculinity like culture is a multifaceted project that involves constant interaction between individuals and the society that they find themselves in”. Therefore, masculinity can be viewed as both relational and personal and is dependent on active choices made by the individual. Viewing the relational value of masculinity one would view the closest relationship and source of modelling behaviour that would influence a boy and that would be his father figure (or in some cases a strong male figure in his life).

Another way to view masculinity is through its definition which holds it as “maleness” or the essence of the male androgynous side and states that it influences the manner in which people function. Research has shown there is a strong connection between a negative masculine development or an over-masculine development and delinquent behaviour in at-risk youths (Yates, 2003/2004; Steinfeldt, Vaughan, LaFollette & Steinfeldt, 2012), and in some cases low academic performance. Here the young males (especially from African American decent) learn that there are social rewards when they portray traditional masculine traits in school (Wade & Rochlen, 2013; Brown II, Dancy II & Davies, 2013).

A current problem that society is experiencing is that as time progressed the term “masculinity” has been accredited with negative overtones. Even though analyses have revealed that there are numerous, fluid forms of masculinity, there is an inclination to arrange the term as if it is synonymous to things such as bulging biceps, a deep voice, a gun in one hand and a drink in the other hand. Even when viewing media, such as television series and movies, things like macho habits, persistent sexual stamina or a more or less comparable set of personas or rigid behaviours are what is considered to be valued “as masculine” (Ratele, 2008).

History has portrayed masculinity or “maleness” to be one of honour, valour, bravery and hard work. Society added a few of their own masculine requirements over the



years, such as “real men don’t cry”, they are the bread winners of the family, and they need to be strong, assertive, dominant, muscular and influential. Family life comes with its own set of masculine identities that the man needs to display, especially when it comes to being a father as discussed earlier. This sense of identity or “maleness” and masculine development places a burden on the fragile shoulders of men, and young boys who need to become men. It almost inhibits men, and boys to show their vulnerability and ask for help when they need it most (Moloney, MacKenzie, Hunt & Joe-Laidler, 2010; McElwee & Parslow, 2003).

When viewing current economic states and how there has been an increase in job losses and unemployment, African feminist studies have indicated that, when attempting to cope with these job losses etc. men mostly find their refuge in alcohol and women and subsequently neglect their families (Morrell, 2005). Here the notion is that men lose a sense of their masculinity and try to cope by “creating” or living another brand of masculinity. For example, they cannot provide for their family anymore and lose that masculine image, and consequently they drink and partake in extramarital activities in order to show that they are masculine. As a result young boys “come to view this behaviour as what being a man is all about”.

Being male himself and working with boys and men has taught the researcher that masculinity can have a negative impact as male individuals are taught to be tough and rugged and not to ask for assistance (that is why, for example, most men would rather drive around and refuse to ask for directions when finding themselves lost on the road ( Venkatesh & Morris, 2000)). Male individuals are also taught most of the time that the only feeling they are allowed to have is “I am feeling hungry”. The above-mentioned burdens of masculinity is considered to be the darker side to the coin of two halves as masculinity can be a force for positive life goals and change in the world and within society.

Thus, masculine development and creating a positive male could be an advantage to any society as current views on masculinity and what it is to be male can be challenged and recreated for the modern society. The world as it exists today, is not the same as it was 50 years ago, and due to this, current views on what it is to be male should also change from what it had been half a century ago.

Andrew Cohen said: “Almost all the ideas we have about being a man or being a woman are so burdened with pain, anxiety, fear and self-doubt. For many of us, the confusion around this question is excruciating” (Whitehead & Barrett, 2001) (Martino



& Rezai-Rashti, 2012). Andrew Cohen might have been correct with his view on humanity: “all of us are trying to find who we are in this world and through social learning we form an idea of how to act a certain way based on gender” (Brainyquotes, 2001-2015). This social learning is formed by society and culture, and thus humans should have the power to teach the next generation a new brand of masculinity and femininity that is up to date with modern society (Whitehead & Barrett, 2001; Mash & Wolfe, 2005). Adding to this, Coles (2008) argues that if a man portrays a masculine image that falls outside the dominant view on masculinity, they do not get shunned anymore.

Instead, there is a new view on masculinity and new subgroups on masculinity, where masculinity cannot be described as a singular entity. Coles (2008) further argues that there has been a challenge on masculine stereotyping, where masculinity can be defined within a dominant gay masculinity, or a dominant black masculinity and a dominant disabled masculinity etc., which falls outside the hegemonic (predominant) masculine ideals. Thus there should not be focus on a hegemonic masculinity but on a dominant masculinity instead. These dominant masculinities support a notion that there can be more than a “singular” or hegemonic masculinity.

Perhaps then masculinity should be measured by a man’s willingness to learn new things, and not be scared of what others may think if he tries something out of the ordinary. Men can adapt and adopt a masculine image that is needed within a specific time and context, for example the image of someone who will help his partner and society regardless of the opinions of other “men”.

In short, modern society has fought for equal opportunities for both men and women, and perhaps that should be how modern masculinity should be measured in future – rather in terms of a man’s willingness to accept and promote this equality. This will, however differ from culture to culture and their willingness to adapt and change their views on masculinity, as men may feel vulnerable to change their ways. If a person is contempt with who he is as a male and not threatened to “lose” some masculinity by accepting an equal world, then he may have reached a masculine level of self-acceptance and nirvana. Subsequently, he as a man should be honoured and not condemned, and this behaviour should be praised and promoted (Whitehead & Barrett, 2001).

### **2.11.3 DEVELOPMENTAL THEORY**

Developmental Psychology can be viewed as a study of age-related changes in behaviour. It aims to inspect the psychological processes of development. Within Developmental Theory researchers seek to describe the progression of biological, cognitive, and socio-emotional changes that humans undergo as they grow older. It describes the physical, emotional, intellectual, social, perceptual, and personality development, from birth to death of humans. Developmental Psychology was initially concerned with the children, gradually expanding to adolescents and the aging individual. In more recent years Developmental Psychology has studied the entire life span of individuals. By understanding how and why people change and grow, we can help people live up to their full potential. Within these changes there will be changes in their thinking patterns as well as their masculine development (Mash & Wolfe, 2005). These changes in their way of thinking may influence the way that they view themselves as well as their masculine development. Other important aspects here will be to address and assess the young boy's masculine image based on his current development.

For example: Viewing Piaget's theory on assimilation and accommodation when it comes to new information can guide one to ensure that the way that the child receives and processes (new) information regarding masculinity will be done in a manner that will possibly suit his current developmental stage, as well as how he is possibly making sense of what it means to be male and how he judges masculinity. It may also guide one in finding his frame of reference (Martino & Rezai-Rashti, 2012; Snowman & McCown, 2013).

### **2.11.4 SOCIAL LEARNING THEORY**

Social Learning Theory can be defined as an observational way in which young children learn. Here the main source of information is based on observing others and the manner in which they model certain behaviours (Mash & Wolfe, 2005). With social learning one can view masculinity as a behavioural trait that is modelled by men within a specific, society or context. These behaviours are then observed by young men or males and then internalised as a "definition" of how masculinity is portrayed (this links with the above mentioned assimilation and accommodation of Piaget) (Snowman & McCown, 2013).

## 2.12 CONCLUSION

The literature on sandplay reveals that there are different opinions and methods used among practitioners, when it comes to Sandtray Therapy. There is consensus regarding the miniatures, sand, and trays used as well as the manner in which the process is observed. Play is a natural occurrence in children and this method helps build a relationship between the therapist and the child as playing in the sand is found to be less stressful for the child. Sandtray Therapy can be combined with other theories to support the findings and themes within each tray as well as to provide the therapist with overall guidance.

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## Chapter 3

### Research design and methodology

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#### 3.1 INTRODUCTION

As outlined in Chapter 1, this study sought to explore a young boy's masculine development, through Narrative-Sandtray Therapy. The study was conducted by means of a qualitative case study. This chapter will focus on the context of the study, the research paradigms and the methods used to execute this study.

#### 3.2 RESEARCH QUESTION

In light of what was mentioned in previous paragraphs, the main focus and research question can be formulated as follows: Can a young boy's masculine development be explored through Narrative-Sandtray Therapy? The researcher attempted to answer the question by means of a qualitative case study which will be described later in this chapter.

#### 3.3 SELECTION OF PARTICIPANTS (SAMPLING)

In a case study two aspects are sampled namely the participant on the one hand and the setting on the other. As with the Systems Theory, the participant within the setting is of key importance as the one shapes the other. If one wished to conduct research on a child from a resource constrained community, one would not be doing it at a private school with enough technology to support sophisticated projects such as a lunar moon landing. Instead, one would seek a setting in a rural area suggesting that the particular sampling of the area is just as important as the participant. In the case of this research study, the setting was criteria bound as was the participant, since the study required a boy from this area who had a father with whom he has had a good relationship. Eventually both realised as convenience sampling since the University of Pretoria already had a research project at Vezulwasi Primary school.

The case study was thus situated within a school and the sample used was a convenience sampling method (Babbie, 2008), by means of which the participant was selected from a pool of participants in the sandplay project. The boy that was chosen for observation was purposely selected as he had a father who was unemployed. The participant was eight years old, and the youngest of three children.

This, coupled with a low socio-economic background, meant that there were risk factors present. As stated before, his sandtrays and sandplay sessions, will be reviewed for signs of masculinity (the symbolic expression of masculinity), and how it was portrayed.

### **3.4 DATA COLLECTION**

#### **3.4.1 DATA COLLECTION STRATEGIES**

The researcher of this particular study participated in the intervention process of the initial study and shifted to the role of main researcher for this study with the data collected. The main data set thus comprised a document, namely the therapeutic file that was compiled while he worked in the capacity of a counsellor. The therapeutic file consists of: Observation notes, photos and narrative stories about each tray. A diary or process notes were kept when he functioned as counsellor in the initial study, however as he entered the new role of researcher, the keeping of a research diary was considered. The research diary was not meant to consist out of data, but rather to aid the process with quality criteria.

It is important to note that and to reflect on the dual role that came with first being the Sandplay Therapist and Facilitator, and secondly the Researcher. One has to take into account the process of the sandplay, and the vital part one plays as the therapist and facilitator in the entire process. This part made core and in-depth knowledge available to the therapist in the understanding of the entire sandplay process. The dual role that was played by the researcher exposed him to these various processes and observations and enabled him to further observe all integral parts of the process; this was regarded as valuable to the research process.

Other positive aspects linked to first functioning in the capacity of therapist followed by the role of researcher include that the therapeutic file and observations used as secondary data in this research study were of high standard, resulting in the availability of in-depth notes. Apart from the in-depth notes, the experience of being part of the entire process was also considered as the child's progress and changes in his work could be dually noted and observed. These aspects are vital to the understanding of the child and his world, and as a researcher only this would not have been possible to experience.

Negative aspects as noted by the HPCSA in form 223, indicate that a conflict of interest could develop in cases where dual roles are performed. In this document, the

HPCSA warns against dual roles as they may impair the therapist's judgement and work. One should refrain from these roles when they impair objectivity, competence and effectiveness to perform therapeutic roles, or expose the person or organisation with whom the professional relationship exists to harm or exploitation.

The aim of the study was not to harm or exploit the learner, and the data used would be of a secondary nature. The therapeutic role was the main focus while the sessions were done with the learner. Thereafter, a therapeutic file was compiled, with process notes, observational notes, narratives, photos and drawings of the entire process (Breakwell, Smith & Wright, 2012). This file comprised one of the main sources of data as all documentation of each session was included there. During the course of this particular study the researcher had a reflective journal, which was, however not used as data.

### **3.4.2 DATA PRODUCTION AND COLLECTION**

#### **3.4.2.1 Secondary data analysis**

The researcher in this particular study was first an observer and therapist who participated in the first study. The same data had been used for this particular study. One of the advantages of being an initial observer is that it provided deeper insight into the gathered information which was now used as secondary knowledge.

#### **3.4.2.2 Initial observation**

The naturalistic observations focused on the manner in which the child went to work with the sandtray as well as his style of playing in the sand. Furthermore, the focus was on the specific items he chose to place within the sandtray, as well as the specific places he placed the items as each sector of the sandtray plays an important diagnostic part in the evaluation process. Any verbal or non-verbal behaviour was noted (Breakwell, Smith & Wright, 2012).

The observation strategy or technique that was implemented was of a non-participant nature. Here the researcher is not a part of the group being studied, and did not have any effects on the behaviour being observed. During the observations, the main data gathering devices were a still camera for photos and hand-written notes (Coolican, 2007).

Observations were significant for this study as the interaction with the sand, the building of the small figurine world and the expressions that the child displayed during the building and storytelling phases were important to note. His expressions during the storytelling phase and the emotions behind it were important for qualitative measures as sorrow or excitement would influence the nature of the story and the way it should have been interpreted. The emotional display guided the therapist to ask more in-depth questions surrounding the building of the small world and the storytelling to gain insight into the emotions and expressions. Accurate observations did strengthen the report and relationship, and more insightful data was gathered (Carr, 2006; Coolican, 2007). Thus observations were a vital data collection technique and supported the other data collected.

#### **3.4.2.3 Photographs**

Photographs were taken of each sandtray as record as well as to help with diagnostic purposes. The photographs assisted in the viewing of progress from one tray to another, and to observe growth and development. Furthermore, this served as raw data to identify and explore possible masculine symbols.

#### **3.4.2.4 Narratives for each tray built and documentation**

After each tray was completed, the participants were asked to provide a narrative of what was happening within their trays. This enabled the observers to gain access into the inner life of the children, as well as their perception and meaning assigned to the sandtray scenes. These narratives focused on the projected world and stories created in the sand.

### **3.4.3 DATA ANALYSIS**

Data analysis according to Maree (2012) should be done in a way that reflects integrity, should be unbiased and also done in a scientific manner. One should analyse data in a deductive manner to reduce the data to find core themes that should form the foundation of the data that will be used (Babbie, 2008; Maree & Van der Weshuizen, 2007).

#### **3.4.3.1 Data reduction**

Data reduction for this study started with the reading of the narratives, following research notes that indicated the sandplay process and looking at the photos of the

completed sandplay work. Here the aim was to find underlying themes based on scientific data that would fall into the research questions and conceptual framework chosen for this study (Babbie, 2008).

Thematic analysis is a coding process whereby qualitative information is divided into underlying themes. Themes will be accompanied by scientific evidence and proven theory, such as those prescribed in Grubb's checklist (as mentioned earlier), to ensure there is multiple interpretations and data available. Although there was a multitude of data that had been generated, only data specifically pertaining to this study was used (Maree, The ultimate aim of your studies, 2012).

Thus coding was done in the following manner:

- Sensing the themes – gathering codable moments in the study (data)
- Doing this in a reliable and consistent manner
- Developing codes/colour themes to group data together
- Interpreting the data and themes in the context of the conceptual framework, and in doing so contributing to the development of knowledge (Babbie, 2008; Terre Blance, Durheim & Painter, 2006).

In conjunction with the above mentioned steps, the narrative transcripts and research notes were divided into meaningful units, where after the themes were identified. These themes were then compared to those of the assessment protocols and each of them was assigned a code. Themes were then summarised as a further means of reduction.

Data analysis also included an analysis of photographs and this was done by viewing each photograph and analysing it alongside the narratives as well as with Grubb's checklist. The first step was to view the photograph to determine which miniatures were used and what scenes were created and depicted, and through this identify trends or themes that are visible. The second step would be the analysis of the manifest content, and to create a database by listing all the miniatures used in the sandplay process. Here one can track the amount of miniatures used and observe whether there was an incline or decline used from the first to the final tray. One can also track the meaning given to each miniature, and if there is a positive or negative masculine trait connected to the miniature.



Alongside the above mentioned photo analysis there will be a focus on the narratives that accompany these photos. This would be done in order to find deeper meaning and rich data from the child's social learning displayed within each tray. One can find deeper meanings within stories that accompany the selected scenes created by the child. These narratives as mentioned earlier would then be divided into categories and themes. Within these themes one will be able to find a common theme or themes that can be identified through all trays built.

### **3.4.3.2 Data display**

All the findings from the data are reported in Chapter 4. Findings are reported in table form and photographs are included together with themes that emerged from transcripts.

## **3.5 CONCERNS ABOUT CASE STUDIES**

Major concerns regarding case study research can be found within the validity, reliability and ethics of the study (Babbie, 2008).

### **3.5.1 VALIDITY**

#### **3.5.1.1 Credibility**

This includes establishing whether the results of qualitative research are credible or believable from the perspective of the participant in the research. Since from this perspective, the purpose of qualitative research is to define or appreciate the occurrences of interest from the participant's eyes, the participants are the only ones who can legitimately judge the credibility of the results.

Other forms can include researched methods to evaluate the extent to which the interpretation of the data was conducted. For example, using Grubb's checklist when interpreting the structure, and using the figurines within the sandtray world, showed how credible the interpretation was when compared to past interpretations. Here the checklist is based on research and theory and by using this method one can thus add to the credibility of the interpretation of the data.

#### **3.5.1.2 Transferability**

This is the degree to which the results or findings of a qualitative research project can be generalized or transferred to other contexts or settings. The researcher that is

doing the qualitative research can enhance transferability by ensuring that he or she is doing a thorough job of describing the research context and the assumptions that were central to the research. The person who requires transferring of these results to a different study is responsible for making the judgment of how sensible this transfer will be (Babbie, 2008; Creswell, Hanson, Plano Clark & Morales, 2007).

### **3.5.1.3 Dependability**

The traditional quantitative view of reliability is based on the assumption that the study can possibly be replicated or repeated. Basically it is concerned with whether researchers would be able to obtain the same results if they could observe the same thing twice (Terre Blance, Durheim & Painter, 2006).

The idea of dependability highlights the need for the researcher to explain the ever-changing context within which research occurs. The research is liable for describing the changes that could occur within the same setting and how these changes could directly affect the way the researcher approached the study (Babbie, 2008; Terre Blance, Durheim & Painter, 2006).

Therefore the researcher will describe and reflect on any foreseeable changes, and a research reflection journal will be compiled. Within this journal observations regarding any changes in behaviour of the participant, as well as in his stories and building of the mini world will be noted down. These changes could influence the manner in which the research can be approached and that is why the research reflective journal will guide the researcher to stay objective and on track (Coolican, 2007).

### **3.5.1.4 Confirmability**

Qualitative research has a tendency to accept that each researcher brings a unique point of view to the study. This refers to the extent to which the results could be confirmed or validated by others. There are a few strategies to enhance confirmability. For example the first being that the researcher documents the procedures in the event that he or she checks and rechecks the data throughout the study. The researcher can actively search for and describe negative instances that contradict prior observations. Finally after the study, one can implement a data audit that inspects the data collection and analysis procedures. There after one can make judgements about the potential for bias or distortion (Babbie, 2008). Thus thorough field notes, photos, sketches and narrative notes on the stories will be compiled, to ensure that there will be an audit trail in terms of data. This will ensure a clear

account of each session, what the sandtrays looked like, how the narratives unfolded and what was observed (Creswell, Hanson, Plano Clark & Morales, 2007; Breakwell, Smith & Wright, 2012).

### **3.5.2 RELIABILITY**

This refers to the degree to which one's result can be replicated or repeated. Thus reliability (especially when dealing with case studies and people) can be problematic when dealing with human behaviour, which is not always a constant phenomenon. People differ immensely and one can implement the same case study with the same type of people, and still generate different results. This is where triangulation plays a valuable part. Triangulation and having a rich data trail with detailed descriptions of how data had been collected are important so that others may be able to view the research and then determine if they come to the same conclusions. As a part of this particular data trail assessment protocols, transcripts as well as photographs were thoroughly documented.

### **3.5.3 ETHICS**

The ethical code for psychologists (as set forth by the HPCSA) prescribes how psychologists should conduct themselves during research. Here the main ethical issues of concern within the study were those of consent and confidentiality (Health Profession of South Africa, 1999).

During the initial meeting with the participant and his mother, all aspects of the research were explained to the mother and the participant (examples include: where will the research take place, what it entails, that no harm will come to her son, that it is voluntary and they can choose to stop at any time, as well as confidentiality of the data gathered). How data would be gathered, as well as how and when the data would be published were also explained to them. The terms of consent as well as assent were further explained to them in detail in order to ensure that they fully understood that the study would only proceed with their agreement and consent.

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## Chapter 4

# Findings and Interpretations

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### 4.1 INTRODUCTION

This chapter will focus on the context of the study, and will provide insight into the study through making use of descriptions of the client, the setting, as well as the procedures that were followed for each contact session with the client. This chapter will further include the themes that emerged from each session. Photographs of the client's completed sandworlds will also be provided and a brief description of each sandworld will be provided.

### 4.2 THE PARTICIPANT

The participant was an eight year old, isiZulu speaking boy from a historically disadvantaged and resource constrained community. To facilitate reporting, a pseudonym, Thabo, will be used to refer to him. Thabo's family lives in a township near the school located in the Tswane-Metropolitan area. A township is a term used to describe areas demarcated for inhabitation, mostly of Black and "Coloured" people in South Africa, as they were not allowed to stay in white suburbs during the apartheid era. These areas are usually characterised by inadequate provision of resources, housing and municipal support, and there tends to be high rates of unemployment and poverty among those who reside there.

As mentioned before, Thabo was eight years old at the time of the initial study, and was accompanied by his mother for the first session. Because he was under the age of consent, the process of the study and what it was going to be used for was explained to both Thabo and his mother. This was done in order to ensure that consent was received from his mother and assent from Thabo.

The researcher's first impression of Thabo was that he is a well-mannered and friendly child, who enjoyed activities during which he was able to build things. He was confident and told stories about his family and school without any sign of inhibition. After he had finished creating his sandworld he would speak proudly of his creation and share the stories with a big smile on his face.

In the beginning (according to the researcher's own assumption) Thabo did not plan what he wanted to do during his sessions and would acquire as many toys as he could carry to build his sandworld with. This assumption was based on the researcher's observations that, as the sessions progressed, he seemed to become more composed and aware of his sandworld and thought processes, and fewer figurines, for example, were required. He would start each session by manipulating the sand for a very long time and there always seemed to be an immense release of tension when he did this during each session

### **4.3 SANDTRAY PROCESS**

#### **4.3.1 THE SANDPLAY EQUIPMENT**

Historically the sandtrays are usually 75cm x 57cm x 7cm deep and the bottom and sides are painted blue. The sand was normal play box sand, fine-grained with a white-yellow colour. The miniatures used ranged from traditional toys one would buy at a toy store, to others made from metal and wood. The miniatures included a wide range of figurines, trucks, trees, animals and many more (as mentioned earlier in Chapter 2) to ensure that many scenes and worlds could be created to feed the creative process.



**Photograph 2: A Sandtray**

### 4.3.2 THE SETTING

The sandtray process took place on the school grounds, by using a sandplay trailer (see Photograph 3). The trailer was parked outside on the school premises away from the buildings and any possible distractions. The school premises would support a familiar setting whereby the participants (hopefully) did not feel threatened as they were used to this school setting. The trailer had two levels, one was on the outside of the trailer with trays about hip-height for the children (participants), and the other was found on the trailer, with trays at the same height. There were 12 trays in total, 3 on each side (6 in total) as well as 6 inside the trailer. The participants could decide which tray they wanted to use on a particular day. The miniatures were unpacked and ready before each session, to ensure that the children could choose the miniatures that they wanted to build with, with ease.



**Photograph 3: First location on school grounds – near school buildings**

The miniatures were, as much as possible, placed in the same location every time, in order to ensure that the participants knew where to find them at the beginning of each session. These miniatures were also placed in categories in different containers to ensure that the same types could be found in one place (for example all army men, cars, planes etc. were in one spot). This arrangement of the miniatures made it possible to retrieve them, without hindering or distracting any of the other participants while they were busy building their sandworlds. One disadvantage of this setting was, that some of the other participants (in the beginning of the initial and bigger program) would sometimes look at the other trays situated near them and “copy” some ideas



they liked. This however was short lived as the participants found it more enjoyable to build their own worlds and create their own stories.



**Photograph 4: Containers filled with miniatures**



**Photograph 5: Miniatures categorised in containers**

#### **4.3.3 THE PROCESS OF EACH SESSION**

The Sandtray Therapy started with the first session conducted with Thabo; this session had two parts or processes that needed to be followed. The first part of the session focused on meeting Thabo and his mother and the second part entailed the explanation of the processes that formed part of the study as well as the reasons

behind the study. The explanation further included what would be done with the findings as well as all ethical components and protection of sensitive information (as mentioned before, this was done to ensure that they fully understood what they were giving consent and assent for). Thabo was then accompanied to the miniatures and the sandtray where he was briefed on what he needed to do. He was told about creating a sandworld and was also given the opportunity to decide whether he wanted to use wet or dry sand.

Thabo was shown that the sides and bottom of the sandtray were painted blue, and he was informed that he was allowed to create any world he liked and after completion of his sandworld, he would get the opportunity to tell a story on what was happening in the tray and sandworld.

He was further encouraged to use his imagination and reassured that he was in control since it was his world and creation, and that he had the freedom to build anything he wanted to. Thabo seemed to have enjoyed this part of the process the most; he enjoyed the freedom of creativity as well as the release of energy. With the start of every session, he worked vigorously with the sand. This was a dynamic process and exchange of energy, and he would (in the beginning / sessions 1-3) change his initial idea or picture of his sandworld design. During the entire session he would be smiling as he built this world.

Thabo was quiet during the building phase of each session (which was fascinating since he normally enjoyed talking), and he was focussed while creating his sandworld. While he was working, notes would be made in a non-intrusive manner such as that described by Kalff (Kalff, 1991). Thabo would indicate when he was finished, whereafter he would enthusiastically tell his story of what was happening in the sandworld. After completion of his story, he would be asked questions for further elaboration.

During each session, Thabo would be asked to indicate where “he is” in the tray, after which he would proudly indicate where he was while explaining what he was doing. Care was taken not to ask too many questions and to ask questions in such a manner that it could lead to rationalization. During the story telling sessions, a translator (as mentioned earlier, who was a part of the initial project and knew the entire process) was used. Thabo would tell some parts of the story in English, but would then tell other parts in isiZulu if he was unsure about the vocabulary (“I enjoy being clever like that”, he once said after the 4<sup>th</sup> session).



Once each session has ended, and Thabo left the scene, photographs of the tray would be taken to capture the completed sandworld. This sandworld would be photographed from different angles to capture many aspects thereof. This world would then be dismantled and the miniatures gathered and stored away for the next session.

In the following section all six sessions' photographs will be shown, followed by a description of the process and story. Some parts will be highlighted in the photos as they alluded to the main focus of this study, namely masculine identity and development. Thereafter, themes from each session were identified, based on a cross reference made from themes found in the narrative stories, Grubb's checklist (see Chapter 3 for descriptions), as well as the miniatures have been used in context.



**Photograph 6: Final location on the school grounds; moved from the initial space away from the buildings**

## 4.4 EXPLANATIONS OF TRAYS ONE TO SIX

### 4.4.1 SESSION 1, TRAY 1



Photograph 7: Tray one

#### 4.4.1.1 Narrative

The first session started with Thabo playing with the sand only for approximately 20 minutes. He decided to use wet sand and enjoyed playing with it. After this he started dividing the sand and created three “islands”. At the far left island he placed a group of animals, who were looked after and protected by the army men. He was asked about the animals that were lying on their sides to which he replied: “The animals that are lying on the ground are sleeping”. At the marker numbered 1 (refer photograph 7), there was a construction car pulling out a tree. Thabo said with a big smile: “It is strong so it can pull the tree out of the ground, and the tree is the food for the animals”. When asked where in the tray he placed himself, he answered in this truck.

In the near left corner there was a water hole with snakes in them. These snakes were kept there so that they could not hurt the other animals. The two army men labelled number 4 (refer photograph 7), circle fed fish and frogs to the animals, to prevent them from going hungry. The two men also ensured that the animals did not escape. The construction cars next to them always worked as a team, where each one had a role to play. He said: “This one picks up the sand, and places it in the other, it is then taken to a place where they are busy making a road so that the people can go to work, and the children to school”.

In the near right and far right corners, the army men have been placed to ensure that the construction crew can complete their work, under supervision, and be safe from anyone who would try and attack them. Thabo stated firmly: “They are there to make sure people follow the rules and keep away the Tsotsies. They also help the yellow trucks if they have to move heavy things”.

#### **4.4.1.2 Themes that arose during this session (based on the Sandtray and the narrative)**

##### **➤ Team work and hard work**

The construction crew (yellow trucks) work as a team towards a common goal. They are hardworking and disciplined and they work well with and alongside the army men. Both teams (army and trucks) work hard to ensure that their work is done.

##### **➤ Strength**

The yellow truck where Thabo places himself is strong enough to pull a tree from the ground. He is able to move the tree from its position.

##### **➤ Protection and safety**

The army protects the animals as well as the construction crew from “Tsotsies” (gangsters, bad people and criminals). The snakes in the pit are protected and people are protected from the snakes. No one is allowed to go near the snakes, and the snakes are prohibited from escaping.

##### **➤ Care, provision and communal wellbeing**

The yellow construction vehicle that pulls out the tree to feed the animals, as well as the army men who ensure that there is no harm that will come to them are two examples of care that stand out the most. The construction crew that builds a road for the community also indirectly takes care of the community.

#### 4.4.2 SESSION 2, TRAY 2



Photograph 8: Tray two

##### 4.4.2.1 Narrative

With the second session Thabo knew exactly what to do upon arrival as he walked directly to the miniatures and selected the ones he wanted. Once again he selected many miniatures. He worked energetically with the sand, reshaping the scene many times until he made one he was content with.

In the far left corner, there was an area with umbrellas, near the construction cars. About this section he said: “Here you may rest when you work hard. It is only for people who work hard”. (It was deduced that he learned from his parents or teachers that hard work gets rewarded.) He stated further: “These cars here (Thabo pointed towards all the yellow construction vehicles) are the ones who help build the roads for the people (community) and this is why the people built them this area so they can rest”.

Still at the far left corner he explained: “The one car that can scoop the sand puts it in the truck that can take this to where the road is building (refer to photograph 8, circle number 3), these two cars always work together”. He explained in his own (very detailed and animated, using his whole body to explain) way that they had different skill sets that enabled them to work together. In his own words: “these guys help each other because this one can do what the other one can’t do, so they have to work together as this is smart.”

Underneath these cars one found some guns, which were, according to Thabo, meant to protect the people from the snake pit (refer photograph 8, circle number 5). Thabo smiled when he spoke about the snakes: “These snakes want to go to their home away from here so that they can’t hurt the people and that they can live in peace”. He then said: “The guns here (refer photograph 8, circle number 4) are the army who protect people and animals”. He explained further in his own words, that the guns were automatic and they were controlled by people and computers. They warned away people from bothering the snakes as they can get bitten and then they can die.

In the middle there was a train moving on an incomplete track. He said: “at the end the train stops and waits for the people. The yellow trucks are still busy with it, and when they finish, it will take the children to school. For now they get dropped off at the end and they walk to school and back”. In the middle he explained (in a lot of detail): “These are farmer workers who are working hard so that the children have food when they go to school. Every time they stop with the train, they receive food for the day, and when they go home they get food to take home”. The tank at the top was said to watch over the farmers to ensure that they were safe, and that no one came and stole their tractors.

In the near right corner the yellow truck was once again moving a tree. He said: ‘The yellow truck is the one strong enough to pull out this tree, so that it can be taken here (points to the far left corner) so that they can make more chairs from it, so the workers can rest’. When asked where he can be found, he was once again in this yellow truck, moving the tree. His father worked in the top far corner, and his grandfather was in the tractor planting seeds in the middle.

#### **4.4.2.2 Themes**

##### **➤ Teamwork and hard work**

The construction vehicles work together as a team. Each has different skill sets, as the one that can pick up sand will put it onto the back of the one that can carry it to where it is needed. The guns and army work together to protect people from the snake pit to ensure that no one is harmed, and the tractors all work together to ensure that there will be food for the community.



➤ **Rest / reward**

After working hard one is rewarded with rest. Only people who worked hard are allowed into the area with umbrellas so that they may rest. The construction vehicles worked hard to support the community and thus they were rewarded by the community for this work.

➤ **Danger and Protection**

The snake pit is a sign of danger, thus this part is protected by the army to ensure that no one is harmed. The snakes want to live in peace, and they do not want to feel endangered or let others feel endangered. They want to move to their own home, thus moving the snakes to their new home can be viewed as a double protective factor for both the snakes and the community. (One could ask the question if this may perhaps be his explanation for crime, where others are hurting other people.) The farm workers are watched over and protected by the tank at the top. He ensures that these tractors do not get stolen.

➤ **Provision**

The farmers ensure that the children have food for school every day, and the army ensures that no one wanders into the snake pit.

➤ **Strength**

Again, in this instance, the truck that is moving the tree resembles strength. It is the only one strong enough to move the tree.

**4.4.3 SESSION 3, TRAY 3**



Photograph 9: Tray three

#### 4.4.3.1 Narrative

During this session, he seemed to have a set idea of how the tray should look as he did not make a lot of changes to his previous tray set up. He did not work as vigorously with the sand as with previous trays. In the far left corner the yellow construction trucks were working together to build a road for the community, as with the former trays (refer photograph 9, circle number 3). Near them there were tigers, which wanted to stop them from completing their task by preventing them from getting to their food source in the bottom left corner. He said: “the tigers want to stop them from fishing, but these guys (pointing to the construction vehicles) made plans with these birds (eagles) (refer photograph 9, circle number 2) to fly over the tigers, catch some fish here (Pointing to the water at photograph 9, circle number 4) and bring it to them, so that they can eat and finish their work”.

He continued to explain the process, and from this it was understood to be a reciprocal partnership as the construction workers would in turn build better and stronger nests for the eagles. He said: “these guys will help them build strong houses, so that the tigers can’t break their nests, like they did before”.

In the middle there was a train moving on a circular track (refer photograph 9, circle number 6), he said: “This train is filled with children on their way to school”. When asked why it was built in a circle, he smiled and answered: “Because you come back almost every day, so the train has to move on the same track to ensure that you get there and back easily”. Around this train there were many vehicles and planes moving in the same direction. He said that they were all racing to see who the best amongst them was. Some were planes and some were cars, because people differ in terms of abilities. In his own words he explained: “Like me some of my friends are faster than me, but I am stronger than them”.

When asked, however, where he was within this sandworld, he was in the plane at the front (refer photograph 9, circle number 1). He was in front as he was the captain for that day and he had to show them how the race would go, so that everyone knew how the game worked. In his words: “Because if you look here (refer photograph 9, circle number 6) I wasn’t here to show them, so this guy did not listen, and he made a crash. So all these cars have to wait now, just because of this one guy who did not listen.” However all was not lost, as the guy who did not listen, still received support from the ambulance and the fire truck, and the army (refer photograph 9, circle

number 5) so he would not die, as everyone needs help even if they make one angry by not listening.

#### **4.4.3.2 Themes**

##### ➤ **Provision**

Provision within this tray can be found where the construction crew and the eagles work together. Here the eagles provide the construction crew with food and they, in turn, provide the eagles with better, stronger nests.

##### ➤ **Team work**

The eagles work together to gather food as they can fly over the tigers, and the construction crew work together to complete the roads. The tigers also team up to try and stop the construction crew from reaching their goals.

##### ➤ **Strength**

The eagles need to be strong to carry the fish from the dam to the construction crew. Thabo also sees himself stronger than his friends.

##### ➤ **Problem solving**

The construction crew along with the eagles work on a plan to reach their goals.

##### ➤ **Protection**

The building of stronger nests to help protect the eagles from the tigers, serves as a theme of protection.

##### ➤ **Leadership and acceptance**

Thabo views himself as the leader of the group of vehicles that follow the same path. He mentions that each vehicle has its own abilities, and that rules need to be followed or else one may end up getting hurt. He was also captain for the day as he captained a plane, as well as the rest of the group of planes.

##### ➤ **Family**

Indirectly, building better homes for the eagles shows that they want to take care of their families, because stronger homes protect the eagles from the tigers that break their homes.



#### 4.4.4 SESSION 4, TRAY 4



Photograph 10: Tray four

##### 4.4.4.1 Narrative

With this tray Thabo moved the sand around a lot; he worked with the sand shifting it from one side to the other, creating valleys, and mountains, then breaking them down and moving them to other parts of the tray. This went on for about five minutes until he seemed to be happy with his design. In the near right corner there were two lions. He said: “This is a father lion and his son (refer photograph 10, circle number 1). They are playing with each other, rough-housing and it is a lot of fun”. He explained that they wrestled and made joking comments about each other; he further said: “the big lion will tell the small one, he is not strong enough to get him to the ground, he must eat more and train harder, where after the little lion will reply, you are slow and old, you can’t beat me..” and then they play fight.

After they have played the father lion would tell the young lion in Thabo’s words: “Go get me some water and a sandwich please, I am hungry from playing all day’. Then the young lion would say: ‘I am also tired, look I can barely walk to the kitchen’, then he would lay on the floor making like he can’t walk. Then the father lion will say: ‘ok so if you are so tired, I guess you are too tired to share this chocolate with me’, then the young lion quickly gets up and does what his father asked”.

Next to the lions the cars were racing again (refer photograph 10, circle number 2), and as usual Thabo was the one in front. According to him, he had let his friends win

a few races so that they could feel good, but he has won most of the races. He said: “When these cars race, it is a lot of fun, but only if everybody has a turn to win. If you don’t let your friends win, they will stop playing with you and that is not fun”. After he was asked if he thinks that his friends were aware that he lets them win, he answered: “I think my friends know that I let them win sometimes, but they don’t care”. Asking why he chose the blue car he said: “I am the blue car because blue is my favourite colour”.

For the first time in the top far corner (refer photograph 10, circle number 3) Thabo placed his house. “Here is where I live with my family, my mother and sister is at home. My father works so that we can live here and have food to eat. My mother also works and my sister and I go to school. The other house is our neighbour, I am friends with our neighbours and we play together after school.”

In the far left corner (number 4) there was a herd of elephants, and according to Thabo they were protecting the little elephant in the corner. He said: “They have to teach him not to play by the yellow trucks as they are busy working there and he might get hurt. This is why the bigger elephants need to protect this small elephant”. He also spoke about how the yellow trucks (refer photograph 10, circle number 5) were hard at work building a road so that the people could go to work and the children could go to school. This was a very important job, and his father worked in the yellow truck that carried the sand.

Just below the yellow trucks there was a pit of water with snakes in (refer photograph 10, circle number 6). He said the following regarding the snakes: “The snakes are happy here as they now have their own place to live. They now live in peace with the other animals”. Enquiring more about the snake pit and why they moved, he stated that the plane next to the pit was the rich man who made the place for the snakes to live in (refer photograph 10, circle number 7).

#### **4.4.4.2 Themes**

##### **➤ Provision**

His father works to provide for their family, to ensure that there is always food to eat. The elephants also provide for the younger elephant to ensure that it is cared for and protected. The snakes in the pit have been given / provided a home by the rich man, thus ensuring their needs are met.

➤ **Team work**

The construction crew work together to build a road for the community and the elephants work together to ensure that the young elephant is cared for and safe.

➤ **Family**

The elephants take care of each other as well as the elephant calve; thus family is there to support and protect.

➤ **Playfulness**

Playfulness can be found between the interaction of the lions; how they “rough-house” and joke with each other.

➤ **Father-son relationship**

The father lion playing with the young lion and the social interaction here links to possible Social Learning Theory. There are underlying themes of social theory here as the interaction between the lions sounds like possible interactions that may have happened at Thabo’s home between him and his father. Here he may learn what it means to be a father and how one interacts with other men. This adds to how children are asked to help and support their parents; they abide by the “laws of the house”. It teaches Thabo about parenting styles, and could shape his future parenting style. Here his father persuades him in an indirect way while still giving him a choice (discipline style).

➤ **Protection**

The elephants protect the young elephant from harm or getting hurt as it should not play near where the construction crew is working.

#### 4.4.5 SESSION 5, TRAY 5



Photograph 11: Tray five

##### 4.4.5.1 Narrative

With Tray five Thabo used wet sand and worked with the sand sculpting and moulding it; it also seemed as though he had a clear idea of what he wanted to build. In the near right corner (refer photograph 11, circle number 2) was his house where he lived. His mother was at home making food for him and the family. His sister was also there doing homework. The house next to him was where his grandparents lived.

More people from his family appeared in this tray where his father was a part of the construction crew (yellow trucks) and his grandfather worked with the tractor near the construction (yellow) trucks (refer photograph 11, circle number 4). Speaking about the tractors he said: “The tractors have to work so that everyone has food, so they can be strong and not die. This is why there are army people (pointing to the black “box” numbered 5) to protect the train and the tractors, so that they can always feel safe”. He was asked to elaborate on the army that was located at this black box, and he answered: “The army hides here where no one can see them. They work in secret. Then when someone comes to make trouble, they jump out and fight them”.

He was busy next to the houses racing against his friend (refer photograph 11, circle number 1). This time he was the one in the white car in front, and he won all the

aces that day. He said: “We will race until we must go eat lunch and then we will rest at the umbrellas”.

He stated further: “We will swim in this pool (pointing to the far right corner). This is a special place for people who have worked hard and need some rest, as hard work is good (refer photograph 11, circle number 3)”. Once again it seemed that he had been taught that hard work pays off.

He continued his explanation of the tray and he explained that next to the rest area the construction trucks and tractors were working together to build new farms and roads. This was so that the food could reach the people, and new roads could be built for people to go to work without needing to go through the farms.

#### **4.4.5.2 Themes**

##### ➤ **Team work and hard work**

The repetitive theme of building roads and working together from the construction crew as well as the farmers working hard to ensure there is food for the community is present. The army protecting them as a team is also an example of team work.

##### ➤ **Family**

Thabo mentions his father and grandfather and where they work in the tray, his mother is busy cooking at home. The presence of his family members has become more progressive during his stories and in his trays.

##### ➤ **Reward**

After racing and working hard, Thabo and his friend are allowed to rest in the special rest area. Thus there is a reward at the end of hard work.

##### ➤ **Competitiveness**

Thabo is always in a race competing against one of his friends (perhaps trying to be the alpha male?)

##### ➤ **Provision**

The army provides protection to the workers, and the workers provide roads and food to the community. His mother is also providing by cooking food for the family.



#### 4.4.6 SESSION 6, TRAY 6



Photograph 12: Tray six

##### 4.4.6.1 Narrative

The sixth tray had mixed sand as there was dry and wet sand in certain parts of the tray. This tray was built quite quickly as Thabo only took what he needed, and began building the tray and placing figures during the building process. This was a first as he usually built the tray first, after which he placed the figures. This tray was a simultaneous process of building and placing figures. Once again Thabo and his friend were racing in the bottom middle of the tray (refer photograph 12, circle number 1), but this time he was the car at the back. After enquiring about this, he said with a smile: “I am so fast I will be overtaking this guy, he is a slow driver. This was a good race and a lot of fun, as we made jokes about being slow, and who is the best racer”.

After the race they went to their homes to do homework and eat (near right corner). Thabo’s home was the one with the umbrellas (refer photograph 12, circle number 2), he said: “They are used when you sit outside so that you don’t burn in the sun”. His mother and sister were at home during the race and they made food for him and his friend to eat.

When he was at home he needed to do homework and house work. He helped his mother to clean the house and he had to go buy wood to make fire at night when they sat outside. At the far right corner the construction trucks (yellow trucks) and

tractors worked together to build farms and roads so that they could supply food to the people (refer photograph 12, circle number 3). He said: “The army is there to make sure that these guys (pointing to the construction crew) are protected. Building farms and roads are very important”. Asking him why these jobs are important he answered: “these are jobs that help other people and that is always good. The army that protects them shows how important this job is because they only protect important people”.

The butterflies near the far left corner were the soldiers’ spies who ensured that everything was safe in this area (refer photograph 12, circle number 4). He said: “They fly around and are on the lookout for Tsotsies, especially those who want to steal the trucks or animals” (in the near left corner). The far left corner had an isolated truck, he said: “This truck is on its break and the man is resting as he works very hard”. Enquiring about this man, he said that this man was his father. In the near left corner soldiers looked after the animals until the farms were finished as these animals would go live on the farms. The farmers paid the soldiers good money to take care of the animals and protected them. When asked why the animals were important, as the army only protected who was important, he smiled and said: “These animals are food for the people, if they don’t eat the animals they will die” (refer photograph 12, circle number 5).

#### **4.4.6.2 Themes**

##### **➤ Team work and hard work**

The army works together with the butterflies who spy for them, to ensure that safety and peace is upheld. They protect the construction crew and farm workers. The construction crew is building roads for the community and the tractors are working together to provide food for the community. He also discloses how at home each of them has their part to play, as he has to gather wood so they can make a fire, and his mother and sister cook food for them.

##### **➤ Family**

Thabo speaks about his family and how they all work together at home – each person has their responsibilities. His father works hard with the construction crew, he needs to do his homework and his mother and sister cook the food for the family. Thus they all have a role to play within the family.



➤ **Competitiveness**

Thabo racing against his friend and always being in front and winning shows he is competitive. He wants to be the best.

➤ **Provision**

He has to do chores and go and buy wood, thus providing a service and wood for his family. His mother and sister provide food for the family.

➤ **Protection**

The army is protecting the farmers and construction crew from criminals, and they have spies that help them provide protection for the animals as well.

This concludes the first section of this chapter, which consisted of descriptions of each sandtray that was created during every session. The initial themes were deducted from each. In the next session (section 4.5) a tentative interpretation of the overall sandplay process is given, where the research question of masculinity development was kept in mind. There after (in section 4.6) these themes will be further analysed.

#### **4.5 IDENTIFYING MASCULINITY IN THE SANDWORLDS**

Thabo's first completed sandtray was filled with a lot of miniatures. His miniatures were mostly "gender" specific and of a masculine nature. The tray came across as mostly unstructured but centred around the construction crew. Furthermore his tray was consistent with the chaos and disorganisation stage. Turner and Unnsteindottir (2011) defined the chaos stage as the tray that can be used for diagnostic purposes, for within the chaos and disorganised environment, there are clues and cues to problems that the person might be facing. Within this chaos stage his world is still under-defined, cluttered with miniatures and comes across as unplanned to the observer.

In Thabo's first three trays there were aspects of his masculine development which can be classified in the following manner: His narrative centred on the construction crew, who worked together as a team. The one construction truck with a hook, was described as the only one strong enough to pull the tree from the ground. It is Thabo who could be found within this truck. Thus he was the one being strong and moving the immovable tree. Teamwork and strength in numbers are as old as mankind itself. Here men would go out to be the hunters and gatherers (providers) for their tribes

and families. Men needed to work together to ensure safety and survival and thus teamwork was at the centre of the masculine identity in prehistoric times (MacKenzie, 2015). Now if one takes the above mentioned teamwork into account and view them from the perspective of Social Learning Theories and cultural norms, team work and strength is seen as masculine traits (Brown II, Dancy II & Davies, 2013).

In trays 4 to 6 the narrative still featured the construction crew, but Thabo could now be found in the race car. He was constantly winning (the best), but still gave his friend a chance to win as well. Within Social Learning and Developmental Theory, masculinity can be found in competitiveness as well as social understanding (Collinson & Hearn, 2001). Here Thabo competed and showed his dominance by being the victor. Within these trays he also spoke about his family and how his father provides for the family by working as a construction worker. In African cultures family is regarded as very important – also when it comes to the greater good for the community (Visser, 2007).

Furthermore African culture finds itself imbedded in a collectivist world view, where members of society support each other (Mash & Wolfe, 2005). Thabo speaks about his grandfather and his mother as well and the roles that each one has within the family to support one another. These are social learning traits on masculinity, as he learns from his grandfather and father that a “man” provides for his family; later he also contributes by providing wood for the fire. Thus, there are undertones of social learning and real life events (which are age appropriate) in his narratives (Martino & Rezai-Rashti, 2012; Ratele, 2008).

In all of the trays there were themes of teamwork, provision and protection. The construction crews, farm workers and army all worked together as a group. The teamwork portrayed in the trays is of a collective supportive nature. Social Learning Theories and cultural influence support this notion as the construction vehicles all worked together in support of the community. They provided and protected, which are masculine traits. Hereditarily men were the protectors and providers and most African cultures follow a patriarchal structure where the men are still seen as the providers (Collinson & Hearn, 2001; Mash & Wolfe, 2005). These portrayals of protection and provision could be a part of masculine social learning, as Thabo has learned that these traits are regarded as what makes a man.

When viewing gender stereotyping, the toys that he used are traditionally more masculine. On the final day, Thabo was asked about his stories and the toys he used

in his trays, to hear his explanations and to gain further insights into his stories. He explained that these toys were like the ones he had at home, and that those are the toys he and his friends play with on a regular basis. In his own words: “They are toys for boys. Men play with these toys, they are not girl toys”. This explanation supports one of the theoretical undertones of masculinity, which is embedded in Social Learning and Developmental Theories.

Moreover, when viewing the miniatures individually, as well as collectively, they do have masculine traits of their own (these miniatures are age appropriate as well as gender specific). Cross referencing the physical appearance of the miniature and the narrative description they do exert certain masculine traits (view section 4.6).

Examples of these are as follows:

➤ **Construction crew**

The cars themselves were big and bulky. They had a strong presence and most of the tray and narratives were centred around them. In the narratives, the construction vehicles were constantly doing hard work, moving sand and trees. Thus their physical appearance and the narrative descriptions assigned to them were filled with masculine traits.

➤ **Army men and vehicles**

These were men with guns, tanks and planes, all with weapons, who could either exert fear or peace, depending on their social context. They drew one’s attention as they were prominent in most of the trays and narratives. The army men or vehicles also played a vital part when protection was described in trays and narratives. Within the narratives they served to protect that which was deemed valuable. From a masculine perspective, protection would be the key focus surrounding the army presence as protection is a masculine trait.

➤ **Race cars**

The cars were the best one could get – they were top ranges, fast and competitive. They enjoy respect in real life circumstances and within a social context, race car drivers (and the cars themselves) are seen to be at the top of what is humanly possible in terms of speed and driving. Within the narratives they were metaphors for competition and dominance. They were mostly found in the centre of the tray, and the middle of the tray had significance from the perspective of Jungian Theory. The

middle of the tray is regarded as significant because it is said to be the “self space” where the collective unconscious is expressed (Boik & Goodwin, 2000). Even though Jungian Theory is not the basis of this particular study, the theoretical basis that Sandtray Theory is based on, is embedded in Sandplay Theory. The physical appearance and presence of these race cars were matched in the narratives and had masculine undertones.

Thabo spoke freely. He said: “A man must work hard to provide for his family. Your family is everything and you must protect them if you can. Your family is where you are rich”. This supports the four main themes (described in the next section) that serve as umbrella themes for the identified themes within the narratives.

When viewing Grubbs’ checklist, the themes that were identified within the narratives correlate accordingly. The focus points of the stories correlate with masculine imaging and what Thabo values as being masculine.

At this stage of the analysis it can be concluded that if one uses Sandtray Therapy (as a medium to explore a young boy’s masculinity) coupling it with narratives, and using Developmental and Social Learning Theories as the theoretical basis to support interpretations, one can gain valuable information about a boy’s masculine development. Using Sandtray Therapy as a medium to explore a young boy’s masculine development, the miniatures and narratives reveal aspects of masculinity. Applying a developmental perspective, combined with Social Theory, enable therapists to gain information on age appropriate information regarding the boy’s development and the Social Learning Theories help one to understand how and possibly where he has learned about what it means to be masculine.

Within the study, one can view the above mentioned theories when cross referencing his narratives. Here one can hear that he learns from his father, as he is there to provide for the family. From stories and real life events he has seen or heard that the army men are there for protection. Thus one can come to the deduction and conclusion that through Narrative-Sandtray Therapy one can gain valuable insights into a young boy’s masculine development, and how and where it was shaped from.

#### **4.6 MASCUINE TRAITS AND THEMES**

It was decided to merge some of the previous themes of each sandtray session into overarching (common) themes that emerged throughout the narratives: a) work and provision; b) family; c) protection; and d) competitiveness and strength. Under these

themes all the above mentioned data can be divided and collectively grouped because they are interlinking.

**Table 1.1: Collective grouped themes of sandtray sessions**

Tray number	Work and provision	Family	Protection	Competitiveness and strength
Tray 1	Teamwork, hard work, provision, care and communal wellbeing		Protection and safety	Strength
Tray 2	Teamwork, hard work and provision		Danger and protection	Rest reward, and strength
Tray 3	Teamwork, problem solving, leadership and provision	Family	Problem solving, protection and leadership	Leadership and strength
Tray 4	Teamwork and provision	Family and father-son relationship	Protection	Father-son relationship
Tray 5	Teamwork, hard work, and provision	Family		Reward and competitiveness.
Tray6	Teamwork, hard work, and provision	Family	Protection	Competitiveness.

#### 4.6.1 THEMES

##### 4.6.1.1 Theme (A) Work and provision

Traditionally, and according to historical patriarchal societal structures, historically, when viewing men and masculinity, they were seen as the bread winners for the family (Whitehead & Barrett, 2001). Over the past century this has changed as women occupy similar positions as men, and they contribute just as much as their male counterparts in terms of providing financially to the family. Other aspects that need to be taken into consideration as well will be how the view of “a family” has changed. Due to modern times the view or definition of families should be adjusted to what is relevant today. There are single-parent households, divorced families, same-sex families, as well as blended families that do not fall under the traditional view on what a family is (Walsh, 2003). However, for this study, one would need to put on a cultural lens and traditional patriarchal view on family and masculinity (Visser, 2007).

Within African culture, provision for one's family is still an integral part of masculinity (and masculine development) in traditional African families; where the man is regarded as the bread winner due to their patriarchal dominant family system (Petroski & Edley, 2006; Walsh, 2003). According to Petroski and Edley (2006), masculine images (or examples of masculinity), of fathers working and being the breadwinners have been around for generations and it has changed in recent times. But in most instances it remains the notion that the "man" of the house has to work, and work hard, to provide for his family (Kendall, 1997; Wallace, 2007). Thus, when viewing the themes that emerged from Thabo's sandworlds, one can see the team-work and hard-working themes emerge from his stories. Working to provide for his family is one of the themes that were highlighted in each tray.

### ➤ **Examples found in trays**

Examples of a construction crew providing roads for the community were found in the first five trays. They worked together as a team, as each one had their own set of skills. Thabo's father was a part of this crew – he provided money for the family by working hard.

Viewing work and provision on an individual scale can be done through a cultural and social learning lens. Here Thabo has learned that it is part of the masculine trait to provide for one's family. The patriarchal nature of traditional African cultures would have been observed and learned by Thabo, and thus he views masculinity on an individual level as the ability to work hard to provide for one's family (Visser, 2007; Collinson & Hearn, 2001). Within the individual context, learned gender roles are regarded as a part of normal development (Mash & Wolfe, 2005). This can also be explained by Social Learning Theory, as Thabo would have noted how chores around the house were divided. In his narrative he spoke about his mother and sister at home cooking food for the family.

Thabo has learned that gender roles are divided in that his father (the man of the house) worked to provide money to ensure that food can be bought for his family (embedded in the micro system). His mother (the woman of the house) would then provide by ensuring that the food is cooked and prepared for the family. Thus there are gender stereotype roles that he has learned over the years. Families and the views that they have regarding gender roles contribute a vital part to individual development, especially when it focuses on the masculine development of a developing person (Carr, 2006). The family is situated in a traditional African cultural

view, where the male is the head of the house and provides financial stability to his family. The wife/mother is traditionally there for emotional support, care and the wellbeing of the children. She provided love and care to her children and did the “normal” household chores (Visser, 2007).

When considering African societal views on provision, one should keep in mind that this view finds itself embedded in traditional African culture and philosophy (Visser, 2007; Gade, 2012). The culture of *Ubuntu* is one of these views on provision and support, and it is not only limited to one’s own family, but to society in general. Visser (2007) defines *Ubuntu* as “I am because we are”, and this highlights human interdependence. African collectivist views along with *Ubuntu* support this cultural view, to provide for the greater community, because “I can only be because we are”, on other words: if there is no community then one cannot exist (Gade, 2012). Thus this culture of *Ubuntu* can be seen within each circle of the Systems Theory, as people support each other and provide in each other’s needs (meso- and macro system) (Visser, 2007).

It is in these system theory circles where the men do hard labour to provide for their families as well as for the community (Martino & Rezai-Rashti, 2012; Visser, 2007). Within Thabo’s narratives it was always men working on farms and doing construction to ensure that the community was cared for. His narratives were rich with men providing for the community through farm work and building of roads, as well as protection by the army. Thus, this portrayal of gender within his immediate and macro systems may have shaped his view on what it entails to be masculine.

The presence of gender views are common in traditional African families that are embedded in patriarchal views (Visser, 2007). Sandtray Therapy seems to be a useful method of observing gender roles and the portrayal of masculinity in Thabo’s view, on what it means to be a man. When considering Thabo’s views on masculinity it is important to remember to do this through Social Learning and Developmental lenses alongside cultural views, on gender, provision and hard work. This should be done as cultures may have different meanings attached to gender, hard work and provision (Coolican, 2007). The view on the before mentioned should stay connected to the participant’s view and not taken out of context and placed into the researcher’s cultural view, as it may differ from that of the participant (Babbie, 2008).



#### 4.6.1.2 Theme (B) Family

Family and family interaction is of importance in Traditional African cultures (Visser, 2007). Family gatherings and providing for one's family is important in African culture as the riches lie with family. According to traditional cultural views, many African men would leave their homes and find work to ensure that their families are cared and provided for (Wallace, 2007). In Thabo's stories, his father is always busy working to provide for the family (and community) as he builds roads for them. In the final tray Thabo himself also provides wood for the fire, for his family.

##### ➤ **Examples as found in trays**

Family members increasingly started to appear from trays four to six. His father was constantly in the trays, working hard to provide while his mother took care of the cooking at home.

For Thabo, on a micro system level (when viewing it in an eco-systemic manner), it is clear that family is important to him. In his trays he included his family members and shared a little on what they do. It did however take some time for a relationship to be built between the researcher and Thabo, as trust is earned through a relationship. But once trust was established he shared his world and family in his trays and through his narratives. Thabo's family would be the first system that he learns to function in. His family are the ones who help to shape who Thabo is and who he will become, and thus their influence in his life is of immense importance (Morrell, 2005) (Mash & Wolfe, 2005).

Apart from influences that his family has on his development as well as social learning, family on an individual scale within the Systems Theory (placed into cultural context) have an important role to play when it comes to viewing masculinity and masculine development. In a patriarchal society and culture, a man's wealth is measured in his family. African cultures believe that the more children you have, the richer you are (Collinson & Hearn, 2001; Morrell, 2005). Here the man needs to provide for his family and ensure that they are cared for and looked after financially.

As the head of the house the man needs to ensure that he does everything in his power to ensure the survival of his family (Collinson & Hearn, 2001; Wallace, 2007). Traditionally and in nature, it is vital for a man to ensure that his bloodline continues through fathering children. It is the man's family name that is traditionally carried on

by his male children and thus it ensures the survival of their clan (species) (Whitehead & Barrett, 2001; Wade & Rochlen, 2013). Within Thabo's narratives it was clear that his father (and grandfather) worked hard to provide for their family. In so doing they ensured that their family was cared for – this theme was significant throughout his narratives.

When viewing family within all the different systems they function in, it is clear that family is not only seen as blood relatives, but that the community they are living in also counts as family. Traditionally, collectivist cultures support each other and care for one another, as one would within a family. The survival and wellness of the community is placed above that of the individual's (Kendall, 1997; Snowman & McCown, 2013; Mash & Wolfe, 2005).

Within the sandtrays and narratives it was clear that the community (which represents the macro level) forms an important part in their daily lives. There was an underlying theme of community wellbeing within Thabo's narratives. The community was always cared for and provided for, through the provision of roads. These roads supported the community's needs, as the roads enabled the children get to school and ensured that food supplies could reach the community. Thus the community is provided and cared for as if they are family.

It was also evident that men who cared for the community and who had occupations that help uplift the community, enjoyed some form of respect among the community members. As Thabo stated: "the army protects these men (farm-workers and construction crew who provide for the community) as they protect important people". Communities hold those who uplift them in high regard. People such as nurses, doctors and teachers are valued in rural communities, as they are seen to better the community and those who live there (Visser, 2007).

#### **4.6.1.3 Theme (C) Protection**

Across cultures a main theme linked to masculinity is protection. This responsibility is placed onto "the man of the house" to protect his own (Whitehead & Barrett, 2001). Thus regardless of time, space, culture, country and era, protection is a vital part of being a man (Wade & Rochlen, 2013). Thabo's stories contained many soldiers who protected animals and workers in order to ensure that no harm came to them.

➤ **Examples as found in trays**

Continuously from trays one to six, the army had the responsibility of protecting animals, farmers and construction crew members against harm.

On an individual scale, within the Eco-systemic Theory viewing protection, as Thabo has learned it from the men around him, he has formed an opinion on how men protect those around them. He described the army as a unit responsible for protecting the animals and those who are important from Tsotsi's (criminals) or getting hurt. Thus he has learned that a man is there to protect those he values. Viewing traditional masculine images, it is evident that men are seen as protectors, where soldiers and knights were traditionally men who went and waged wars to protect their land and their inhabitants. Traditionally, thus, it was the men who had to go out and kill wild animals that threatened their farms and land to ensure that everyone was safe. This confirms the traditional view of men as protectors (Brown II, Dancy II & Davies, 2013; Collinson & Hearn, 2001).

In rural communities, violence and crime is not an uncommon factor of everyday life, and as described earlier the school and research setting was set in such a rural area. Thus protection and being protected could be seen as a basic need that Thabo may have, as well as a basic role that a male would have to fulfil (Visser, 2007). Viewing the narratives, Thabo described the army men as less violent but functioning more in a protective capacity; there to serve those in the community and fulfil a need they have. Thus protecting those around one can be precautionary and does not entail violence in these cases as Thabo never described them as turning to violence to protect the people they served.

On a macro scale within different eco-systemic systems, one can view this protection as a part of the community always helping their own as they follow a collectivist culture stance. They are there to support and help each other ensuring that they protect each individual, which will lead to the entire community being safe and protected (Carr, 2006). Protection and feeling safe are significant needs in communities, especially among small children, as they learn about the world and the community they grow up in. Fear and safety play a big role in their personal development, as well as the development of a community culture of either trust or mistrust (Mash & Wolfe, 2005; Snowman & McCown, 2013; Visser, 2007).

#### 4.6.1.4 Theme (D) Competitiveness and strength

According to Coles (2008) men are competitive by nature, always competing and trying to be better. Elias and Beasley (2009) argue that through the ages wars have been waged by kings to expand their power and wealth, and this drive to become wealthier, which is still evident in today's society, highlights the competitive urge to be better. Welland (2002) highlights that men play sports for the exact same reason – to compete against other men. Competitiveness can be regarded as positive, as it can drive men to enhance and improve themselves and to become leaders with the aim to better not only themselves but to serve for the benefit of all (Ratele, 2008; Whitehead & Barrett, 2001).

##### ➤ **Examples found in trays**

Examples of strength are found in trays one to three, where Thabo positioned himself in the construction truck that could pull out a tree and move it. In his trays, this was the only truck with the ability to do so. In trays four to six, examples of competitiveness were where he and his friends were racing and he was the one who always emerged as the winner.

On an individual level, from a Developmental Theory Perspective, Thabo is at an age where his identity is being shaped and he wants to compete and be the best. He constantly competes against his friend and he is always winning. He is also the one in the yellow construction truck pulling out the tree, as he is the only one who can do so. This can be compared to Erikson's theory (stage four: age six to eleven, Thabo being eight): Industry versus Inferiority (Snowman & McCown, 2013).

This stage of Erikson's theory focuses the stage of child development during which they are predominately concerned with how things are made, how they work and what they do and these are things that could be culturally specific. Norms and roles are learned as early as possible and the learning of these norms and roles are of vital importance in social development. This could be linked to masculine development (Mash & Wolfe, 2005). According to Nsamenang (2010, 162) "Aware of a directive maturation process in children, Africans do not invest in the "incompleteness" of children but begin responsibility training from an early age". In terms of social learning, African parents also teach their children to find peer groups from whom they can learn competencies (away from the family or main source of social learning) and

to figure out the world, and who they need to be, on their own. This indirectly links with Piaget and Erikson's Developmental Theory (Nsamenang, 2010).

Children obtain a sense of industry when they are praised and supported for their efforts, but develop a sense of inferiority when their efforts are dismissed. The same can be argued for masculine development and identity, especially when viewing young boys and their competitiveness. Wellard (2002) argued that men strive towards an elusive masculinity (an idea of masculinity that they will never meet, where enough is never enough). This elusive masculinity is fed by a competitive nature and a craving to be the best, and to always be better. Men continuously compete against one another to ensure that they are on par or above average. One main problem Welland (2002) found was that if men are below the average, especially in sport, their masculinity is questioned (by themselves and other men). This adds to Whitehead and Barrett's (2001) notion that men judge other men, (or their portrayal of masculinity), and in turn (their portrayal of masculinity) are judged as well.

Comparing Welland's argument with Erikson's stage of Industry versus Inferiority, competition and competitiveness are vital areas of masculine development. One can argue that men compete to show that they are adequate and have mastered what they deem to be masculine. Men strive towards industry of masculinity; to be what they picture it is to be male. If they do not meet the cultural requirements or if the men they look up to reject them, inferiority could set in which could lead to a skewed view of their own masculinity (Elias & Beasley, 2009). This skewed view could lead to hyper-masculinity, where men strive to overcompensate and this leads to the "aggressive embodiment of masculinity" (big muscles, guns, violence drinking etc.) (Collinson & Hearn, 2001; Whitehead & Barrett, 2001).

Further complicating factors noted by Wellard (2002) with competitiveness is that, especially in sport (racing in the trays and in Thabo's narratives), it interacts with discourses of sexuality and identity. Successful sports stars have been promoted as the alpha male or as the benchmark that men need to strive towards. This alpha male image is a skewed view and idolisation of male athletes. These men are regarded as more masculine because they compete and win against other men. They seem to "have it all", since they are muscular, rich and famous, and thus set the tone that one needs to fulfil in all these requirements. This adds to the masculine view argued by Elias and Beasley (2009) whereby the athletes are replaced by business men. These businessmen dominate in terms of masculinity due to wealth

and status, where they bid to be the best company on the market fighting for the top positions, locally and globally. Thus, competitiveness in sport and in the work place (and for young boys in school) serve as an arena to learn about masculinity and competition, as well as a proving ground of who they are and what their capabilities are.

However in contrast to the above mentioned, Coles (2008) argued that if a man portrays a masculine image that falls outside the dominant view on masculinity, it could be incorporated into a new view on masculinity supported by masculine subgroups' definitions. Here masculinity can be categorised and divided into masculine traits that could change – depending on the current situation. For example, a dominant gay masculinity, dominant black masculinity, dominant working-class masculinity etc. can be called upon. These categories fall outside the hegemonic (predominance or culturally dominant ideal) masculine views. However, these views can define a man within a certain context, whereby a man still has a valued and acknowledged masculinity and this could support a positive masculine development in young boys and men. With this move away from a hegemonic view on masculinity to a more subgroup view, cultures could have a more inclusive and supportive society for masculine development and expression in men, and this in turn could serve as a protective factor against hyper-masculinity.

#### **4.7 MASCULINE IMAGES IN THE MINIATURES USED**

When considering the figurines used within the sandtrays, it can be observed that they are age appropriate and gender specific. The figurines used are of a masculine nature and follow the notions and theories on young boys and their masculine development. When viewing developmental theories, it is stated that young boys who identify more with their male counterparts will rather play with toys deemed to be more masculine, for example toys like cars, soldiers, and guns (Snowman & McCown, 2013).

This could be due to a belief that young boys keep to what they believe boys should play with (gender stereotyping), as learned through observing other boys play as well as through social learning by observing other significant males work or play in their lives (Mash & Wolfe, 2005). Young boys, who grow up with female siblings, tend to sometimes play with dolls and more feminine toys, due to social interaction with their sisters (Barlow & Durand, 2005). This is done only until they become socially aware

that this is not to be done, either taught by a father figure or by their peers (Carr, 2006).

The toys used by Thabo were as follows (divided into masculine and neutral categories):



### **Masculine:**

- Cars
- Motorcycles
- Army men
- Army vehicles
- Guns
- Construction vehicle
- Trains
- Animals – Lions, Snakes and Tigers

### **Neutral:**

- Animals – other than above listed dangerous animals
- Trees
- Homes

Here one can make a deduction that Thabo identifies more with his masculine side when comparing the toys used, to developmental theories, as well as social learning and social stereotype learning. As explained earlier, Thabo may have learned through social interaction which toys are “appropriate to play with” as a boy.

His mother also mentioned that his father is a construction worker, who works on contracts to build roads. Thus Thabo may have learned that construction work is a man’s job, and this could explain his preference for the construction toys. Thabo favours toys connected to a masculine (boy toys) image over those of generic or more feminine type toys.

## **4.8 ADDITIONAL THEMES**

### **4.8.1 FATHER-SON RELATIONSHIP**

This particular study also aimed to find more evidence of a father-son relationship as this would support many theories on masculinity. This theme became more evident when the data was revisited, the reasons being as follows:

In all the trays’ narratives Thabo spoke about his father and how he helps the community by building roads. His father was also the hardest worker as he could enjoy the reward of relaxing in a special designated area for people who work hard.

Thabo thus singled out his father's hard work and the fact that that he deserved to rest.

In tray four, Thabo described the interaction between a father lion and his son. One can deduce that this is age appropriate story telling based on a real live event, between Thabo and his father. Here Thabo externalised his story with his father onto that of the lions (Mash & Wolfe, 2005). This sharing of a possible personal story could be due to one of two reasons. The first reason could be a strong rapport that was built up until the fourth tray. And this could have led to more trust that Thabo placed on his relationship with the researcher and more comfort in sharing his story. A second reason could argue that (according to Kalf) tray four is said to be the 'mother-daughter tray' (Boik & Goodwin, 2000), and in this instance the tray could be regarded as a 'father-son tray' – being a gender-opposite version.

During his narratives he always included his father, and based many of his masculine traits on his father and how he provides for their family as well as for the community. Social Learning Theory supports this, as Thabo projected his idea of masculinity, on the way his father has portrayed it through provision, as well as playfulness (tray four – lions). Furthermore he deems his father as hard working, and one who deserves to rest in the special demarcated area, which is only to be used by those who have worked hard.

From his stories one can observe how social learning supports masculine development. Social learning occurs through observation of family members and peers. Individuals identify with specific behaviours and learn to mimic these behaviours until they are internalised (Mash & Wolfe, 2005). The main focus here would first be the gender stereotyping, as well as the gender identity the child adopts and identifies with. Thereafter the child would mimic the parent they have identified with in terms of gender awareness and, through social learning, develop gender traits (Snowman & McCown, 2013).

Subsequently, masculinity can be deemed to be included in this theory as the child, through observation of other men whom he identifies with, learns what it means to be a man. This also highlights why positive male role models are important (Martino & Rezai-Rashti, 2012). From Thabo's narratives one can view his father as such a positive role model, since he provides for his family and works hard, according to Thabo's stories.

Father-son relationships in Sandtray Therapy may be a topic for further research or additional studies. Future research could be done to determine whether Sandtray Therapy could be used in strengthening father-son relationships or as bonding therapy where a father and son build trays and share stories as well as build a tray together. Their interaction during the sessions could serve as a baseline to measure their relationship.

#### **4.9 REFLECTION**

This chapter contained the implementation of the study and aimed to shed light on whether Sandtray Therapy could assist in the exploration of a young boy's masculine development. Photographs and narratives served as the basis to gather rich information from the subject. The narratives were then analysed from Social Learning and Developmental Theory perspectives. The theories were used to support themes identified in the narratives. Social Learning and Developmental Theories provide guidance when it comes to a child's development and learning, and masculinity can be regarded as learned and observed behaviour. Thus these theories were selected to help guide the thematic process and divisions. Data was produced and the main themes were identified. Producing and analysing the data was a laborious process. The findings as well as the limitations of the study will be discussed in Chapter 5.

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## Chapter 5 Conclusion

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### 5.1 INTRODUCTION

The focus of this chapter will to provide concluding remarks in order to summarise the research process. The chapter starts with a brief summary of the previous chapters. Thereafter, limitations as well as recommendations for further study will follow. The chapter will be concluded with reflecting remarks.

### 5.2 SUMMARY OF PREVIOUS CHAPTERS

Chapter 1 contained a brief motivation for the relevance of this study. Furthermore the research problem, aims, theoretical approach of the study, the research design and methodology as well as the structure of the presentation was discussed in Chapter 1.

The aim of this study was to explore the masculine development of an eight year old boy and to determine whether Sandtray Therapy can be used in studying a young boy's masculine development. The main purpose was to view whether this development is positive or negative. The aim here was to use this method to explore possible future masculine development and possible delinquency. Depending on the boy's current masculine development (what it means, to him, to be a "man") one would be able to make a deductive conclusion whether this masculine development falls in range with societal and cultural norms, or whether it falls in a negative hypo-masculine image (aggression, violence, drinking etc.).

Chapter 2 focused on literature on the subject of Sandplay Therapy and Sandtray Therapy. The theoretical approach of this study was also discussed in this chapter, which found its bases on teachings from Dora Kalff, who combined sandplay with Carl Jungs' theories. Sandtray Therapy uses the same methods but it can be based on other theories; for this study it was combined with a narrative approach. The sandtray process was used as a projective medium for the narrative of each of the built sandtrays. It was further combined with Grubb's checklist for analytical purposes.

The research design and methodology was discussed in Chapter 3. For this study a qualitative case study was chosen. Data was collected based on a previous concluded intervention project (secondary data analysis as the original data was a part of another study). Data was recorded by means of field notes, a therapist journal, verbatim notes from the client stories (narratives) and photographs. Thereafter the data was coded and divided into themes, where after these themes were divided into larger groups or themes.

Chapter 4 discussed each sandtray session, explaining what happened in each session via a photograph; the client's process and narrative for each sandtray were also included. Thereafter subthemes emerging from each tray were discussed. Finally, core themes were extracted and explained in correlation with literature.

### **5.3 LIMITATIONS OF THE STUDY**

The limitations of the study were as follows:

- This was the first time the researcher conducted Sandtray Therapy with a child. A substantial amount of reading and research on the topic was done beforehand, and it was realised that more practical experience with this therapy is required in order to be fully on board with the client. The constant note taking during the sessions could have led to the missing of valuable non-vocal body language from Thabo. Afterwards, when the researcher reflected on the study and narratives, additional questions came to mind which could have been asked during the study. This can be considered a limitation, as the questions would have added value to the study, had they been asked. Thus being submerged in the therapy itself would have been more beneficial for the physical study itself, as it could have brought forth even more important data.
- A Narrative-Sandtray Therapy study was chosen, which focussed on the narratives and the story surrounding the built sandworld. A traditional non-directive Jungian sandplay approach where other valuable information from the interpretation of the process and the miniatures used could have been identified, was not used. This could have led to other variant interpretations that could have been different to the ones found by utilising a narrative approach.

- The final limitation was with the amount of sessions of the intervention itself. It would have been more helpful to do more trays as the process of the Sandtray Therapy for the participant may not have been complete. The process of Thabo's own journey and finding his Self (as Jung termed it) may not have been completed during the six sessions, and this adds to the previously mentioned limitation of not including a Jungian approach.

## **5.4 FINDINGS**

The main essence of the findings revealed that Sandtray Therapy as a projective support tool alongside narrative therapy or Narrative-Sandtray Therapy can be used to explore the self-development of a young boy. It is embedded in Developmental Theory as well as Social Learning (this includes culture and the different systems he interacts in) as no man (or child) is an island. Combining these theories with a Narrative-Sandtray method gives insight into the young boy's masculine development as well as how it has been shaped and developed.

## **5.5 RECOMMENDATIONS**

### **5.5.1 FUTURE RESEARCH**

Research based on an intervention where more time and more sessions are included, would be beneficial for further studies as well as for the participants involved. Along with this a combination of Jungian Theory and Narrative Theory would be beneficial to ensure that there is a deep understanding of the process that emerged during the sandtray sessions. This would lead to rich data that can be correlated with one another.

Another possible research study might be to utilise other means for cross referencing, for example the use of other psychometric projective media might be employed to help correlate masculine development of the young children.

One aspect that would definitely be beneficial would be to interview the father and even do combined sessions where both the father and the son build trays. This will enable one to determine if there exists any correlation between their worlds as well as their masculine development. Finally if one were to do the father-son session, one could observe the relationship between them as well as all interactions, and then use this as a basis for possible father-son relationship building. More research can be

done where more participants are involved and are of different ages. Similar research can also be done with mother-daughter relationships and even with families.

### **5.5.2 FUTURE THERAPISTS**

Therapists need to be trained in Sandtray- and Sandplay Therapy techniques. This can be a very valuable therapy tool to help young children express themselves. One can find meaning in their projections and if coupled with different theoretical backgrounds, one can use it for different therapeutic goals. This therapy tool also assists with the relationship building process between a client and the therapist as the client can share their stories without feeling threatened, which enables them to project their feelings onto a “third” party, thus externalising their emotions. Exploring sandplay in groups can assist to provide psychological interventions in under resourced communities.

### **5.6 POSSIBLE CONTRIBUTIONS**

This study contributes to research by illustrating how the process of exploring the masculinity of a young boy, can also support possible early intervention. For example, if the boy is at risk of a negative masculine development whereby he may seek to show his masculine side through delinquent behaviour, one can implement strategies to counter this behaviour before it sets in. However, if the boy is not at risk one can seek to find the protective factors that have buffered him from a negative masculine development. Here one would seek to enrich and develop this positive masculine development to ensure that it becomes a part of this young man’s lifestyle. However, gender and gender-related aspects is a cultural sensitive subject and the manner in which masculinity is viewed within the culture should always be taken into account. As mentioned above, this study could serve as a building block or stepping stone for future research, especially in the field of masculine development as well as father-son relationships.

### **5.7 REFLECTION**

Upon completing and concluding this study, it was realised that the most important aspect of the sandtray process is not to understand what everything in the tray is about, but to provide a “free and protected space” (Kalff, 1991), and to understand what it means for the client. The Narrative process assisted in understanding the client’s views and interpretation of miniatures in the story. Providing this free and protected space resulted in Thabo feeling comfortable to freely share his story



without any fear of judgement. It was clear to see the emancipation that he felt when building what he wanted to build and telling his story without any interruption and corrections. It was great to observe that there was masculine projection in his trays and correlating them to Social and Developmental Theory assisted with the interpretation of how his sandworlds were shaped. The power of social interactions in shaping the development of men is yet to be fully understood, but as can already be seen from this study, the impact is immense.

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Grubb's checklist per tray

(Example of the checklists - trays 2-6 available on attached USB)

**SANDPLAY CATEGORICAL CHECKLIST (SCC)**

CREATOR: Thabo DATE: \_\_\_\_\_ TRAY #: 1 of 6

**DIRECT OBSERVATION AND OBJECTIVE ANALYSIS**

**1. STORY (briefly worded)**  
Construction crew building roads for the community. Army protecting  
Construction crew of animals.

**2. FIGURES (and meanings if verbalized)**

**Animals:**  
The animals are in a camp & they are protected by soldiers. They are sleeping.  
Some are dead, as some snakes in the water have bitten them.

**People:**  
Soldiers; they protect the animals & construction cars.  
They are "Herms"

**Structures (buildings, barriers, connectors, etc.):**  
There are barriers keeping the animals in their place.

**Objects (furniture, jewelry, weapons, food, etc.):**

**Vehicles:**  
construction crew building roads & army vehicles  
protecting

**Natural Elements and Vegetation:**  
trees

**Other:**  
Construction vehicles building roads & army tanks & plane.

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SCC 2

3. SETTING

- disorganized     animal/vegetative     war     Asian  
 primitive     people/animal     community/city/village     symbolic/mythical  
 bizarre (explain)     home/family     party/celebration     spiritual/Self tray  
 wound tray

Oriented as:  Content  Theme

4. CREATION PROCESS/DRAMATIC PLAY

- scene made intact with few changes     dramatic play as scene is made (describe)  
 major changes as scene is made (describe)     scene made first - then change of any kind or resolution  
 scene made - then destroyed (describe how)

*He worked vigorously with the sand, changed the initial scene  
4 lot.*

5. USE OF HUMAN AND ANIMAL FIGURES

- used appropriately     no human or animal figures used     people killing people  
 used realistically     animals in place of people     penned or crowded into a tight mass  
 used symbolically     broken and/or dismembered body parts     buried or hidden from others  
 implied but not used     animals devouring animals/people     placed in dangerous/precarious places  
 intentionally knocked down and left  
*or sleeping*

Observer (if used): \_\_\_\_\_

6. USE OF SAND

- Damp     Dry  
 figures placed on top, sand untouched     intentionally thrown and splashed  
 sand firmly packed down     used destructively by pouring and/or burying  
 some movement of sand with finger tips     heavily wetted down  
 diligently molded and shaped     half to whole of tray flooded  
 sand used to bury \_\_\_\_\_

7. USE OF TRAY

- very empty     sparse     well used     full     very full     overflowing     2 trays together

Areas of focus *middle & corners*

Empty areas *road*

Figures placed in center *yes*

8. CREATOR'S RESPONSE TO SCENE

- indifferent or no response     apologetic     relieved     deeply moved  
 pushes it away     emotional (sad, angry, excited)     energized  
 satisfied toward it     satisfied / content / happy     ...

SCC 3

**SUBJECTIVE IMPRESSIONS AND IMPLIED MEANINGS**

**9. MAIN PSYCHOLOGICAL EXPRESSIONS:**

- destruction/violence     alienation/loneliness     organizing/structuring     worship  
 aggression     self-protection     construction/building     uniting of opposites  
 opposing forces     self-nurturance     happiness/celebration     integration  
 competition/challenge     working/playing

Other: protection

Portrayed as: Reality  Fantasy

**10. COGNITIVE DEVELOPMENT AND SCENE PROGRESS**

- Cognition:  age appropriate    Scene progress:  continuous  
 regressive to approx. age     regressive (explain)  
 advanced for age     progressive (explain)  
 resolution of conflict  
 (restructuring of previous scene #     )

**11. COORDINATION OF WHOLE AND PARTS OF THE SCENE**

- chaotic or no coordination of figures or scene     empty  
 partial attempts to coordinate     overemphasis of rows  
 some coordination in small groupings     chaotic destruction of scene during process  
 appears equally coordinated and chaotic     destruction of scene following completion  
 mostly coordinated with minimum chaos  
 scene coordinated as a whole

**12. STRUCTURING OF RELATIONSHIPS (human and animal)**

- no relationships represented     opposing groups and/or individuals     dyadic relationships  
 a distinct separation of figure/s     individual/s relating to self or environment     family unit/s  
 one or more communities/groupings

Interactions portrayed between them:  
 destructive/sadistic     self-protective/assertive     cooperative/constructive

**13. BOUNDARIES**

- entire scene runs together     some groupings with no clear boundaries  
 boundary formation through:  
 groupings     use of space     natural/man-made dividers     containment     dramatic play  
 very fenced and/or rigid world     figures sit on or spill over sides of the tray  
 figures and objects sink into the sand     boundaries inviolated

SCC 4

14. MOVEMENT/OBSTACLES

- static scene with no sense of movement                       destructive movement  
 chaotic and undirected movement                               movement with appropriate obstacles  
 movement blocked (describe)                                       free-flow of movement with no obstacles  
 parts of scene blocked, other parts not (describe)               movement inward toward the center  
 some blockage, but movement can progress or go around (describe)

15. RELATIONSHIP OF PARTS AND OPPOSITES

- Parts/opposites represented: \_\_\_\_\_
- opposites kept separate                       no attempt to unify opposites                       no opposites represented  
 negative interaction of opposites                       opposites unified  
 positive interaction of opposites                       opposites integrated  
 attempt to unify opposites through: \_\_\_\_\_ roads, rivers, etc.     bridges     figure placement  
 dramatic play (describe) \_\_\_\_\_

16. THERAPIST'S IMPRESSION OF THE SCENE

- confusing/conflicting (exp.)     self-destructive                       angry/fearful/sad/painful     peaceful, calm  
 disruptive (explain)                       no feeling or connection                       colorful, happy                       spiritual  
 disconnected                       lacking color, depressive                       positive and moving

17. SIGNIFICANT SYMBOLIC REPRESENTATIONS AND THEMATIC PLAY

*one construction truck (where he placed himself) pulling out a tree.*

18. SIGNIFICANT REPETITIVE THEME AND FIGURES USED

*protection - army  
framework - construction + army*

19. QUESTIONS RAISED



## PARENTS INFORMATION SHEET



A research project of the University of Pretoria

**“Shongolollo Expressive Sandwork” (Expressive sandwork in resource-constrained communities)**

**Who am I? [Ngingubani mina?](#)**

[Bazali abahlonipekile, igama lami ngiku Carien. Ngisebenza enyuvese ya se Pitoli kwe Department ye Educational Psychology, ngipathe isikundla so bu profesa kule nyuvesi. Ngicela ukunibonga ngokusivumela ukuba sisebenzisane ndawonye nezingane zenu lapha e Vezulwazi Primary School kwi- project yethu ebizwa i-Expressive Sandwork.](#) Dear parent, my name is Carien and I would like to thank you for allowing your child to be part of the sandplay-project at Vezulwazi Primary school. I am an associate professor at the Department of Educational Psychology, at the University of Pretoria.

## Yini I sandplay? What?



I-sandplay ingumdlalo lapho ingane idlala ngosanti. Lomdlalo uvumela ingani idwebe izitobe noma zibi esantini, futhi ingane ingakha noma yini eyifunawo. Lomdlalo uzosiza izingani zikwaze ukuzazi kangcono njengabantu. Your child can play in the sand and create a picture and a story. This helps them to get to know themselves better.

## Nini? When? Ngingaxomana nobani ngocingo? Who?

Ngolwesitatu 13 March (izingani nabazali babo) Wednesday **13 March** (parents and

children) 

Ngolwesitatu Wednesday **10 April** (izingani kupela only children)

Ngomsomuluko Monday **15 April** (izingani kupela only children)

Ngolwesitatu Wednesday **24 April** (izingani kupela only children)

Ngolwesitatu Wednesday **8 May** (izingani kupela only children)

Ngolwesitatu Wednesday **15 May** (izingani kupela only children)

Ngolwesitatu Wednesday **22 May** (parents and children)



**Isikathi: Time:** Ngimuva kokupuma isikolo, ngo 14:00. After school around 14:00



Ungaxumana nesifunde sa se nuvesi ya se Pitoli, u: You can contact the student,

---

Kulenombolo: \_\_\_\_\_.



**Ngiyabonga!** Thank you!

Carien (082 857 0137)





A **research project** of the University of Pretoria

**Project title:** “[Shongolollo Expressive Sandwork](#)” (**Expressive sandwork in resource-constrained communities**)

**Primary investigator:** Carien Lubbe-De Beer

The Expressive Sandwork project is a new project starting in 2013. Two sites are chosen for the project, namely a primary school in the Bronkhorstspruit region, as well as Ngilandi high school (part of Prof Liesel Ebersöhns’ FLY project).

### **Postgraduate research activities**

Three students will be conducting research at Bronkhorstspruit (two case studies on the learners’ experiences and another on the psychology students’ experiences) and two at Ngilandi (The utility of sandplay to assess and enhance psychological resilience). Another student is working on the experiences of private practitioners’ utilisation of sandplay in therapeutic practice.

### **What is this project all about?**

Expressive sandwork is an adaptation of sandplay therapy with the aim of maximising psychosocial care in situations in which individual psychotherapy is impossible. Expressive sandwork usually takes place in groups, but individual care is ensured throughout the process. Each child works with an adult, who observes and



documents the child's sandwork (Pattis Zoja, 2011). The main difference between sandplay therapy and expressive sandwork is that the accompanying adults are not psychotherapists or psychologists, but students, social workers or, most often, volunteer community workers.

Sandplay offers the individual the opportunity to portray, rather than verbalise, feelings and experiences that are often inaccessible and/or difficult to express in words. The aim of sandplay is to activate healing energies at the deepest level of the psyche through the use of miniatures and the sand tray in order to reflect the client's inner world. Through this symbolic activity and the experience of free and creative play, unconscious processes are made visible in three-dimensional form. A basic premise of sandplay therapy is that the psyche possesses a natural tendency to heal itself, given the proper conditions (Ammann, 1991; Bradway & McCoard, 1997; Kalff, 1980; Mitchell & Friedman, 1994). Dora Kalff developed sandplay based on Margaret Lowenfeld's world technique and Jungian psychology, with influences from Winnicott and Neumann's contributions to developmental psychology (Mitchell & Friedman, 1994). The premise that is so promising in working cross-culturally is that the preverbal and nonverbal modalities of play are actualised, so that a common verbal and expressed language is not a necessity.

### **The intervention**



- Postgraduate students (M2 volunteers as well as intern psychologists) from the Educational Psychology department are assigned as a counsellor to each child, engaging with each child on a short term basis.
- The children create a story or merely play with the sand.
- We ask the child what his/her picture or story is about, but they don't even have to answer that.
- There are no right or wrong answers, only what they feel is best.
- We also photograph each sandplay.



## LETTER OF INFORMED CONSENT: PARENTS



A research project of the University of Pretoria

Project title: **“Shongolollo Expressive Sandwork” (Expressive sandwork in resource-constrained communities)**

Dear parent, my name is Carien and I would like to talk to you about a project that I want to do at your child’s school, Vezulwazi Primary school. I am an associate professor at the Department of Educational Psychology, at the University of Pretoria.

### **What is this project all about?**

In this project we would like to ask your child about him/herself and will ask your child to participate in sandplay activities focused on his/her own development and learning. This project will give us a chance to see how children play with sand, and what it can tell you and us about how children feel, about their life at school or at home, or any part of their life that he/she would be prepare to share with us.

### **What will happen to my child?**

If you give permission for your child to be part of our study he/she will spend some time with us every week, except during the school holidays. We would like to come for about six (6) times. During each session he/she will be able to play in the sandtrays.



- He/she will be asked to create a story or merely play with the sand.
- We will also ask your child what his/her picture or story is about, but they don't even have to answer that.
- There are no right or wrong answers, only what they feel is best.
- He/she will be asked to join some other children in a group, just like at school, except this time it would be playing games such as working in the sand, and talking.
- We also would like to take a photograph of each sandplay.
- Postgraduate students from the Educational Psychology department will be assigned as a counsellor to your child, engaging with your child on this short term basis.

If you agree, in addition, we would like to show the photos of your child's sandtray during discussions, as well as reports we would write about the project. However, we will not reveal your child's name to anyone.

Most children play between 30 and 40 minutes. They can take a break if they are feeling tired or if, when we ask the children questions, they don't want to answer all the questions at one time. If they don't want to answer a question or participate in an activity, they don't need to. All of their answers will be kept private, meaning, that their pictures and stories will be kept confidential.

### **A word on confidentiality**

- Due to the emotional nature of the intervention (the sandplay process), we need to ask you to give your child the opportunity to know that **all** the information that are shared between your child and the counsellor are treated as confidential.
- There are occasions when we as researchers (as we are psychologists) may be forced by professional or legal ethics to disclose information about a client (your child). These include situations where a statutory provision

demands it or in an emergency. A psychologist maybe also be forced by court of law to disclose information, which came to her knowledge during therapy. However, the psychologist is professionally obliged to do everything in her power to avoid such disclosure of information.

- Should a client under the age of 18 be guilty of illegal conduct or be involved in or threaten to commit a deed which is potentially dangerous, the psychologist retains the right to discuss such matters with the client's parents or guardian.
- In the course of the evaluation of a child's situation it may be necessary to interview other people, but this will be done only with the prior consent of the parents. Parents of guardians will be informed on a continuous basis about the course of action and progress with the child's therapy.
- In light of the child's confidence in the psychologist, no information will be divulged to a parent or guardian about the content of consultations, without the child's consent, except where the above exceptions apply.

### **Can I be involved?**

Yes, you are more than welcome to have continuous contact with us. We would like to have a conversation with you, during or after the completion of the sessions, to explain what we found and if there is any area of support that we can offer additionally. We would like to emphasise that we can only offer short-term and limited emotional support to your child and you as parents/ caregivers. We intend to take extreme care in supporting your child.

### **Will the project help my child?**

We hope this study will help the children feel good and learn more about themselves, but we don't know if this will happen.

### **What if I have any questions?**

You can ask any questions you have about the study. If you have questions later that you don't think of now you can phone Prof Carien Lubbe-De Beer or you can ask us next time we come to visit you here at the school.

## Does my child have to be in the project?

Involvement in the project is totally voluntary. No one will be upset if you don't want your child to be involved in this. You can even change your mind later if you don't want your child to be part of the project anymore.

If you have any further questions about this study you can phone the investigator, Carien Lubbe-De Beer (012 420 2765), or ask a teacher or principal to phone me. If you have a question about your rights or your child's rights as a participant, you can contact the University of Pretoria, Faculty of Education Ethics committee at 012 420 3751.

(a) Writing your name on the page means that you **agree for your child to be in the project** and that you **know what will happen to your child** in this study.

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Name/ Signature of the parent

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Date

Carien Lubbe-De Beer (012 420 2765)

Primary investigator (researcher)

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