

5.1 Game: MATCHING TUNES

Therapeutic benefit

- Strengthening contact functions of movement, touch, vision, listening, smelling.
- Developing awareness and strengthening the child's sense of self, that is, his senses, intellect, body and emotions.
- Establishing the therapeutic relationship, especially with a child who is reluctant to communicate verbally.

Equipment required

A variety of percussion instruments, for example, maracas, jingles, drums, tambourines, wooden blocks, triangles, egg shakers.

How to play

1. The therapist and child sit facing each other.
2. The child and therapist explore the sounds of the various instruments.
3. The child chooses an instrument and starts playing a rhythm alone.
4. The therapist listens to the rhythm, chooses a different instrument, then starts playing a rhythm to match the child's tune.
5. The therapist continues playing.
6. The child stops playing and chooses another instrument. The therapist may decide to either direct the child to stop or allow the child to choose when to stop. The therapist changes her rhythm at this point.

7. The child listens to the therapist's rhythm then starts playing to match this rhythm.
8. After a reasonable period of time, the therapist stops playing and chooses another instrument. The child is directed to change his rhythm at this point.
9. The therapist joins in matching the child's rhythm.

Termination of game

The game can continue for any length of time according to the discretion of the therapist, taking the therapeutic benefits into consideration, especially in terms of strengthening the child's contact functions. The continuous matching and pacing of the rhythms is the most significant part of the process. As the therapist and child venture into a non-verbal means of communication, the child may often test the therapist to see that she is attentively with him.

5.2 Projection Technique: OAKLANDER MODEL

This model consists of fourteen steps:

1. Motivate the child to share with you the experience he had whilst drawing or constructing a picture. The very feelings which were present when he was busy with his creation. How did he approach the task and how did he complete it. This is in fact a process of how the child shares part of himself.
2. Let the child share the drawing with you. Let him describe the drawing in his own words. This is a further manner in which the child shares himself.
3. The child is now motivated to expand on a deeper level as he expands on different parts of the drawing. Certain parts must be explained, such as the forms, colours, depiction, objects and people
4. Ask the child to describe the picture as if he himself is in the picture. Use the personal pronoun 'I' – “ I am the picture”. Example: “I have little red dots all over me and a black line on my side.”
5. Select specific objects in the picture with which the child should identify. Example: “You are the little flower here at the bottom – describe yourself – what do you like, what is your function?”

6. If you deem it necessary to help the process, questions may now be asked.

Example: “ What are you doing? Who is using you? To whom are you the nearest?” This step creates the opportunity to ‘move into the picture’. It creates an opportunity for involvement.

7. Focus the child’s attention on the sharpening of awareness, by lifting out a certain section of the picture and by over accentuating it. Encourage the child to stick to this part as long, as is necessary. Encouraging questions may also be required, such as: “ What is the flower thinking now? What is she going to do now? What is going to happen to happen to her now? If the child responds with “I do not know”, do not lose hope. Go to another part of the picture. You may also supply your own answer and ask the child whether he agrees.

8. Gets the child to have a pretended conversation between two parts of the picture, Example: the flower and the sun or the happy side with the unhappy side.

9. Encourage the child to make a definite decision as to the colour he is going to use or the colour he did use. Ask him what special meaning certain colours have for him, example, “What do dark colours mean to you?” Encourage expression by use of colours.

10. Be alert to give meaning in the child’s voice, posture, facial expression, breathing and silences.

* Silences may mean he is busy sorting something out, that is thinking, remembering, regressing, is experiencing anxiety and fear, or merely that he is aware of something.

Use the following clues to facilitate your work:

11. Pay a lot of attention to identification. Help the child to own his creation (drawing). Ask questions such as: “Do you often feel like this? Does it fit into your life?”

12. Make a connection between the picture and the child’s own experiences. Ask questions like: “Is there a similarity to your own life?”

13. Now look for the missing parts of the picture and draw the child’s attention to them.

14. Stay with the child’s presentation, his ‘foreground’. Should he, for instance, have drawn a party scene, you may say: “I guess you do not have as much pleasure in you life.” The therapist may also share something of his own feelings, or for instance, remark that the child’s posture is different.

5.3 Game: IMITATING EMOTIONS

Therapeutic Benefit

- Strengthening contact functions of vision, listening and movement.
- Developing awareness of the *self*.
- Encouraging emotional expression through movement of the body.

Equipment required

None

How to play

1. The therapist acts out an emotion such as excitement.
2. The child is then encouraged to imitate the emotion.
3. The child needs to guess what the emotions are, for example, happy, angry, sad, mad, excited.
4. The therapist can name the emotion if the child is reluctant to guess.
5. This process is repeated with the child being praised for any attempt to imitate the therapist.

Termination

The therapist uses her discretion in terms of the child's response in deciding when to terminate the game. The therapist needs to persist gently with the reluctant child keeping his attention and focus on the emotion being expressed.

5.4 PARENT/THERAPIST AGREEMENT

5.5 Projection Technique: EMPTY CHAIR TECHNIQUE

The empty chair technique can be used in different ways:

- a) This technique is often used to role play a conflict between people or within a person. The child can sit in one chair and play his or her own part; then sitting in the other chair, the child can play out a projection of what the other person is saying or doing in response.
- b) Similarly, a child may sit in one chair and discuss the pros of making a decision and then argue the cons of the decision while sitting in the opposite chair.
- c) A problem can also be explored in an individual or group situation by introducing the empty chair as a hypothetical person with characteristics and behaviours similar to those of the child and his or her particular problem. While discussing an imagined person the children learn about themselves.

5.6 Case Study *B*, Session Three
LETTER TO DAD