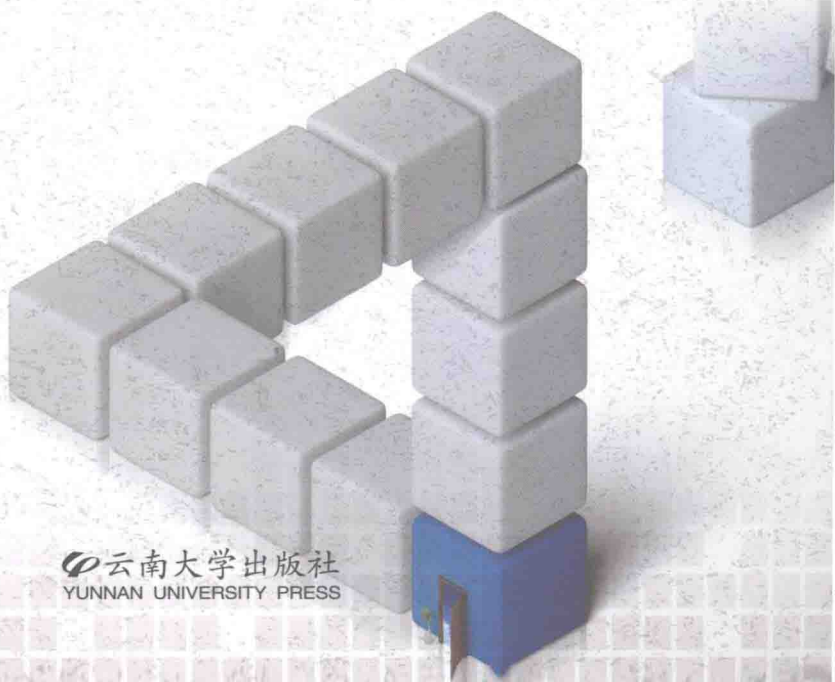


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箱庭疗法与语言 学习者的心理焦虑

Sand play Therapy and linguistic learners' Anxiety



云南大学出版社
YUNNAN UNIVERSITY PRESS

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杜美玉 著
Du Meiyu



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Chapter 1 General Issues of Sand Play Therapy

An increasing number of psychologists prefer to sand play therapy with the development of clinical psychology. Moreover, they combine the sand play therapy with Analytical Psychology and its relevant theories. As a result, sand play therapy is stimulated and applied to various fields. As an intervention, sand play therapy has received great attention from therapists, researchers and schools (Aoki, 1981; Bowyer, 1970; Bradway, et al., 1990; Carey, 1990; Fujii, 1979; Kalff, 1981/1983/1986; Livingstone, 2002; Lowenfeld, 1969/1970/1999; Mitchell & Friedman, 1994; Oaklander, 1978; Pabon, 2001; Weinrib, 1983; Jacquelyn, 2012).

Sand play is a practical and experiential tool that can create a bridge from the unconscious to the conscious, from the mental and the spiritual to the physical, and from the nonverbal to the verbal. All these occur through the use of active imagination and creative symbolic play. In many cases, the clients do not have words understanding of the source of their pain, anxiety, or difficulties. They possibly are not aware of the solutions to their problems. Then, sand play provides them a chance to represent in play works to show their inner world. That means their works in the sand tray convey their feelings by communicating unconscious materials to themselves.

Sand play therapy is rooted from European countries, which is first applied by a doctor, M. Lowenfeld, in 1929 as a world technique. Kawai Hayao introduces it to Japan and then names it as sand play therapy. At present, the U. S. A. and Japan take the trend of this technique since they have made a further exploration on its theory, application and the training of therapists. Meanwhile, the diversity of these researches encourages this psychological therapy. Consequently, the two aspects enhance one positive circle. However, sand play therapy in China is still in its early stage. Psychologists, applied linguists and clinic therapists are working on this therapeutic technique.

1.1 An Introduction to Sand Play Therapy

The psychological study of sand play therapy is not impressive to all of us. It seems necessary to give a clear and brief outline of this technique, including the definition, its development, the materials that are used in the process, etc.

1.1.1 History of Sand Play Therapy

The first touch of sand play concerns one famous novelist, H. G. Wells. He once wrote *The Time Machine*, *The War of the Worlds*, and *Floor Games*. In his book *Floor Games*, he stated that all the games between his son and him were on the floor, which was divided into different areas. In the game, the floor is a sea, and his children were to play in the certain areas. They might put various toys into these areas. During the games, Wells found there were two themes in the games, which were the games of marvelous islands and games of the construction of cities. He insists that games can stimulate a person's creative thinking. What's more, he found children enjoyed an unexpected strange pleasure from the floor game.

On the basis of the floor game, M. Lowenfeld invented the world technique in 1929. She is a physician who began her psychiatric work with children in 1925 in London. Lowenfeld has the radical idea that "... theory should develop from observation of what emerged from children, rather than viewing the children's work from an established theory that may have been developed through analyzing adults" (Mitchell & Friedman, 1994, P xvi). The world technique is developed to encourage unencumbered communications through which a more clearly establishment of what is going on with a client is made. She referred to the "world" as a representation of the real world:

The planet on which we live, with its mountains and lakes, its forests and deserts, its concourse of animals, its infinite variety of people; their societies; their ways of seeing and feeling, of wishing and working, of loving and hating, different for every living individual (P xi).

The use of The World Technique means the gradual process acquired through years of observing, comparing, recording, and carefully examining the worlds of many children (Mitchell & Friedman, 1994). She emphasizes that a language confines to communication tool, and it can not completely express a person's thoughts and emotions. Therefore, she focuses more on the nonverbal communication. In 1928, she es-

tablished the first clinic for children, named as Clinic for Nervous and Difficult Children. The purpose of this clinic was to help the children and their parents who suffered from various psychological difficulties. Meanwhile, she endeavored to treat their problems by means of the floor game. In 1929, she collected many toys and put them into one box. Besides, she used two trays, one for sand, the other for water. During the game, children could play with them freely and independently.

Still in 1929, Lowenfeld established the Institute of Child Psychology in London. This institute is considered as a “Clinic for Nervous and Difficult Children” (Mitchell & Friedman, 1994, P 8). In the book *Floor Games* (1911), Wells recalled playing with his sons using toys and miniatures and thus the imaginative process is fostered. “Based on this Lowenfeld collected her own miniatures and small toys for the children she worked with and stored them in what she called a “wonder box” (Drewes, Carey & Schaefer, 2001; Lowenfeld, 1999; Mitchell & Friedman, 1994) (Jacquelyn Warr-Williams, 2012, P 8). Further, they might view their space, their work and all the other materials as their own world. Later, the works in the game were named formally as “world”. And the world technique was established. Lowenfeld views that the sand tray technique is, in fact, a therapeutic in itself and there should be no interpretation.

Thanks to Lowenfeld, much of the later research is conducted with World Technique. Mitchell and Friedman (1994) present that most therapeutic approach is the case studies and the subtleties of theory and practice. One result is that no “specific or organized guidelines for understanding trays have as yet been developed” (Mitchell and Friedman, 1994, P 87). Among these case studies, some elements were necessary in the world technique. One is the materials. Since the game is for children, tables in different height should be prepared at hand. On the table, there is a sand tray with the inner part painted blue. One container is ready for use, in which there are tools for playing sand.

A second element is an explanation about how to play the game. Children could put the toys on the sand, or model sand into different types, or design into various types. They might even consider the blue part as lakes, rivers, sea or just water. On the whole, they can deal with all the things in any way. A third element goes to records. Therapists can record the process and the works with pictures, words, or photos. Another element is the interpretation. This is the key to analyze children’s inner

world. And since the children's transference is prone to the sand, or the sand tray, therapists should not give any interpretation during the game. With these elements, the children are able to act out unacceptable as well as acceptable thoughts, behaviors and feelings.

Thanks to Lowenfeld, the floor game is developed to a world technique. Interested in this technique, Bolgar and Fischer made a research on a nonverbal cross-cultural test, with its purpose of observing adults' motives and their choices. In the first part of the 20th century, they launched a little world test. In the test, 232 toys were prepared and the clients might create their designs on their own wills. Meanwhile, there is no time limit. What's more, they developed a series of interpretation system. This system relates to the choice of toy types, quantity of the toy used, the form of the work designs, contents of the works (practical use, logical construction, social factors, vitality and fun, aesthetic factors), behaviors during the play, and verbal occurrence.

However, evidence shows that to make objective review of trays seems difficult in the therapeutic process. What's more, there exists another challenge in accessing some empirical research available. One problem is that how to identify which studies are using sand play techniques, and which use the term sand play. This issue produces confusion on the use of the term "sand play". In order to solve this problem, it is necessary to create a clear guideline of sorting out the appropriate method, the Association of Sandplay Therapist offers assistance on their website that discusses the research guidelines and definitions and meanings.

In 1954, Dora M. Kalff was deeply attracted by the world technique after she listened to a report by Lowenfeld. Kalff lived close to Jung and thus her children became friends with Jung's children. They played together at her house and eventually Jung contacted Kalff since she found that after her children returned home, they felt relaxed. In this way, the friendship between them encouraged Kalff to be a student of Jung, studying at Jung's institute for many years (Kalff, 2003; Mitchell & Freidman, 1994). Kalff's research primarily focuses on analysis and dream work which is more appropriate for adults. On this basis, she found a therapeutic method that is more popular with children. After years of studies, Kalff then returned to Switzerland and integrates her knowledge of sand tray work.

According to C. G. Jung, play provides the function of equilibration between the

conscious and unconscious aspects of the psyche (Stewart, 1990). It is believed that this method is used as a type of active imagination. What's more, the active imagination is a technique to help a client to communicate between consciousness and the unconscious. This process enhances the client's conscious awareness. If the therapist asks a client to talk with his or her own feelings, this may encourage the client to communicate with the feelings reciprocally. With active imagination, one's self can have a dialogue with the archetype of his inner.

Encouraged by C. G. Jung, she combined Jung's training skills with the world technique, which formed her own idea and training method for treating children's psychological problems. And she named this creative training as "sand play". One important point of this sand play is that it is a natural treatment and there should be free and protected space. As a Jungian therapist, she developed sand play therapy in Switzerland in the 1950s. Different from the former researches, Kalff highlights that the therapist is only a silent witness. During the game, the ability of non-judgment and limit-setter is needed. Dora Kalff was initially influenced by Emma and Carl Jung and her immersion in Tibetan Buddhism. She also studied with Lowenfeld in London for a year since 1956. When she returned to Zürich, Kalff developed another way of using these materials therapeutically which she called "sand play."

In her life experiences, Kalff is strongly influenced with eastern practices and philosophies. As her son, Martin Kalff has expressed his mother is closely related to Asian culture, especially to Tibetan monks. What's more, Kalff even met with the Dalai Lama occasionally (Kalff, 2003). Kalff also has interest in Zen Buddhism and in 1953 she met the Japanese Zen Master Daisetz Suzuki (Kalff, 2003). According to Martin Kalff, his mother feels satisfactory with the experience with Zen masters in that "they confirmed that the spirit of Zen is virtually explicit to the sandplay method" (Kalff, 2003, P viii).

Besides, Kalff spends many years involving in the field teaching, practicing and developing the ways of sand play therapy. Kalff and many of her followers tend to choose quantitative methods, rather than "a more subjective exploration of the symbolic meaning behind the selected figures and movement in the scenes" (Mitchell & Friedman, 1994, P 87). Influenced by Jung, Kalff engages in the field that is not easily quantified. For Jung, her theories and concepts of sand play have experienced criticisms for being difficult to process in a laboratory setting. With this reason, Kalff is

considered to be mystical (Hall & Nordby, 1999).

In the book *Supervision in the Arts Therapies* by Harriet S. Friedman and Rie Rogers Mitchell, Kay Bradway reminisced her own supervision experiences with sand play. She mentioned that in 1962 Dora Kalff first visited California at the joint conference of San Francisco and Los Angeles Jungian Institutes. Kalff made a dynamic presentation about the sand, which is on the whole the unconscious reveal of the thing itself. As a result, Bradway devoted herself to the research in this field. As a founding member of International Society for Sand play Therapy, she concluded an article about sand play and sand tray. In 1956, when she went to London to study with Dr. Lowenfeld her "world technique", her main interest was in this technique as an ideal medium to approach to children's unconsciousness. However, she soon discovered that when the patient, be it a child or an adult, constructs a world in regular intervals, one can observe a process of development beginning to move, guided by the hidden unconscious totality. The analytical process progresses toward a union of opposites through the act of playing. She therefore gave this method the name "Sand play" (Kalff, "Foreword" in Bradway, et al. 1981, P vii).

What contributes greatly to the sand play is Kalff's effective communication with people from other countries and her travels to different countries. With a value on her intuitive nature, Kalff places her emphasis on this quality and her depth of knowledge to explore the clients. According to Mitchell and Freidman (1994), "since there are few empirically-based studies conducted specifically in Kalffian sand play methods, many of the empirical studies have been conducted using non Jungian sand play methods of sand tray modalities" (Jacquelyn, 2012, P 32).

After that, sand play has become popular with official branches in England, France, Germany, Italy, Japan, Switzerland, and the United States. Of all the countries that applied with sand play, Japan gives strong connection to Kalff.

In Japan, sand play is known as Hakoniwa Therapy. This method resonates with the existing practice of small artistic miniature gardens. At the beginning, it is used in a discussion group of dedicated child analysts, psychologists, and therapists. Later, it is transferred to the field of technical clinics. In 1982, Dora Kalff founded the International Society of Sand Play Therapy. If one person wants to be a member, he should complete educational requirements, write papers, involve themselves in their own personal sand play process and participate in groups or individual supervision. Instead,

to be a teaching member, besides these requirements, some additional activities are needed, such as co-teaching with a certified teacher and presenting cases before an evaluative audience. With all these technical trainings, one can be certified as teaching member to provide supervision in sand play. With the proper use of sand play, this therapy has found its place throughout Europe.

Historically, it was used primarily as a medium for children. Now it is rapidly becoming a tool also utilized with adults, couples, families and groups for healing, personal growth, communication enhancement, and problem-solving. It is not only utilized for outpatients and inpatients' mental process, but also for private practices, agencies, schools and businesses. It is not only employed by mental health professional, but also used by nurses, primary, middle and secondary school teachers, graduate school professors, supervisors, as well as students.

Practically, all the above researches are made as an integral part of learning sand play. However, the historical roots are quite different in the larger psychological profession. Jung and their immediate contemporaries, with no supervisors, do consult with each other by letter, in personal meetings and at professional congresses. As the first analyst, Jung proposes that trainee analysts should undergo a personal analysis (Mattoon, 1995). With these personal analyses, other analysts afterwards receive supervision as they discuss their own clients during personal sessions. Subsequently, they can shape their own clinical work on their individual analytic experience. Any supervision party did not formally occur until 1948, when the Jung Institute in Zurich included supervision in its curriculum.

After Jung's therapy supervision style, Dora Kalff's approach appears to be shaped. She tends to teach small groups in a formal didactic style and goes for extensive sand play therapy with professionals who have various experiences and have lectured to large groups both nationally and internationally. With records and videotapes, she accumulates a variety of results and experiences.

The present research of sand play is based upon clinical practice, which follows Dora Kalff's guidelines:

- Sand scenes are created in a "free and protected" space
- Therapist does not interpret, interfere with, or direct client's sand play
- Therapist does not introduce topics of conversation from client's sand tray ma-

terial

- Therapist maintains an attitude of receptivity and acceptance to create a healing presence and atmosphere
- Treatment involves a series of sand trays that show a psychological process
- Sand tray is not taken apart in presence of client
- Therapy may include verbal therapy and other methods (e. g. ,play ,art) as well as sandplay (Sandplay Therapists of America Research Committee, prepared for the 2008 STA National Conference)

Ever since the sand tray therapy is created, it is widely used in different areas and for various groups. Besides the clinic development of sand play, it is also found in expressive art. For expressive art therapists, they view sand play as a type of expressive art therapy. They also believe that expressive art therapy can give clients a hand to verbalize their unexpressive conflicts that remain unsettled. These viewpoints appear to be not the same as the Jungian concepts of the collective unconscious or archetypes. Owing to the different views and uses in diverse fields, it develops in an amazing speed. All these do contribute to the later sand play therapeutic research.

Now, there are trainings and programs for professional therapeutic development, such as the Sand Play Therapists of America, the University of San Diego's Extension Program, the seminars, etc. About the University of San Diego's Extension Program, Jacquelyn (2012) identifies in following details:

The Professional Program in Sand play Therapy Studies provides an opportunity for psychotherapists and other qualified individuals to acquire a solid foundation in the theory and understanding of Sand play therapy and symbolic language. It is an avenue for developing a specialization that complements training in verbal therapies, thereby providing a competitive edge in the job market. The program is of particular benefit to professionals who already work with dreams, sand play therapy, art therapy, play therapy, and other non-verbal modalities. Professional Program in Sand play Therapy Studies is composed of 16 one-day, 7-hour, Saturday seminars. The seminars are offered once a month. The first two seminars are prerequisites for the remaining seminars, which may be taken in any order. Participants must take 13 of the 16 seminars to complete the program