

**Exploring the creative adjustment of middle childhood boys in a boarding school
in the Nkangala district, Mpumalanga**

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DECLARATION BY THE RESEARCHER

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I, JUDITH SMIT, hereby declare the thesis titled **EXPLORING THE CREATIVE ADJUSTMENT OF THE MIDDLE CHILDHOOD BOYS IN A BOARDING SCHOOL IN THE NKANGALA DISTRICT MPUMALANGA** to be my own work. I also declare that all references used or quoted are acknowledged in full.

SIGNATURE

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DECLARATION BY THE LANGUAGE EDITOR

I hereby declare I have edited the language and proofread the thesis **EXPLORING THE CREATIVE ADJUSTMENT OF MIDDLE CHILDHOOD BOYS IN A BOARDING SCHOOL IN THE NKANGALA DISTRICT, MPUMALANGA** by JUDITH SMIT for the degree M.A. in Psych.

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SUMMARY

EXPLORING THE CREATIVE ADJUSTMENT OF MIDDLE CHILDHOOD BOYS IN A BOARDING SCHOOL IN THE NKANGALA DISTRICT, MPUMALANGA

BY JUDITH SMIT

STUDY LEADER: DR M. VAN DER MERWE

The boarding school with which this study is concerned, is connected to the only primary school with boarding facilities in the local municipality in the Nkangala District. It is home during the week to twenty-nine girls and fifty boys. Following the withdrawal of funding by the Department of Education in 2004, the Governing Body kept the boarding school open since there was demand for the service it offered. Two adults rotate care-giving duties in the boys' residence, so that one adult at a time is responsible for the care of fifty boys. According to the boarding school staff, the boys typically disregard boundaries, are often disrespectful, aggressive, bully others and use swear words.

The motivation for this study had its roots in the personal interest of the researcher, who did her practical component for Masters Studies at The Boarding School in 2009, and noticed that the boys were mostly referred for therapeutic intervention due to disruptive behaviour and discipline problems/acting out behaviour. The causes for the abovementioned difficulties might have originated in the living situations of these children before they were placed in boarding school. This is a vulnerable group of learners with complicated psycho-social dynamics.

The researcher was interested in the way in which the boys made or resisted contact as part of their creative adjustment, since this could provide insight into their behavioural problems and discipline issues within the boarding school context. The general aim of this research was to explore and describe the creative adjustment of middle childhood boys in a boarding school in the Nkangala District, Mpumalanga. To achieve this goal, a qualitative study was undertaken. Although it was not the focus of this research, the exploration of the creative adjustment of the boys gave insight into how intervention and

support strategies might be structured, in order to maximize the development of these learners.

The research process commenced with a literature study, focused on the researcher's theoretical paradigm and to identify other research in the field. A group meeting was held with the child participants and boarding school caregivers to build relationships, and to discuss and explain research aims. Demographic details of the child participants were collected from their boarding school registration forms. Data was also obtained from the eight child participants by means of semi-structured interviews during three separate, individual sessions. Data was obtained by means of an interview with the boarding school caregivers to triangulate demographic details and the broad themes that emerged from the interviews with the child participants. A detailed literature study was done from a theory after mode, to circumvent the influence from literature when identifying themes. Gestalt Therapy Theory literature was integrated into the coding and analysis processes. The research process was in keeping with the researcher's paradigms of interpretivist-constructivism, phenomenology and field theory. Lastly, the creative adjustment of the middle childhood boys in the boarding school was described, and recommendations regarding intervention and support were compiled in a report.

(490 words.)

OPSOMMING

‘N ONDERSOEK NA DIE KREATIEWE AANPASSING VAN SEUNS IN HULLE MIDDEL-KINDERJARE IN ‘N KOSHUIS IN DIE NKANGALA DISTRIK, MPUMALANGA

DEUR JUDITH SMIT

STUDIELEIER: DR. M. VAN DER MERWE

Die koshuis waarmee hierdie studie gemeid is, is deel van die enigste skool met koshuisfasiliteite in die plaaslike munisipaliteit in die Nkangala Distrik. Gedurende die week is daar nege-en-twintig meisies en vyftig seuns in die koshuis woonagtig. Nadat die Departement van Onderwys in 2004 befondsing aan die koshuis gestaak het, het die Beheerliggaam van die skool die koshuis oop gehou weens ‘n behoefte aan die diens wat deur hulle verskaf is. Twee volwassenes is om die beurt aan diens in die seunskoshuis. Volgens die koshuispersoneel, oorskry die seuns gereeld aanvaarbare gedragsgrense.

Hierdie studie het sy oorsprong in die persoonlike ervaring van die navorser wat, tydens die praktiese komponent van haar Meestersgraadstudies, opgemerk het dat die seuns meestal verwys is vir terapeutiese intervensie weens ontwrigtende gedrag, probleme rakende dissipline, sowel as uitreagerende gedrag. Die oorsake van bogenoemde probleme kan waarskynlik gevind word in die huislike omstandighede van die kinders. Dit is ‘n kwesbare groep met ‘n ingewikkelde psigo-sosiale dinamika.

Die navorser het belang gestel in die wyse waarop die seuns kontak gemaak of verbreek het in terme van hulle kreatiewe aanpassing, aangesien dit lig kon werp op hulle gedragsprobleme en dissipline-verwante probleme in die koshuis. Die doel van hierdie studie was om die kreatiewe aanpassing van seuns in hulle middel-kinderjare in ‘n koshuis in die Nkangala Distrik in Mpumalanga te verken en beskryf. ‘n Kwalitatiewe studie is onderneem om sodoende hierdie doel te bereik. Alhoewel dit nie die fokuspunt van hierdie studie was nie, het die verkenning van die kreatiewe aanpassing van die seuns dit moontlik gemaak om aanbevelings te maak aangaande die strukturering van intervensie-en ondersteuningstrategieë, wat die optimale ontwikkeling van hierdie leeders sou kon fasiliteer.

Die navorsingsproses het aanvang geneem met 'n literatuurstudie wat gefokus het op die navorsers se teoretiese paradigma en die identifisering van ander navorsing in die veld. 'n Vergadering is met die deelnemers en koshuisversorgers gehou om verhoudings te bou en om die navorsingsdoelstellings te bespreek en te verduidelik. Demografiese besonderhede van die deelnemers is verkry vanaf hulle koshuis-registrasievorms. Gedurende drie afsonderlike, individuele semi-gestruktureerde onderhoude met elke deelnemer, is data aangaande hulle kreatiewe aanpassing ingesamel. Ter wille van data triangulering, is data met betrekking tot die deelnemers se demografiese besonderhede en temas wat na vore gekom het, ook gedurende onderhoude met die koshuisversorgers ingesamel. Om die invloed van literatuur tydens die identifisering van temas te beperk, is 'n gedetailleerde literatuurstudie ook na die tyd gedoen. Gestalt Terapie Teorie literatuur is in die kodering-en analiseproses geïntegreer. Die navorsingsproses was in ooreenstemming met die navorsers se paradigmas van *interpretivist-constructivism*, fenomenologie en veldteorie. Laastens is die kreatiewe aanpassing van koshuisseuns in hulle middel-kinderjare beskryf, en aanbevelings aangaande intervensie en ondersteuning is in 'n verslag vervat.

(447 woorde.)

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SECTION A: ORIENTATION TO THE RESEARCH

1. CONTEXTUALIZATION AND PROBLEM STATEMENT

Kumar (2005:40) likens the research problem to the identification of a destination before undertaking a journey. According to Babbie (2010:119), the problem should indicate what is to be studied, why it is worth studying and how the study would contribute to the construction of social theories. The following paragraphs will explore the research problem of this study, which focuses on the creative adjustment of middle childhood boys in a boarding school in the Nkangala District, Mpumalanga.

The table below indicates the number of South African primary schools with boarding facilities listed at the South African Department of Education. From this it is clear that many primary school learners attend boarding schools in South Africa.

	NUMBER OF PRIMARY SCHOOLS WITH BOARDING FACILITIES	TOTAL NUMBER OF LEARNERS	TOTAL NUMBER OF BOARDERS	% OF BOARDERS
South Africa	423	243 976	15 099	6%
Mpumalanga	22	12 839	1 308	10%
Nkangala District	4	2 301	200	9%
Local Municipality	1	720	79	11%

(Adapted from the Department of Education, 2010.)

**For the sake of confidentiality, the boarding school in question will be referred to as The Boarding School (capitalised to minimise confusion). For this reason the local municipality where the school is situated has also not been identified.*

The Boarding School is the only boarding school in the local municipality in the Nkangala District and was opened in 1951. The vision of the Boarding School is to create a home for children to enable them to optimally develop spiritually, emotionally, socially and physically in order to fulfil God's intention for their lives. The language medium is Afrikaans and English. Following the withdrawal of funding by the Department of Education in 2004, the Governing Body kept the Boarding School open,

since there was a demand for the service it offered. The Boarding School is currently dependent on fees paid by the learners' caregivers, sponsors from the community and fundraising events. The Boarding School accommodates fifty boys and twenty-nine girls, from Grade 1 to Grade 7. The learners do not stay in the residence over weekends. Two adults (one male, one female) rotate care-giving duties at the boys' residence so that one adult at a time is responsible for the care of fifty boys. Six to ten boys share a room each of which has a prefect who is responsible for the other boys. Personal communication with the boarding school caregivers indicates that a system, based on the one used by Boys/Girls Town, is used (Moulder, 2011; Van Zyl, 2011).

The researcher did her practical component for Masters Studies at The Boarding School in 2009, and noticed that the boys were mostly referred for therapeutic intervention due to disruptive behaviour and discipline problems/acting out behaviour. According to boarding school staff, the boys typically disregard boundaries, are often disrespectful, aggressive, bully others and use swear words (Oberholzer, 2011; Moulder, 2011). This is mainly why this research focuses on boys.

The origins and root causes for the abovementioned difficulties might lie in the living situations of these children before they were placed in boarding school. This is also indicated in other boarding school contexts, where, for some people, problems in boarding school began before they were sent away (Schaverien, 2004:698). Staff members (Moulder, 2011; Van Zyl, 2011) and the researcher's own experience while working at The Boarding School, indicated that the boarding school learners' group was a vulnerable one with complicated psycho-social dynamics. Of the fifty boys, twenty-three have experienced parental divorce, seven have experienced the death of a parent, one child has a terminally ill parent and another child's parents are separated. In many cases the primary caregivers where the learners spend weekends and holidays are not the biological parents.

In The Boarding School, these boys (aged between seven and thirteen years) have to function outside their home environments. Not only do they have to function within the challenges of potentially difficult circumstances at home, but they are also at a challenging developmental stage. Yontef (1993:269) states that "the Gestalt therapy concept of human psychological development is that it is always a function of biological maturation, environmental influences, interaction of the individual and the environment,

and creative adjustment by the unique individual". In this process a person moves from total environmental support to optimal self-support. Children's development does not always happen in the phases described by developmental psychologists (Reynolds, 2005:155). To achieve optimal self-support, children in middle childhood should engage in mastering a variety of challenging developmental tasks, as is expanded in the following paragraph. The particular developmental challenges of this life stage are the reason for including boys in middle childhood in this study.

Having mastered bodily functions, a child in the seven to thirteen year old age group is faced with expanding his ego boundaries to include mastery of his environment. If this does not happen, the child might consider himself inferior. Society plays an important part in this process (Erikson, 1998:72-73). According to Piaget (1999:40-42), in the age group of seven to eleven years the child learns to master the skills of classifying objects according to similarities and differences, according to size or progressive weight. This entails the ability to, not only recognise differences, but also arrange them in a series. From the age of eleven to sixteen, the child becomes capable of reasoning on the basis of hypotheses. These are the concrete operational and formal operations stages respectively. Piaget (1997:20) states that an operation is always linked to other operations and is always part of a total structure, which may be constructed and deconstructed. While Piaget might have had cognitive development in mind, this links strongly to the concept of Gestalt formation. Reynolds (2005:162) also recognises this similarity. In addition to the above, it also seems from a preliminary overview of literature on the subject that the boarding school environment is not necessarily the easiest one in which to function in and to master developmental tasks, as is explained below.

Limited research has been conducted on the psychological effects of boarding school experiences (Schaverien, 2004:684), especially in South African primary schools. De Wet and Jacobs (2008:198) mention that although there are numerous publications regarding bullying and violence in boarding schools, these are biographies, autobiographies or non-fiction, rather than research publications. An advanced literature search of the term "boarding school" on Google Scholar indicated 416 articles. A refined search indicated 281 articles. Many of these articles covered medical issues, such as the outbreak of diseases in boarding schools. Many other articles regarding boarding schools were concerned with the experiences of boarders in Native-American

boarding schools, or British ones. Lambert (1968, cited by Schaverien, 2004:684-698), who conducted research regarding boarding school experiences of children in the UK in 1968, gives a shocking account of daily life in boarding schools. De Wet and Jacobs (2008, p.222-224) stated in a study about bullying in boarding school, that primary school boarders are regularly the victims of physical, verbal and emotional victimisation, and that boys are more often responsible for this victimisation. Schaverien (2004:698) states that not all boarding school experiences are negative, but that "boarding school survivors may have difficulty in making and maintaining intimate personal relationships". She also states that the reasons for these difficulties might have started before the child entered boarding school. She mentions "homesickness" and describes it as the child literally becoming ill because he/she misses home. Duffel (2000:142) describes how children lose contact with their homes and their own emotions, how boarding school children cope psychologically by ridding themselves of emotional awareness and the sense of self. Clearly, it is necessary to understand the creative adjustment of this unit of analysis, to be able to assist such children with their effective functioning in the boarding school context and in so doing to prevent longer term problems.

Creative adjustment is the interplay between how people (in this case, boys in middle childhood) contact with their environment or field (in this case, school, boarding school and home environment) and adjust to it, resulting in assimilation and growth (Latner, 2000:27). Creative adjustment and organismic self-regulation are represented in Woldt's Gestalt Homeostasis Cycle, where seven contact-making functions are paired with the seven Gestalt resistances, which support either homeostasis or dishomeostasis (Reynolds, 2005:161). Disturbances of contact, or Gestalt resistances, became known as 'interruptions' and were seen as a hindrance to full contact. The term 'modifications to contact' was "adopted as a better way to describe a series of processes that are simply creative adjustments to the challenges of being in the world." (Joyce & Sills, 2010:106.) However one chooses to describe this, the Gestalt Homeostasis Cycle clarifies that both contact- and resistance process may lead to either homeostasis or dishomeostasis. This process is called self-regulation, and refers to the ability of a person to function smoothly and stay in balance. It may range from conscious and aware choices to unconscious, rigid patterns (Reynolds, 2005:159-161). Creative adjustment encompasses the whole experience of people in particular contexts/fields. According to Perls (1957) the field is the basis of Gestalt Therapy. The essence of field theory is the explanation of an individual's choice of action in relation to others. Field

theory offers a combination of analytical insight and attention to the concrete (Martin, 2003:1).

The boarding school where the study was conducted provides an essential service to the community and to people from as far afield as Witbank/Emalaheni. It is inevitable that children would be placed in this boarding school. The way in which the boys made or resisted contact as part of their creative adjustment provided insight into behavioural problems and discipline issues in the boarding school. Although it was not the focus of this research, an exploration of the creative adjustment of the boys offers insight into how intervention and support might be structured in order to maximize the development of these learners. Bell (2008:7) emphasises the importance of incorporating children's views in research outcomes. In this study children's voices were heard on their creative adjustment in boarding school, and as was suspected this field offers more challenges than is generally recognised.

The **research question** based on the above problem statement was: "How do middle childhood boys in a boarding school in the Nkangala District of Mpumalanga creatively adjust?" Flowing from this question, a secondary question was also asked: "Which themes will emerge in terms of the creative adjustment of middle childhood boys in a boarding school in the Nkangala District of Mpumalanga?" According to Eisenhardt and Graebner (2007:26) the research question is tightly scoped within the context of an existing theory, and qualitative data should offer insight into complex social processes that cannot easily be revealed by quantitative data.

2. RESEARCH AIMS AND OBJECTIVES

2.1 General aims and specific objectives

Fouché and De Vos (2011:94) state that the goal should indicate the intended result of the study. The general aim of this research was to explore and describe the creative adjustment of middle childhood boys in a boarding school in the Nkangala District, Mpumalanga.

This aim resulted in the following objectives:

- To conduct a literature study on the issues mentioned in 4.1;

- To conduct semi-structured interviews using art-based expression with the participants in middle childhood up to the point of data saturation, in order to obtain information on their creative adjustment within boarding school context;
- To gather background information from school records of the middle childhood participants (data triangulation);
- To conduct thematic analysis to identify emerging themes;
- To discuss emerging themes with boarding school caregivers (triangulation);
- To give feedback regarding the research process to the middle childhood participants in a group;
- To subject the themes to a literature control;
- To compile findings and conclusions in an article.

2.2 Central theoretical statement

If emerging themes could be identified from the creative adjustment of middle childhood boys in boarding school, more effective intervention and support strategies could be devised and applied to assist not only the boys in the boarding school with which this study is concerned, but could also be adapted if necessary, and applied to other boarding schools.

3. SCIENTIFIC PARADIGM

A paradigm is the theoretical lens or philosophical basis of a study (Hanson, Creswell, Plano Clark, Petska & Creswell, 2005:52). The theoretical lens that coloured this study included an interpretivist-constructivist paradigm, phenomenology and field theory.

In an interpretivist-constructivist paradigm, there are as many realities as there are participants, and meanings are often co-constructed by participants and researchers (Morrow, 2007:213). This is also contained in Gestalt Therapy research, where the co-creation of meaning between researcher and participant includes actively attending to what is immediately present in the life-world, as well as the inclusion of that which is emergent, but bracketed (Bloom, 2009:292).

In phenomenology, three rules apply. The first is the rule of bracketing, or suspension of judgement. The second rule concerns description, rather than interpretation and the

third rule implies that everything is possibly important. In Gestalt Therapy, the phenomenological method includes a process in which the client's beliefs and understanding of events and people, function in the client's subjective organisation of experience, which is Gestalt formation (Fleming Crocker, 2005:67 & 69).

This co-creation of meaning between I and Thou (researcher and participant) takes place in a field, which according to Perls (1957) forms the basis of Gestalt Therapy. Parlett (2005:47-50) explains fundamental implications of field theory in Gestalt Therapy, namely that the therapist or observer is not detached, objective or separated from the field, but a part of it; that the field is organised; that the immediate, present field is explored; and that different parts of the field are explored. Rubenfeld (2009:296) adds that "unexpected inter-connections and interactions within the field emerge to become figure against the ground". Yontef (2002:19) clarifies this by stating that any process, problem, creative advancement or solution to a problem is a function of the relationship between the people "of the field" and the field as a whole.

4. METHOD OF INVESTIGATION

4.1 An analysis of the literature or sources

A literature study was conducted to investigate issues regarding the central theoretical statement. Textbooks, journals, articles, search engines like Google Scholar, and published theses/dissertations were used.

4.1.1 Child development in the middle childhood with regards to developmental tasks and processes

Although middle childhood has not been considered an important stage in human development, cognitive skills, personality, motivation and inter-personal relationships develop during this stage. The primary developmental task of middle childhood could be called integration, in terms of individual development, as well as in terms of the individual within the social context. Physical development during this stage is less dramatic than in early childhood or adolescence. Cognitive development is also slow and steady, and children rather build upon skills obtained in early childhood. Reasoning is rule-based, and achievement is an important motivational factor. Peer orientation

grows, but is still strongly influenced by family. Skills gained in forming strong friendships may be important for building healthy adult relationships (Tomonari, 2011). Reynolds (2005:155-157) states that Gestalt therapists view human development as a process involving movement from total environmental support to optimal self support. She also mentions that development does not always occur in the exact phases as defined by developmental psychologists, but rather that Gestaltists take a field view of development. This implies that development is a function of the whole field. From a Gestalt perspective, development is best described as follows: "We conceive of child development as circular and successive processes of creative adjustments that embody action and reaction, expansion and contraction, differentiation and abstraction, analysis and synthesis, destruction and integration, and disorganization and reorganization" (Fernandes, Cardoso-Ainker, Nogueira, Lazarus & Ajzenberg, 2006:99). For this study this is relevant in the light of the field-theoretical paradigm of the researcher, that is that the participants are in ever-adjusting processes of development, each participant unique in his own unique experience of his field.

4.1.2 Creative adjustment and the Gestalt Homeostasis Cycle

Creative adjustment

Perls, Hefferline and Goodman (1951:230) state that "all contact is creative adjustment of the organism and environment". They continue to state that the self is the system of creative adjustments. According to Latner (2000:27-41) contacting is how people understand their lives and organise their field to suit them best, while simultaneously being adjusted by their field. He calls this interplay creative adjustment, the result of which is assimilation and growth, and states that people are in a creative partnership with the rest of the field. Not only contact which results in new solutions is seen as creative adjustment, but also contact which is routinised and stereotypical, as this is integral to an individual's way of being in the world. Latner (2000:41) further states that boundary disturbances play an important role in the formation of good figures, since these are tools in the service of creative adjustment.

Gestalt Homeostasis Cycle

According to Reynolds (2005:161-163) the process of maintaining contact and balance (creative adjustment) is represented in Woldt's Gestalt homeostasis cycle. In this cycle, seven contact-making functions are paired with seven Gestalt resistances or styles of interruptive functioning that support either homeostasis or dishomeostasis. This implies that contact-making functions may lead to homeostasis and/or dishomeostasis, but also that resistance processes may lead to homeostasis and/or dishomeostasis. Reynolds emphasises the importance of understanding that the processes of interrupting, resisting or blocking contact or interactions with one's field or environment is in itself a form of contact, adding that resistance is the energy, not the enemy. Gaffney (2009:12-15) states that the use of "the Cycle" assists the understanding of the integrated wholeness of experience, and is not a model of experience, and is not a fixed gestalt. He further adds that "the Cycle" is intended to aid our understanding of our own and others' experience of the field or environment.

4.1.3 Children in boarding school

A boarding school is a school that provides meals and lodging (Mirriam-Webster, s.v. 'boarding school'). Schaverien (2004:684) mentions that published research regarding the psychological effects of boarding school attendance is limited, although many biographical and fictional accounts of institutional abuse in boarding schools exist. She states that "the psychological impact of boarding school on the developing child affects the core of the personality".

Duffel (2000:x) states that children who go to boarding school are compelled to 'survive' psychologically. He mentions that these children unconsciously develop a "Strategic Survival Personality" which may become counter-productive when they are adults. He recalls, as does Partridge (2007:310) the first time he was left at boarding school, calling the point where he realised he was being left there, the 'threshold'. Duffel (2000:140-144) states that the human spirit is "amazingly creative" and that children find different ways to cope with problems. He further discusses fragmentation of emotions regarding separation from his parents when being sent to boarding school, as well as the inability to express his emotions. He mentions how he coped by "psychologically ridding myself of emotional awareness and of the sense of myself as one who belonged in a family". Schaverien (2011:153-154) concludes that personality structure, as acquired in order to "survive" boarding school, was still active in many adults who

presented for therapy. She notes that the home situation of the child and parent-attachment were factors in coping. Power (2007:315-316) mentions styles of relating when discussing children in boarding school, namely avoidant children, ambivalent children and disorganised children. She does however, also mention that for children from difficult homes, boarding school may offer a reprieve.

De Wet and Jacobs (2008:199-223) state that in a South African context, bullying is part of the lives of many children in boarding schools. Primary school boys particularly, are often the victims of bullying. They also mention that not all boarding school experiences are negative

4.2 An Empirical Investigation

4.2.1 The Design

This study was conducted by making use of a collective instrumental case study, whereby multiple cases were identified to help illuminate a problem (Creswell, Hanson, Clark Plane & Morales, 2007:247; Gerring, 2004:342.) Although there is criticism against case study research, Flyvbjerg (2006:221-241) mentions that the advantage of the case study is in the depth it provides. Since this research was aimed at understanding how middle childhood boys creatively adjust in boarding school, this is **applied** research containing elements of **basic** research as it will mainly focus on practice but with elements of theory building. As this is a study of limited scope, it will be **exploratory** and **descriptive** (Fouché & de Vos, 2011:94).

4.2.2 Participants

In this study the **universe** was middle childhood boys in boarding schools in Mpumalanga, South Africa. Becker, Dawson, Devine, Hannum, Hill, Leydens, Matuskevich, Traver and Palmquist (2006), view the population as the target group under investigation. The **population** for this study was middle childhood boys in the boarding school of a local municipality in the Nkangala District.

According to Becker et al. (2006) the sample should be representative of groups of people for whom results will be generalized or transferred. The **sample**, therefore, was

eight middle childhood boys in The Boarding School, who have been purposefully selected for this research according to the criteria that follow (Strydom & Delport, 2011:392). For the purpose of data triangulation (Malterud, 2001:487), the two boarding school caregivers of these boys and the deputy principal were also included in the study.

Criteria for inclusion were:

- Middle childhood boys (between seven and thirteen years of age);
- The boys should have been in boarding school for at least one year, thereby excluding amongst others the Grade one boys. The rationale for this was that the researcher wished to explore (as part of their creative adjustment) how they adjusted to being in boarding school, and how they were adjusting after one or more years (Duffel, 2000:139; Schaverien, 2011:145.);
- Gender - Boys in The Boarding School;
- Language - Afrikaans or English;
- All races, cultures or ethnic groups;
- Understand informed consent and be prepared to participate.

4.2.3 Data Collection Techniques and Procedures

Preliminary work consisted of obtaining written consent from the primary caregivers of the child participants, the child participants' parents, the school's governing body, the Mpumalanga Department of Education, as well as from the boarding school caregivers. Included in the preliminary work, was a literature study, focused on the researcher's theoretical paradigm as well as for the purposes of identifying other research in the field. A group meeting with the child participants and boarding school caregivers was also held in order to build relationships, and discuss and explain research aims. During this meeting, the aforementioned consent was given. Support and co-operation was obtained from the deputy principal, teaching staff and boarding school staff, to obtain information by means of semi-structured interviews with the boarding school boys, as well as from relevant documentation and interviews with the boarding school staff.

Data regarding the ages of the child participants, and demographic details of the child participants was collected from their boarding school registration forms. This data was

tabulated on an Excel spreadsheet, to triangulate with data obtained from the semi-structured interviews with the child participants.

Data was also obtained by means of three semi-structured interviews with each individual child participant. These semi-structured interviews were facilitated by means of “creative, expressive, and projective techniques” (Oaklander, 2001:53). According to Oaklander (2001:54) these techniques are not used for the purpose of interpretation, but according to Mortola (Reynolds, 2005:163) “children are able to better identify and own their feelings and experiences by first projecting them outwardly”.

During the first session, a reminder was given of the research aims of the study, and the child participants were asked to draw a life-line or life-map, detailing what they could remember of their lives, and choosing what they wanted to disclose as suggested by Bigham (2006). This life-line or life-map gave an indication of the participants’ creative adjustment in their lives thus far. In the second session, the child participants were asked to draw a community map, indicating the different contexts in which they functioned, after which they were asked to choose miniature figurines, representing the people in their lives, and place them on the maps they had drawn. The community map gave an indication of how the participants creatively adjusted in respect of the people they came in contact with. In the third session, the child participants were asked to draw a car, after which questions were asked regarding the functioning of the car. This was done not only to obtain information regarding the fields of the child participants, but also to observe how they created, maintained, resisted or ended contact (creative adjustment). These sessions were video-recorded with the written consent of the child participants. The sessions were transcribed for coding and analytical purposes.

Data was obtained by means of an interview with the boarding school caregivers to triangulate demographic details and broad themes that emerged from the interviews. This data was added to the Excel spreadsheet containing the data from the child participants’ boarding school registration forms.

A detailed literature study was done from a theory after mode, to prevent any influence from literature when identifying themes. Literature on Gestalt Therapy Theory (including the Gestalt Homeostasis Cycle) was integrated into the coding and analyses

processes, in keeping with the researcher's interpretivist-constructivist, phenomenological and field theoretical paradigms as explained before.

4.2.4 Data analysis

Data analysis was done using The Data Analysis Spiral (Creswell, 2007:150-155) as a guideline. Categories (codes) and trends were identified and described. Although these codes were counted to provide an indicator of frequency or occurrence, these codes are not reported in this article, since this was a qualitative inquiry (Creswell, 2007:152). The Gestalt Homeostasis Cycle of Woldt (Reynolds, 2005:160) was used as a guideline for establishing categories. Although a prefigured coding scheme was used, the researcher was open to additional codes that emerged during the analysis (Creswell, 2007:152). These categories and trends were linked with data gathered from documentation, the interview with the caregiver and relevant literature.

The researcher coded the transcriptions of the participants' sessions by means of identifying different Cycles of Adjustment (Gestalt Homeostasis Cycle/Cycle of awareness) in the sessions themselves, as well as by establishing creative adjustment from what the participants stated regarding how they adjusted in their different contexts. This approach allowed the researcher to experience firsthand how the participants adjusted creatively in the sessions as well as observe their recounting of how they creatively adjusted in the broader field. Inferring how a participant adjusted creatively in a session, is representative of how he would do so in his field, which is in keeping with Gestalt Field Theory. This is explained by Parlett (1991:13), who mentions that what happens in the field gets configured in a certain pattern and then becomes transferred to another location/time period. This might seem to the reader a subjective method, but it is in keeping with the researcher's paradigms of interpretivist-constructivism, phenomenology and field theory (as explained previously).

For qualitative research to be able to withstand scrutiny, it has to be credible, transferable, dependable and confirmable (Malterud, 2001:483). This research was aligned with the abovementioned criteria by means of using a combination of procedures, or data triangulation (Farmer, Robinson, Elliot & Eyles, 2006:377). Demographic details given by the child participants were correlated with their boarding school registration forms, as well as with information supplied by the boarding school

caregivers. By using The Data Analysis Spiral (Creswell, 2007:151), the researcher ensured that, as new/different categories emerged or certain categories were viewed to be inefficient or inaccurate, changes could be made before the data was formally presented.

4.2.5 Ethical aspects

Researchers have a responsibility towards participants to establish and apply a strong ethical framework to their research (Flewitt, 2005:564). Research ethics guidelines should contain human rights principles, for example: respect for human dignity, informed consent, individual autonomy, equality, privacy and confidentiality, freedom of expression, access to information and justice (Bell, 2008:10). These principles were followed and applied to this study. Meetings were held with the local circuit manager of The Mpumalanga Department of Education, the governing body of the school, the boarding school caregivers, and the child participants. Letters explaining the purpose of the research, as well as outlining confidentiality issues, were given to the aforementioned parties, and to the parents of the child participants. Written consent was obtained from all the people involved, including permission to publish the research results in academic journals. In the event that the child participants may require therapeutic intervention afterwards, they were referred to appropriate persons for such intervention. Confidentiality was maintained by means of password-protected documents on the computer, as well as by substituting the child participants' names with pseudonyms.

5. RESEARCH LIMITATIONS

The limitations identified within this study are:

- The relatively complicated Gestalt Theory terminology might cause confusion for non-Gestalt practitioners.
- With some participants it was difficult to notice when they naturally withdrew from an experience, or when the experience was withdrawn from outside the parameters of the research session (as is often the case with self-regulation).
- The population and sample in this study were relatively small. This makes generalization difficult. However, the purpose of this study was not necessarily generalization, but description, with the opportunity to make recommendations to

the school regarding intervention and support strategies for the learners in the boarding school.

- Some of the participants were so traumatized by events in their lives, that it was difficult for them to make **contact** and obtaining relevant information from them was consequently problematic. Although from a Gestalt therapeutic perspective this might not have been a problem, with some participants, it did not facilitate the gathering of information in a research context.
- Transcribing almost 30 hours of video material proved to be a time-consuming process. However, this is a very rich source of data which might be utilized for further articles.
- Another time-consuming process was the thematic analysis of the data.
- The thematic analysis of the data was not only time-consuming, but also open to subjective interpretation (although this had been taken into consideration as it concerned the researcher's theoretical paradigm).
- The researcher omitted to obtain permission from participants to check background data with caregivers.

6. REPORT LAYOUT

SECTION A: ORIENTATION TO THE RESEARCH

The first section serves as a general introduction to the study. The problem statement, central scientific paradigm, and research methodology, among others, are set out in this section.

SECTION B: JOURNAL ARTICLE

This section comprises one article. The title of the article is as follows:

The creative adjustment of middle childhood boys in a boarding school in the Nkangala District, Mpumalanga

Structure of article

Introduction

1. Theoretical Paradigm

2. Concept definition
3. Empirical investigation
 - 3.1 Data collection techniques and procedures
 - 3.2 Data analysis
 - 3.3 Ethical aspects
4. Qualitative Data
 - 4.1 Context of participants (Field)
 - 4.2 Themes
5. A Synopsis of Creative Adjustment as relevant for this study
6. Conclusion
7. List of References

The "Acta Academica" will be considered for possible publication. The guidelines for authors are available online and will be applied.

SECTION C

FINDINGS

This section of the study comprises the summative research findings and the conclusions and recommendations that have been reached as a result of this study. Recommendations were made to the Boarding School staff and the school Governing Body.

SECTION D

All the addenda that were used in this study are included in this section.

SECTION E

The final section comprises a consolidated list of references that were used throughout this study.

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SECTION B: ARTICLE

Judith Smit

EXPLORING THE CREATIVE ADJUSTMENT OF MIDDLE CHILDHOOD BOYS IN A BOARDING SCHOOL

Limited research has been conducted on the psychological effects of learner's boarding school experiences especially in South African primary schools. The general aim of this research was to explore and describe the creative adjustment of middle childhood boys in a boarding school in the Nkangala District, Mpumalanga. This article reports on the results of a qualitative study that was undertaken. The themes that emerged following a literature study and interviews with the child participants and boarding school caregivers, were described and recommendations regarding further research were made.

Keywords: Middle childhood boys, creative adjustment, boarding school, unfinished business, Gestalt Homeostasis Cycle.

‘N ONDERSOEK NA DIE KREATIEWE AANPASSING VAN SEUNS IN HULLE MIDDEL-KINDERJARE IN ‘N KOSHUIS IN DIE NKANGALA DISTRIK, MPUMALANGA

Min navorsing is gedoen aangaande die psigologiese uitwerking van koshuiservarings op laerskoolleerders, veral in ‘n Suid-Afrikaanse konteks. Die algemene doel van hierdie navorsing was om die kreatiewe aanpassing van seuns in hulle middel-kinderjare in ‘n koshuis in die Nkangala Distrik, Mpumalanga, te verken en beskryf. Hierdie artikel rapporteer oor die uitslae van ‘n kwalitatiewe studie. Na ‘n literatuurstudie, onderhoude met deelnemers en koshuisversorgers, is die temas wat na vore gekom het, beskryf en aanbevelings rakende verdere navorsing is gemaak.

Sleutelwoorde: Seuns in middel-kinderjare, kreatiewe aanpassing, koshuis, onvoltooide sake, Gestalt Homeostase Siklus.

The term boarding school conjures up many different images for different people. Duffel (2000:142) describes how children in boarding school lose contact with their homes and their own emotions, how boarding school children cope psychologically by ridding themselves of emotional awareness and the sense of self. Partridge (2007:312) mentions that, in the boarding school he attended, the price he paid for attaining power, influence and wealth later in life, was detachment from his emotions, a loss of true self and a sense of being condemned to hopelessness and confusion. Schaverien (2004:698) and Duffel (2000:137) both mention "homesickness" and describe it as the child literally becoming ill because he/she misses home. Although many people who attended boarding school in the United Kingdom expressed similar thoughts and feelings, more positive experiences also exist. After a government project in the United Kingdom where children and young people with difficulties (such as not attending school, or not getting along with their families), were placed in a boarding school rather than in foster care, many of the children mentioned that they had learnt a lot and had benefitted educationally and socially from being in boarding school (Tomas Coram Research Unit, 2009:2).

Limited research has been conducted on the psychological effects of boarding school experiences (Schaverien, 2004:684), especially in South African primary schools. There are numerous publications dealing with bullying and violence in boarding schools, but these are predominantly biographies, autobiographies or non-fiction, rather than research publications (De Wet & Jacobs, 2008:198). Lambert (1968, cited in Schaverien, 2004:684-698) who conducted research regarding the boarding school experiences of U.K. children in 1968, gives a shocking account of daily life in boarding schools. De Wet and Jacobs (2008:222-224) stated in a study about bullying in boarding schools, that primary school boarders are regularly the victims of physical, verbal and emotional victimisation, and that boys are more often responsible for this victimisation than girls.

Schaverien (2004:698) states that although not all boarding school experiences are negative, people who have been in boarding school may find it difficult to initiate and maintain intimate personal relationships. She also mentions that the reasons for these difficulties might have started before the child entered boarding school. Staff members (Moulder, 2011; Van Zyl, 2011) and the researcher's own experience while working at the boarding school with which this study is concerned, indicated that the boarding

school learner group was a vulnerable one with complicated psycho-social dynamics. Of the fifty boys in the boarding school, twenty-three have experienced parental divorce, seven have experienced the death of a parent, one child had a terminally ill parent and another child's parents are separated. In many cases the primary caregivers where the learners spend weekends and holidays are not the biological parents. The boarding school where the study was conducted is the only boarding school in the local municipality in the Nkangala District, and provides an essential service to the community and to people from as far afield as Witbank/Emalahleni. It is inevitable that children will be placed in this boarding school. To assist these boys with their functioning in a boarding school and elsewhere, it is necessary to understand the creative adjustment of this unit of analysis.

Creative adjustment is the interplay between how people interact (contact) with their environment or field and adjust to it, resulting in assimilation and growth (Latner, 2000:27). Creative adjustment and organismic self-regulation are represented in Woldt's Gestalt Homeostasis Cycle, where seven contact-making functions are paired with the seven Gestalt resistances, which support either homeostasis or dishomeostasis (Reynolds, 2005:161). Disturbances of contact, or Gestalt resistances, became known as 'interruptions' and were seen as a hindrance to full contact. The term 'modifications to contact' was "...adopted as a better way to describe a series of processes that are simply creative adjustments to the challenges of being in the world." (Joyce & Sills, 2010:106). However one chooses to describe this, the Gestalt Homeostasis Cycle clarifies that both contact- and resistance processes may lead to either homeostasis or dishomeostasis. This process is called self-regulation, and reflects the ability of a person to function smoothly and stay in balance. It may range from conscious and aware choices to unconscious, rigid patterns (Reynolds, 2005:159-161). Creative adjustment encompasses the whole experience of people in particular contexts/fields. According to Perls (1957) the field is the basis of Gestalt Therapy. The essence of field theory is the explanation of an individual's choice of action in relation to others. Field theory offers a combination of analytical insight and attention to the concrete (Martin, 2003:1).

The way in which these boarding school boys make or resist contact as part of creative adjustment, can provide insight into behavioural problems and discipline issues in the boarding school. The motivation for this study had its roots in the personal interest of

the researcher, who did her practical component for Masters Studies at The Boarding School in 2009, and noticed that the boys were primarily referred for therapeutic intervention due to disruptive behaviour and discipline problems/acting out behaviour. The aim of this article is to explore and describe the creative adjustment of middle childhood boys, although scope for further articles exists.

1. THEORETICAL PARADIGM

A paradigm is the theoretical lens or philosophical basis of a study (Hanson, Creswell, Plano Clark, Petska & Creswell. 2005:52). The theoretical lens that colours this study includes an interpretivist-constructivist paradigm, phenomenology and field theory.

In an **interpretivist-constructivist** paradigm, there are as many realities as there are participants, and meanings are often co-constructed by participants and researchers (Morrow, 2007:213). This is also contained in Gestalt Therapy research, where the co-creation of meaning between researcher and participant includes the attendance to what is immediately present in the life-world, as well as the inclusion of that which is emergent, but bracketed (Bloom, 2009:292).

In **phenomenology** three rules apply. The first is the rule of bracketing or suspension of judgement. The second rule concerns description, rather than interpretation and the third rule implies that everything is possibly important. In Gestalt Therapy, the phenomenological method includes a process in which the client's beliefs and understanding of events and people, function in the client's subjective organisation of experience, which is Gestalt formation (Fleming Crocker, 2005:67 & 69).

This co-creation of meaning between I and Thou (researcher and participant) takes place in a field, which according to Perls (1957) forms the basis of Gestalt Therapy. Parlett (2005:47-50) explains fundamental implications of **field theory** in Gestalt Therapy, namely that the therapist or observer is not detached, objective or separated from the field, but a part of it; that the field is organised; that the immediate, present field is explored; and that different parts of the field are explored. Rubenfeld (2009:296) adds that "unexpected inter-connections and interactions within the field emerge to become figure against the ground." Yontef (2002:19) clarifies this by stating that any

process, problem, creative advancement or solution to a problem is a function of the relationship between the people "of the field" and the field as a whole.

2. CONCEPT DEFINITION

Perls, Hefferline and Goodman (1951:406), who coined the term Gestalt Therapy, explain creative adjustment as follows:

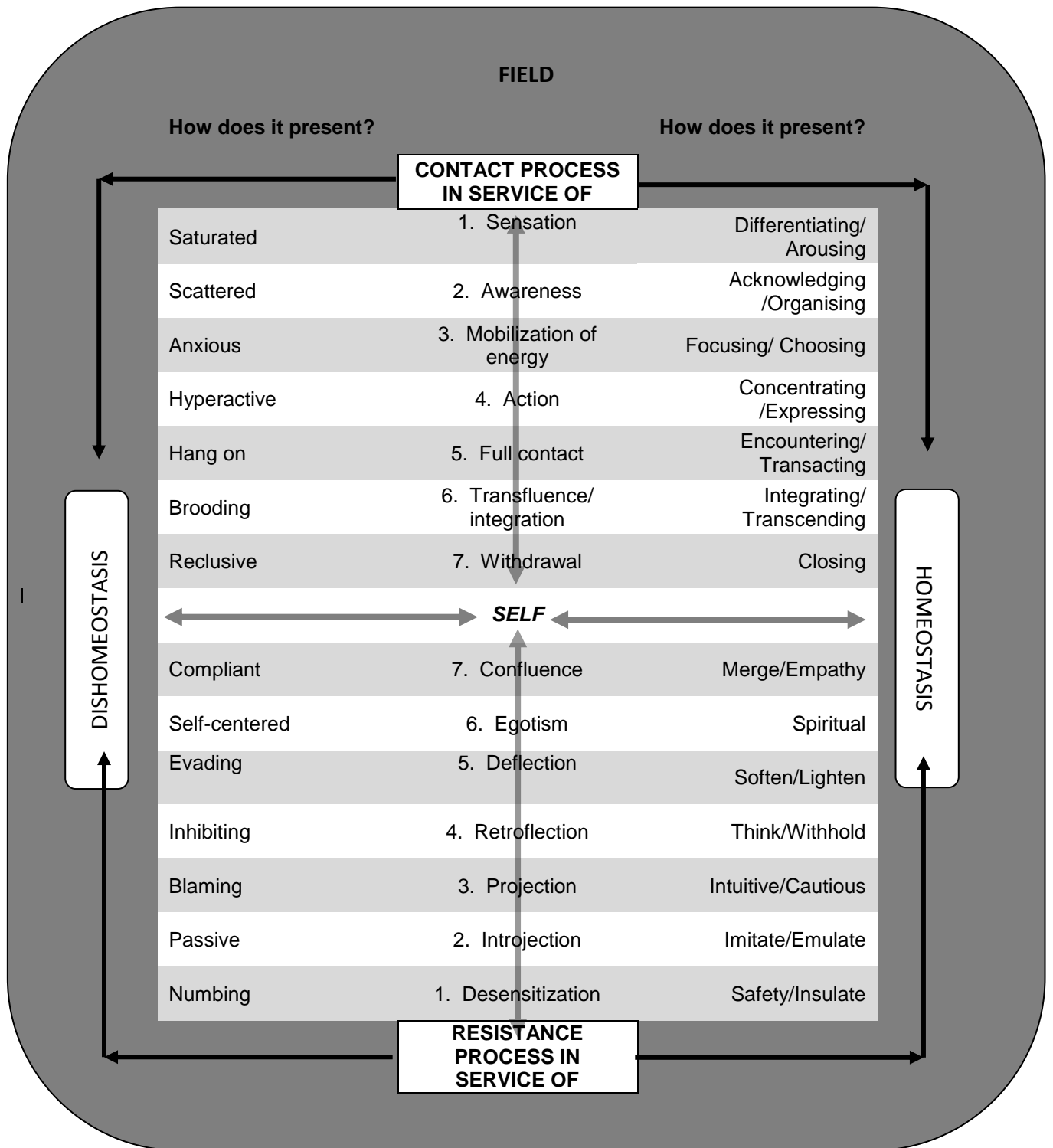
. . . [W]e may consider the self's creativity and the organism/environment adjustment as polar: one cannot exist without the other. Given the novelty and indefinite variety of the environment, no adjustment would be possible by the conservative inherited self-regulation alone; contact must be a creative transformation.

This explanation of Perls *et al.* is simplified by Masquelier (2006:76): "Creative adjustment is our way of adapting, in the best way possible, to personal needs and to an environment which is permanently changing." Joyce and Sills (2010:72) make an important observation when they point out that "many creative adjustments are ways of managing a difficult and even dangerous threat to the person's stability or survival." Reynolds (2005:161) explains creative adjustment by using the Gestalt Homeostasis Cycle, which is "a more elaborate representation of the various human processes involved in seeking and maintaining contact and balance in one's life – generally referred to in the Gestalt lexicon as creative life adjustment and organismic self-regulation."

Creative adjustment could therefore be described as the way in which a person becomes aware of a need in a certain way, and attempts to satisfy this need. It includes adjustments that are successful, as well as adjustments that are not so successful. For the sake of this study, the Gestalt Homeostasis Cycle (Reynolds, 2005:161) was used, but, as Gaffney (2009:12) points out: "[T]he Cycle is not a model or description of experience; rather, it is a hypothetical schema against which the trainee as a person can check his or her own experience of being in the world.

In order to explain the themes that emerged regarding creative adjustment, the researcher offers the following reconstruction of the Gestalt Homeostasis Cycle of Woldt (Reynolds, 2005:160):

Figure 1: Reconstruction of Woldt's Homeostasis Cycle



In a complete homeostatic contact cycle, a person would progress through the cycle starting with a **sensation** of an internal or external stimulus in his field. Next, **awareness** of feelings or choices would be developed. As the meanings of this awareness would be realised, the person would experience a broader sense of his

choices. When his awareness is sufficiently supported, he could **mobilize his energy** to engage into action, after which he could fully **engage** in a conversation or in play. The person could then **assimilate** what emerged, and **withdraw** from the conversation or play in a homeostatic manner (Reynolds, 2005:161-162). The diagram above offers an explanation of how “[a]t any point in the cycle or continuum, the child or his/her environment can arrest or deflect the flow of the present experience with a variety of interruptive functions or styles of resistance.” (Reynolds, 2005:162).

Perls (1973:4) defines homeostasis by saying that it is a process whereby an organism (person) maintains its stability and health under changing circumstances, and therefore its health under varying conditions. Homeostasis is thus the process by which the organism satisfies its needs. It follows therefore that dishomeostasis occurs when a person does not manage to get his needs satisfied.

3. EMPIRICAL INVESTIGATION

This study fits into the framework of qualitative research and was conducted by making use of a collective instrumental case study, whereby multiple cases were identified to help illuminate a problem (Creswell, Hanson, Clark Plane & Morales, 2007:247; Gerring, 2004:342.) Since this research was aimed at understanding how middle childhood boys creatively adjusted in boarding school, this was **applied** research containing elements of **basic** research as it focused mainly on practice but with elements of theory building. As this was a study of limited scope, it was **exploratory** and **descriptive** (Fouché & de Vos, 2011:94).

3.1 Data Collection Techniques and Procedures

Preliminary work consisted of obtaining written consent from the primary caregivers of the child participants, the child participants, the Governing Body of the school, the Mpumalanga Department of Education, as well as from the boarding school caregivers. A literature study focused on the researcher’s theoretical paradigm was included in the preliminary work with the aim of identifying other research in the field. A group meeting with the child participants and boarding school caregivers was held to build relationships, and discuss and explain research aims. During this meeting, the aforementioned consent was obtained. Support and co-operation was obtained from

the deputy principal, teaching staff and boarding school staff, to obtain information by means of semi-structured interviews with the boarding school boys, as well as from relevant documentation and interviews with the boarding school staff.

Data regarding the ages of the child participants, and demographic details of the child participants were collected from their boarding school registration forms. This data was tabulated in an Excel spreadsheet, to triangulate with data obtained from the semi-structured interviews with the child participants.

Data was also obtained by means of three semi-structured interviews with each individual child participant. These semi-structured interviews were facilitated by means of “creative, expressive, and projective techniques” (Oaklander, 2001:53). According to Oaklander (2001:54) these techniques are not used for the purpose of interpretation, but according to Mortola (Reynolds, 2005:163) “children are able to better identify and own their feelings and experiences by first projecting them outwardly”.

During the first session, a reminder was given of the research aims of the study, and the child participants were asked to draw a life-line or life-map, detailing what they could remember of their lives, and choosing what they wanted to disclose as suggested by Bigham (2006). In the second session, the child participants were asked to draw a community map, indicating the different contexts in which they functioned after which they were asked to choose miniature figurines, representing the people in their lives, and place these on the maps they had drawn. In the third session, the child participants were asked to draw a car, after which questions were asked regarding the functioning of the car. This was done not only to obtain information regarding the fields of the child participants, but also to observe how they created, maintained, resisted or ended contact (creative adjustment). These sessions were video-recorded with the written consent of the child participants. The sessions were transcribed for coding and analytical purposes.

Data was obtained by means of an interview with the boarding school caregivers to triangulate demographic details and the broad themes that emerged from the interviews. This data was added to the Excel spreadsheet containing the data from the child participants' boarding school registration forms.

A detailed literature study was done from a theory after mode, to circumvent the influence of literature when identifying themes. Gestalt Therapy Theory literature was integrated into the coding and analysis processes, in keeping with the researcher's interpretivist-constructivist, phenomenological and field theoretical paradigms as explained previously.

3.2 Data analysis

Data analysis was done using The Data Analysis Spiral (Creswell, 2007:150-155) as a guideline. Categories (codes) and trends were identified and described. Although these codes were counted to provide an indicator of frequency or occurrence, these codes are not reported in this article, since this was a qualitative inquiry (Creswell, 2007:152). The Gestalt Homeostasis Cycle of Woldt (Reynolds, 2005:160) was used as a guideline for establishing categories. Although a prefigured coding scheme was used, the researcher was open to additional codes that emerged during the analysis (Creswell, 2007:152). These categories and trends were linked to data gathered from documentation, the interview with the caregiver and relevant literature.

The researcher coded the transcriptions of the participants' sessions by means of identifying different Cycles of Adjustment (Gestalt Homeostasis Cycle/Cycle of awareness) in the sessions themselves, as well as by establishing creative adjustment in terms of what the participants stated regarding how they had adjusted in their different contexts. By doing this, the researcher could experience firsthand how the participants creatively adjusted in the sessions, but could also observe their recounting of how they creatively adjusted in the broader field. By inferring that how a participant creatively adjusted in a session is representative of how he would creatively adjust in his field, is in keeping with Gestalt Field Theory. This is explained by Parlett (1991:13), who mentions that what happens in the field gets configured in a certain pattern and then becomes transferred to another location/time period. This might seem to the reader a subjective method, but it is in keeping with the researcher's paradigms of interpretivist-constructivism, phenomenology and field theory (as explained previously).

For qualitative research to be able to withstand scrutiny, it has to be credible, transferable, dependable and confirmable (Malterud, 2001:483). This research was aligned with the abovementioned criteria by means of using a combination of

procedures, or data triangulation (Farmer, Robinson, Elliot & Eyles, 2006:377). Demographic details given by the child participants was correlated with their boarding school registration forms, as well as with information supplied by the boarding school caregiver. By using The Data Analysis Spiral (Creswell, 2007:151), the researcher ensured that, as new/different categories emerged or certain categories were seen to be inefficient or inaccurate, changes could be made before the data was submitted.

3.3 Ethical aspects

Researchers have a responsibility towards participants to establish and apply a strong ethical framework to their research (Flewitt, 2005:564). Research ethics guidelines should contain human rights principles, for example: respect for human dignity, informed consent, individual autonomy, equality, privacy and confidentiality, freedom of expression, access to information and justice (Bell, 2008:10). These principles apply to this study and were scrupulously implemented. Meetings were held with the local circuit manager of The Mpumalanga Department of Education, the Governing Body of the school, the boarding school caregivers, and the child participants. Letters explaining the purpose of the research, as well as outlining issues of confidentiality, were given to the aforementioned parties and to the primary caregivers of the child participants. Written consent was obtained from all the people involved, including permission to publish the research results in academic journals. In the event that the child participants required therapeutic intervention afterwards, they were referred to appropriate persons for such intervention. Confidentiality was maintained by means of password-protected documents on computer, as well as by substituting the child participants' names with pseudonyms.

4. QUALITATIVE DATA (FINDINGS AND DISCUSSION)

4.1 Context of participants (Field)

The table below indicates the number of South African primary schools with boarding facilities listed at the South African Department of Education. From this it is clear that many primary school learners are in boarding schools in South Africa.

Table 1: Number of South African primary schools with boarding facilities

	NUMBER OF PRIMARY SCHOOLS WITH BOARDING FACILITIES	TOTAL NUMBER OF LEARNERS	TOTAL NUMBER OF BOARDERS	% OF BOARDERS
South Africa	423	243 976	15 099	6%
Mpumalanga	22	12 839	1 308	10%
Nkangala District	4	2 301	200	9%
Local Municipality	1	720	79	11%

(Adapted from the Department of Education, 2010.)

**For the sake of confidentiality, the boarding school in question will be referred to as The Boarding School (capitalised to minimise confusion). The local municipality where the school is situated has not been named for the same reason.*

The Boarding School is the only boarding school in the local municipality in the Nkangala District and was opened in 1951. The vision of the Boarding School is to create a home for children to enable them to develop optimally both spiritually, emotionally, socially and physically in order to fulfil God's intention for their lives. The language medium is Afrikaans and English. Following the withdrawal of funding by the Department of Education in 2004, the Boarding School was kept open by the governing body because of the demand for the service if offered. The Boarding School is currently dependent on fees paid by the learners' caregivers, sponsors from the community and fundraising events. The Boarding School accommodates fifty boys and twenty-nine girls, from Grade 1 to Grade 7. The learners do not stay in the residence over weekends. Two adults (one male, one female) rotate care-giving duties in the boys' residence so that one adult at a time is responsible for the care of fifty boys. Rooms are shared by six to ten boys. Each room has a prefect who is responsible for the other boys. Personal communication with the boarding school caregivers indicated that the system which is used is similar to the one used by Boys/Girls Town. (Moulder, 2011; Van Zyl, 2011). According to this system (implemented by the male caregiver at the boarding school), the boys in the boarding school function on the basis of a peer-group system of self-government, where the boys elect councillors and managers who make the rules and see that these are kept (Girls and Boys Town, South Africa, 2011). However, according to boarding school staff, the boys typically disregard boundaries,

are disrespectful, aggressive, bully others and use swear words (Oberholzer, 2011; Moulder, 2011). Based on the following selection criteria, eight boys participated in the study:

- Middle childhood boys (aged between seven and thirteen years);
- The boys have been in boarding school for at least one year, thereby excluding amongst others the Grade 1 boys. The rationale for this is that the researcher wished to explore (as part of their creative adjustment) how they adjusted to being in boarding school, and how they are currently adjusting after one or more years. Duffel (2000:139) and Schaverien (2011:145) mention that the memory of the first year in boarding school is often “blocked out”.
- Gender - Boys in The Boarding School;
- Language - Afrikaans or English;
- All races, cultures or ethnicities;
- Understand informed consent and be prepared to participate.

The demographic details of the boys are as follows:

Table 2: Demographic details

Participant	GRADE	AGE*	Marital Status of Parents
1	2	8	Divorced
2	2	8	Widowed
3	2	9	Divorced
4	5	11	Widowed
5	6	12	Divorced
6	6	12	Widowed
7	6	12	Married
8	6	12	Divorced

* As at the time of the study

The different contexts within which the child participants functioned emerged during the semi-structured interviews as being mainly their homes and the boarding school. Both of these contexts include the people with whom they have contact there. Joyce and Sills (2010:62) mention field influences as being the general life circumstances and the life stage or concern of the client.

4.2 Themes

Oaklander (2001:48-50) explains the interplay between making contact and resisting. She explains how, although healthy contact involves a feeling of security with oneself, resistance is to be expected as a normal part of creative adjustment. Reynolds (2005:159-163) further illuminates this process by indicating that a healthy child can gracefully move through a cycle of need satisfaction to maintain homeostasis, and that it is important to understand that even resistance processes are in themselves forms of contact. The researcher was interested in how the participants configured their experiences and how they moved through the Gestalt Homeostasis Cycle within the context of their circumstances (field), as can be seen below. As this was a study of limited scope, only the contact/resistance processes that emerged will be discussed. To put these in the context of the study the reader is referred to Figure 1: The Gestalt Homeostasis Cycle.

The following themes emerged in terms of their **home circumstances**:

- Absent fathers

Seven out of the eight participants are growing up with little or no contact with their fathers. Three of the participants are brothers. Their father died in a car accident about five years ago. The middle brother (Participant 4), after first saying that he could not remember anything about what made him scared or angry, recounted his experience as follows: “Ek onthou my ma het vir my pa gesê op die aand van my pa se dood: ‘voetsek jou sleg hond, né...’” (**“I remember that my mom told my dad, on the night of his death: ‘voetsek you useless dog.’”**) The way in which Participant 4 creatively adjusted while telling his story, is likely to fall into the parameters of **deflection** (initially saying he couldn’t remember anything), after which he made **full contact** and told what he remembered. When a person **deflects**, he/she ignores, or turns away from an external or internal stimulus, or redirects action, or avoids contact (Blom, 2006:36; Joyce & Sills, 2010:109; Reynolds, 2005:163). **Full contact** implies that a person engages fully in his encounter with his environment (Reynolds, 2005:162).

Four of the participants had experienced parental divorce, of whom only one still has some contact with his father. Participant 1 related his experience of parental divorce as follows: “En toe begin my ma en my pa te baklei en toe begin hulle... net baklei en toe

begin hulle weggaan en skei.” (**“And then my mom and dad started fighting and then they started... just fighting and then they started going away and separating.”**) Participant 1 was recounting a fishing experience he had had when he was six or seven years old when he suddenly blurted out how his parents had started arguing. His shoulders were hunched as he spoke and he stated a bit later in the session that it was “nie lekker nie” (**“not nice”**) that his parents were getting divorced. In terms of his creative adjustment when telling this, it appeared as if it was a scattered remark (seemingly out of context with the fishing experience he had been relating). This might be viewed as **awareness**, but in reality is in service of dishomeostasis since he was talking about something else initially.

Only one participant’s parents are still married. It was notable how many of the participants were reluctant to discuss the absence of their fathers. In terms of their creative adjustment, this might indicate they have not yet **integrated** the experience. In a research report on absent fathers, Glynn and Addaction (2011:8-9) mention that young people subjected to “father deficit” are more likely to participate in negative behaviours, such as crime or substance abuse. They lack a positive self-image and report struggling with negative feelings on a regular basis. A need to engage with positive role-models in their communities is expressed and these young people often end up being self-destructive in nature. The negative impact of absent fathers in the field of participants is therefore clear.

- Exposure to violence

Five of the participants said that their mothers had boyfriends, of whom four had experienced their mothers being physically abused by these boyfriends. Participant 4 said: “My ma moet net keer... die een wat verlede jaar gebore is (*baby brother*)... toe watsenaam... toe skop my Oom B haar in haar maag terwyl sy pregnant was...”. (**“My mom must watch out... the one that was born last year (*baby brother*)... then he what’s-his-name... then my Uncle B kicked her in the stomach while she was pregnant...”**) This exposure to violence in the home context was confirmed by the female boarding school caregiver. When Participant 4 told of this, he mentioned it matter-of-factly, while telling about how many siblings he had. He did, however, in another session express a wish for “Oom B” to be locked up in jail. The creative adjustment applied by this participant seemed to be **deflection**. Because the issue of

“Oom B” was brought up in subsequent sessions, it could also be said that this participant has not yet **integrated** the experience.

Two of the participants (brothers) also mentioned being spanked by their grandmother (with whom they no longer stay). Participant 4 said the following after choosing a pirate figurine for his grandmother in the second session: “Ek gaan julle nou pak gee! PA! PA! PA!” (“**I’m going to give you a hiding now! PA! PA! PA!**”) He also wanted to put the pirate figurine in jail for child abuse later in the same session: “My ouma... Wat gaan ek met haar doen...? Vrrrrmmmmmm! Kinder mishandeling... Waar’s Ouma? Aa, daarso.” (“**My grandmother... What shall I do with her...? Vrrrrmmmmmm! Child abuse. Where’s Grandmother? Ah, there.**”) When asked what she had done, he replied: “Sy géé ons sommer met ‘n rubber tyre.” (“**She gives it to us with a rubber tyre.**”) His creative adjustment seemed to fall into the parameters of **full contact**. He also **integrated** the experience by “putting his Grandmother in jail” – his way of keeping himself safe from her. His younger brother (Participant 2) confirmed these beatings in his own session, by saying: “Sy is b...kwaai! Sy slaan met so dik blok tyre met gaatjies in!” (“**She is b... always angry! She beats us with a thick piece of tyre with holes in it!**”) Both participants were very animated when they recounted their grandmother beating them, although the younger brother (Participant 2) **evaded** making **full contact** with the experience. He bluntly refused to draw anything regarding his grandmother, which could be seen as falling into the parameters of **deflection**. Evans, Davies and DiLillo (2008:138) report that exposure to domestic violence results in internalizing and externalizing problems in children, as well as trauma symptomatology in children. It is also indicative of harsh parenting practices where the line between discipline and abuse is very thin.

- Living arrangements

The three brothers in the study have lived in a caravan park, have been placed in various foster homes, and went through yet another disappointment in terms of foster care in the time that the study was conducted. According to the female boarding school caregiver, their foster mother came to the boarding school in the morning, dropped off their belongings and left. When the youngest brother (Participant 2) was asked what had happened that they now had to go to new foster parents, he replied: “Nee... ek weet niks nie... Waar’s my karretjie?” (“**No... I don’t know anything... Where’s my car?**”) It would seem that this participant’s response could fall in the boundaries of

deflection. The participant also appeared to be scattered (hyper-aware) and did not make good eye-contact. The middle brother (Participant 4) said: “Ja... so... ja... ons verhuis al weer... Een of ander tyd... Tannie het net vir ons gesê sy’s nou bietjie oud vir kinders.” (“**Yes... so... yes... we are moving again... Some or other time... Aunty just told us that she’s a bit old for children now.**”) It would seem that he was creatively adjusting by means of deflection. Joyce and Sills (2010:109) mention that deflection from feelings can be very subtle, as seems to be the case here (“moving” as a euphemism for what had actually happened).

Apart from these three brothers, most of the other participants mentioned that they had moved a lot and/or have been to many different schools. Participant 7’s grandmother stays with him and his parents, and one of the participants does not live with his mother, but with his grandmother. Participant 8 lived with his mother and brother at the Family Upliftment Project (F.U.P.), a home for destitute mothers and children. Participant 8 told of how happy he had been at the F.U.P. after his parents were divorced, and how he did not mind moving often. It seemed that he had integrated the experience, although there is also some evidence of introjection (also refer to this participant’s response in * Religion.) He said: “toe ons jonger was ons soos in... ons het niemand gegroet toe ons hulle gebackchat en alles soos dit nou backchat ons niemand nie.” (“**When we were younger we were like in... we didn’t greet anyone, we backchatted and things like that but now we don’t backchat anyone.**”) From the female boarding school caregiver it was also understood that many of these participants are not sure who will fetch them over weekends or where they will be going for the weekend.

Magnuson and Berger (2009:588) state that family structure transitions generally lead to adverse changes in children’s behaviour and achievement in middle childhood. They have also found that transitioning to a single-mother family was associated with increased behaviour problems. For this study it implies that the behavioural problems observed by the caregivers in the boarding school might be ascribed to the adverse living conditions they have experienced, and in some cases, are still experiencing. It seems that many of the participants are exposed to adverse living conditions, but not so extreme as to merit care in a place of safety, or even foster care. Further research in this regard is recommended with regards to financial and other implications, to establish whether it might be possible to accommodate these learners over weekends.

- Exposure to drug abuse and alcoholism

Four of the participants had been exposed at some stage to drug abuse and alcoholism. When talking about his mother's boyfriend, Participant 4 stated: "Want hy rook dagga, hy doen nie 'n werk nie, hy maak nie reg nie." (**"Because he smokes dagga, he doesn't work, he's not being fair."**) and "Ja, dis hoekom my ma... drugs doen." (**"Yes, that's why my mom... takes drugs."**) It seemed that the participant was completely engaged in his thoughts and feelings when he made the above statements. He did not shy away from animatedly expressing himself, which falls into the parameters of **full contact**.

Participant 8 stated the following about being exposed to drugs and alcohol abuse in his neighbourhood: "Die polisies ry elke liewe 5 sekondes daar by ons erf rond. Want ons... laas was daar 'n man daar hy't gedrink en hy't uh drugs gebruik. Watse... Ek kan nie op die ding se naam nou kom nie, toe gebruik hy daai drug. Toe sluit hulle hom toe." (**"The police drive around our place every single 5 seconds. Because we...Last time there was a man, he was drinking and using drugs. What... I can't remember the thing's name, he used that drug. So they locked him up."**) He was busy with figurines in the second session while recounting this as part of his story about the people in his life. He seemed to be fully engaged in telling his story, which falls into the parameters of **full contact**.

Alberta Children and Youth Services (2008) states that children who are exposed to environments where substance abuse occurs may become fearful and anxious, aggressive, passive, develop learning problems (due to stress) and they may be at greater risk of growing up abusive themselves. This seems to be relevant for this study, as these present as some of the reasons for why the participants get into trouble.

- Exposure to prostitution and/or pornography

Participant 8 (aged 12) indicated that he had been exposed to prostitution in his neighbourhood. In one session he talked about how he and some companions had ridden their bicycles in the neighbourhood: "Daar's baie prostitute daar, Tannie. Dan ry ons daar af Tannie. Die een aand toe sê die... toe sê die een prostituut: 'Hi, let's go to my house' toe sê ek vir haar 'do you know my mother?'" (**"There are a lot of prostitutes there, Aunty. Then we ride there, Aunty. One night the one prostitute said: 'Hi, let's go to my house' then I said to her 'Do you know my mother?'"**) In

another session he recounted the same story, but after asking the researcher if she knew what a prostitute was. He seemed to struggle with **integrating** this experience, as he returned to the topic in a different session.

Participant 1 (8 years old) told how he had watched a pornographic film: “Ek het al daai gay movie gekyk. Van twee manne wat met mekaar slaap en 'n ou wat met 16 vroue al geslaap het.” (“**I have watched that gay movie before. About two men who slept together and a guy who has slept with sixteen women.**”) When asked where his mother had been at the time, he answered: “Hulle was... hulle het dit ook saam met my gekyk daai aand.” (“**They were... they watched it with me that night.**”) When the researcher asked him what it had been like to watch this movie, he said: “Nie lekker nie.” (“**Not nice**”) He then continued playing with the figurines and changed the topic of the conversation. The participant’s matter-of-fact way of recounting his experience, prompted the researcher to regard his manner of creative adjustment as leaning towards **desensitization** (matter-of-fact way of telling), **introjection** (the adults watched it with him) and **deflection** (changing the topic). Joyce and Sills (2010:110) state that **desensitization** concerns an intense shutting down of input from the environment. **Introjection**, according to Reynolds (2005:163) is the way in which a person assimilates stimuli without emotionally or mentally digesting it.

Flood (2009:391-395) indicates that although children should be given age-appropriate sex education, and be mobilised to be resistant to sexist and violence-supportive narratives in sexual media, most pornography is too explicit for young children. He states that exposure to pornography may lead to sexist, sexually objectifying and inappropriately sexualised attitudes and behaviours. The exposure of these participants to inappropriate sexual content in their home contexts is of concern.

The following themes emerged from their **school/boarding school** circumstances:

- Corporal punishment and harsh language

Many of the participants expressed negative feelings about their experiences regarding the handling of discipline at the boarding school. Due to the sensitivity of this topic and for the sake of maintaining the confidentiality of the participants, examples of responses in this regard will not be given in this article. It should be noted, however, that the participants regarded some disciplinary practices as fair, and others as unfair. The

participants, who recounted events where disciplinary action was taken, were generally very animated (**full contact**) and told in detail what had happened, and how they would have preferred disciplinary action to be taken. Interestingly some participants made no mention at all of any disciplinary action even when asked (**deflection**).

De Vries (2006) wrote that research done by the University of the Free State indicated that 28% of teachers in their study admitted to still using corporal punishment. According to September (2007:1) educators have become despondent with regards to the handling of discipline. Article 8 of the South-African Schools Act (Nr 84 of 1996) prohibits the use of corporal punishment in schools. It does however seem that educators have not found, or are unable to find effective alternative methods of disciplining. Further research is recommended with regards to discipline practices at the boarding school. Although not within the scope of this study, the researcher deduced from conversations with the caregivers that it might be possible that the burden of caring for 50 boys might be too great to manage for one caregiver at a time. The possibility of appointing additional caregivers could also be investigated.

- Bullying and cursing

Many participants indicated that they were being bullied either at the school, or at the boarding school. When asked what made him angry, Participant 7 replied: "Kinders wat kleintjies boelies. Boelie. Dit maak my kwaad, en ander mense wat ander mense spot." ("**Children who bully little ones. Bully. It makes me angry. And other people who mock other people.**") When the researcher asked the participant how he responded when he got angry, he said: "... Neeee..eeek dink net so dan wil ek hom gaan slaan (said through his teeth) Dan gryp ek soos in... nee, dan ... dis net soos in... (makes fists and clenches his teeth) Ek raak kwaad! (smiles)." ("**Noooo... I... just think then I want to go and hit him (said through his teeth). Then I grab like in... no, then... it's just like in... (makes fists and clenches his teeth).**") The participant seemed to creatively adjust by **retroreflecting**. According to Oaklander (2001:48) a person who **retroreflects** directs his anger energy by means of self-inflicting symptoms (i.e. the participant clenching his teeth). However, Polster and Polster (1973:84) state that retroreflection could also be a creative adjustment that might keep a person from inflicting harm on others (as is seen with this participant).

Participant 4 told how his brother cursed another child's mother, and how the child confronted him (the participant): "Outjie stap so na my toe...: 'As [Brother's name] weer my ma vloek nê, dan gaan ek nê, jou kom slaan.'" (**"This guy walks up to me...: 'If [Brother's name] curses my mother again, hey, then I will come and hit you.'"**) The participant told how he became angry, and how he went for a run to get rid of the "crap" (participant's own words). The participant seemed to redirect his anger towards himself, so instead of possibly hurting the other child, he held back his impulse to take action, which falls in the parameters of **retroreflection** (Joyce & Sills, 2010:108).

According to De Wet and Jacobs (2008:221) bullying was a part of boarding school life for many children in their study and they were of the opinion that bullying should not be regarded as normal behaviour in boarding schools. Schaverien (2011:144) states that often only the few people involved, know about bullying, but that the long-term effects of bullying often only become known when someone attends therapy.

- Friends

Two of the participants also related positive feedback regarding their lives at boarding school. These observations were made in relation to friends. Participant 5 said the following, when asked if he enjoyed being in boarding school: "In die koshuis? Want ek het baie vriende om mee te speel soos [friend's name]. Hy's 'n baie goeie vriend... En ons speel elke... elke... amper elke dag rugby." (**"In boarding school? Because I have many friends to play with, like [friend's name]. He's a very good friend. And we play rugby every... every... almost every day."**) This was one of the rare times when this participant seemed to make **full contact**. In other instances, he appeared to be extremely anxious, shy and withdrawn. Participant 1 said: "Dis lekker [in the boarding school] as jy net uhm... vriende het." (**"It's nice [in the boarding school] if you only have friends."**) Interestingly this participant also appeared to be shy, but still seemed to make **full contact**. According to Oaklander (1997:294) making full contact involves "having the ability to be fully present in a particular situation with all of the aspects of the organism." Considering the shyness of these two participants, they managed encounters with their environments.

- Religion

It appears that faith/religion is a strong influence in the lives of many of the participants. Participant 1 told about assembly at the school on Fridays: "Dis lekker om te sing vir

die Here elke Vrydag en lekker goeters te doen op 'n Vrydag.” (**“It is nice to sing for the Lord every Friday and to do nice things on a Friday.”**) He spoke about his faith in God in all three his sessions, and when he did, he seemed to be fully engaged in the encounter, which falls into the boundaries of **full contact**.

Participant 5 chose to draw a picture of a church for the second session (community map). A short conversation followed, which ended as follows: “Ek weet nie. Waar die kinders gaan dan leer hulle jou oor Jesus dan sing jy liedjies oor Jesus, ja.” (**“I don’t know. Where the children go then they teach you about Jesus, then you sing songs about Jesus, yes.”**) After this, the participant dropped his head onto the table and was reluctant to continue, saying he was too shy. The researcher gave him a choice of continuing the session, and he chose to stay. The participant appeared to creatively adjust by **action**, **retroreflection**, and then **full contact**.

Participant 8 also mentioned a religious group being held by volunteer community members at the boarding school once a week which boarding school learners could join on a voluntary basis. The participant told how this had changed his life: “As dit nie vir Oom [Name] was nie, het hy... ek en my broer nooit verander nie.” (**“If it had not been for Uncle [Name], he... my brother and I would never have changed.”**) He subsequently stated the following of his experience in this group: “[D]ie volgende dag toe sê Oom [Name] vir ons... toe roep Oom [Name] my en my broer alléén, in een kant in, toe praat hy met ons oor die Here en toe sê hy ons is actually uhm... eintlik is ons goeie kinders, maar ons wys dit nie.” (**“[T]he next day Uncle [Name] said to us... Uncle [Name] called my brother and me *alone*, to one side, then he talked to us about the Lord and said we are actually... uh... actually we are good children, but we don’t show it.”**) The participant then continued talking about life in boarding school. It seemed that the participant was creatively adjusting by means of **introjecting** and **deflecting**.

One of the principles learners are expected to adhere to in the boarding school environment is self-control. This specific principle is based on Galatians 5:22-23 “But the fruit of the Spirit is love, joy, peace, patience, kindness, goodness, faithfulness, gentleness and self-control. Against such things there is no law.” Participant 1 said the following about self-control: “Selfbeheersing beteken jy moet respek hê vir ander mense.” (**“Self-control means you should have respect for other people.”**) When

asked if he had self-control and how he showed it to others, he replied: “Ja. Moet meer leer. En goed.” (“**Yes. Have to learn more. And stuff.**”) The way in which this participant creatively adjusted here, seems to tend towards **introjecting**. Polster and Polster (1973:72) state that “shoulds” often have little resemblance to what the child senses his needs to be. Further research is recommended with regards to the integration of religion, morals and values in the lives of this unit of analysis.

5. A SYNOPSIS OF CREATIVE ADJUSTMENT AS RELEVANT FOR THIS STUDY

To obtain an overall picture, the researcher also offers a synoptic view on the creative adjustment of participants. The researcher observed how participants creatively adjusted in terms of how a session progressed as a whole. When a theme was discussed or mentioned in the conversation with the participant, or an incident of play (for example when a participant talked about “his uncle” or played with certain toys), for the sake of simplicity, it was referred to as a **cycle**. These **cycles** were also counted to establish incidence. In this way it was possible for the researcher to note which cycles were completed homeostatically or dishomeostatically from start to finish, and whether they were contact or resistance cycles. It was also possible for the researcher to establish if and how cycles were interrupted. From these codes, the following emerged:

- Incomplete cycles

Most cycles were observed as being initiated in a saturated/scattered way. This type of initiation of contact falls within the boundaries of **sensation/awareness**, but was applied in an excessive way. It was as if the participants were often overwhelmed by sensory input. These cycles were also not concluded, either by brooding on something (which falls within the parameters of **integration**, but it entails not moving on to withdrawing) or by evading (which falls within the boundaries of **deflection**). In other words, Integration did not take place, or took place in a way that did not allow for homeostatic withdrawal to take place.

- Other observations with regards to contact/resistance processes

Interrupted cycles that were concluded were mostly interrupted by the participant seeming to be intuitive/cautious. This falls in the parameters of **projection**, but is applied by the participants in a seemingly homeostatic manner, as if they had to establish the researcher’s trustworthiness. These interrupted cycles were mostly concluded by

withdrawing. Some participants, however, became reclusive in this withdrawal and found it difficult to make further contact. Many Cycles were interrupted, after which a participant switched to another cycle and then picked up the initial cycle again so that it appeared that cycles were interwoven. These observations are confirmed in literature by Clarkson (2004:34) when she explains that needs arise and are satisfied in a cyclical or wave-like pattern, which would indicate its “rhythmic pulsating quality.”

The creative adjustments mentioned above are best described in Gestalt literature as Gestalt Formation. Clarkson (2004:5-6) explains this prioritising and need satisfaction by means of the relationship between figure and ground. This implies that when a person is still unaware of a need, it is part of his ground. When this need is brought into awareness, it becomes a figure. The person would strive first to satisfy that one need so that the gestalt may be completed, and a new figure may emerge from the ground. In the case of the participants in this study, this is relevant, as cycles that are interrupted and/or not concluded, imply that new figures keep emerging without being dissolved into ground. It therefore seems that this unit of analysis might end up with unfinished business. According to Blom (2006:213) unfulfilled needs (unfinished business) may impact on a child’s functioning in the present. Duffel (2000:143) discusses his own unfinished business regarding boarding school as follows: “I had amputated them [my parents] from my sense of myself, in order to not feel the loss. In that sense it was a false separation, a compensation which meant that I would have to revisit that area later on if I wanted to complete it.” Further research may reveal how unfinished business impacts on children in their contexts, since this might impact on their adjustment when they are adults (Duffel, 2000:191).

6. CONCLUSION

In this study, the research aim and objectives were reached in terms of exploring and describing the creative adjustment of middle childhood boys in a boarding school in the Nkangala District, Mpumalanga. By means of literature studies, interviews and document studies, thematic analyses led to the answering of the research question, namely “How do middle childhood boys in a boarding school in the Nkangala District of Mpumalanga creatively adjust?” Inadvertently, a secondary research question was also answered, namely “Which themes will emerge in terms of the creative adjustment of middle childhood boys in a boarding school in the Nkangala District of Mpumalanga?” It

is noticeable from the themes that emerged that participants generally have limited support within their immediate fields (home and boarding school circumstances). In the primary contexts of their fields most of the participants had absent fathers, some had been exposed to domestic violence, drug abuse and alcoholism, prostitution and/or pornography, had unfavourable living arrangements, had had to endure harsh disciplinary practices, and had been the victims of bullying. Most of the participants seemed to have creatively adjusted to these adversities by means of deflecting not only external stimuli, but also their own thoughts and feelings. It is clear that the way in which these participants creatively adjust not only impacts negatively on their functioning in their current contexts, but possible unfinished business may also haunt them as adults.

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SECTION C: SUMMARY, EVALUATION, CONCLUSIONS AND RECOMMENDATIONS

1. INTRODUCTION

In this section an overview of the research study will be given, including an evaluation of the research aims and objectives of the research process. This section also contains the findings as well as conclusions that were reached in the article. Included are ensuing recommendations that were made to inform further research, policy and practice.

2. SUMMARY OF THE RESEARCH

The boarding school with which this study is concerned, is connected to the only primary school with boarding facilities in the local municipality in the Nkangala District, and is home during the week to twenty-nine girls and fifty boys. Following the withdrawal of funding by the Department of Education in 2004, the Governing Body kept the school open since there was demand for the service it offered. The Boarding School is currently dependent on fees paid by the learners' caregivers, sponsors from the community and fundraising events. Two adults rotate care-giving duties in the boys' residence, so that one adult at a time is responsible for the care of fifty boys. One of the caregivers uses a system, based on the one used by Boys/Girls Town. This means that the boys in the boarding school function on the basis of a peer-group system of self-government: the boys elect councillors and managers who make the rules and see to it that they are kept. According to the boarding school staff, the boys typically disregard boundaries, are often disrespectful, aggressive, bully others and use swear words. When the researcher did her practical component for Masters Studies at the boarding school in 2009, she noticed that the boys were referred for therapeutic intervention primarily because of disruptive behaviour and discipline problems/acting out behaviour.

The causes for the abovementioned difficulties might originate in the living situations of these children before they were placed in boarding school. This is a vulnerable group of learners with complicated psycho-social dynamics. Of the fifty boys, twenty-three have experienced parental divorce, seven have experienced the death of a parent, one child has a terminally ill parent and another child's parents are separated. In many cases the

primary caregivers where the learners spend weekends and holidays are not the biological parents.

The boarding school where the study was conducted provides an essential service to the community and to people from as far afield as Witbank/Emalahleni. It is inevitable that children will be placed in this boarding school. The researcher was interested in the way in which the boys made or resisted contact with their environments, others and themselves as part of their creative adjustment, since this could provide insight into their behavioural problems and discipline issues in the boarding school context. Although it was not the focus of this research, the exploration of the creative adjustment of the boys gave insight into how intervention and support strategies might be structured, in order to maximize the development of these learners.

The research process commenced with a literature study, focused on the researcher's theoretical paradigm and to identify other research in the field. A group meeting was held with the child participants and boarding school caregivers to build relationships, and to discuss and explain research aims. During this meeting, consent was obtained from the relevant parties. Demographic details of the child participants were collected from their boarding school registration forms. Data was also obtained from the eight child participants by means of semi-structured interviews during three separate, individual sessions. These sessions were video-recorded with the written consent of the child participants and then transcribed for coding and analytical purposes. Data was obtained by means of an interview with the boarding school caregivers to triangulate demographic details and the broad themes that emerged from the interviews with the child participants. A detailed literature study was done from a theory after mode, to circumvent the influence from literature when identifying themes. Gestalt Therapy Theory literature was integrated into the coding and analysis processes. The research process might seem subjective to the reader, but it was in keeping with the researcher's paradigms of interpretivist-constructivism, phenomenology and field theory. Lastly, the creative adjustment of the middle childhood boys in the boarding school was described, and recommendations regarding intervention and support were compiled in a feedback-report to the school.

For qualitative research to be able to withstand scrutiny, it has to be credible, transferable, dependable and confirmable (Malterud, 2001:483). This research was

aligned with the abovementioned criteria by means of using a combination of procedures, or data triangulation (Farmer, Robinson, Elliot & Eyles, 2006:377). Demographic details given by the child participants were correlated with their boarding school registration forms, as well as with information supplied by the boarding school caregiver. By using The Data Analysis Spiral (Creswell, 2007:151), the researcher ensured that, as new/different categories emerged or certain categories were seen to be inefficient or inaccurate, changes could be made before the data was submitted.

3. EVALUATION OF THE RESEARCH

3.1 Aims and Objectives of the study

The general aim of this research was to explore and describe the creative adjustment of middle childhood boys in a boarding school in the Nkangala District, Mpumalanga.

This aim resulted in the following objectives:

- To conduct a literature study focused on the researcher's theoretical paradigm and to identify other research in the field;
- To conduct semi-structured interviews using art-based expression with the participants in middle childhood up to the point of data saturation, in order to obtain information on their creative adjustment in boarding school context;
- To gather background information from school records of the middle childhood participants (data triangulation);
- To conduct thematic analysis to identify emerging themes;
- To discuss emerging themes with the boarding school caregivers (triangulation);
- To give feedback regarding the research process to the middle childhood participants in a group;
- To subject the themes to a literature control;
- To compile findings and conclusions in an article.

3.2 Significant findings

Creative adjustment could be described as the way in which a person becomes aware of a need in a certain way, and attempts to satisfy this need. It includes adjustments

that are successful, as well as adjustments that are not so successful. Creative adjustment is best described in Gestalt literature as Gestalt Formation. Clarkson (2004:5-6) explains this prioritising and need satisfaction by means of the relationship between figure and ground. This implies that when a person is still unaware of a need, it is part of his ground. When this need is brought into awareness, it becomes a figure. The person would strive first to satisfy that one need so that the gestalt may be completed, and a new figure may emerge from the ground. In this process where needs arise and are satisfied (or not), the individual makes or resists contact with people and his/her environment. Oaklander (2001:48-50) explains this interplay between making contact and resisting. She explains how, although healthy contact involves a feeling of security with oneself, resistance is to be expected as a normal part of creative adjustment. Reynolds (2005:159-163) further illuminates this process by indicating that a healthy child can gracefully move through a cycle of need satisfaction to maintain homeostasis, and that it is important to understand that even resistance processes are in themselves forms of contact. The researcher was interested in how the participants configured their experiences and how they moved through the Gestalt Homeostasis Cycle in context of their circumstances (field), as could be seen below. As this was a study of limited scope, only the contact/resistance processes that emerged will be briefly explained.

In this study, the following themes regarding creative adjustment were found:

EMERGENT THEME	CREATIVE ADJUSTMENTS MOST NOTED
At home	
Absent fathers	Deflection. Blom (2006:36); Joyce & Sills (2010:109) and Reynolds (2005:163) explain that when a person deflects , he/she ignores, or turns away from an external or internal stimulus, redirects action or avoids contact.
Exposure to violence	Deflection
Living arrangements	Deflection
Exposure to drug abuse and alcoholism	Full contact
Exposure to prostitution	Non-withdrawal, desensitization, deflection. Joyce and

and/or pornography	Sills (2010:110) state that desensitization concerns an intense shutting down of input from the environment.
At the boarding school	
Corporal punishment and harsh language	Some full contact, some deflection
Bullying and cursing	Retroflection. According to Oaklander (2001:48) a person who retroreflects directs his anger energy by means of self-inflicting symptoms (i.e. the participant clenching his teeth). However, Polster and Polster (1973:84) state that retroflection could also be a creative adjustment that might keep a person from inflicting harm on others.
Friends	Full contact
Religion	Full contact, introjection. Introjection , according to Reynolds (2005:163) is the way in which a person assimilates stimuli without emotionally or mentally digesting it.

To obtain an overall picture, the researcher also offers a synoptic view on the creative adjustment of participants. The researcher observed how participants creatively adjusted in terms of how a session progressed as a whole. When a theme was discussed or mentioned in the conversation with the participant, or an incident of play (for example when a participant talked about “his uncle” or played with certain toys), for the sake of simplicity, it was referred to as a **cycle**. These **cycles** were counted to establish incidence. These counts are not mentioned in this study due to the qualitative nature of the study. In this way it was possible for the researcher to note which cycles were completed homeostatically or dishomeostatically from start to finish, and whether they were contact or resistance cycles. It was also possible for the researcher to establish if and how cycles were interrupted. From these codes, the following emerged:

- Incomplete cycles

Most cycles were observed as being initiated in a saturated/scattered way. This type of initiation of contact falls within the boundaries of **sensation/awareness**, but was applied in an excessive way. It was as if the participants often were overwhelmed by sensory

input. These cycles were also not concluded, either by brooding on something (which falls within the parameters of **integration**, but entails not moving on to withdrawing) or by evading (which falls within the boundaries of **deflection**). In other words, Integration did not take place, or took place in a way that did not allow for homeostatic withdrawal to take place. In the case of the participants in this study, this is relevant, as cycles that are interrupted and/or not concluded, imply that new figures keep emerging without being dissolved into ground. It therefore seems that this unit of analysis might end up with unfinished business.

According to Blom (2006:213) unfulfilled needs (unfinished business) may impact on a child's functioning in the present. Duffel (2000:143) discusses his own unfinished business regarding boarding school as follows: "I had amputated them [my parents] from my sense of myself, in order to not feel the loss. In that sense it was a false separation, a compensation, which meant that I would have to revisit that area later on if I wanted to complete it." Further research may reveal how unfinished business impacts on children in various contexts, since this might impact on their adjustment when they are adults (Duffel, 2000:191).

- Other observations regarding contact/resistance processes

Interrupted cycles that were concluded were mostly interrupted by the participant seeming to be intuitive/cautious. This falls within the parameters of **projection**, but is applied by the participants in a seemingly homeostatic manner. An example of this, was one participant (twelve years old), who when asked if he had done a timeline in one of his subjects, said "ek weet nie" ("I don't know.") However, the participant then stated that he did in fact know what a timeline was and continued with the session. These interrupted cycles were mainly concluded by **withdrawing**. Some participants, however, became reclusive in this withdrawal and found it difficult to make further contact. An example of this, was another participant saying that he got nervous and did not want to continue with the session. When asked if he wanted to stop, he did not even answer; he just nodded his head. Many Cycles were interrupted, after which a participant switched to another cycle and then picked up the initial cycle again so that it appeared that cycles were interwoven. These observations are confirmed in literature by Clarkson (2004:34) when she explains that needs arise and are satisfied in a cyclical or wave-like pattern, which would indicate its "rhythmic pulsating quality."

3.3 Testing the theoretical statement

The central theoretical statement of this study was that if emerging themes could be identified from the creative adjustment of middle childhood boys in boarding school, more effective intervention and support strategies could be devised and applied to assist not only the boys in the boarding school with which this study was concerned, but could also be adapted if necessary, and applied to other boarding schools. In this study themes were identified in terms of the creative adjustment of this unit of analysis. These themes (as discussed in 3.2) produced information to support the argument, so that recommendations could be made to the boarding school in terms of more effective intervention and support (see 5 below).

4. CONCLUSIONS

In this study, the research aim and objectives were reached in terms of exploring and describing the creative adjustment of middle childhood boys in a boarding school in the Nkangala District, Mpumalanga. By means of literature studies, interviews and document studies, thematic analyses led to the answering of the research question, namely “How do middle childhood boys in a boarding school in the Nkangala District of Mpumalanga creatively adjust?” Inadvertently, a secondary research question was also answered, namely “Which themes will emerge in terms of the creative adjustment of middle childhood boys in a boarding school in the Nkangala District of Mpumalanga?” It is noticeable from the themes that emerged that participants generally have limited support within their immediate fields (home and boarding school circumstances). In the primary contexts of their fields most of the participants had absent fathers, some had been exposed to domestic violence, drug abuse and alcoholism, prostitution and/or pornography, had unfavourable living arrangements, had had to endure harsh disciplinary practices, and had been the victims of bullying. Most of the participants seemed to have creatively adjusted to these adversities by means of deflecting not only external stimuli (for example requests from boarding school caregivers), but also their own thoughts and feelings (for example participants not being able to discuss or draw what made them sad or scared.) It is clear that the way in which these participants creatively adjust not only impacts negatively on their functioning in their current contexts, but possible unfinished business may also haunt them as adults (Duffel, 2000:191).

5. RECOMMENDATIONS FOR RESEARCH, POLICY AND PRACTICE

5.1 Micro and meso levels (Policy and practice)

- As this study has shown, middle childhood boys in the boarding school with which this study was concerned, are exposed to many adversities in their primary social contexts. It also emerged in this study that the ways in which these middle childhood boys creatively adjusted was shown to have the potential for unfinished business to negatively impact in their lives. It is therefore recommended that, apart from the religious group currently being held at the boarding school, therapeutic groups also be introduced, to facilitate more homeostatic ways of creative adjustment for these middle childhood boys (and girls).
- According to this study, many of the behavioural problems observed by the caregivers in the boarding school, might be ascribed to the adverse living conditions as observed with the participants of this study. However, these living conditions are not so extreme as to merit care in a place of safety or foster care. Further research in this regard is recommended regarding financial and other implications, to establish whether it might be possible to accommodate these learners over weekends.
- Although not within the scope of this study, the researcher deduced from conversations with the caregivers that it might be possible that the burden of caring for fifty boys might be too great for one caregiver to manage at a time. The possibility of appointing additional caregivers could also be investigated.
- Although also not within the scope of this study, the researcher recommends that an investigation be made into the support that the current/future caregivers at the boarding school receive from the school, the Governing Body and the community. It is recommended that volunteer community members who are willing and able to assist with some tasks at the boarding school, should be identified and that the boarding school caregivers receive clinical supervision to assist them in coping with the many emotional demands placed on them by caring for the boys (and girls) in boarding school. Caregivers could also receive training in the use of positive reinforcement for discipline and on how to enhance the emotional intelligence of these children i.e. working with impulse control.
- According to this study, many of the middle childhood boys in boarding school are exposed to bullying. De Wet and Jacobs (2008:226) state that according to their

study, many (boarding) school children are exposed to bullying, but that many anti-bullying programmes are available. The researcher recommends that an anti-bullying programme, suited to the unique needs of this boarding school, be obtained and implemented.

- On the positive side, it has emerged from this study that friendship plays an important role in the lives of many of the participants in this study. It is therefore recommended that a Big Brother/Big Sister system be implemented at the school.

5.2 Macro level (Further research)

- It is recommended that an investigation be done into the type/nature of the boarding school involved in this study. In research done in Israel, Britain and the United States, Kahane (1988:212) describes different types of boarding schools and the differential impact they have on shaping students' values. In a South African context it might be valuable to investigate whether the categorization discussed by Kahane (1988:218-221) applies, in the light of the impact it might have on South African boarders.
- A narrative study could be conducted on the experiences of ex-boarders (referred to as Boarding School Survivors by Duffel, 2000:x) in a South African context in order to investigate the effect which their boarding school experiences had on the creative adjustment in their adult lives.
- Partridge (2007:310-312) describes the threshold as the moment a boarder realises for the first time that his/her parents are leaving him/her at the boarding school. An investigation is recommended into the experience of the "threshold" in a South African context, to establish the effect of that moment of realisation on their experience of boarding school life and their creative adjustment thereafter.
- A comparison can be done between institutionalised children (children in places of safety/children's homes) and children in boarding schools as also suggested by Schaverien (2011:139), to investigate similarities and/or differences in the children's experiences of loss of attachment figures and the possible distress of being "looked after" by strangers.
- An investigation is recommended into risk and protective factors of children in boarding schools in a South African context.

- An integration of Bronfenbrenner's systems theory with Gestalt formation/creative adjustment in the context of field theory can be the focus of basic research aimed at theory building.
- An investigation into how introjects of boarding school learners leads to shame (from a Gestalt point of view) in a South African context can add to theory on Gestalt and the context of boarding school. Duffel (2000:191-218) explains how, from a Transactional Analysis point of view, many boarders develop an "inner parent" and "inner child", and that the conflict between them within the boarder leads to shame, as described by Resnick (1997:258).
- More research is needed on the involvement of welfare organisations in boarding schools (due to the fact that many of the children with social problems in the boarding school do not fall under the jurisdiction of the specific area where they attend boarding school, but rather of where they live).

6. DISSEMINATION OF INFORMATION

- An article has been provisionally prepared as a manuscript to be submitted for possible publication in Acta Academica.
- A summary of results and recommendations will be compiled in a report to the boarding school.

7. SUMMARY STATEMENT

The motivation for this study had its roots in the personal interest of the researcher, who did her practical component for Masters Studies at The Boarding School in 2009. The researcher noticed that the boys were mostly referred for therapeutic intervention due to disruptive behaviour and discipline problems/acting out behaviour. It is likely that many children in South Africa will attend boarding school. In rural areas this is mainly due to the distances children would have to travel to attend school. In rural and urban areas, it is often the case that children attend boarding school because their parents work long and/or irregular hours. Some of the children who attend boarding school do so with the support of welfare organisations and/or the community, because parents cannot afford to support these children and placement in a place of safety, foster care or a children's home might still be too radical. Within the dynamics of this unique population it is important to know how these children creatively adjust in their fields both externally and

internally. When there is an understanding of how middle childhood boys creatively adjust, intervention and support for them might be structured in such a way that the effects of unfinished business later in their lives would be minimized. The researcher believes that the boarding school staff and learners could benefit by applying the recommendations set out in the report to the boarding school.

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SECTION D - ADDENDA

ADDENDUM 1: LETTER OF CONSENT – DEPARTMENT OF EDUCATION

CMR-Building (Annex)
Corner of 6th Avenue & 4th Street
DELMAS
2210

25 July 2011

Mr M.L. Mhlanga
47 Sarel Cilliers Street
FC Dumat Building
DELMAS
2210

Dear Sir

RESEARCH PROJECT: LAERSKOOL DELMAS PRIMARY

Permission is hereby requested to conduct research at Laerskool Delmas Primary. The research will be conducted by Mrs J. Smit under supervision of Dr M. van der Merwe, from the Centre for Child, Youth and Family Studies, Northwest University. The results of this study will be contributed to a research article at the institution mentioned, as well as an academic journal.

The purpose of this study is to explore and describe the creative adjustment of middle childhood boys in the boarding school of Laerskool Delmas Primary. If emerging themes could be identified from the creative adjustment of middle childhood boys in boarding school, more effective intervention and support could be devised and applied to assist not only the boys in the boarding school this study is concerned with, but could also be adapted if necessary, and applied to other boarding schools.

The procedures of this study are contained in the research proposal, which has been approved by the abovementioned institution, and is included as Appendix A in this letter.

The study is to be conducted (with permission of the School's Governing Body) during school hours, at the school's premises.

When research like this is being done, it is understandable that participants may find it difficult or uncomfortable to discuss their circumstances and/or experiences. If these child participants feel too uncomfortable, the researcher will terminate the interview and refer the child for further therapeutic intervention. Although this is not intervention research, participants might find that they gain awareness of, and insight into their own thoughts, behaviour and feelings. This research has the potential to help anyone concerned with boarding school learners to understand better how these children feel, think and behave. With this knowledge, they will be able to find better ways of helping the many children in South Africa who are in boarding school (please refer to the research proposal for more information). No fees are charged for participating in the research, and no payment for participation will be given.

Any information that is obtained in connection with this study and that can be identified with participants will remain confidential and will be disclosed only with permission of the participants or as required by law. Confidentiality will be maintained by means of substituting the names of participants with pseudonyms in documents used. The information will be kept on the researchers' computers, and only they will have access to it. The information will not be released to any other person/agency, except when the results of the research will be published.

For the researcher to be able to understand better and to obtain information more accurately, the sessions will be videotaped. These videotapes will also be used for data analysis. Participants may look at these tapes, but no one else, except the researchers mentioned in this document will have access to them. These videotapes will not be used to train other students, or for any other educational purposes. They will be kept for five years after the research, and then be erased.

Learners who are identified for participation according the criteria mentioned in the research proposal may choose whether to be in this study or not. If they volunteer to be in this study, they may withdraw at any time without consequences of any kind. They may also refuse to answer any questions they don't want to answer and still remain in

the study. The investigator may withdraw them from this research if circumstances arise which warrant doing so.

Any questions or concerns regarding this research may be directed to:

Mrs Judi Smit 082 376 2347 (Cell)

Dr Mariette van der Merwe 082 964 6697 (Cell)

The information above was described to me, _____

[Mpumalanga Department of Education Representative]

by _____.

[name of researcher]

I was given the opportunity to ask questions and these questions were answered to my satisfaction.

I, _____ give permission for the researcher to

[Mpumalanga Department of Education Representative]

conduct the above-mentioned research study. I have been given a copy of this form.

SIGNATURE: MPUMALANGA DEPARTMENT OF EDUCATION REPRESENTATIVE

DATE

SIGNATURE: INVESTIGATOR/RESEARCHER

I declare that I explained the information contained in this document to

[Mpumalanga Department of Education Representative]

[He/she] was encouraged and given ample time to ask me any questions. This

conversation was conducted in *[Afrikaans/English/Zulu/Other]* and *[no translator was*

used/this conversation was translated into _____ by _____].

SIGNATURE OF INVESTIGATOR

DATE

ADDENDUM 2: LETTER OF CONSENT – SCHOOL GOVERNING BODY

CMR-Gebou (Anneks)
Hoek van 6de Straat en 4de Laan
DELMAS
2210

11 Augustus 2011

Mnr F. de Lange
Voorsitter - Beheerliggaam
Laerskool Delmas
6de Straat 21
DELMAS
2210

Geagte Mnr. de Lange

NAVORSINGSPROJEK: LAERSKOOL DELMAS PRIMARY

Gedurende 2009 het ek prakties vir die graad M.A. in Psig. (NWU) by Laerskool Delmas gedoen, en meer spesifiek met van die leerders in die koshuis. Tydens hierdie tydperk het ek bewus geword daarvan dat baie van die leerders in die koshuis met gedragsprobleme presenteer. Die oorsaak van hierdie probleme is debatteerbaar. Ek is tans besig met navorsing vir bg. graad, en wil graag die situasie by die koshuis verder ondersoek.

Min navorsingsliteratuur is beskikbaar oor die subjektiewe belewenis van koshuisgangers, veral in Suid-Afrika. Die doel van hierdie studie sal wees om die ervaring van koshuisgangers te dokumenteer, in terme van die leerder se agtergrond, sowel as sy/haar belewenis in/van die koshuis self. Daar sal nie net gefokus word op sogenaamde "negatiewe" ervarings nie, maar ook "positiewe" ervarings. Inligting sal by leerders verkry word met behulp van spelterapeutiese tegnieke, sowel as gesprekke met leerders. Inligting sal ook getrianguleer word met onderhoude met die ouers en koshuispersoneel.

Die doel van die studie is om navorsingsliteratuur uit te brei, en ook om vir die skool/koshuis as hulpmiddel te dien t.o.v. hantering van probleemgevalle, aangesien daar gepoog sal word om by die oorsaak van hierdie probleme uit te kom. Moontlike temas wat vorendag kan kom, sluit onder andere in: ongunstige huislike omstandighede, moontlike dwelmmisbruik, eetversteurings, moontlike emosionele, fisieke en seksuele misbruik/geweld, asook portuurgroepdissipline.

Hiermee versoek ek dan die nodige skriftelike toestemming van die skoolhoof en/of beheerliggaam om die studie te onderneem. Ek onderneem om:

- soos en wanneer nodig, betrokke persone op hoogte te hou van die studie
- die leerders, personeel, skool en koshuis se naam/name as vertroulik te hanteer
- die resultate van die studie aan die skool beskikbaar te stel, met moontlike aanbevelings.

Enige navrae aangaande hierdie studie kan gerig word aan:

Mev. Judi Smit 082 376 2347 (Sel)

Dr. Mariette van der Merwe 082 964 6697 (Sel)

Vriendelike groete



JUDI SMIT

Bogenoemde inligting is aan my, _____
[Laerskool Delmas Primary Beheerliggaam verteenwoordiger]

verduidelik deur _____. Ek het die geleentheid
[naam van navorser]

gehad om vrae te vra, en hierdie vrae is bevredigend beantwoord.

Ek, _____ gee aan die navorser
[Laerskool Delmas Primary Beheerliggaam verteenwoordiger]

toestemming om bogenoemde navorsingstudie uit te voer. Ek het 'n afskrif van hierdie
skrywe ontvang.

**HANDTEKENING: LAERSKOOL DELMAS PRIMARY BEHEERLIGGAAM
VERTEENWOORDIGER**

DATUM

HANDTEKENING: NAVORSER

Ek verklaar dat ek die inligting in hierdie dokument aan:

_____ verduidelik het.

[Laerskool Delmas Primary Beheerliggaam verteenwoordiger]

[Hy/sy] is aangemoedig en is tyd gegun om enige vrae te vra.

HANDTEKENING VAN NAVORSER

DATUM

ADDENDUM 3: LETTER OF CONSENT – PRIMARY CAREGIVERS OF CHILD PARTICIPANTS

NAVORSINGSPROJEK: 'n ONDERSOEK NA DIE KREATIEWE AANPASSING VAN SEUNS IN HULLE MIDDEL KINDERJARE TEN OPSIGTE VAN HULLE LEWE IN 'n KOSHUIS IN DIE NKANGALA DISTRIK, MPUMALANGA.

Geagte Ouer/Voog

Hiermee word u vriendelik versoek om toestemming te gee vir u kind/ers se betrokkenheid by 'n navorsingsprojek. Die navorsingsprojek word gedoen deur Mev. J. Smit, onder supervisie van Dr. M. van der Merwe, van die Sentrum vir Kinder-, Jeug- en Familiestudies, Noordwes Universiteit. Die uitslae van hierdie projek sal gepubliseer word in 'n navorsingsartikel. U kind/ers is gekies as 'n deelnemer vir die projek, aangesien die projek handel oor hoe seuns in die koshuis kreatief aanpas.

Die doel van hierdie projek is om vas te stel hoe dit vir seuns is om in die koshuis te wees. Daar sal spesifiek gekyk word na hoe hulle kreatief aanpas in terme van hulle omgewing tuis en in die koshuis, asook hoe hulle mense en dinge in hulle lewens beleef.

Indien u instem dat u kind/ers deel is van die projek, sal daar 'n groepsinligingsessie vir hulle wees, waartydens volledige inligting vir hulle gegee sal word, en hulle ook geleentheid sal kry om vrae te vra. Daarna sal drie individuele sessies met elke seun gehou word. Tydens hierdie drie sessies sal die seuns geleentheid kry om 1.) 'n lewenslyn te maak om aan te dui hoe hulle lewens tot dusver was, 2.) 'n gemeenskapskaart te maak, om aan te dui watter rol mense en dinge in hulle gemeenskap, in hulle lewens speel, en 3.) 'n karretjie te teken om hulle gedagtes, gevoelens en gedrag aan te dui. Na afloop van die projek sal hulle geleentheid kry om te vertel hoe die ervaring vir hulle was, en vrae te vra. Die projek sal in skooltyd, by die skool gebeur.

Met 'n projek soos hierdie, is dit moontlik en verstaanbaar dat u kind/ers dalk nie sal wil gesels oor sy/hulle belewenis nie. Wanneer dit vir hom/hulle te moeilik is, sal die sessie gestop word, en indien nodig (met u toestemming) sal u kind/ers verwys word vir

terapeutiese bystand. Al word daar geen terapie in hierdie projek gedoen nie, kan dit moontlik wees dat u kind/ers insig kan kry in sy/hulle eie gedrag, gedagtes en gevoelens. Dit kan hom/hulle in staat stel om 'n groter verskeidenheid van keuses ten opsigte van sy/hulle gedrag, gedagtes en gevoelens te maak.

U kind/ers se deelname in hierdie projek sal personeel help wat met koshuiskinders werk, deur aan hulle beter insig te gee oor hoe die kinders dink, voel en doen. Sodoende kan hulle die versorging van koshuiskinders nog meer verbeter. Die projek het die potensiaal om van hulp te wees nie net vir u kind/ers in Laerskool Delmas nie, maar ook die vele kinders in Suid Afrika wat in koshuise is. Geen fooie word gevra vir deelname nie, en geen betaling word gegee vir deelname nie.

Enige inligting in hierdie projek wat met die skool, u of u kind/ers verbind kan word, sal as vertroulik hanteer word. Vertroulikheid sal behou word deur u kind/ers se name te vervang met skuilname, sodat hy/hulle nie geïdentifiseer kan word nie. Die inligting sal slegs aan ander bekend gemaak word met u en u kind/ers se toestemming, of indien dit deur die Wet vereis word. Die inligting word op die navorsers se rekenaars gehou, en net die navorsers het toegang tot die inligting. Die inligting sal aan geen ander persoon/agentskap bekend gemaak word nie, behalwe wanneer die navorsingsartikel gepubliseer word. In hierdie geval, sal vertroulikheid steeds met behulp van skuilname behou word.

Om die navorser te help om beter te verstaan en beter data-verwerking te doen, sal die sessies op videoband opgeneem word. U kind/ers mag na hierdie opnames kyk, maar niemand behalwe u kind/ers en die navorsers het toegang tot hierdie video-opnames nie. Hierdie opnames sal nie gebruik word om ander studente mee op te lei nie. Die opnames word vir vyf jaar na afhandeling van die projek gehou, waarna dit vernietig sal word.

U en u kind/ers kan kies om deel te wees van hierdie projek of nie. Indien u en u kind/ers instem om deel te neem, mag u kind/ers enige tyd onttrek word van die studie. U kind/ers hoef ook nie vrae te antwoord as hy/hulle nie wil nie, maar nog steeds deel bly van die projek. Die navorser mag u kind ook onttrek uit die projek, indien omstandighede dit vereis.

***U ontvang twee afskrifte van hierdie brief. Die een afskrif is vir u om te hou.
Dit sal hoogs waardeer word, indien u die tweede afskrif sou invul, teken, en op
Maandag, 1 Augustus 2011 na die skool sou terugstuur.***

Indien u enige vrae of bekommernisse het oor die navorsingsprojek, kan u die navorsers kontak:

Mev. Judi Smit 082 376 2347 (Sel)

Dr. Mariette van der Merwe 082 964 6697 (Sel)

Ek, _____ ouer/voog van _____
gee hiermee toestemming dat:

	Dui asb. hier aan met
	√
• my kind mag deelneem aan die navorsingsprojek	
• die navorser hierdie sessies mag opneem	
• hierdie opnames vir eksamendoeleindes gebruik mag word	

	Dui asb. hier aan met
Ek begryp die inhoud van hierdie brief	√
Ek wil graag hê dat die navorser my moet skakel, omdat daar vrae is wat ek wil vra. (Dui asb. aan wanneer 'n gepaste tyd en datum sal wees om u te kontak)	
Ek het 'n afskrif van hierdie skrywe ontvang.	

HANDTEKENING: OUER/VOOG

KONTAK TEL. NR.

DATUM

HANDTEKENING: NAVORSER

DATUM

SKOOLVERTEENWOORDIGER

ADDENDUM 4: LETTER OF CONSENT – CHILD PARTICIPANTS

NAVORSINGSPROJEK OOR KOSHUISSEUNS

Beste _____

Jy word gevra om deel te neem aan 'n navorsingsprojek wat gedoen word deur Mev. J. Smit. Die projek-leier is Dr. M. van der Merwe, van die Sentrum vir Kinder-, Jeug- en Familie Studies, Noordwes Universiteit. As hierdie projek klaar is, sal dit in 'n navorsingsartikel gepubliseer word. Jy is gekies as 'n deelnemer, omdat die projek gaan oor seuns wat in die koshuis is.

Dit wat ons by jou leer, sal die navorsers help om agter te kom hoe jou lewe vir jou is, veral hoe dit vir jou is om in die koshuis te wees. By 'n groepsessie sal jy meer inligting kry en ook 'n kans kry om vrae te vra en te besluit of jy wil deelneem. As jy wil deelneem, sal daar drie aparte sessies met jou alleen wees. By die eerste sessie sal jy gevra word om 'n lewenslyn te maak, waarop jy kan wys wat tot nou toe in jou lewe gebeur het. Jy kan ook daar wys wat jy gedink, gedoen en gevoel het. In die tweede sessie, sal jy gevra word om 'n gemeenskapskaart te maak, waar jy gaan wys wie/wat deel is van jou lewe, en ook jou gevoelens/gedagtes daarvoor. By die derde sessie, sal jy gevra word om 'n karretjie te teken, waar jy meer van jouself kan vertel. By elke sessie, sal ek vir jou verduidelik wat jy moet doen en met jou gesels oor wat jy gedoen het. As ek aan die einde van die projek na al die inligting gekyk het, sal ek weer met jou 'n sessie hê om met jou te gesels oor wat ek agtergekom het, en jy sal kans kry om te vertel hoe dit vir jou was om deel te neem.

Dit kan gebeur dat dit vir jou moeilik is om oor jou gedagtes, gevoelens of gedrag te gesels. Dit kan wees dat daar dinge in jou lewe is waaroor jy nie wil praat nie, omdat jy seergemaak voel. As dit vir jou te moeilik raak, sal ons met die sessie stop. As dit nodig is, sal ek jou na 'n sielkundige, spelterapeut, berader, pastoor of dominee verwys om jou te help. As jy besluit om deel te neem aan die navorsingsprojek, kan jy dalk jou eie gevoelens, gedagtes en gedrag beter verstaan. Dit kan jou ook dalk help om dit beter te hanteer, of om hulp te kry om dit beter te hanteer as dit nodig is.

Dit wat ons uit hierdie projek leer, kan mense wat met koshuiskinders werk, help om beter te verstaan hoe koshuiskinders dink, voel en optree. As hulle dit weet, kan hulle baie ander kinders in koshuise in Suid Afrika beter help. Jy hoef nie te betaal om deel te neem nie, maar jy gaan ook nie betaal word om deel te neem nie.

Alles wat in hierdie projek gebeur, sal vertroulik hanteer word. Dit beteken dat jou naam nooit iewers op 'n papier sal wees nie, en dat ons 'n skuilnaam sal gebruik wanneer ons jou inligting neerskryf. Niemand sal weet wat jy in die sessies gesê het nie, behalwe die navorsers, en hulle mag vir niemand jou naam vertel nie. Die enigste tyd wanneer hierdie inligting met iemand gedeel kan word, is wanneer jy toestemming gee, of wanneer die Wet ons verplig. Die inligting, met jou skuilnaam, sal in 'n navorsingsartikel gepubliseer word. Die inligting word op die navorsers se rekenaars gehou, en net die navorsers mag daarna kyk.

Vir die navorser om beter te verstaan hoe jy dink, voel en doen, sal die sessies met 'n videokamera opgeneem word. Dit help die navorser om nie dalk iets belangriks mis te kyk nie. Jy mag, as jy wil, na die video-opnames kyk, maar niemand anders behalwe die navorsers wie se name in hierdie brief is, mag daarna kyk nie. Hierdie video-opnames sal ook nie gebruik word om ander mense te leer nie. Vyf jaar na die projek klaar is, sal die video opnames uitgegee word.

Jy kan kies of jy wil deelneem aan die projek of nie. As jy wil deelneem, kan jy enige tyd besluit om nie meer deel te neem nie. As dit vir jou te moeilik is om vrae te antwoord, hoef jy nie, maar dan kan jy nog steeds deel wees van die projek. As dit nodig is, kan die navorsers ook besluit dat jy nie meer mag deelneem nie.

As jy enige vrae het, kan jy, of jou ouer(s)/voog(de) die navorsers bel:

Mev. Judi Smit 082 376 2347 (Sel)

Dr. Mariette van der Merwe 082 964 6697 (Sel)

Die inligting in hierdie brief is aan my, _____ verduidelik deur
[naam van deelnemer]

_____ in _____. Ek het die taal verstaan, en kon vrae vra as
[naam van navorser] [taal]

ek nie verstaan het nie. Die vrae wat ek gevra het, is verduidelik sodat ek verstaan het.

Ek stem in om deel te neem aan die navorsing.

Ek het 'n afskrif van hierdie brief gekry.

HANDTEKENING VAN DEELNEMER

DATUM

HANDTEKENING VAN NAVORSER

Ek verklaar hiermee dat ek die inligting in hierdie dokument aan _____
[naam van deelnemer]

verduidelik het. Hy/sy is aangemoedig, en is geleentheid gegee om enige vrae te vra.
Die gesprek is in _____ gevoer, en ons het/het nie van 'n tolk gebruik gemaak
[taal]

nie. _____ het die gesprek na _____ vertaal
[Naam van tolk] [taal]

(indien van toepassing).

HANDTEKENING VAN NAVORSER

DATUM

ADDENDUM 5: LETTER OF EXPLANATION – TEACHERS

19 Augustus 2010

Geagte Onderwyser(es)

Gedurende 2009 het ek prakties vir die graad M.A. in Psig. (NWU) by Laerskool Delmas gedoen, en meer spesifiek met van die leerders in die koshuis. Tydens hierdie tydperk het ek bewus geword daarvan dat baie van die leerders in die koshuis met gedragsprobleme presenteer. Die oorsaak van hierdie probleme is debatteerbaar. Ek is tans besig met navorsing vir bg. graad, en wil graag die situasie by die koshuis verder ondersoek. Toestemming is by die skool se beheerliggaam, sowel as die Departement van Onderwys (Mpumalanga) verkry vir hierdie studie.

Ek vra hiermee u vriendelike samewerking indien ek ('n) leerder(s) uit u klas sou haal vir die doel van die navorsing. Ek versoek u ook hiermee om asseblief nie in besprekings met die leerder(s) of enige iemand anders, aangaande die leerder(s) betrokke te raak nie, aangesien die leerder(s) sowel as die skool se identiteit in die navorsingstudie as vertroulik hanteer sal word.

Die empiriese ondersoek (wanneer leerders uit die klasse gehaal sou word) sal minstens 3 weke duur, vanaf 22 Augustus tot 9 September 2011. Vir u inligting, is 'n rooster aangeheg, wat aandui wanneer watter leerders nie in u klas sal wees nie. Ek versoek u vriendelik om, indien u assesserings geskeduleer het vir daardie tye, aan die betrokke leerder(s) alternatiewe geleentheid sal gee om die assesserings te voltooi.

U samewerking word waardeer!

Vriendelike groete



JUDI SMIT
0823762347

SKOOLVERTEENWOORDIGER

ADDENDUM 6: PLANNING FOR INTERVIEWS WITH CHILD PARTICIPANTS

SESSION 1 – LIFE-MAP/LIFE-LINE

Julle ouens in die koshuis het almal briefies geteken wat vir julle verduidelik het wat ek beplan, en waar julle gesê het dat julle toestemming gee om deel te neem. So laat ek gou weer vir jou vertel wat ek beplan het. Ek wil gesels met julle koshuis-outjies oor hoe is dit vir jou om 'n koshuiskind te wees en hoe jy maak om okay te wees. Hoe is dit vir jou om so huis toe te gaan en dan kom jy weer koshuis toe en dan gaan jy weer huis toe. Wat is vir jou lekker en sleg by die huis en by die koshuis. Maar daarby gaan ons uitkom. Ek wil eers bietjie met jou gesels oor hoe jou lewe is tot nou toe? Wat het als met jou gebeur? Dan wil ek vra of jy dit op 'n tydlyn sal doen. Ken jy 'n tydlyn? Soos in SW met datums en goeters wat gebeur het. Jy sit net op die tydlyn wat jy wil. Wat jy alles kan onthou of wat jy weet wat iemand jou miskien vertel het of iets. Maar jy kies self wat jy daarop wil sit. Dit is nie skoolwerk nie, en dit hoef nie netjies te wees nie. Jy kan dit doen nes jy wil. Jy kan dit op hierdie papier doen. Jy kan dit teken of jy kan skryf of jy kan stickertjies plak of prentjies knip uit die tydskrif uit of hierdie goedjies plak of net wat jy wil. Dit maak nie saak nie.

Om dit makliker te maak vir jou en my om te onthou, kan jy my eers vertel en dan skryf ons dit op 'n lysie. Dan kan jy op jou lysie kyk vir idees wat jy op jou tydlyn wil maak.

(This was adapted in the session to suit the age of the participant – with more or less information as required by the participant.)

SESSION 2 – COMMUNITY MAP

1. Dink aan al die plekke in jou lewe, bv. Skool, huis, kerk, koshuis, ouma se huis en so voorts.
2. Teken elkeen van hierdie plekke wat jy genoem het op die papier of papiere. Dit hoef nie baie detail op te hê nie. Jy kan teken net soos jy wil.
3. Watter van hierdie plekke maak jou hartseer? Bang? Bly? Kwaad? Enige ander gevoelens?
4. Hoe maak jy/wat doen jy as jy so voel?
5. Dink nou aan al die mense by hierdie plekke. Kies vir elke mens 'n figuurtjie en sit hom op sy plekkie.
6. Watter van hierdie mense maak jou hartseer? Bang? Bly? Kwaad? Enige ander gevoelens?
7. Hoe maak jy/wat doen jy as jy so voel?

(This was adapted in the session to suit the age of the participant – with more or less information as required by the participant.)

SESSION 3 – ROSEBUSH TECHNIQUE (WITH A CAR)

Vandag wil ek vra of jy 'n prentjie van 'n kar wil teken?

1. Tipe kar (groot/klein engine) reisies, rally, gewone kar, bakkie, afslaankap
2. Nuwe kar? ou kar? Classic?
3. Watse kleur?
4. Werk alles? wipers, ligte, indicators, radio, lek olie?
5. Watse tipe tyres het hy op (groot klein dun dik all terrain) (retreads/nuwe tyres?)
6. Hoeveel brandstof gebruik hy? Watse tipe brandstof gebruik hy? diesel/petrol
7. Is hy warm/mooi gemaak? (spoilers, sharkfins, nitros) (net buite of binne ook?)
8. Veiligheid? central locking airbags? safety belt
9. Wie werk aan die kar? Wie maak hom skoon/polish hom?
10. Is daar iets wat gereeld breek/nooit breek nie? As dit breek, is dit nuwe parte of second hand parte?
11. Op watse tipe pad ry hy? lekkerder slegter?
12. Staan die kar uit?
13. Waar slaap/staan die kar? Garage, buite, boom
14. Hoe kom hy met ander karre oor die weg?
15. Wat gaan van hierdie kar word in die toekoms?

(This was adapted in the session to suit the age of the participant – with more or less information as required by the participant.)

ADDENDUM 7: TRANSCRIPTION AND PHOTOGRAPHS OF PARTICIPANT 2, SESSION 2

PARTICIPANT 2:	<i>Just before the camera was put on, PARTICIPANT 2 asked if it was a new camera. I tried to explain that it was, because I couldn't get the old one fixed, but he just talked on his own little mission. Very excited! Tannie kan ek kyk watse speelgoed is hier alles? Immediately proceeds to pack out the toys. Ek gaan nou kyk wat is dit. Hier's uh... hier's daai (ambulance). Ek gaan nie met dit speel nie (smurf) ek gaan nie met die meisiegoed speel nie.</i>
RESEARCHER:	PARTICIPANT 2, voor ons gaan speel moet ons eers gou-gou werk. Hoe klink dit vir jou?
PARTICIPANT 2:	<i>Ignoring me. Hier's klomp hoekom het Tannie nie 'n trein nie. Die... die ding (fire-truck) die polisiekar. Die. Die's my favourite (ambulance). Ek wil dit word een van daai. (points to the fire-truck and ambulance - proceeds to sit down.)</i>
RESEARCHER:	Wil jy dit word? Cool.
PARTICIPANT 2:	Ja. Want ek wil die mense gaan help as hulle sien hulle... of as hulle huise brand of as hulle siek is.
RESEARCHER:	Okay! Vandag... gaan ons gesels oor die plekke en die mense in jou lewe. So jy moet gou-gou dink aan al die plekke in jou lewe, soos die skool... of huis of kerk of koshuis of ietsie so. Watse plekke is daar alles in jou lewe?
PARTICIPANT 2:	<i>seems distracted by the toys, not paying attention to what is being asked. Ek ken vir Brakpan, ek ken vir Witbank, ken vir... Pretoria.</i>
RESEARCHER:	Wat is in Brakpan en Witbank en Pretoria?
PARTICIPANT 2:	Daar's mense wat sleg is, Brakpan... Luister daai mense nie. In Pretoria, is daar ??? <i>Bell rings - inaudible.</i> En daar's baie plase en spoke op die plek waar ons gebly het.
RESEARCHER:	Spoke?
PARTICIPANT 2:	<i>Nods and whispers: Ja.</i>
RESEARCHER:	Sjoe. Dink jy, PARTICIPANT 2, jy kan vir my teken, watse plekke is daar alles, waar's jou huis?
PARTICIPANT 2:	My huis? My huis is in Witbank.


RESEARCHER:	Watse... Het jy nog 'n ander huis ook?
PARTICIPANT 2:	Hmmmm nee.
RESEARCHER:	Net in Witbank?
PARTICIPANT 2:	<i>Nods.</i>
RESEARCHER:	Okay. En watse ander plekke is daar nog?
PARTICIPANT 2:	Ander plekke...
RESEARCHER:	Hm. Soos skool of kerk of koshuis of ouma of enige iets so.
PARTICIPANT 2:	<i>(he doesn't sit still for a second. Constantly moves and fidgets)</i> Tannie gister... 'n kind sê my pa sal jou ouma kan beat. Hy weet nie eers hoe sterk is my ouma nie.
RESEARCHER:	Is jou ouma sterk?
PARTICIPANT 2:	Sy is (b)..kwaai!
RESEARCHER:	Kwaai ook?
PARTICIPANT 2:	Ja sy slaan met so dik blok tyre met gaatjies in!
RESEARCHER:	Ja? Gee sy pak met hom?
PARTICIPANT 2:	Ja!!! <i>Animated!</i>
RESEARCHER:	Wow! Nou waar's ouma?
PARTICIPANT 2:	Sy bly in.... Mmm... dink in Pretoria.
RESEARCHER:	Okay. Dink jy jy kan vir my hierdie plekke teken? Op die papier?
PARTICIPANT 2:	Nee.
RESEARCHER:	Nie?
PARTICIPANT 2:	Ek kan nie.
RESEARCHER:	Kan jy 'n blokkie maak vir elke plek? Dan speel-speel ons dis die plek.
PARTICIPANT 2:	Ja. Ek gaan 'n huis teken.
RESEARCHER:	Jy kan.
PARTICIPANT 2:	<i>Grabs a crayon but throws it across the table in his excitement. Shouts something, runs around the table and promptly gets onto the table. Tafel klim!</i>
RESEARCHER:	Jy kan.
PARTICIPANT 2:	Kan ek op die tafel sit?
RESEARCHER:	Jy kan!
PARTICIPANT 2:	Jay! <i>Lies on his tummy on the table. Draws with the crayon onto the table. Oepsies!</i>

RESEARCHER:	Toemaar, ons vee dit af, moenie worry nie.
PARTICIPANT 2:	Moenie die kar breek nie, want almal wil nog met die kar speel. Tannie, kan ek en Tannie op 'n papier, op 'n grote 'n game speel?
RESEARCHER:	Ons kan as ons klaar is hier.
PARTICIPANT 2:	Hier bly ons nou hier's ons huis. Daar's ons plaas, hier's ons deur, hier's ons dak oeps klein dak en daarso. Hierso's uhm die dak. Nee ek kan nie die dak so klein maak nie. Hier slaap ons. Kom ek teken hom net ??? Ek gaan ??? Kom ek teken 'n klomp huise. Sien?
RESEARCHER:	Is reg. Teken. Ek sien.
PARTICIPANT 2:	O, waar's ons venster? Oeps. Daar. Daar's een. Ek kan nie so mooi venster teken nie.
RESEARCHER:	Dis okay.
PARTICIPANT 2:	Want 'n venster lyk soos twee.
RESEARCHER:	O... okay. Jy kan dit teken net soos jy wil.
PARTICIPANT 2:	Oeps daar's die dak. Daar's die deur.
RESEARCHER:	Okay.
PARTICIPANT 2:	Check die groot deur! <i>Laughs.</i>
RESEARCHER:	Ek sien!
PARTICIPANT 2:	Daar's die grasperk. Daar's die perde se... die beeste gras.
RESEARCHER:	Die perde se gras?
PARTICIPANT 2:	Nee, die beeste s'n.
RESEARCHER:	O, die beeste s'n. Op die plaas?
PARTICIPANT 2:	Ja.
RESEARCHER:	Okay.
PARTICIPANT 2:	Hierdie het ek nodig. <i>(ruler)</i>
RESEARCHER:	Okay.
PARTICIPANT 2:	Hm. Hier gaan my laaste huis. Dis die huis waar my pa doodgegaan het. <i>Sits up. Stops drawing.</i>
RESEARCHER:	Nou wie se huise is nou hierdie almal?
PARTICIPANT 2:	Die's uhm daai tannie waar ons nou bly. Die, is my ma s'n waar ons al gebly het. Die ook, en die's my ouma s'n. En daar's die my pa. My pa se huis waar my boetie die tv opgeblaas het. Toe sê hy mamma, die tv het opgeblaas. En toe slaan my pa hom en

	daar toe ek drie jaar oud was toe het my pa doodgegaan.
RESEARCHER:	Okay. Nou is daar een van hierdie huise waar jy baie gelukkig en bly voel?
PARTICIPANT 2:	Ja, hierso. <i>Points to the "tannie"'s house where they are currently staying.</i>
RESEARCHER:	Daai ene?
PARTICIPANT 2:	Ja want ons jaag die beeste in die kraal (<i>laughing</i>) dis baie lekker.
RESEARCHER:	Nou wie bly daar?
PARTICIPANT 2:	My Tannie.
RESEARCHER:	Okay.
PARTICIPANT 2:	<i>picks up a paintbrush.</i> Tannie, gaan ons verf?
RESEARCHER:	Ons gaan nie verf nie.
PARTICIPANT 2:	Tannie nou al weer die goed.
RESEARCHER:	Ek het al weer nie verf gebring nie.
PARTICIPANT 2:	Tannie vergeet elke keer. Hier's 'n skerpmaker. En 'n koki. Wat tannie iets vergeet...
RESEARCHER:	Sê vir my gou-gou PARTICIPANT 2 is daar een van hierdie huise waar jy baie kwaad voel?
PARTICIPANT 2:	Ja. <i>Nods!</i> Een van dit.
RESEARCHER:	Kan jy vir my wys watter een?
PARTICIPANT 2:	<i>Show all the houses except the one where his dad passed away.</i>
RESEARCHER:	Almal daai?
PARTICIPANT 2:	Ja.
RESEARCHER:	Okay. Nou wat maak jy as jy kwaad voel by daai huis?
PARTICIPANT 2:	My boetie slaan my.
RESEARCHER:	Ja?
PARTICIPANT 2:	Dan raak ek kwaad.
RESEARCHER:	Ja... Dan? Wat maak jy dan?
PARTICIPANT 2:	Dan ??? Ek my boetie so hard.
RESEARCHER:	En dan? Slaan jy hom?
PARTICIPANT 2:	Nee.
RESEARCHER:	Nie? Wat maak jy?
PARTICIPANT 2:	Dan vat. Dan gee my oom hom pak... so mannetjie...
RESEARCHER:	O. Is daar een van hierdie huise waar jy bang voel?


PARTICIPANT 2:	Een van die huise?
RESEARCHER:	Ja, is daar een van hierdie plekke hier waar jy bang voel?
PARTICIPANT 2:	<i>Thinks a short while, points to his grandmother's house.</i>
RESEARCHER:	Daai een? Wat gebeur daar wat jou bang maak?
PARTICIPANT 2:	Die spook!
RESEARCHER:	O, is dit die een met die spook? En dan? Wat maak jy?
PARTICIPANT 2:	Dan wil ek nie slaap nie. En dan. Tannie weet mos hierdie huis (<i>shows his mother's house</i>) daar's mos 'n bos met 'n grond...pad. Tannie, en nou... gaan ons... chips koop en dit... want... iemand het nou bietjie kom kuier, en toe gaan oom C... hy't met so... Tannie weet daai glow-in-the-dark verf?
RESEARCHER:	Ja?
PARTICIPANT 2:	Hy dit op hom... op so swart klere geverf.
RESEARCHER:	Ja?
PARTICIPANT 2:	Dan gaan mens net daai glow-in-the-dark in die aand sien. En met so wit... toutjies en 'n hoed en so...jislak. haal ek 'aai hoed af. O, is oom C! Hie!
RESEARCHER:	Het jy eers geskrik?
PARTICIPANT 2:	Ja! My oom my tannie sy't daar my tannie en my boetie want hulle...wou... nou... hulle was by my ouma se plan. My ouma en my boeties.
RESEARCHER:	Toe wou hulle julle bietjie bang maak?
PARTICIPANT 2:	Ja. <i>Inaudible.</i>
RESEARCHER:	Jy kan. Nou sê my nog ietsie. Is daar een van hierdie plekke op jou prentjie waar jy... waar jy hartseer voel?
PARTICIPANT 2:	Hm. <i>Nods. Points to mother's house.</i>
RESEARCHER:	Wat maak jou hartseer?
PARTICIPANT 2:	Hy... daar... daar het my mamma... my mamma... met 'n ou oom gaan uitgegaan het maar hy wou nie werk nie my regte pa... dit was my ma se plan dat my regte my regte pa doodgaan... want sy't 'n oom ??? <i>Inaudible.</i> En nou's my mamma nie happy nie. Nou's ONS nie happy nie.
RESEARCHER:	Nou's julle ook nie happy nie?
PARTICIPANT 2:	Wat's die? <i>Fairy. Pew! Lets the fairy "fly".</i>


RESEARCHER:	Wat maak jy as jy hartseer is?
PARTICIPANT 2:	Wanneer EK hartseer is?
RESEARCHER:	Ja.
PARTICIPANT 2:	Dan... wil ek gaan loop... en dan wil ek... net slaan en goeters dan raak ek kwaad.
RESEARCHER:	Raak jy kwaad as jy hartseer is?
PARTICIPANT 2:	Ja.
RESEARCHER:	En dan? Wat doen jy dan?
PARTICIPANT 2:	Dan wil ek net slaan! Slaan! Slaan! Dan kan ek my boeties doodslaan.
RESEARCHER:	Dan word jy sommer vir hulle kwaad?
PARTICIPANT 2:	Ja.
RESEARCHER:	Maak hulle jou hartseer?
PARTICIPANT 2:	Ja hulle maak my baie hartseer. <i>Playing with the toys while we talk.</i>
RESEARCHER:	Nou PARTICIPANT 2 kan ek jou ietsie vra? Kan jy vir my, daar by al daai mannetjies...
PARTICIPANT 2:	Ja?
RESEARCHER:	En so... dink 'n bietjie so by hierdie huise en plekke wat jy so op jou prentjie het, wase mense is almal daar, en dan kies jy vir elke mens 'n mannetjie, dan vertel jy bietjie vir my wie's dit?
PARTICIPANT 2:	Hm. Van hierdie? <i>Barbie.</i>
RESEARCHER:	Ja. Daar's mannetjies en vroukjies, wil jy nie hulle kies nie? Jy kan ander goed ook kies
PARTICIPANT 2:	Ek gaan vir hulle regtig se name sê.
RESEARCHER:	Jy kan.
PARTICIPANT 2:	Ek gaan nie fake name sê nie ek wil nie met die mannetjies nie. Tannie. Weet Tannie? Oom Ben Tannie Jud? Se... se man... En nou, het hulle geskei nou gaan Oom Ben met my ma uit en Oom Ben het nie 'n werk gehad nie en nou... voel ons nie happy nie...
RESEARCHER:	Ja?
PARTICIPANT 2:	<i>plays with the fire-truck, ambulance & police car.</i> Kan ek maar met dit speel?
RESEARCHER:	Ja, maar jy kan my sommer so vertel ook van al hierdie mense

	wat hier is by al hierdie plekke. Wie's nog daar? Wie's by hierdie ene op die plaas?
PARTICIPANT 2:	Daar? Die's my tannie...
RESEARCHER:	Is dit waar julle nou bly?
PARTICIPANT 2:	Ja, dis waar ons nou bly.
RESEARCHER:	Okay... En wie's by hierdie ene? Wie's hierso by hierdie huis?
PARTICIPANT 2:	Dit... Daar bly my ma-le.
RESEARCHER:	Jou ma en Oom Ben?
PARTICIPANT 2:	Ha! <i>Draws breath in sharply. Wat's die?! Snake - he chucks it back into the container, takes it out again.</i> Argh! Argh! <i>In the meantime, he built this:</i>
	
PARTICIPANT 2:	<i>Proceeds to attack what he has built with the snake. 'n Pirate! Ek is mister Pirate! Waar's my skip? Ek check my skip... Tannie hierso's ???inaudible???</i>
RESEARCHER:	Wat het afgeval? Die sellotape? Ag dis okay hy kan maar val.
PARTICIPANT 2:	Waar's die ander perde? O, ek's bang vir hom! Hy kan my doodmaak hierdie ene!
RESEARCHER:	Wat maak hy?
PARTICIPANT 2:	Uhm uh hy gaan my stoot met sy horings. Wat's die? <i>Throws it on the floor. Spinnekop!</i>
RESEARCHER:	Wat's dit?
PARTICIPANT 2:	Spinnekop! <i>Fidgets in the container. Hy kom hierso, hy kom daar. Al die ??? Manneljies. Waarsy ??? Hier's nie nog karre nie so ek moet maar DIE kar vir hom gee. Hierso is sy kar.</i>
RESEARCHER:	En wat maak hy?
PARTICIPANT 2:	Hy maak die karre reg.
RESEARCHER:	Wat's sy naam?
PARTICIPANT 2:	Uhm... ek't nog nie sy naam uitgedink nie.

RESEARCHER:	Okay.
PARTICIPANT 2:	Tannie h't Tan'nie 'n tenk gebring nie?
RESEARCHER:	n Watse ding?
PARTICIPANT 2:	n Tenk.
RESEARCHER:	n Army tenk?
PARTICIPANT 2:	n Army!
RESEARCHER:	Ek het nie 'n army tenk gebring nie.
PARTICIPANT 2:	Waar is dit? ???inaudible???
RESEARCHER:	Hou jy van tenks?
PARTICIPANT 2:	Ja. Al hierdie goete ???inaudible.
RESEARCHER:	Hou jy van army goed?
PARTICIPANT 2:	Ja. <i>Puts snoopy with what he's built. Snoopy falls over. Ouch! Laughs.</i>
RESEARCHER:	Wat het nou gebeur?
PARTICIPANT 2:	<i>Tries to put snoopy upright again, he falls over again. Puts snoopy back into container. Hierdie wil nie staan nie! Fixes up what he has built. Die karre se plek. Die is my reiseskarre.</i>
RESEARCHER:	Okay.
PARTICIPANT 2:	My reisies. Waar's my reisesman? Daarsy nou weg. Daarsy. ??? Die mannetjie???? Ah! Army! Army! Army! Hie! Hulle gaan nou veg... teen... hom. <i>Inaudible...</i> Wat's die? Ah ons het ok hoenders op ons plaas.
RESEARCHER:	<i>I moved the camera to get PARTICIPANT 2 back into the shot.</i> Ja?
PARTICIPANT 2:	Nou wil my hoender nie staan nie. Wat's daai?
RESEARCHER:	Hm? Ek skuif net die kameratjie so bietjie af.
PARTICIPANT 2:	Spider. Waar's daai ander spinnekop? Wat's die? Gansies! Tannie nou die dam gebring?
RESEARCHER:	Ek het nie 'n dam gebring nie maar weet jy wat, as jy wil, kan jy nog 'n papier vat dan kan jy teken, jou dam teken op hom as jy wil.
PARTICIPANT 2:	Okay.
RESEARCHER:	Wil jy? Kan ek jou huisies maar wegvat?
PARTICIPANT 2:	Hmmmmmmmmmmmm.
RESEARCHER:	Kan ek hulle hierso sit? So?

PARTICIPANT 2:	Ja...
RESEARCHER:	Wil jy papier he dan kan jy jou dam hierso maak.
PARTICIPANT 2:	Het Tannie 'n sker gebring?
RESEARCHER:	Ja
PARTICIPANT 2:	Ek gan my dam so hou net daar teken.
RESEARCHER:	Okay.
PARTICIPANT 2:	Ek w... o ja. Papiere.
RESEARCHER:	Moet ek die ander wegvat? Wil jy net een he?
PARTICIPANT 2:	Voor ek die ander sny. <i>Announcement about Casual day.</i> Wens eintlik ek het 'n R10 gehad. Weet tannie hoekom?
RESEARCHER:	Vertel my.
PARTICIPANT 2:	Laat ek 'n sticker kan kry, laat ek my hare kan so op... gel. En laat ek vir my mooi skoene kan aantrek.
RESEARCHER:	Okay. Het jy mooi skoene?
PARTICIPANT 2:	Ja. Vellie-shoes.
RESEARCHER:	Vellie-shoes?
PARTICIPANT 2:	Tannie!
RESEARCHER:	Ja?
PARTICIPANT 2:	Ons moet dit aantrek FUNNY shoes.
RESEARCHER:	O.
PARTICIPANT 2:	Gee vir my weer daai papiere Tannie?
RESEARCHER:	Wil jy nog 'n papier hê? Hierso.
PARTICIPANT 2:	Nou gaan ek Tannie wys hoekom.
RESEARCHER:	Okay. Wys my. <i>At this point I move the camera again!</i>
PARTICIPANT 2:	Tannie gaan sien hy wil nie opbly nie. Tannie sien?
RESEARCHER:	Ja, ek sien.
PARTICIPANT 2:	Dis hoekom ek vou hom soos dit. Soos dit, laat hy kan so, Tannie sien, dan kan hy so op bly.
RESEARCHER:	O, okay. Vir jou dam?
PARTICIPANT 2:	Ja... Ek moes hom hierso al gesny het... Waar's die sker? Scissors!
RESEARCHER:	Waar's die sker? Jy't hom nou net gehad?
PARTICIPANT 2:	O, hier's hy.
RESEARCHER:	Okay.

PARTICIPANT 2:	Tannie het Tannie water?
RESEARCHER:	Het ek water???
PARTICIPANT 2:	Ja. En 'n karton.
RESEARCHER:	Ek het nie 'n karton nie. Wat wil jy maak?
PARTICIPANT 2:	Die dam!
RESEARCHER:	O! Nee, jy gaan hom maar moet inkleur!
PARTICIPANT 2:	Hierie hele stuk!?
RESEARCHER:	As jy wil.
PARTICIPANT 2:	Nou wil ek nie. Waarso's my ganse?
RESEARCHER:	Wat maak jy nou? O, om die kantjie regop te maak.
PARTICIPANT 2:	Waar's my blou? Waar's blou waars blou waars blou? Gaan hierdie blou. Tannie het Tannie 'n inkleurboek gebring?
RESEARCHER:	Ek het nie 'n inkleurboek gebring nie. 
PARTICIPANT 2:	Tannie raai wat.
RESEARCHER:	Wat?
PARTICIPANT 2:	Ek hoef nie 'n ??? Te teken in my ???boek nie, maar ek kan dit mooier inkleur.
RESEARCHER:	O.
PARTICIPANT 2:	Wat's die? GHOST! <i>Points to a sketch made by some music students.</i>
RESEARCHER:	Is dit 'n spook?
PARTICIPANT 2:	Dit's spoke!
RESEARCHER:	Wat maak hulle?
PARTICIPANT 2:	Hulle speel hulle speel musiek.
RESEARCHER:	Is jy bang vir hulle?
PARTICIPANT 2:	Miskien kan hulle my opeet!
RESEARCHER:	Uh-huh?
PARTICIPANT 2:	<i>Sighs.</i> Nou moeg ingekleur hier. Aaah. Kan ek hulle se papier

	afhaal? <i>Crayon.</i>
RESEARCHER:	Jy kan.
PARTICIPANT 2:	Hier's iets wat ek kan gebruik! <i>Koki.</i> O, hy's dom 'n ligte blou nie 'n donkerblou nie. Man! <i>Looks at the camera.</i> Wat doen hy?
RESEARCHER:	Moet ek hom omdraai? Wil jy sien?
PARTICIPANT 2:	Ja. Ja so. <i>Waves at the camera.</i> En so is die blou tot mooier. Tannie sien, nou lyk dit nie so blou soos daai ander een nie. Hoe lyk die movie? Draai hom gou om? Nee, die hele kamera.
RESEARCHER:	Hoe bedoel jy?
PARTICIPANT 2:	Want ek wil die movie sien waar kom die movie in.
RESEARCHER:	O, nee. Hierdie enetjie werk anders as die ander ene.
PARTICIPANT 2:	O, hier agter?
RESEARCHER:	Hy werk nie dieselfde nie. Hy't nie daai movietjies in nie.
PARTICIPANT 2:	Hey, hoekom het hy daai rooi kolletjie daar?
RESEARCHER:	Daai rooi kolletjie beteken die liggie is af.
PARTICIPANT 2:	Hoekom?
RESEARCHER:	Want dis lig genoeg, ons het nie nodig om die liggie aan te sit nie.
PARTICIPANT 2:	O vir as dit donkerig is.
RESEARCHER:	Ja.
PARTICIPANT 2:	<i>Shows his "dam" to the camera - giggles.</i> Tannie kan ek hom net so los?
RESEARCHER:	Jy kan.
PARTICIPANT 2:	<i>Inaudible...</i> Waar's my bruin? Daarso's hy. Gou speel dis hoekom ek hom... Waar's my ganse? Tjoe-tjoe-tjoe. Wat nou. Wat gaan ek nou doen? My reisisbaan. Hier's niks vir reisisbaan nou nie. <i>Climbs over the table.</i>
	
PARTICIPANT 2:	<i>Inaudible.</i> Ek wil op die mat speel.
RESEARCHER:	Jy kan op die mat speel.
PARTICIPANT 2:	Ja, dis beter. <i>Packs toys back into container.</i> Tannie sien hoekom wil ek daar speel want daar's baie groter plek as op

	hierdie hele tafel.
RESEARCHER:	Ja.
PARTICIPANT 2:	Tannie ek wil gaan hokkie speel maar ek's te bang.
RESEARCHER:	Waarvoor is jy bang?
PARTICIPANT 2:	Laat hulle die bal hierso gaan slaan en hierso.
RESEARCHER:	Ja...
PARTICIPANT 2:	Dis waarvoor ek bang is en hierso.
RESEARCHER:	Ja. Vir jou mond kan jy gumguards insit.
PARTICIPANT 2:	Ja ma' ek't niks gumguards nie. Moet ook eers jou eie hokkie-goed koop.
RESEARCHER:	O.
PARTICIPANT 2:	Fly!!! <i>Throws a fairy.</i> Ek't geweet hy gaan reg land!
RESEARCHER:	Ja?
PARTICIPANT 2:	Jump! <i>Off the table!</i> Waar's my huise? O daar. <i>Plays with wind-up cars (ambulance, fire-truck & police car)</i>
RESEARCHER:	<i>Moved the camera AGAIN.</i>
PARTICIPANT 2:	<i>Inaudible...</i> Hier's my huis. <i>Hy is haastig - "hyper"!</i> O, dis deel van die huis. Wow!
RESEARCHER:	Watse huis bou jy nou?
PARTICIPANT 2:	Dis hoe die huis kom.
RESEARCHER:	Wie se huis?
PARTICIPANT 2:	Weet nie wie se huis nie ek het net die parte gevind toe bou ek. Of ek kan hom so sit. Maar ek kan nie want sy parte pas nie so nie. So moet hy kom Tannie sien?
RESEARCHER:	Ek sien.
PARTICIPANT 2:	Dan kort hierso parte. Maar die parte is seker by Tannie se huis. 'n Hek! Die hek is gevaarlik. Hoekom is daar nou nie meer 'n groter hek nie?
RESEARCHER:	Want ek het nie 'n groter hek nie.
PARTICIPANT 2:	Het Tannie het Tannie 'n kind?
RESEARCHER:	Ek het.
PARTICIPANT 2:	Hoekom bring Tannie hom nie saam nie?
RESEARCHER:	My kind? Nee, hulle is in die skool, ek kan nie hulle saambring nie.

PARTICIPANT 2:	Is hy nou in die skool in DIE skool?
RESEARCHER:	Ja.
PARTICIPANT 2:	Maar ??? Skool is dit? Is dit die tweede keer wat Tannie my gaan haal?
RESEARCHER:	Ja.
PARTICIPANT 2:	Watse dag is dit vandag? Nee nie watse dag nie... watse ... watse... Tannie wat noem 'n mens van die ma... Van die Januarie Februarie ek weet nie wat's daai nie...
RESEARCHER:	Watse maand is dit?
PARTICIPANT 2:	Van die Januarie Februarie is dit September?
RESEARCHER:	Dis nou Augustus.
PARTICIPANT 2:	Augustus?
RESEARCHER:	Ja.
PARTICIPANT 2:	Eerste Augustus?
RESEARCHER:	Nee, dis die 29ste Augustus.
PARTICIPANT 2:	Ogustus of Augustus?
RESEARCHER:	Hoe wil jy dit sê?
PARTICIPANT 2:	<i>Whispers:</i> 29ste...
RESEARCHER:	Augustus... Ogustus...
PARTICIPANT 2:	Augustus.
RESEARCHER:	Okay. Want ek skryf altyd Augustus.
PARTICIPANT 2:	<i>Quickly takes something out of toy container.</i> Snake snake snake!
RESEARCHER:	Wat maak daai snake?
PARTICIPANT 2:	Hy wil die spinnekop gaan opeet.
RESEARCHER:	Ja? En wat maak die spinnekop?
PARTICIPANT 2:	Hy wil... daai spinnekop wil daai spinnekop gaan opeet.
RESEARCHER:	En wat maak die ander spinnekop?
PARTICIPANT 2:	Hy wil my kom byt.
RESEARCHER:	Ja?
PARTICIPANT 2:	<i>Takes 2 Bob the builders and throws them on the floor.</i> Waar gaan ek hulle sit? Hy... was hierso. Hulle is besig om 'n huis te bou Tannie sien?
RESEARCHER:	Ek sien.
PARTICIPANT 2:	Hulle is huismakers. Hulle het klaar hierdie huis gemaak. Iets is


	hier verkeerd.
RESEARCHER:	Wat is verkeerd?
PARTICIPANT 2:	Hierdie wit kannie hierso pas nie Tannie sien? Want hierso is nie wit nie. Dit... kan hy al pas daar? En die dak is verkeerd.
RESEARCHER:	Wat is fout met die dak?
PARTICIPANT 2:	Tannie nou die hele ding gesien?
RESEARCHER:	Ek het.
PARTICIPANT 2:	Kyk gou mooi? Kyk hierso. Nou kyk gou die dak. Tannie sien daar, en kyk daar.
RESEARCHER:	Hierdie is nie dieselfde nie.
PARTICIPANT 2:	Ja. Kom sit dit so.
RESEARCHER:	Sit dit so, dis okay.
PARTICIPANT 2:	Die's die gevaarlikste spinnekop. <i>Throughout the session he's been licking his lips and sticking his tongue out - seemingly not aware of this.</i>
RESEARCHER:	Ja?
PARTICIPANT 2:	<i>Grabs stuff out of the container, making car noises. Takes out a Smurf. Oh, wat's die? Ugh! Soek eers nie! Throws it back into the container. Pushes the container over Oepsies. Grabs a fairy. Oh and dis, fly away! And also you, fly away! And I don't want you, so walk away - or fly! Throws all the fairies out. Tannie, wil Tannie met hierie meisiegoed speel? Fly! Fly! Tannie Tannie's hierie meisieskinners.</i>
RESEARCHER:	Okay.
PARTICIPANT 2:	Tannie's allie meisiekinders wat het gebeur <i>Bends over the house and cars.</i>
RESEARCHER:	Wat gebeur?
PARTICIPANT 2:	Geluklig <i>inaudible</i> ietsie gemaak. Wat's die? <i>Fairy</i> . Tannie's daarso ook speel, Tannie skuif nou nader want Tannie gaan al die goed speel.
RESEARCHER:	Okay.
PARTICIPANT 2:	Ek's allie manne Tannie's allie vroue.
RESEARCHER:	Okay.
PARTICIPANT 2:	<i>Scratches around in container.</i> En die meisiebabatjies. Tannie ek


	het al met poppe gespeel maar ek wil nie meer nie. Wat's die? <i>Baby figurine. Throws it to one side. Hmmm-hmmm-hmm-mhmmm. Slang! Slang! Slang! Slang! URGH! Breek ek nou weer al die af.</i>
RESEARCHER:	<i>Barbie: Aaah! Kyk daai groot slang!</i>
PARTICIPANT 2:	<i>Snakes chase barbie.</i>
RESEARCHER:	<i>Barbie: Red my feetjies, red my! Fairies: Woosh! Whoosh!</i>
PARTICIPANT 2:	<i>Snakes go away. Weg is hy!</i>
RESEARCHER:	<i>Barbie: Hahahaaaa! Fairies: Voel jy nou beter? Barbie: Ja, ek was baie bang vir die slange! Ek is so bly hulle is nou weg!</i>
PARTICIPANT 2:	Hulle kan nie spinnekoppe sien nie. Hulle kan dit nie sien nie.
RESEARCHER:	<i>Dolls: La-la-la-la-laaa...</i>
PARTICIPANT 2:	Toe tel hulle gras op. Tannie...
RESEARCHER:	<i>Dolls: AAAAAARGH! 'n Spinnekop! Red my, iemand, red my! Help my! Ek is so bang vir die spinnekoppe!</i>
PARTICIPANT 2:	<i>Fairy: Halalala Gwik, tjieng tjieng!</i>
RESEARCHER:	Dankie! Jy't ons gered van die spinnekoppe!
PARTICIPANT 2:	Hulle kan nie bang wees vir die nie! Hulle gaan weghardloop van die feetjies, hulle gaan weghardloop.
RESEARCHER:	Is hulle bang vir die varkie?
PARTICIPANT 2:	<i>Pig: og-oggo-oggo-ogg!</i>
RESEARCHER:	<i>Dolls: Aaah! Nee! Varkies! Help! Help! Hier's varkies! Wie gaan ons red van die varkies?</i>
PARTICIPANT 2:	<i>Takes Bob mumbles...something...</i>
RESEARCHER:	<i>Dolls: Ag meneer bouer, red ons van die varkies!</i>
PARTICIPANT 2:	Agge nee... waar's my mense? <i>Farmer: Moenie worry nie, dis net 'n plaasvarkie!</i>
RESEARCHER:	<i>Dolls: O ag dankie tog, ons was bang dis 'n wilde varkie!</i>
PARTICIPANT 2:	<i>Takes a horse. Tik tik tik tik... hulle kan nie bang wees vir 'n perd nie!</i>
RESEARCHER:	<i>Dolls: Aaaw! 'n Perdjie! Ek is lief vir 'n perdjie! Vryf 'n perdjie...</i>
PARTICIPANT 2:	<i>He allows this for a short while before he sits up.</i>
RESEARCHER:	Horie, waa's jou mannetjie?
PARTICIPANT 2:	Nee Tannie sien ek't nog nie my plaas gebou nie. <i>Inaudible...</i>

	<i>Dumps the contents of the container on the floor.</i> Wat's die? Yes. 'n Army man. Transformer hulle kan nie bang wees vir 'n transformer nie want dis 'n goeie transformer.
RESEARCHER:	Okay. Wat is daai een se naam?
PARTICIPANT 2:	Hy... hy help die mense as die ander transformers wat nie.. Wat wil... wat stout... nie... stout is nie wat bad is... Hy maak hulle dood. Hierdie transformer. <i>Moves the lego-man.</i> Tjiek-tjiek-tjiek-tjiek-tjiek... <i>Lego-man transformer:</i> Hallo.
RESEARCHER:	<i>Dolls:</i> Hallo! Wat's jou naam?
PARTICIPANT 2:	<i>Transformer:</i> My naam... is mister... Transformer.
RESEARCHER:	<i>Dolls:</i> Hallo Mister Transformer! Hoe gaan dit met jou?
PARTICIPANT 2:	<i>Transformer:</i> Moet gou 'n ou gaan help... met sy plaas.
RESEARCHER:	<i>Dolls:</i> Okay.
PARTICIPANT 2:	Tannie kan Tannie my help met die plaas daar... want ek sukkel.
RESEARCHER:	Okay. Skuif die goed hiernatoe dan kan ek bykom.
PARTICIPANT 2:	Okay, skuif Tannie nader.
RESEARCHER:	Okay, moet ek ook nader skuif?
PARTICIPANT 2:	Waar's my watsenaam?
RESEARCHER:	En nou? Waar moet ek nou met al hierdie girls heengaan?
PARTICIPANT 2:	Tannie moet hulle daar los.
RESEARCHER:	Okay. Kom ons skuif hulle uit die pad uit.
PARTICIPANT 2:	Ah jis.
RESEARCHER:	Wat's dit?
PARTICIPANT 2:	<i>Whispers:</i> 'n geraamte!
RESEARCHER:	Is jy bang vir hom?
PARTICIPANT 2:	Hier's nog een! Wow! Enige iemand kan bang wees vir dit! Waar's my ding?
RESEARCHER:	Hier's jou bouers.
PARTICIPANT 2:	Tannie sien?
RESEARCHER:	Ek sien.
PARTICIPANT 2:	Tannie is die een van Tannie se kinders se speelgoed?
RESEARCHER:	m-hm.
PARTICIPANT 2:	Watse een is dit? <i>Snoopy.</i>
RESEARCHER:	Dit WAS een van my kinders se speelgoed...


PARTICIPANT 2:	Nou wie se speelgoed isit?
RESEARCHER:	Nou's dit myne.
PARTICIPANT 2:	Tannie speel nie met speelgoed nie!
RESEARCHER:	Ja ek doen! Wat doen ek dan hier saam met jou?
PARTICIPANT 2:	<i>Laughs</i> Ooo, speel!
RESEARCHER:	Uh-huh! Okay, kom. Waar gaan ons die koei sit?
PARTICIPANT 2:	Die koei?
RESEARCHER:	Hm.
PARTICIPANT 2:	Nog nie eers my plaas gebou nie!
RESEARCHER:	Nou maar toe, bou!
PARTICIPANT 2:	Tannie wag! Soek eers al my geraamte??? goeters wat so BAD is.
RESEARCHER:	Watse goeters soek jy?
PARTICIPANT 2:	<i>Shows the mini skulls in his hands.</i>
RESEARCHER:	Geraamtetjies?
PARTICIPANT 2:	Ja. Tannie speel Tannie met daai geraamtes?
RESEARCHER:	Met hulle? Ja.
PARTICIPANT 2:	Wie almal speel nog met dit?
RESEARCHER:	Almal speel met dit as hulle hier kom speel.
PARTICIPANT 2:	Tannie?
RESEARCHER:	Ja?
PARTICIPANT 2:	Raai wat hierdie is nie 'n regte geraamtes nie is dit? Dis nie eers speelgoedgeraamtes nie.
RESEARCHER:	Wat is dit dan?
PARTICIPANT 2:	Iemand kan vir Tannie 'n hangertjie bou met dit.
RESEARCHER:	Hm.
PARTICIPANT 2:	Dis wat dit is want Tannie sien daar's 'n gaatjie aan dan gaan die gaatjie tot daar deur.
RESEARCHER:	Ek sien. So dis kraletjies.
PARTICIPANT 2:	Ja.
RESEARCHER:	Geraamtekraletjies.
PARTICIPANT 2:	Geraamtekraletjies. Waar gaan al my scary goed wees? In die grafte.
RESEARCHER:	Okay.

PARTICIPANT 2:	Hier's die begrafplaas. Hulle begrawe hulle begrawe dit. Hier's al die scary goed hulle (<i>bob the builder</i>) gaan hulle begrawe.
RESEARCHER:	Wat is nog scary?
PARTICIPANT 2:	Uh die... o die ghosts, maar hier is niks ghosts. Nog scary is... mense wat blou is.
RESEARCHER:	Mense wat blou is? Wat maak hulle scary?
PARTICIPANT 2:	Hulle... Mense is nooit blou nie!
RESEARCHER:	O, okay. En hierdie ou? <i>Smurf</i> . Hy's dan blou.
PARTICIPANT 2:	Huh! Mens kry nie 'n bloue nie!
RESEARCHER:	Is hy scary?
PARTICIPANT 2:	Hierdie ou is blou geverf. Ek kan so sien.
RESEARCHER:	Ja? Is hy scary?
PARTICIPANT 2:	Nee. Maar DIE mannetjies! Hulle! <i>Smurfs</i> . Hulle is nie blou geverf nie!
RESEARCHER:	Hulle is vanself blou. So hulle is scary?
PARTICIPANT 2:	Ja hulle is scary.
RESEARCHER:	Wat wil jy met hulle doen?
PARTICIPANT 2:	Hulle moenie hierso by my wereld wees nie.
RESEARCHER:	Okay, waar moet hulle wees?
PARTICIPANT 2:	Hulle moet by die ander wereld wees.
RESEARCHER:	Hoe gaan ons hulle by die ander wereld kry?
PARTICIPANT 2:	Hulle moet op hierdie groot wereld (<i>shows big world with his arms</i>)wees, nie op my klein wereld nie (<i>points to the toys</i>).
RESEARCHER:	Okay so waar moet ek hulle sit?
PARTICIPANT 2:	Sit hulle daar eenkant.
RESEARCHER:	Wil jy hulle self daar sit?
PARTICIPANT 2:	Nee sit hulle hier binne. <i>Holds out the toy container</i> .
RESEARCHER:	Daar binne in?
PARTICIPANT 2:	In die tronk, in my wereld.
RESEARCHER:	Okay in jou wereld in die tronk?
PARTICIPANT 2:	Ja. Laat hulle nou nie die mense kan dood maak nie. <i>Puts the lid on the container</i> .
RESEARCHER:	Uh-huh.
PARTICIPANT 2:	Yes. <i>Shakes the container and looks how the smurfs tumble</i>


	<i>around inside.</i>
RESEARCHER:	En die mense in die groot wereld wat scary is? Wat moet met hulle gebeur?
PARTICIPANT 2:	Hulle speel met my klein wereld.
RESEARCHER:	Ja? Moet hulle ook tronk toe gaan?
PARTICIPANT 2:	Nee. Hulle moet saam my speel.
RESEARCHER:	o...
PARTICIPANT 2:	Kan Tannie my help met die ding? <i>House.</i>
RESEARCHER:	Okay... Maar jy kry dit dan self reg?
PARTICIPANT 2:	Tannie maar ek het 'n plan mos! <i>Puts the house and the fence together.</i>
	
PARTICIPANT 2:	<i>Makes racing car noises.</i> Waar's my reiseskar? Ek bly net agter die begrafplaas Tannie! Het Tannie geweet... grafplase... <i>inaudible -> BELL RINGS!</i>
RESEARCHER:	...???
PARTICIPANT 2:	Mense bou'it. Tannie m'sien hoeveel W???
RESEARCHER:	Wat?
PARTICIPANT 2:	Wendys... soos mense wat wil ryk wees. Hulle kry mense wat die hekke afhaal dan meet hulle is nie op grafplase nie. Dink almal 'snie 'n begrafplaas nie. <i>ANNOUNCEMENT.</i> Darem nog sit hier lekker lank...
RESEARCHER:	Nog so... 10 minute, miskien 15.
PARTICIPANT 2:	Ja, 15. Of 'n uur!
RESEARCHER:	Dit is al amper 'n uur, weet jy?
PARTICIPANT 2:	<i>Laughs.</i> Hoekom?
RESEARCHER:	Ons is al amper 'n uur hierso!
PARTICIPANT 2:	Shit. En nou verniet hier worry oor 'n tyd. Weet Tannie hoekom? As mens worry oor 'n tyd ... dan gaan dit v... stadig....

RESEARCHER:	Hmmm. Maar ons worry nie, ons speel net.
PARTICIPANT 2:	Ja. Speel net.
RESEARCHER:	Maar kyk, wat gebeur nog hier op jou plaas? 
PARTICIPANT 2:	Ek's nog besig Tannie! Die slange kyk na lat die feetjies hierso was want hulle is bang vir allie mense. Waar's die spinnekoppe? Spinnekoppe... Die's 'n... Tannie, weet Tannie al watse tipe spinnekop is daai?
RESEARCHER:	Ek ken nie spinnekoppe nie!
PARTICIPANT 2:	Platte! ???
RESEARCHER:	n Platpunt?
PARTICIPANT 2:	<i>Nods.</i>
RESEARCHER:	Sjoe.
PARTICIPANT 2:	n Platspinnekop...
RESEARCHER:	Platspinnekop?
PARTICIPANT 2:	DJ, Tannie ne. Tannie weet al dis my boetie, ne.
RESEARCHER:	M-hm. Ja.
PARTICIPANT 2:	Tannie ken hom ne. HY lat uhm daai langbeenspinnekoppe so op hom loop!
RESEARCHER:	En dan?
PARTICIPANT 2:	Langbene eet hierdie goed op!
RESEARCHER:	Ja?
PARTICIPANT 2:	Hulle is nie bang nie!
RESEARCHER:	Is jy bang vir spinnekoppe?
PARTICIPANT 2:	Ja, maar nie vir langbene nie. Hulle's oppie plaas. Tannie moes meer van hierdie bruin hekke en goed gebring het . Hier gaan my


	perdekraal wees, want perde is meer... as die beste. Tannie. Hier's hul' hek. Waar hulle uitkom. URGH! <i>Mumbles something when the gate falls over.</i> Maar die hek is nou toe. Hier was 'n ander perd ook. Perd? Perd???
RESEARCHER:	Daar's een...
PARTICIPANT 2:	HHMMM daar val die... perd! Kom ons sê hy slaap.
RESEARCHER:	Okay.
PARTICIPANT 2:	Die een kan staan so hy staan. Tannie het Tannie die een gesien nou net hierso staan?
RESEARCHER:	Hy het gestaan mos. Agge nee. Nou's hy nie meer lus vir staan nie.
PARTICIPANT 2:	Hy moet op.
RESEARCHER:	Daarsy!
PARTICIPANT 2:	Di' was 'n kleintjie sy klein perd staan. Waa's nog perde?
RESEARCHER:	Dis al perde wat hier is.
PARTICIPANT 2:	Uh... waa's my tronk. Die tronk is mos polisie. <i>Takes the container, pushes it over the floor. Whie-oe-whie-oe-whie-oe.</i>
RESEARCHER:	Is dit nou die tronk daar? Met die polisie?
PARTICIPANT 2:	Ja.
RESEARCHER:	Okay.
PARTICIPANT 2:	Jissie waa's my pigs? Hulle kom binne my huis. Die hoenders ook want ek's nie meer bang vi' hulle nie. Waa's my ander klein pig? Weet hie's nog pigs hie' iewers!
RESEARCHER:	Hier's enetjie...
PARTICIPANT 2:	Varkie yes! Toe maak die varkie die. Ho! Wat's die! Net hierso okay. Hy's my beskermer hond.
RESEARCHER:	Okay. Teen wat moet hy jou beskerm?
PARTICIPANT 2:	Teen... Weet Tannie hoekom teen wat?
RESEARCHER:	Hm-hm. Sê my.
PARTICIPANT 2:	Teen die skelms.
RESEARCHER:	Ja...?
PARTICIPANT 2:	Dis dit maar.
RESEARCHER:	Nou waar's die skelms?
PARTICIPANT 2:	O... huh... skelms... Kom ons noem dit... o... huh... dis

	<p>'n zombie... Kom ons noem dit die skelm, die zombie <i>knife-guy</i>.. Tannie weet, die's 'n zombie. So hy't hom hierso uitgeklim. <i>Points to his begrafplaas.</i></p> 
RESEARCHER:	Okay...
PARTICIPANT 2:	Tannie kan ek vir Tannie 'n hangertjie maak met daai? <i>Mini-skulls.</i>
RESEARCHER:	Ek het nie 'n toutjie nie.
PARTICIPANT 2:	Al wat ek kort is 'n toutjie ons het baie tou by die huis. AH! Zombie. Hulle weet nie... hulle weet nie die zombies is daar... Waar's my skerms... Wat's die?
RESEARCHER:	Wat maak daai een?
PARTICIPANT 2:	Kom ek sê dis my karate ou.
RESEARCHER:	Okay.
PARTICIPANT 2:	Hy kyk daar by die venster... ja daarbo, hy kyk daarbo. My skape... My hase... Hulle't nog 'n klomp bome ook.
RESEARCHER:	Ja?
PARTICIPANT 2:	Alles kan staan op die mat. Behalwe die een. <i>Snoopy.</i>
RESEARCHER:	Nou hoekom is hy so lus vir omval dink jy? Ek dink sy hoed is te swaar. O gaats daar breek ek sy nek.
PARTICIPANT 2:	<i>Laughs.</i> Dis beter!
RESEARCHER:	Is dit beter? Dan sit ons sy kop daar langs hom neer.
PARTICIPANT 2:	<i>Still laughing.</i> Hy's in die begrafplaas!
RESEARCHER:	Is hy in die begrafplaas? Nee man nou's die koei ook in die begrafplaas
PARTICIPANT 2:	Die spinnekoppe is ook. <i>removes the cow.</i> Tannie kan tannie vir my hierdie plaas bou vir die beeste? Want ek kry dit nie.

RESEARCHER:	Moet ek dit hier by die begrafplaas bou?
PARTICIPANT 2:	Ja! Want hulle, as die zombies opklim maak hy hulle dood. Dan jump die perde op hulle.
RESEARCHER:	Okay.
PARTICIPANT 2:	En dan klim die zombies op die perde dan gooi die perde dan wieg hulle so. Uh wat het gebeur met hierdie boom? NJIE! <i>Tries to bend the tree so it can stand.</i> Tannie was hier iemand voor my vandag hier?
RESEARCHER:	Hm-m. Nog nie.
PARTICIPANT 2:	So ek's eerste!
RESEARCHER:	Jy's eerste ja.
PARTICIPANT 2:	Tannie, volgende week wil ek weer eerste wees dan gan ek kyk wat alles hierso breek is. Weet Tannie hoekom? Ek wil nie eerste wees nie maar ek is bang kinders breek die goed soos wat die een nou gebuig was.
RESEARCHER:	Ja daai enetjie is maar net gebuig. Kon jy hom reguit buig?
PARTICIPANT 2:	Nee mens kan nie.
RESEARCHER:	Kom ek probeer?
PARTICIPANT 2:	Mens kan nie. Tannie sien? Mens kan nie.
RESEARCHER:	Ek sien hy wil nie.
PARTICIPANT 2:	Hier't ek 'n pol gras weer! Zombie Tannie sien zombie wat... En die is my seerower wat maak al die zombies dood. Kyk hy lyk nie meer reg nie. Hy gaan op die see... Hy haal al die treasures uit. Wat's die? Army o. Dis sy kind se army man. AH!!!! WAT HET HIER GEBEUR?!
RESEARCHER:	Sy been afgekom? Ag toemaar wat.
PARTICIPANT 2:	Hy kom altyd af. Waar's die sellotape?
RESEARCHER:	Lyk my jy kan vinnig 'n plan maak.
PARTICIPANT 2:	Kom ek wys Tannie ek gaan hom regmaak.
RESEARCHER:	Gaan jy hom regmaak? Ek sal so bly wees.
PARTICIPANT 2:	<i>Wraps sellotape around the soldier's leg.</i> Tannie kan Tannie hom afbyt?
RESEARCHER:	Hoe lang stuk wil jy he? So?
PARTICIPANT 2:	Ja.

RESEARCHER:	Daarsy.
PARTICIPANT 2:	Tannie sien nou't hy 'n gipsbeen.
RESEARCHER:	Nou't hy 'n gipsbeen.
PARTICIPANT 2:	Daai been kan nie loop nie. Hy's af. So hy kan moet net staan. WHAA! WHA! Hier kom 'n seerower. Tjiengtjiengtjiengtjiengtjieng! Hier kom 'n sterk man! Tiek tiek. Kgoef! Tjoef! Prshhh! Tjugh! <i>Has some fight with the army guy, pirate and postman pat.</i>
RESEARCHER:	Nou waar is jy? Watter een is jy?
PARTICIPANT 2:	Ek is nie hierso nie. Ek bestaan nie in my klein wereld.
RESEARCHER:	Bestaan jy nie in jou klein wereld nie? Nou waar bestaan jy?
PARTICIPANT 2:	Ek bestaan op die regte wereld.
RESEARCHER:	O... Ja?
PARTICIPANT 2:	Ek en Tannie en groot mense. Ons is nie die fake mense nie.
RESEARCHER:	Is hierdie fake mense wat hier is?
PARTICIPANT 2:	Ja. Dis fake mense want Tannie sien, hulle beweeg nie.
RESEARCHER:	Ek sien.
PARTICIPANT 2:	Dis hoekom ek sê dis die fake mense!
RESEARCHER:	Ek sien hier in hierdie speel wereld van jou...
PARTICIPANT 2:	Ja?
RESEARCHER:	...het jy 'n hek gebou tussen die "bad" goeters en die "goeie" goeters. 
PARTICIPANT 2:	<i>Nods.</i> Ja!
RESEARCHER:	Nou wat maak jy in jou regte wereld?
PARTICIPANT 2:	My regte wereld?!
RESEARCHER:	Om die bad goeters uit te hou.
PARTICIPANT 2:	Ek vat hulle... <i>takes a cow and bangs it down on the snakes</i>

	Pggg! Tjieng! Tjieng! Tjieng! <i>Puts the cow behind the fence again.</i> En my perde.
RESEARCHER:	En jou perde? Dan baklei jy met die bad stuff?
PARTICIPANT 2:	Koeie en perde seker. Want so het hulle my perde net daar gesit. Waar's die feetjies? Die feetjies bly daar.
RESEARCHER:	Moet hulle daar bly?
PARTICIPANT 2:	Ja. <i>Takes the mini skulls...</i> ARRGGHH! Nou kom hulle. Die feetjies slaap nou. Hulle kan nie uitkom nie. Hulle kom eers in die nag uit hier kom hulle (<i>mini skulls</i>) uit. Toek-toek-toek.
RESEARCHER:	Wanneer kom die feetjies uit?
PARTICIPANT 2:	Eers in die dag.
RESEARCHER:	Is dit nag nog nou?
PARTICIPANT 2:	Ja.
RESEARCHER:	Okay...
PARTICIPANT 2:	Okay nou word dit dag...
RESEARCHER:	Ja... hier kom die feetjies nou uit.
PARTICIPANT 2:	Sjiiiiieeoe! Nnnjjiiiiieeoe! Hulle vlieg hulle kan hulle nie sien nie. Want hulle slaap nou die zombies hulle slaap nou.
RESEARCHER:	Okay. O want dis dag dan slaap die zombies nou weer.
PARTICIPANT 2: + RESEARCHER:	Sjiiiiieeoe! Sjieoe! Sjoeg! Sjoeg!
PARTICIPANT 2:	Nou, mannetjies (<i>bob the builders</i>) wil julle nou so ver ry? <i>Bobs:</i> nee, ons maak gou iets reg. 'n Ou se huis het gebreek. <i>Fairies:</i> Sjoeg! Sjiiiiieeooooe! Kan ons julle help? <i>Bobs:</i> Ja. Seblief. <i>Fairies:</i> Tjiek-tjiek-tjiek! PARTICIPANT 2: Sy klaar reg. AAAH! Die boom! Tannie sien nou, die zombies slaap nou ook. Nou slaap hulle.
RESEARCHER:	Slaap die feetjies weer?

PARTICIPANT 2:	<p>Ja. Nou's dit aand. WHIEW! Whiew! Whiiiiiiiiieew! <i>With the police car. Something inaudible (with the car's noise) about... a car! Takes the other cars out. Moves police car and ambulance closer. Brandweer brandweer brandweer! Moves firetruck closer.</i></p> 
PARTICIPANT 2:	Tjktjk-kgooouuu! Tjk-tjk-tjk! <i>Does something with the firetruck!</i>
RESEARCHER:	Wat maak die brandweer?
PARTICIPANT 2:	Hy laai hulle op want die watsenaam? Die brandweer... want die tow-truck is stukkend.
RESEARCHER:	Ja?
PARTICIPANT 2:	<p>Nou gaan die brandweer hulle vat. Sjoegggg!!! En toe brand daar 'n... huis. <i>Aims the fire-truck at "his" house. Wat's die? Pulls out the fire-truck's ladder with his teeth. Tssshhhh! Fire-truck to house... Toe hy... water soek hy... want nou brand dit bo-op die dak. Daar's mense bo-op die dak. Drives ambulance closer. Kggg-tjoe! Maak hulle gou die huis reg... Talks while playing with the windup fire-truck - inaudible... Also charges up the ambulance both crash into the wall. Kom ons sê die dokter is daar. Goes crazy with the fire-truck and ambulance... and other cars...</i></p>
RESEARCHER:	PARTICIPANT 2... ons tydjie is amper verby.
PARTICIPANT 2:	Aaaaw.
RESEARCHER:	Ons moet teruggaan klas toe... :-)
PARTICIPANT 2:	Nee! Ek wil nie... :-)
RESEARCHER:	Ek verstaan...
PARTICIPANT 2:	Ek het nog nie eers 'n bietjie gespeel nie!
RESEARCHER:	Jy't 'n hele uur gespeel! ;-)
PARTICIPANT 2:	Nee!!!
RESEARCHER:	Ja! Maar voel dit vir jou of dit so vinnig verby is?
PARTICIPANT 2:	Ek het nog nie geweet die tyd gaan so vinnig verby nie!
RESEARCHER:	Ja...

PARTICIPANT 2:	Ek het Tannie gesê: as jy nie wa... as jy worry oor die tyd, vlieg 't'ie lekker. As jy nie worry nie, dan vlieg 'it dan vlieg 'it vinnig.
RESEARCHER:	Het die tyd vir jou vinnig gevlieg nou?
PARTICIPANT 2:	Ja...
RESEARCHER:	So jy't glad nie geworry oor die tyd nie...
PARTICIPANT 2:	Uh...ja.
RESEARCHER:	Jy kan jou goedjies net so los, jy hoef dit nie te bere nie. Ek sal dit nou-nou kom bere.
PARTICIPANT 2:	Ek wil nog bietjie speel want my watsenaam het nog nie uitgekom nie. <i>The zombies...</i>
RESEARCHER:	Wat moet uitkom?
PARTICIPANT 2:	Zombies!
RESEARCHER:	Okay laat hulle gou-gou uitkom, en dan kan ons teruggaan.
PARTICIPANT 2:	<i>While I'm talking, the zombies attack the racing cars...</i>
RESEARCHER:	Wat maak die zombies?
PARTICIPANT 2:	Hulle maak almal dood. <i>After the attack, the zombies return to their resting place... Then he takes them off-screen...</i> Nou's die zombies innie tronk.
RESEARCHER:	Okay.
PARTICIPANT 2:	Wat het nog nie uitgekom nie?
RESEARCHER:	Uhhmmmm... Wat moet nog uitkom?
PARTICIPANT 2:	Ek weet! Tjiekgowiek! Tjoe! Tjoe! Tjoe! Piew!!!! <i>Postman pat...</i> En nou bou... maak hy weer die kar reg. Waas die kar? <i>Fiddles with the cars...</i> Waar's 'n ding?
RESEARCHER:	Watse ding?
PARTICIPANT 2:	Ag wat ek kort sommer die perde se hek. Nee ek kort net 3. <i>Builds a mechanical lift for the cars. Struggles.</i> Kom sit nou so. Wil ok nie werk nie. So? Jaa.... Kom ek maak 'it net so. Voor dit wees...
RESEARCHER:	Wat maak jy daar?
PARTICIPANT 2:	Hy maak nou die kar reg.
RESEARCHER:	O ek verstaan hy lê so onder hom.
PARTICIPANT 2:	Verstaan Tannie? Net so mens sien dit baie op flieks.
RESEARCHER:	Ja

PARTICIPANT 2:	Waar's my ganse?
RESEARCHER:	Hier in die dam.
PARTICIPANT 2:	Tannie, wat van feetjies? Hulle het nog nie gekom nie... En nou... kom kyk die fee-feetjies...
RESEARCHER:	En die babatjie?
PARTICIPANT 2:	Ja. Die babatjie gaan ook. <i>All go look at the house...</i> Nou kom kuier, nou kom hulle (<i>Bobs</i>)...
RESEARCHER:	<i>Barbie</i> : Ons moet teruggaan klas toe....
PARTICIPANT 2:	<i>Bobs</i> : Nee! Eee!
RESEARCHER:	<i>Barbie</i> : <i>Ons moet teruggaan klas toe...</i>
PARTICIPANT 2:	<i>Bobs</i> : Nee! Eee! Wha-doesh! <i>Hits Barbie with Bobs.</i>
RESEARCHER:	<i>Barbie</i> : Boe-hoe-hoe! <i>Me</i> : Aaaw... toemaar...
PARTICIPANT 2:	Karate babatjie!!!!
RESEARCHER:	Karate babatjie? O gaats nee dan weet ek nie wat gaan die een doen nie!
PARTICIPANT 2:	<i>Chucks the fairies - lets them fly all over. Does not want to go back to class. Plays with everything at once...</i>
RESEARCHER:	<i>Ends the session and switches off the camera.</i>

ADDENDUM 8: EXTRACTS OF CODING TO ILLUSTRATE CODING PROCESS

(Participant 2, Session 2)

Name	Line	Direct Speech	
		Required task: Community map - places & people (To gather data regarding places & people)	Creative adjustment in terms of being "hartseer" (sad)
R:	110	Jy kan. Nou sê my nog ietsie. Is daar een van hierdie plekke op jou prentjie waar jy... waar jy hartseer voel?	
DC:	111	Hm. <i>Nods. Points to mother's house.</i>	Differentiating/ Arousing 111 Acknowledging 111 Choosing 111
R:	112	Wat maak jou hartseer?	
DC:	113	Hy... daar... daar het my mamma... my mamma... met 'n ou oom gaan uitgegaan het maar hy wou nie werk nie my regte pa... dit was my ma se plan dat my regte my regte pa doodgaan... want sy't 'n oom ??? <i>Inaudible.</i> En nou's my mamma nie happy nie. Nou's ONS nie happy nie.	Expressing 113 Encountering 113
R:	114	Nou's julle ook nie happy nie?	
DC:	115	Wat's die? <i>Fairy. Pew! Lets the fairy "fly".</i>	Evading 115
R:	116	Wat maak jy as jy hartseer is?	
DC:	117	Wanneer EK hartseer is?	Intuitive 117
R:	118	Ja.	
DC:	119	Dan... wil ek gaan loop... en dan wil ek... net slaan en goeters dan raak ek kwaad.	Expressing 119 Encountering 119
R:	120	Raak jy kwaad as jy hartseer is?	
DC:	121	Ja.	
R:	122	En dan? Wat doen jy dan?	
DC:	123	Dan wil ek net slaan! Slaan! Slaan! Dan kan ek my boeties doodslaan.	Encountering 123
R:	124	Dan word jy sommer vir hulle kwaad?	

DC:	125	Ja.	
R:	126	Maak hulle jou hartseer?	
DC:	127	Ja hulle maak my baie hartseer. <i>Playing with the toys while we talk.</i>	Integrating 127 Closing 127

The researcher listened to the conversation, identifying different topics of conversation. Coding was done in context of the conversation. This particular example refers to when sadness was discussed with the participant.

All topics were coded in this manner, after which a summary of the creative adjustments was made.

Extract of summary of creative adjustments:

8	9	10	11	12	13
Kwaad*	Bang*	Hartseer*	Community map* people	Nie happy nie*	Casual Day*
Differentiating 79	Differentiating 95	Differentiating/ Arousing 111	Arousing 131	Diffentiating 135	Differentiating 190
Acknowledging 79	Acknowledging 97	Acknowledging 111	Acknowledging	Acknowledging 135	Acknowledging 190
Focusing/ choosing 81	Focusing/ choosing 97	Choosing 111	Focusing 133	Focusing 135	Focusing 190
Expressing 83	Expressing 99	Expressing 113	Expressing 133	Expressing 135	Expressing 190
Encountering 85	Encountering 101	Encountering 113	Encountering 135	Evading 137	Encountering 192
Encountering 85	Encountering 103	Evading 115	Integrating 135		Encountering 194
Integrating 93	Integrating 107	Intuitive 117	Encounter 139		Encountering 196
Closing 93	Closing 109	Expressing 119	Encountering 139		Integrating 198
		Encountering 119	Encountering 139		Closing 198
		Encountering 123	Evading 145		
		Integrating 127			
		Closing 127			

Cycles and interruptions were colour-coded, summarised and counted to establish which cycles were concluded, which were interrupted, which cycles were contact cycles, which cycles were resistant cycles, whether the cycles were in service of homeostasis or dishomeostasis, and which cycles were not concluded.

This process was completed for each participant for each session, after which the researcher could establish the creative adjustment of the participants.

Summary of cycles:

SESSIONS	1		2		3		TOTALS	
How cycles progressed	Initiated by Dishomeostatic Contact, Concluded by Homeostatic Contact	9	Initiated by Dishomeostatic Contact, Concluded by Dishomeostatic Contact	14	Initiated by Dishomeostatic Contact, NOT concluded by Dishomeostatic Resistance	11	Complete Homeostatic Contact Cycle	26
	Complete Homeostatic Contact Cycle	9	Complete Homeostatic Contact Cycle	14	Initiated by Dishomeostatic Contact, NOT concluded by Dishomeostatic Contact	10	Initiated by Dishomeostatic Contact, NOT concluded by Dishomeostatic Contact	25
	Initiated by Dishomeostatic contact, NOT concluded by Dishomeostatic Contact	7	Initiated by Dishomeostatic Contact, concluded by Homeostatic Contact	11	Initiated by Dishomeostatic Contact, Concluded by Homeostatic Contact	4	Initiated by Dishomeostatic Contact, NOT concluded by Dishomeostatic Resistance	25
	Initiated by Dishomeostatic Contact, NOT concluded by Dishomeostatic Resistance	7	Initiated by Dishomeostatic Contact, NOT concluded by Dishomeostatic Contact	8			Initiated by Dishomeostatic Contact concluded by Homeostatic Contact	24
	Initiated by Homeostatic Contact, NOT concluded by Dishomeostatic Resistance	6	Initiated by Homeostatic Contact, NOT concluded by Dishomeostatic Resistance	8				
Processes in session	92		121		59		272	

Interrupted cycles not concluded	Evading -> Deflection (Dishomeostatic Resistance Process)	27	Evading -> Deflection (Dishomeostatic Resistance Process)	31	Evading -> Deflection (Dishomeostatic Resistance Process)	19	Evading -> Deflection (Dishomeostatic Resistance Process)	77
	Encountering/ Transacting -> Full Contact (Homeostatic Contact Process)	5	Brooding -> Transfluence/ Integration (Dishomeostatic Contact Process)	7	Brooding -> Transfluence/ Integration (Dishomeostatic Contact Process)	7	Brooding -> Transfluence/ Integration (Dishomeostatic Contact Process)	18
	Scattered -> Awareness (Dishomeostatic Contact Process)	5	Acknowledging/ organising -> Awareness (Homeostatic Contact Process)	5	Hang on -> Full Contact (Dishomeostatic Contact Process)	4	Encountering/ transacting -> Full Contact (Homeostatic Contact Process)	11
	Brooding -> Transfluence/ Integration (Dishomeostatic Contact Process)	4	Encountering/ transacting -> Full Contact (Homeostatic Contact Process)	5	Encountering/ transacting -> Full Contact (Homeostatic Contact Process)	1		
Interrupted cycles concluded	Closing -> Withdrawal (Homeostatic Contact Process)	18	Closing -> Withdrawal (Homeostatic Contact Process)	25	Closing -> Withdrawal (Homeostatic Contact Process)	11	Closing -> Withdrawal (Homeostatic Contact Process)	54
	Reclusive -> Withdrawal (Dishomeostatic Contact Process)	6	Reclusive -> Withdrawal (Dishomeostatic Contact Process)	24	Merge/ empathy -> Confluence (Homeostatic Resistance Process)	6	Reclusive -> Withdrawal (Dishomeostatic Contact Process)	33
	Compliant -> Confluence (Dishomeostatic Resistance Process)	3	Compliant -> Confluence (Dishomeostatic Resistance Process)	3	Reclusive -> Withdrawal (Dishomeostatic Contact Process)	3	Merge/ empathy -> Confluence (Homeostatic Resistance Process)	10
	Merge/ empathy -> Confluence (Homeostatic Resistance Process)	1	Merge/ empathy -> Confluence (Homeostatic Resistance Process)	3	Compliant -> Confluence (Dishomeostatic Resistance Process)	1	Compliant -> Confluence (Dishomeostatic Resistance Process)	7

Mostly interrupted by	Evading -> Deflection (Dishomeostatic Resistance Process)	11	Evading -> Deflection (Dishomeostatic Resistance Process)	22	Evading -> Deflection (Dishomeostatic Resistance Process)	7	Evading -> Deflection (Dishomeostatic Resistance Process)	40
	Brooding -> Transfluence (Dishomeostatic Contact Process)	6	Scattered -> Awareness (Dishomeostatic Contact Process)	9	Soften/ lighten -> Deflection (Homeostatic Resistance Process)	5	Intuitive/ cautious -> Projection (Homeostatic Resistance Process)	14
	Intuitive/ cautious -> Projection (Homeostatic Resistance Process)	5	Intuitive/ cautious -> Projection (Homeostatic Resistance Process)	5	Intuitive/ cautious -> Projection (Homeostatic Resistance Process)	4	Scattered -> Awareness (Dishomeostatic Contact Process)	14
			Think/ withhold-> Retroflexion (Homeostatic Resistance Process)	5			Brooding -> Transfluence (Dishomeostatic Contact Process)	12
Mostly initiated by	Differentiating/ arousing -> Sensation (Homeostatic Contact Process)	45	Differentiating/ arousing -> Sensation (Homeostatic Contact Process)	69	Saturated -> Sensation (Dishomeostatic Contact Process)	26	Differentiating/ arousing -> Sensation (Homeostatic Contact Process)	137
	Saturated -> Sensation (Dishomeostatic Contact Process)	31	Saturated -> Sensation (Dishomeostatic Contact Process)	38	Differentiating/ arousing -> Sensation (Homeostatic Contact Process)	23	Saturated -> Sensation (Dishomeostatic Contact Process)	95
	Safety/ insulate -> Desensitization (Homeostatic Resistance Process)	3	Numbing -> Desensitization (Dishomeostatic Resistance Process)	1	Safety/ insulate -> Desensitization (Homeostatic Resistance Process)	1	Safety/ insulate -> Desensitization (Homeostatic Resistance Process)	5
	Numbing -> Desensitization (Dishomeostatic Resistance Process)	1	Safety/ insulate -> Desensitization (Homeostatic Resistance Process)	1			Numbing -> Desensitization (Dishomeostatic Resistance Process)	2
Completed Homeostatic	11		16		7		34	
Completed dishomeostatic	5		3		3		11	

ADDENDUM 9: ACTA ACADEMICA INFORMATION FOR AUTHORS

Acta Academica - Information for authors



1. *Acta Academica* publishes articles in Afrikaans or English. The preferred length is about 7000 words; 4500 words is regarded as a minimum and 11 000 as a maximum.
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 - Snyman A L, 1986. Human rights in political reform. Van Rensburg (ed) 1986: 1-34.
 - Van Rensburg C D (ed) 1986. *Human rights in South Africa*. 2nd ed. Pretoria: HAUM.
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SECTION E

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