



**FIG. 10.**

'n Park op die dorp. Die Oupa en Ouma heel regs.  
Die Pappa en Mamma met 'n babatjie voor hulle. Sy hunker  
daarna om klein te wees. (Vergelyk ook in ander projeksies die  
gebruik van „Little“.)

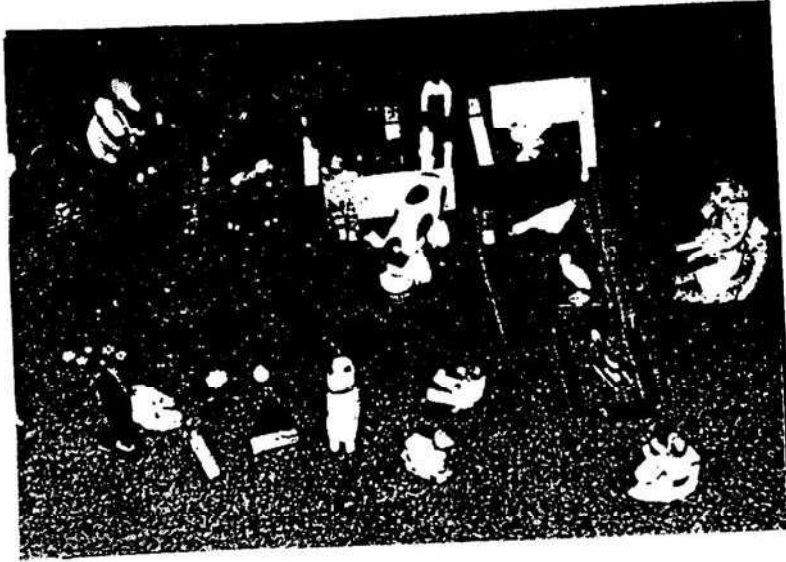
Figure 10. A park in the city. Grandpa & Grandma far right. Papa & Mama  
with baby in front of them. She longs to be small (Compare use  
of "Little" in other projections).



**FIG. 11.**

Let op die posisie van die dogtertjie: klein en tussen haar ouers.

Figure 11. Indicates position of daughter: small and between parents.



**FIG. 12.**

Dieretuin. Die Oupa en Ouma op 'n bankie heel links. Die Pappa en Mamma heel regs.

Figure 12. Zoo. Grandma & Grandpa on blanket far left. Papa & Mama far right.



**FIG. 13.**

Die Oupa en Ouma in die dieretuin saam met die Pappa en Mamma. Die dogtertjie sit 'n ent daarvandaan.

Figure 13. Grandpa & Grandma with Papa & Mama in the zoo. The daughter sits at a distance from them.



**FIG. 14.**  
Kinders in die dieretuin.

**Figure 14.** Children in the zoo.

### **Second visit**

She stepped into the playroom alone, providing that her mother remained within her reach. She still didn't speak and showed an interest in no other play media than the Von Staabs. In figures 10 and 11, she built a park in the city which had trees and flowerbeds. Benches, birds in the trees, and a swan in a little pond created a tranquil and pleasant place to go and relax. The very first thing she did was to place her grandpa and grandma on a bench under a tree. Next, she placed papa and mama on a bench, and a little way from them, there is a little girl with an ornament in front of her.

From this visit, the following deductions are made:

- (1) she still does not accept her grandfather's death, and designs a play world in which this fact is avoided;
- (2) she designs a park in the city where there is peace, which points to her pathic directedness, and the cognitive tasks of the school still escape the adequate actualization of the essentials of play, and do not yet occur;
- (3) as far as distancing is concerned, progress is shown in that she sits alone on a bench, still near, but not between her parents. She is still passive, and looks at the ornament, but is not involved with anything.

### **Third visit**

The same play medium still directed an appeal to her, and she was willing to remain in the playroom without her mother. She was not willing to carry out any more formal tasks (e.g., draw a person, incomplete sentences). In figures 12, 13 and 14, she built a zoo with a variety of animals in separate pens. Flowerbeds, trees, and benches create a peaceful atmosphere enticing to a person. Grandpa and grandma sit and look at the animals, while papa and mama sit at a distance from them, and she is at an entirely different pen eating a banana.

(1) On this visit, the play shows that grandpa is still in their midst; his death, thus, is a traumatic experience which she cannot yet resolve.

(2) The distancing from her parents progresses well, although she still shows a pathetic directedness. She is already distanced from the farm (in play), although she is still together with her parents in town. She no longer cries in the playroom and allows her mother to stay in the waiting room. Her participation in actualizing the essentials of play is thriving.

#### **Fourth visit**

Upon entering the playroom, she asked if she again could build a zoo. She was more spontaneous, and sociable, didn't cry, and asked when she could come back. There also was a noticeable change in the play situation, and content. Grandpa was no longer with the family at the zoo. Grandma remains with papa and mama, and the little girl is at one of the animal pens feeding an animal.

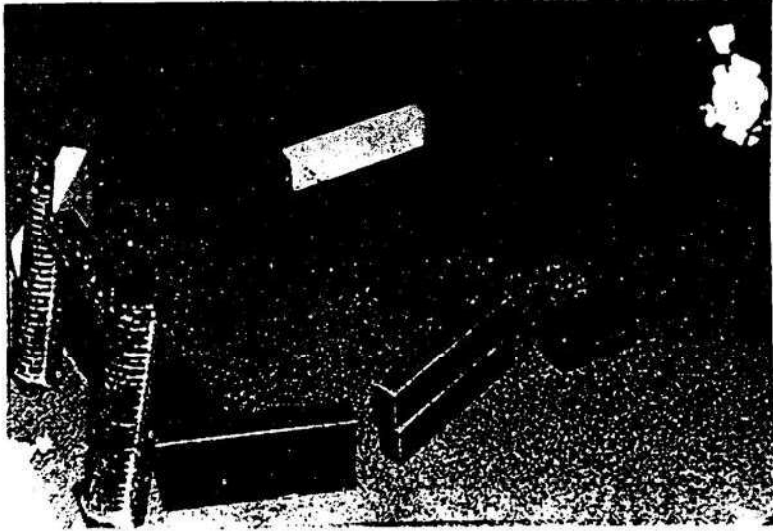
(1) The corrective educating and redefining through play had now begun to take a favorable course, i.e., she realized that grandpa must be absent because he is dead.

(2) The distancing from her parents continues to progress, and she feeds the animal rather than sitting passively, and looking on; activity, which is necessary for actualizing the essentials of play, begins to appear.

#### **Fifth visit**

As with each therapeutic visit, she began with the Von Staabs play medium. In figures 15, 16, and 17, she finally designed a school ground, but not yet the school itself with classrooms. The teacher is placed under a tree and chats, such that she can watch so the children will not get hurt. The children sit in a single file under a tree and are busy eating their lunches brought from home.

A very favorable deduction made is that she is now away from her parents on the farm and has ventured to the school ground. She doesn't experience the teacher as threatening, but as directed at protecting the children on the playground. However, she still experiences herself as isolated, and the children do not play together, but sit on a bench under a tree and eat.



**FIG. 15.** Die leë klaskamer.

Figure 15. The empty classroom.



**FIG. 16.**

Die speelterrein by die skool. Heel regs die onderwyseresse en die kinders een-een onder 'n boom, besig om hulle kos te eet.  
Let op leë klaskamer heel onder.

Figure 16. The playground at school. Far right teacher & children apart under a tree eating their food. Notice the empty classroom below.



**FIG. 17.**

## Sixth visit

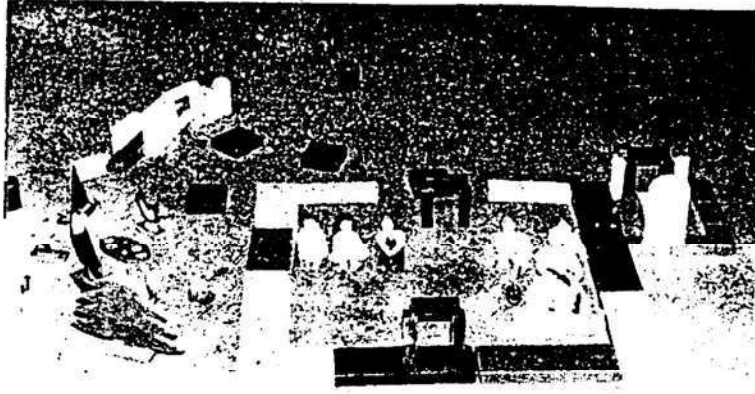
This time, she entered the playroom genially and happily. Excitedly, she related the events of the previous day, i.e., she went with her niece (with whom they are staying while she comes to the pedotherapist each day) to the ice-skating rink, and her parents went to the movies the previous evening while she stayed at home with her niece.

While chatting, she **began to build a school** (see figures 18, 19 & 20). She had placed flowers and ornaments, as decorative art, in the classroom, and a blackboard with the teacher in front of it. Then, she made some benches and placed children on them; but she began crying uncontrollably and pleaded with the pedotherapist to help her to not go back to school. The play image is still too close to the frightening reality. Suddenly, she stopped playing, and began to ask the pedotherapist questions. The pedotherapist tried, through her answers, to allow her to see her problem in a new perspective, and to guide her to redefine it. Because she is twelve years old, this could be done through conversation. Also, in play therapy, conversation is usually used, but on a level understandable to the child.

The play therapist continually is involved in pedagogically responsible ways, via personally giving meaning, to guide the child to different ways of lived experiencing her problems. The pedotherapist had to answer the following questions:

- (1) why did only my grandpa die, while many other children still have their grandpa, and grandma with them?
- (2) Why do I have to go to school and learn all the necessary subjects when all I want is to be a typist or ballet dancer; why can't someone teach me to type or dance at home?
- (3) Why am I such a coward, afraid of death, and afraid my mommy will die?

The meaning of death, the necessity of different subjects at school,



**FIG. 18.**

Klaskamer. Sy plaas die kinders en bankies. Begin huil en staak die spel.

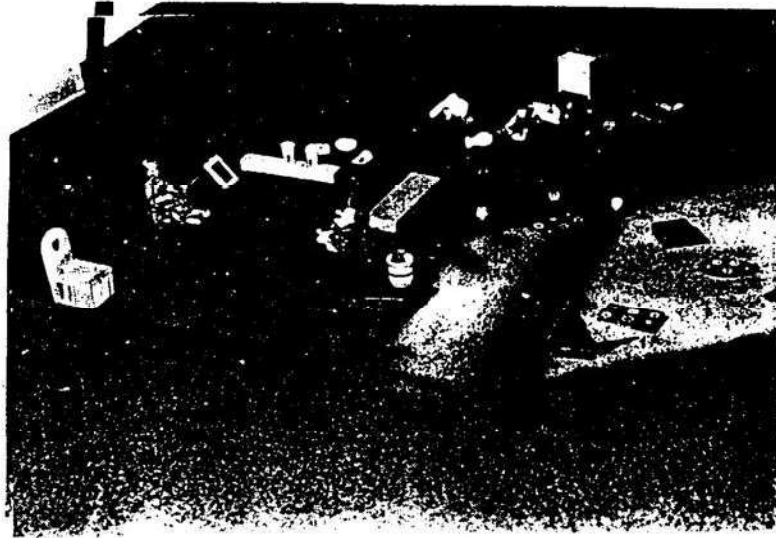
Figure 18. Classroom in which she places children and desks. She begins to cry and stops playing.



**FIG. 19.**

Figure 19.





**FIG. 20.**

**Figure 20.**

and the fact that her bodily presence with her mother is no guarantee that she will not die, were situations which had to be elucidated for her. This opportunity also was used to show her that, in fact she is not afraid of death, since she can sit nearby without any alarm when a sheep is slaughtered (this is from information she provided). Also, she carries out assignments when it suits her, and not when she is expected to. A good example of this is the Rorschach medium, which was presented to her on a certain day, but she wanted to do it on another day. She wanted to regulate her own daily program, and even to determine the time of therapy so she could sleep late, play tennis, swim, or go to the movies. All these examples were mentioned to her as a retrospective view to convince her that she is not so much afraid of death, but rather of the demands which school places on her. Thus, it is responsibility from which she recoils. She stayed home when her parents went to the movies, and she went ice skating without them, even though this was an unfamiliar place, and among unfamiliar people. In fact, she clings tightly to her mommy only when she must go to school.

Her overprotective upbringing gives clear evidence that she is not being brought up to carry responsibility, and she only eludes school, the one place where she must accept authority, and fulfill obligations. At twelve-years-of-age, she is still so pathologically [emotionally] directed that she cannot adequately explore cognitive learning assignments.

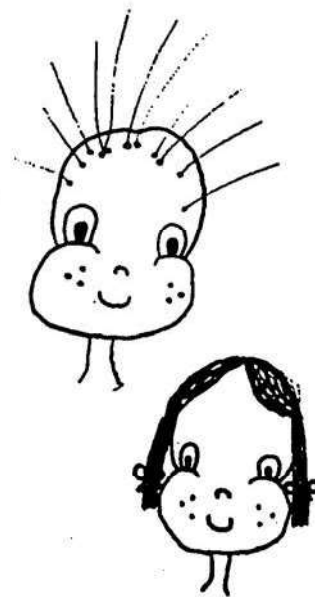
### **Seventh visit**

During this visit it was evident that much had been gained by the conversation in the previous visit. She had so much trust in the pedotherapist, and experienced so much safety and security that she was ready to venture with the already mentioned exploratory media (e.g., the Rorschach inkblots), the results of which have already been reported in the introduction. Because she is twelve years old, play therapy cannot be continued every day and, thus, image (i.e., drawing) and conversational therapy also were used. The aim always is to attain a higher play and image level and, thus, an adequate actualization of the essentials of play. Image-communication, just as play, provides her with a safe detour. Also, with image therapy, the assistance given is characterized by the fact that the anonymity of her problem is maintained.

She was calmly involved with the difficulties presented by the "image". When she accepted a solution for the problematic "image", she experienced this image as reality. Her task was to draw anything at all with colored pencils. In figure 21, she decided to draw a dancing girl in bright colors and not the somber, helpless, passive girl previously drawn. This was followed by two little faces (See figure 22)--a boy and a girl happy about a present they received.



**Figure 21.** Dancing girl  
in bright  
colors.



**Figure 22.** A boy & girl  
pleased about a present  
from their Grandma.

Generally, a different attitude is evident, and a different meaning of life is expressed in the more cheerful images (drawings) she created.