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## The Calendar of Life Exercise and Value as a Tool for Art Therapy

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*The Calendar of Life Exercise and Value as a Tool for Art Therapy*

by

*Betsy VM Gibbs*

*October, 1979*

*Lindenwood 4, St. Louis*

*A Pilot Study Report of Personality Investigation  
and Evaluation, Submitted in Partial Fulfillment  
of the Requirements for the Master's Degree  
in Art Therapy*



Thesis  
G353c  
1979

### Abstract

This thesis covers an experiment which the author has created entitled the Calendar of Life. The study was developed using 12 children at a regional center for emotionally disturbed children. Each child drew his choice of response to the stimuli of the ages on the Calendar and gave his responses to questions indicating feelings about himself and others, the environment and his associations to them. The author subsequently relates the drawings to previous work and therapy from the available literature and introduces her own speculations.

The author found that there was a direct correlation between the contents of the Calendar drawings and the child's self-conception as well as Calendar implications of the developmental stage where the child is currently functioning. The author found the Calendar analysis and her speculations correlated with the psychiatric evaluations and the social histories of a significant number of the children.

Based on the success of this study the author concludes that her "Calendar of Life" exercise could be further developed and expanded for use in diagnostic as well as therapeutic application.

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## Preface

Do I hear grumbling and laughter in the background as I write that the Calendar of Life is not just another projective device? True, one of the things the world does not need is another projective drawing test, particularly another variation of the draw-a-person technique. However, a gap seems to exist between the projective test and diagnosis and therapy.

As an art therapist my interests include art, children and therapy, particularly art therapy with the emotionally disturbed child. I have found that the institutionalized child does not respond easily to 'draw a whole person' instructions. Furthermore, in being a child, his person image is childlike often lacking the detail which provides the examiner with symbolic indications of problem areas as do the figures drawn by adolescents and adults. The emotionally disturbed child is even more reluctant to draw the members of his family because of his ambivalent or hostile feelings towards them. Let's face it, at least one of those family members has contributed to his emotional difficulties.

When I began this study my need as an art therapist with emo-

tionally disturbed children was information early in the therapeutic milieu which was not provided by the available projective tests. There seemed a paucity of information on projection in relation to development. What developmental stage was interrupted by trauma? How much and in what area was the child's ego intact? What defenses was the child accustomed to using, and did those defenses need bolstered or replaced?

Art therapy literature is big on the case study, but the literature does not relate how therapists arrived at the aims or goals of those therapies. My personal approach to therapy includes accepting the child where he is. But, there is the need to know where he is just as there is the need to know where the child wants to go before you can begin to help him get there. I needed a way to get information up-front that could serve as an indication of where therapy could begin.

The study I am advancing in this paper is my second design. Path of Life, the first design, although interesting to me, was a dud. The need to know was the same but the design had inherent flaws. The experiment had too many uncontrolled variables. The stimulus, the time, the size and the art materials were not controlled; the interview was not structured; the child chose the ages he wanted to draw; and I had large sheets of paper with very few drawings. The conflicted

ages seemed evident by their omissions from the page, but I found myself trying to make inferences and comparisons based on empty space. I was trying in the Path of Life to compare the path drawings to the child's person drawing and a kinetic family drawing. Requesting three separate drawings brought a lot of resistance from the children.

The Path of Life did convince me I was on the right track. The present investigation sought the same answers with controlled variables: stimulus, time, size and drawing materials were controlled; the interview was structured; and there were no gaps in the drawing series. The Calendar of Life was the only drawing requested and by and large the children said the Calendar was fun to do.

The Calendar of Life was designed to give the therapist beginning insight about the child to formulate meaningful aims and goals of therapy with the child. The benefits to the child would include a therapy using his personal calendar as a starting point, and therefore a therapy based on approaching the child at the developmental stage where he is functioning.



## Introduction

The idea of learning through drawings or paintings is not new, whether that learning is about past civilizations, the artist, one's self, or about an individual in a treatment situation. Art exercises have been used in combination with spontaneous creations to bring a client's focus to a specific conflict and allow its subsequent working through. However, just as each client is an individual with conflict areas that are individually his, each documented art therapy exercise has specific, and thus limited usefulness.

When the drawings in the therapeutic milieu are directed by the therapist as opposed to being spontaneous works, they are most frequently called projective tests or exercises. Uses of these tests and exercises have been extensively documented for diagnostic purposes as related to projective self-image, psychotherapy, evaluating intelligence and sometimes for determining organic deficiencies. However, in my practicum placement with emotionally disturbed children I found these tests had limitations in setting up an art therapy practice.

This paper presents an art therapy exercise I designed while a student intern in a midwestern psychiatric center for children. The

exercise consists of a series of projective drawings where personal information is revealed in the form of a calendar. This Calendar of Life exercise evolved from my search and failure to find a projective device that could be used easily and early in the therapeutic milieu to provide material leading to insights for the therapist thereby facilitating setting up goals and direction for the therapy encounters.

The Calendar of Life was a two part personality investigation. The first part was relatively unstructured and consisted of a series of drawings—one for each year of the child's life, beginning at age three. The second part of the exercise was a structured interview. The prepared questions allowed the child to define, describe and interpret the object drawn, the surrounding environment and to make associations about them. During the drawing and the interview I also recorded the child's affect. The Life Calendar drawings served several points: (1) a point of departure from the routine question and answer method of gaining information from the child; (2) a reflection of how the child viewed himself and the significant others in his life, in the present as well as in the past; (3) an interpretation by the child on his feelings regarding his environment; (4) an inference of the age where the child had introjected conflicts. I focused my

critique of this art therapy technique on what relationships, if any, there were between the contents of the Life Calendar exercise and the internalized conflicts of the children in this study.

This paper presents the results of this investigation and consists of four sections. The first is a brief review of the literature where the developmental aspects of projective tests and maturation of the child are explored and the relationship of art to internalized conflicts is confirmed. The second part is a methodological section detailing the techniques, procedures and observations used in the twelve cases of this report. The third presents the results and an analysis of the investigation based on the drawings as described in the methodology section; my speculative comments and tentative interpretations of the drawings; and a summary of psychiatric evaluation and social history of each child. The final section summarizes the overall investigation and offers suggestions for future consideration.



## Chapter 1

### Literature Review

The cave man used drawings to record his actions and feelings long before a language composed of the written word existed. Through the ages both the primitive and the cultured man have expressed emotions, feelings and religious ideas through art works. According to Margaret Naumberg writing in *The Journal of Aesthetics and Art Criticism*, "Psychoanalysis has demonstrated most convincingly that intellectualization and the exaggerated verbalism of our culture have been imposed on the deeper and more primitive levels of our unconscious mode of imaged expression" (13:435-450, 1955). Freud and his followers have made us all aware that the unconscious expresses itself in symbolic images, and drawings, like this symbolic speech, tap the primitive layers of the artist. Hammer (1958) writes, "...the subject's conscious and unconscious perception of himself and significant people in his environment determine the content of his drawings" (p. 6).

In projective drawings, as in dreams, subconscious conflicts use the language of symbols and these symbols can be understood "...through study of dreams, myths, folklore, psychotic productions, and so on", according to Hammer (1958, p. 6). Hammer (1958) writes, "The drawing



page serves as a canvas upon which the subject may sketch a glimpse of his inner world, his traits and attitudes, his behavioral characteristics, his personality strengths and weaknesses including the degree to which he can mobilize his inner resources to handle his psychodynamic conflicts, both interpersonal and intrapsychic" (p. 6).

Emanuel Hammer in the Preface of Clinical Application of Projective Drawings writes, "Projective drawings as a clinical tool, have moved relatively rapidly into a secure niche in the projective battery. By virtue of their time, economy, ease of administration, and rich clinical yield, projective drawings appear to be the most frequent supplement...in the clinician's work-a-day projective armamentarium"(ix).

When D. Wechsler published the Wechsler Intelligence Scale for children (WISC), John N. Buck was similarly engaged. Buck managed to salvage the House-Tree-Person drawing test from his other intellect-tapping subtests and developed it into the projective technique we have today. Buck (1948) "...postulates that each of the drawn wholes (House, Tree and Person) is to be regarded as a self-portrait...since subjects are believed to draw only those characteristics...which they somehow regard as essential..." (p. 4). Hammer (1958) writes, "In fact it may safely be said that every act, expression, or response of an

individual-his gestures, perceptions, feelings, selections, verbalizations, or motor acts-in some way bears the stamp of his personality" (p.5).

Addressing himself to projective drawing interpretation, Hammer (1958) cites the following as the foundation stones of the field:

- (a) The use of common psychoanalytic and folklore meanings of symbols, derived from clinicians' study of dreams, art, myth, fantasy and other such activities influenced by unconscious determination.
- (b) Clinical experience with the mechanisms of displacement and substitution as well as a wide range of pathological phenomena, especially the conversion symptoms, obsessions and compulsions, phobias, and the psychotic states, all of which become understandable only within the framework of the concept of symbolism.
- (c) Unraveling of the symbolization employed by inviting the patient's associations.
- (d) Empirical evidence.
- (e) The flooding of frank symbolization onto the drawing pages from the unconscious of psychotics. (Following these leads, we can then find more subtle murmurings in the same tongue of symbolism in the drawings of non-psychotics).
- (f) The correlation between projective drawings made at intervals during the course of therapy and the clinical picture at the times the drawings were produced. (p. 22)

Prior to Wechler's Intelligence Scale, Florence Goodenough in

1926 published an intelligence scale for children based mainly on the number of details included in the drawing of a man. Karen Machover (1949) in the course of administering Goodenough's Intelligence Test, found that, "...verbal patterns are symbolic, less directed and more subject to conscious manipulation than graphic projection." (p. 21), thus forming the basis of the principle of interpretation she has documented. Machover incorporated drawings of the human figure into routine clinical procedures and included adults of all ages. According to Machover (1949), "The chronological age of the subject does not materially alter the interpretation of specific considerations of his graphic expression since...no specific norms in terms of personality at various ages have been established" (p. 102).

"Buck and Machover", writes Emanuel Hammer in Clinical Applications of Projective Drawings (1958), were the "...chief architects and most eloquent spokesmen of the projective drawing field" (p. 21). Hammer (1958) goes on to explain, "The dynamic personality indicators... (in) projective drawings were discovered by using...information about the subject, free associations, translation of symbols...and comparison of one drawing with another drawing in a series of drawings and the Rorschach or JAJ data" (p. 21).



Granting Machover the pioneer status she deserves, Elizabeth Koppitz in Evaluation of Children's Human Figure Drawings (1968) writes that Machover extended her findings to include children in 1953 and 1960. Koppitz (1968) declares that, "Machover offers numerous hypothesis based on psychoanalytical theory regarding signs on HFDs, but she offers no scoring system and no controlled research data to support her claim" (p. 2). Koppitz designed her research as a developmental and as a projective test using 1800 normal public school children and children with problems. Koppitz (1968) attempted "...to analyze HFDs objectively for developmental and emotional signs and symbols and to interpret them clinically for personality dynamics" (p. 3). Koppitz (1968) gives credence to the observations of Rhoda Kellogg, author of several books on children's art, that the "...structure of a young child's drawings is determined by his age and level of maturation, while the style of the drawing reflects his attitudes and those concerns which are important to him at that time" (p. 5). In other words, the structure of children's drawings changes with developmental growth whereas the how and where he places the structure on the drawing page reflects his feelings of the moment.

There are other documented uses of projective drawings. Dileo

in Children's Drawings as Diagnostic Aids (1973), Schildkrout, Stenker and Sonnenblick in Human Figure Drawings in Adolescence (1972) are but two of those who also used human figure drawings as the basis of projection. Other projective drawing techniques have been published in the intervening years: The Kinetic Family Drawings (1972) by Robert Burns and S. Harvard Kaufman; Symbolism in Animal Drawings, a projective test developed by Sidney Levy and Richard Levy; The Drawing Completion Test (1952) by G. Marion Kinget; The Most Unpleasant Concept Test, a graphic projective technique published in the Journal of Clinical Psychology (1950) by M. R. Harrower; plus many related variations by Emanuel Hammer (1958), such as, Draw-a-Family; Draw A Person In the Rain; and The Eight Card Redrawing Test.

All of these projective drawing techniques provide an indication of the area(s) where an individual is conflicted. However, for therapy with children to be effective the developmental stage where the crisis occurred also needs to be considered. The term crisis is used here as in the Eriksonian (1968) definition in the "...developmental sense to connote not a threat of catastrophe, but a turning point...and therefore the ontogenetic source of generational strength or maladjustment" (p. 96). To design effective art therapy for the emotionally disturbed child it

is necessary to know where he is functioning. There is a need to know the age where the trauma of "non support" disposed the child at a normal "turning point" to move towards maladjustment. I agree with Erikson (1968) when he writes it is, "...important to realize that in the sequence of his most personal experiences the healthy child given a reasonable amount of proper guidance, can be trusted to obey inner laws of development,....(and) personality, therefore, can be said to develop according to steps predetermined in the human organism's readiness to be driven toward, to be aware of, and to interact with a widening radius of significant individuals and institutions" (p. 93, emphasis mine).

It was to identify the point at which lack of support occurred that I designed the Calendar of Life exercise. My investigation through the Calendar of Life exercise asked 12 children to mentally compile from memory a year of development and personality and fit their response into a communicable form of perception. Just as the artist who represents what he knows about reality rather than what he sees, the child will, according to Knobler (1971), "...record those aspects and segments of his world which are meaningful for him, putting together separate conceptual elements to form the entire repre-



resentation of an experience" (p. 74). Knobler (1971) also writes, "The physical environment comprising the world of actual experience is considered the real world. In this context the word 'real' is used to differentiate that part of experience which seems to occur outside ourselves from that which is confined to our inner subjective being. But the separation is often an artificial division, for there are many subjective attitudes, responses and images which carry as great a sense of reality as that part of life which is confined to external reality" (pp. 74-75).

The separate conceptual elements of the past are not isolated according to Rudolph Arnheim (1969). He writes, "A perceptual act is never isolated; it is only the most recent phase of a stream of innumerable similar acts, performed in the past and surviving in memory" (p. 80). On the forces acting on memory Arnheim (1969) writes, "Distinguishing characteristics will also be preserved and exaggerated when they arouse reactions of awe, wonder, contempt, ... and so forth. Things are remembered as larger, faster, uglier, more painful than they actually were" (pp. 81-83).

Subjective attitudes, responses and characteristics arousing reactions can emanate from a healthy or an unhealthy personality. Erik



Erikson (1968) using Marie Jahoda's definition of a healthy personality as one that "...actively masters his environment, shows a certain unity of personality, and is able to perceive the world and himself correctly" (p. 92), goes on to state "...that anything that grows has a ground plan, and that out of this ground plan the parts arise, each part having its time of special ascendancy, until all parts have arisen to form a functioning whole" (p. 92, emphasis Erikson's). Erikson (1968) presents "...human growth from the point of view of the conflicts, inner and outer, which the vital personality weathers, reemerging from each crisis with an increased sense of inner unity, with an increase of good judgment, and an increase in the capacity 'to do well' according to his own standards and to the standards of those who are significant to him (p. 92). Thus to study personality is to include a trichotomy of processes: "...the somatic process, the ego process, and the societal process" (Erikson, 1950, p. 36).

The Calendar of Life exercise of this study asked the child how he views himself and the significant others in his life, and how he feels about his environment. In drawing the event or object that reflects these answers the child draws his perception of the world and of himself. "Memory images", writes Arnheim (1969), "serve to identify, in-

interpret, and supplement perception" (p. 84). Those memory images that are projected onto the drawing page are the visual perception of the child's world and "Some of its aspects build up fast, some slowly, and all of them are subject to continued confirmation, reappraisal, change, completion, correction, deepening of understanding" (Arnheim, 1969, pp. 14-15).

## Chapter 2

### Methodology

Population Under Study: The population of this study was randomly selected from the children at my practicum placement. I limited my selection to those children with whom I had already made therapy contact to eliminate initial contact anxiety. The 12 children of this study included boys and girls and the ages ranged from 9 through 14. The families of these children were in the socio-economic middle class.

Location of Study: This study took place in a midwestern psychiatric treatment center for children. The children were either residential or day treatment students.

Time Period of Study: The time period of this study was June 1979 through September 1979.

Pilot Study: The purpose of this pilot study was to give the therapist a personality overview of the child which could not be elicited through question and answer interviews, or through other available projective tests and exercises.

The Calendar of Life exercise was designed to reflect aspects of Erikson's "trichotomy of processes": (1) how the child views himself and the significant others in his life; and (2) how the child

feels about his environment. The focus of this study was to discern the age where introjected conflicts upset the natural personality development through the relationship between the content of the Life Calendar exercise and the conflicts of the children in this study.

Because this is a new personality and projective design there is no direct correlation with other diagnostic and projective tests. However, there are four diagnostic psychological tests from which I have drawn in creating this design and for a brief description of these see Appendix A.

Procedure: The following procedure was used to approach the children, collect the drawings, write the interviews and make the observations for this study:

Beginning Approach: In separate individual sessions I requested a Life Calendar drawing and interview from each child. I explained that I was doing a study and asked permission to use his calendar in the paper I was writing. I assured each child that his drawings were his unique creation and would not be 'graded' or shown to the other children. To assure confidentiality I guaranteed each child that his name would not appear on the Calendar or in the written paper.

Time: The time allotted to complete the Calendar was 45 minutes.



Materials: The drawing supplies consisted of a Number 2 pencil with eraser and 18" x 24" white paper prepared with 12 boxes. Each box was 5 and 3/8 inches square and marked in chronological order beginning with age 3. For the interview phase I used a prepared list of questions and wrote the replies on 8 $\frac{1}{2}$ " x 11" paper.

Drawing: The same materials and set of instructions were used individually with each child.

Using this pencil and this calendar I want you to draw about each year of your life. In the space marked with that age I want you to draw something you remember about your life. You may draw anything you wish. (I assured those children expressing hesitation about quality that this was not a test of drawing ability.) When you have finished drawing I will ask you some questions about the drawings and write what you say on this paper. We will use 45 minutes for the drawing and the questions.

Interviews: In the interview phase of the exercise I recorded the answers to these questions about each drawing on the calendar:

1. 'What does this represent?' or 'What is this?'
2. 'Where were you when this was happening?'
3. 'Who was there?' or 'Who was not there?'
4. 'What is the weather like in this picture?'
5. 'What were you thinking about when you drew this picture?'

I showed the written answers to the child and asked if there was anything else he wanted me to record. Going back to the draw

ings I asked which age he liked best, and which age he liked least. Regardless of the sequence the child followed in drawing the age segments the interview was conducted chronologically beginning with age 3. For a detailed explication of the rationale and intent for these questions selected see Appendix B.

Recording and Observations: While the child was drawing his calendar I observed and recorded:

1. The amount of time elapsing between instructions and drawing commencement.
2. The age at which the child began drawing and the order of the ages filled subsequently.
3. The time elapsing between the ages drawn.
4. The time used for each drawing segment.
5. Any age to which the child returned to add or subtract details.
6. I wrote verbatim (where possible) all spontaneous comments the child made while drawing.

See Appendix C for the rationale of these observations.

When the child left the room I recorded his behavior during the drawings and the interview and noted where changes occurred.<sup>(1)</sup>

Criteria for Analysis: The spontaneous comments and the exhibited

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(1) The behavior or attitude expressed is the child's affect which is defined in Webster's New Collegiate Dictionary (1976) as "the conscious subjective aspect of an emotion considered apart from bodily changes".

emotions made by the child while in the process of drawing indicated the child's feelings and import a particular age had in direct relationship to the other aspects of this study. The attitude of approach was drawn from the list of emotions below:

- |               |                      |
|---------------|----------------------|
| 1. Anxious    | 9. Depressed         |
| 2. Tense      | 10. Arrogant         |
| 3. Cautious   | 11. Silly            |
| 4. Intent     | 12. Self-deprecating |
| 5. Suspicious | 13. Relaxed          |
| 6. Hostile    | 14. Humorous         |
| 7. Positive   | 15. Bizarre          |
| 8. Negative   | 16. Frustrated       |

Drawings: The drawings were considered as perceptive projections of the child's personality and were analyzed with attention to the following elements:

- A. Line quality
- B. Erasures
- C. Developmental Differentials
- D. Theme
- E. Action
- F. Symmetry
- G. Size of the drawings within the spaces
- H. Use of Space
- I. Stance
- J. Grotesque or Monster creatures
- K. Inclusion of environmental features
- L. Static or Kinetic drawings

For the definition of the meaning of these elements see Appendix D.



Interviews: The interviews were analyzed following the rationale outlined in Appendix B which permitted the child opportunity to project his feelings and needs into his description and comments about the drawings.

Procedure for Evaluation: In examining the totality of the drawing, the interview and the behavior of the child I focused on the inconsistent aspects to inform me of the age where conflicts exist which have upset the natural personality development.

Chronology: In conducting this study I followed this order:

1. The 12 exercises were completed as described in this section.
2. I evaluated the symbolism in the drawings as proscribed under drawing elements.
3. I made speculative interpretations of each child's situation based on the drawings and the information obtained during the interviews coupled with information gained from research of the literature.
4. To validate the results, the analysis and my speculative comments I researched the psychiatric evaluation and social history of each child.

### Chapter 3

#### Results, Analysis, Speculation and Validation

In this section I will outline the results of what the child has drawn in relation to his view of himself, the significant others in his life and his interpretation of the environment surrounding his life. This will be done in an evaluation of the drawings and interviews of the 12 children of the study population who completed the Calendar of Life exercise. The illustration of each child's drawing phase has been placed facing the evaluation for easier reference by the reader. I have already discussed the procedure in the methodological section of this paper and I will use that criteria as the format of organizing and presenting the data.

The analysis presupposes an inference can be made that introjected conflicts impede mental growth and the child's feelings are effected as a result. In attending to the developmental sequence I infer where these conflicts have upset natural maturation in an effort to discover where effective therapy needs to focus and be guided towards goals that are relevant to the child.

My own speculative interpretations of the child's situation follows the analysis of each child. This speculation was based on

the drawings and information gained from the interviews coupled with information obtained from an extensive review of the available literature.

To validate the results of the study evaluation and analysis I have researched the psychiatric and social histories of each child and a summary of these findings is included.

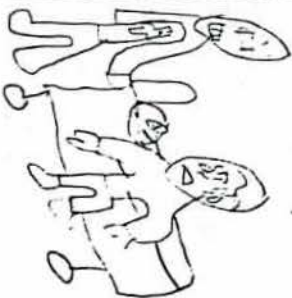
Child 1, Illustration 1



Age 3



Age 4



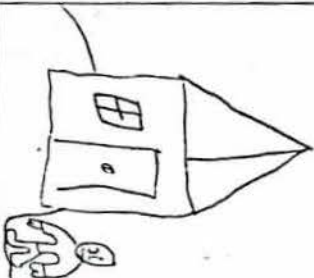
Age 5



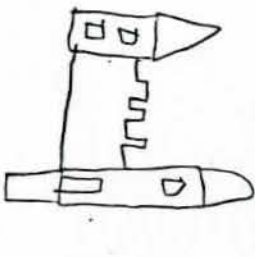
Age 6



Age 7



Age 8



Age 9

Age 10

Age 1

Age 2

Age 3

Age 4



Child 1

Male, Age 9

Attitude of Approach: The child approached the exercise in a positive relaxed mood but became more tense, with mounting nervousness on the last segment. He again relaxed during the interview phase but remained intent.

Time: The exercise was completed within the 45 minute time allowance.

Drawing Criteria:

Line: The line is relatively constant with the exception of heavy line teeth on segment 4 which can be a fixation or tension regarding conflicts; and a dimming of self on segment 5 indicating feelings of inadequacy.

Erasures: The erasures on segment 4 did not result in an improved drawing which must be considered as negative emphasis on anxiety.

Developmental Differentials: Not sequential. Details become fewer in segments 4, 5, 8 and 9 and this is considered conflict indications.

Theme: Super-heros at 3 are considered a fantasy - viewed as an indication of avoidance of reality or feelings of inadequacy.

Symmetry: Gross asymmetry on segment 4 is viewed as impulsiveness. The slanting at 3, 4 and 5 are indications of a lack of secure footing.

Use of Space: The drawing towards the left in 5 is viewed as self-oriented. The paper based segment 7 is indicative of a generalized insecurity. Segments 8 and 9 are very near the bottom and indicative of depression. The depression in 9 is offset somewhat by the topping which is more indicative of optimism. The line in 8 going into both side margins shows a fixation from the past to an escape into the future.

Stance: The grounded figure in 8 is a reality reinforcement and a need to structure. The floating figures of segments 4 and 5 show a precarious insecure artist.

The drawings were made in chronological order.

There was no initial hesitation between instructions and drawing commencement. Segment 7 used a significant amount of time.

There was a significant hesitation between segments 4 and 5, and between segments 6 and 7.

### Interview

Identification questions revealed a reality base for this child.

Interpersonal relations: The child referred frequently to adults and other family members; twice to authority figures. In segments 3 and 9 there was no mention of any grown-up personages.

Environment References: The child had warm (accepting) temperatures in 3, 4, 6, 8, 9. It was stormy in 5 and 7.

Associations: There was consistency between the event drawn and the associations leading to an assumption of a positive integration that is reality oriented.

The child preferred segment 3 (the fantasy and avoidance of reality) over the dislike of segment 5 (the trauma of grandfather's death).

Analysis: The child appears to feel floating, precarious, insecure and depressed with a need to structure and reinforce reality. Development is not sequential and has been interrupted prior to age 3. The child

views the present with some optimism but this is tempered with the ever-present depression.

The need for structure in this child's life would explain his obvious nervousness when the drawings of ages 5 and 9 were placed in the 'wrong' segments.

The child's mention of authority figures coincides with his identification of a stormy environment ( 5 and 7) and the disliked age of 5. His lack of comment regarding grown-ups in segments 3 and 9 is odd in view of the fact that both situations had adults involved.

Because his developmental maturation (1) was disturbed before age 3 there is reason to believe that introjected conflicts also began prior to that time.

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(1) See Appendix E for Erikson's Developmental Stages.



## Speculation

In this series of drawings I see an early aggression followed by repressed aggression where the teeth are replaced by the mittened hands. The out-of-sequence drawings gave me the impression that the boy is uncertain of his place in the world. He feels inadequate and insecure with a need to reinforce his hold on reality through structure. The presentation of his diminished self walking away from the house while his sister, brother, mom and dad are all inside depicts his feeling of isolation. This series of drawings begins with dressing up as superman and ends with a visit with Mickey Mouse further indicating his feelings of isolation from the real family.

In Erikson's developmental scale I feel this boy is probably at the initiative versus guilt stage with some vestiges from the autonomy versus shame and doubt stage. To go forward in his development the child needs to overcome his anxiety, insecurity and dependence and feel he is a worthwhile person. Therapy could accept this boy at the stage he is and focus on the material he has presented about the event on his calendar that occurred around the age of three and a half.

## Psychiatric Evaluation

Presenting symptoms: temper tantrums, unpredictability, impulsive behaviors, aggressive and violent attacks, run-away behavior, confusion, day-dreaming, poor concentration, multiple fears, inability to get along with peers. Developmental background reveals exposure to the emotional difficulties of an explosive family life style. Possible brain damage from a head injury. Father over-identifies with child; has a symbiotic relationship to child through projective identification. Father fears accidents or problems for the child; fears losing control and hurting or killing the child; admits rough, acting-out and throwing the child at the walls. Mother says child is unhappy, has no self-confidence, throws tempers when he doesn't get own way, believes problems are related to school experiences and is angry at the school.

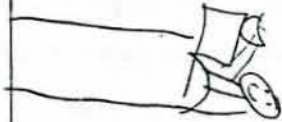
(Child is oriented to all three spheres, relevant and coherent. He is worried about death of both parents, particularly father, and also about his own death by murder or drowning. Child is aware he can't deal with his own anger; recognizes his dependence, but would like independence.

Diagnosis: anxiety neurosis. Needs help in structuring, improving self-concept and psychological separation from his parents.

Social history: A sister was born when the child was 2; a brother when the child was 5; and the siblings do not get along well. Mother sees problems within the family and with the child. Father sees no problems within the family except the child. The child is afraid of storms, doctors, strangers and of attending school.



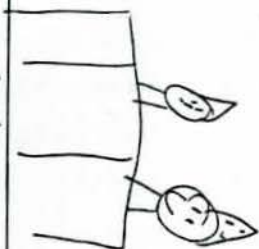
Age 37



Age 4



Age 5



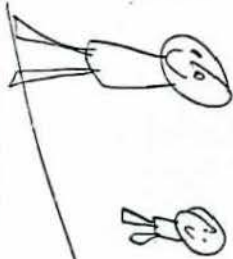
Age 6



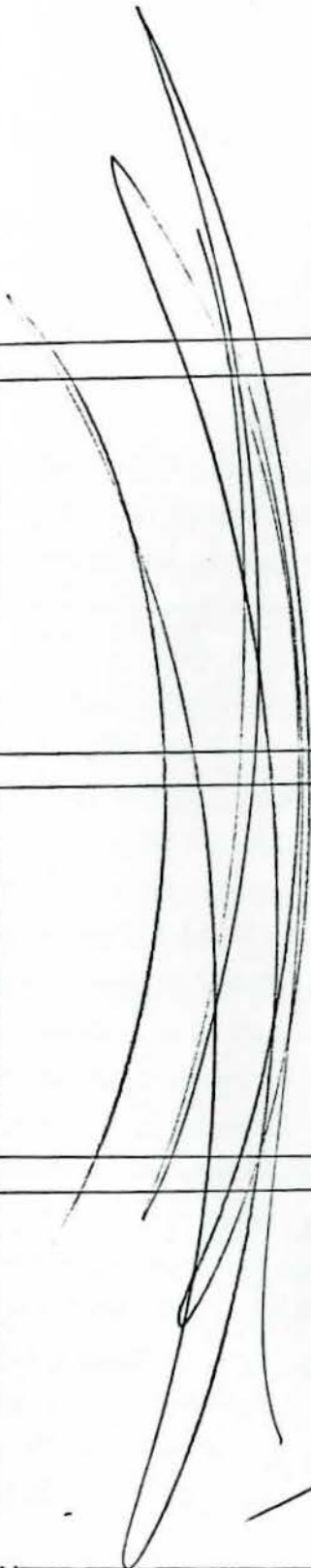
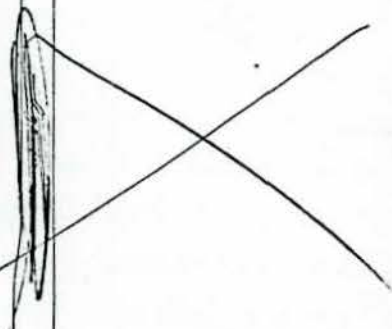
Age 23



Age 8



Age 9





Child 2

Male, Age 9

Attitude of Approach: The child approached the exercise in an angry and negative mood tone. While drawing his mood changed to one of silly impulsiveness. During the interview phase of the exercise his mood became arrogant.

Time: The exercise was completed with the 45 minute time allowance.

### Drawing Criteria

Line: The line was fairly consistent throughout. Some heavy lines and the darkened eyes in segment 3 could indicate his tension. Another heavy line splits the head in segment 9.

Developmental Differentials: Details on the figures are assorted and none of the figures has a complete set of all the details indicating the presence of conflict in the drawn series.

Action: Action is lacking in the figures in the 7 and 9 segments. These segments represent games and races but the foreground figure has his back turned to the other player. Compartmenting the two figures in segment 6 acts as a deterrent to action.

Symmetry: Most of the figures appear slightly slanted except those in segment 9. The legs in segments 7 and 9 are not well attached and along with the slant could be an indication that the child has a feeling of less than secure footing.

Size: The drawing in segment 5 is significantly larger than the others suggesting immaturity, poor inner control and aggression.

Use of Space: All of the drawings except segments 7 and 8 show a deviant use of space. Segment 3 is to the right and considered environment oriented. Segments 4 and 6 are paper based indicating generalized insecurity and depression. Segment 5, close to the bottom and the depressed symbol extends into the left margin indicating a fixation on the past. The extension into the right margin of segment 9 is indicative of an escape into the future.

Stance: Grounding, in segment 9, is most often interpreted as a reinforcement of reality and a need to structure. Segment 5 appears floating in space and could be interpreted as a feeling of precariousness and insecurity.

There are no grotesque figures but the use of stick figures in the bicycle segments could mean a desire to avoid reality.

The drawings were made in chronological order. The child changed the ages of 3 and 7, thus reversing them, but in drawing, and again in the interview, he ignored his own changes.

There was an initial hesitation of more than five minutes between instructions and drawing commencement. The time was used to make remarks such as "I'm not going to do it." Once started the child very quickly filled in the segments but had a significant delay between segments 8 and 9. Significantly more time was used to draw segment 8.

### Interview

Identification questions revealed a reality base for this child.

Interpersonal Relations: Interpersonal relations are sparse. Adults are mentioned once (segment 3) and other family members are mentioned in segment 3 and also in segments 4 and 5. There is no reference to other authority figures.

Environmental References: The child referred to every segment as sunny but mentioned other factors in segments 5 and 6 which could be interpreted as a stormy environment.

Associations: There is a consistency between the associations and the pictured event but they seem more in the nature of 'wishful thinking'. It is not fantasy, but not quite reality either. For example, the associations to segment 6 were: "My birthday party. Isn't everybody supposed to have a birthday party? Sunny, I hope. I wasn't thinking nothing"; all spoken in a rather sarcastic arrogant manner.

The boy answered the question regarding the segment he preferred with an angry vehement statement, "I like them all. I like them all the same. I don't not like any of them", and then threatened to tear up the drawing page if I asked him again.

Negative spontaneous comments were made while drawing segments 3, 6 and 8.

### Analysis:

The development is not sequential indicating conflicts. Body parts - trunks, arms, hands, legs, feet and eyes are not present in any one drawing. This child's developmental crisis occurred before the age of three according to the findings on the drawings and the interview.

There is evidence of tension in the drawings, in the affect, and in the responses during the interview. Insecurity seems to be the most often repeated feeling along with depression, a desire for structure and a need for reinforcement of reality.



This need for structure in light of his generalized insecurity could explain the anger and hostility of his approach and the arrogance in answering the questions as he obviously did not want to reveal himself. The lack of body parts indicate a child who feels unable to reach out, hold onto, keep his balance, or walk, or be worthwhile, and may explain the importance of the bicycle in his life. Without any adult help or guidance the world must look very large and hostile to this young child.

Speculation

An early striving for mastery of his environment leads to catastrophe and immobility in imprisoning structures for this young boy. Emerging at last from these structures the boy has no arms or hands for reaching out and holding on. He has no feet on his poorly expressed legs and mobility doesn't seem possible. The new bicycle would be an improvement in his desire for independence but without eyes this child cannot see for himself and again is grounded; and with his body focused on the past he is unable to see the path leading into the future.

This boy is still struggling for mastery in the autonomy versus shame and doubt stage of his development. Therapy could begin by allowing him to make choices leading to successful autonomy. The importance of winning is contained in his remarks and could become the focus of an effective therapy.

HistoriesPsychiatric Evaluation:

The child uses obsessive preoccupation and has a tendency to overcome anxieties with concerns about the environment. He is angry towards mother who is seen as controlling; has animosity towards brothers, thinking sometimes of killing them. The child has a high level of stress, reveals difficulties with self-concept and feelings of rejection and does not talk about his father, encopresis or other concerns. He has fears for his own safety.

Mother describes herself as insecure, confused and ready to crack-up. Father is absent from the home. Mother was angry about the child's birth and feels the child has been angry and violent since age 2. Mother can see no relationship between the child's behavior and environmental influences.

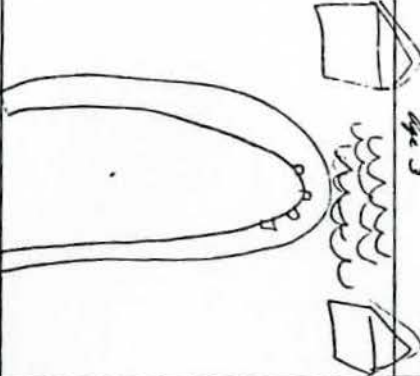
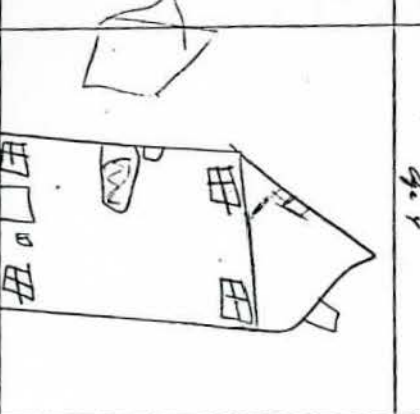
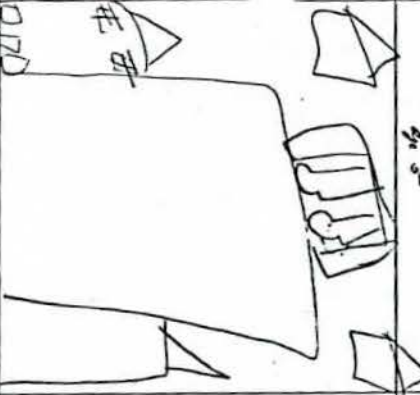
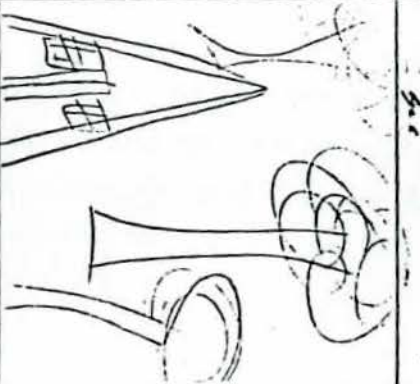
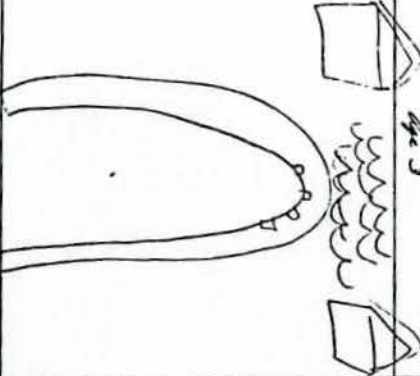
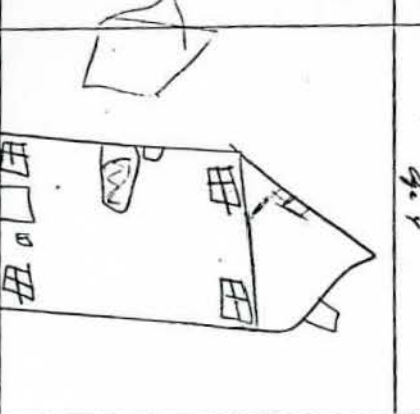
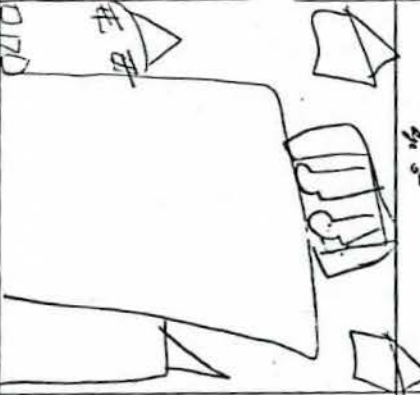
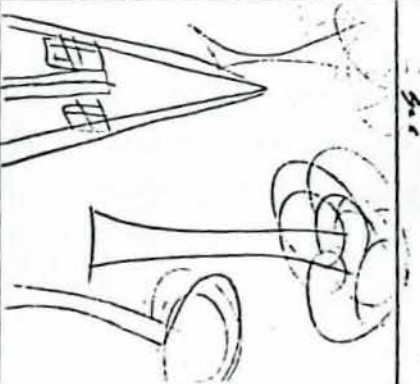
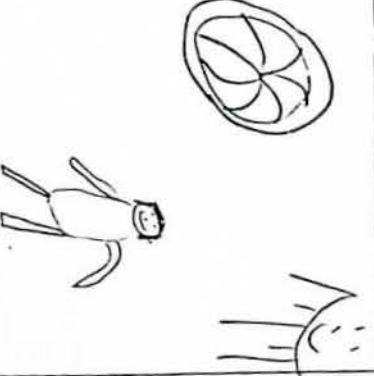
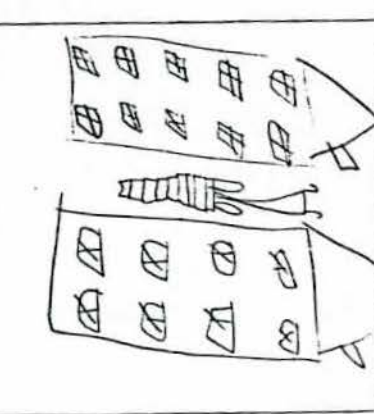
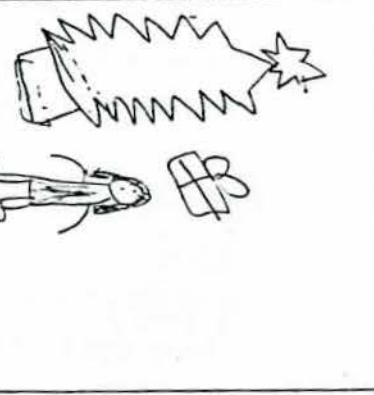
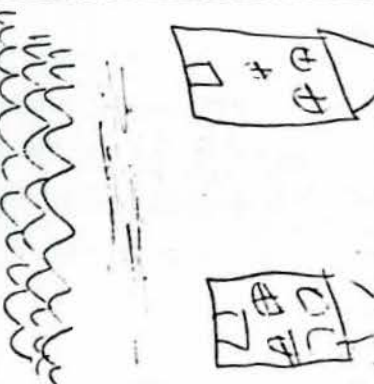
Presenting symptoms: encopresis, inability to get along with peers or with mother, explosive tendencies, temper outbursts, easy frustration level, short attention span, threats of suicide and crying.

Social History:

Child has been exposed to intra-familial conflicts. Mother identifies problems as beginning at age  $3\frac{1}{2}$ . A brother was born when the child was 2 and another brother was born when the child was five.



Illustration 3

 <p>Age 7</p>	 <p>Age 8</p>	 <p>Age 9</p>	 <p>Age 10</p>
 <p>Age 11</p>	 <p>Age 12</p>	 <p>Age 13</p>	 <p>Age 14</p>
 <p>Age 15</p>	 <p>Age 16</p>	 <p>Age 17</p>	 <p>Age 18</p>

Child 3  
Female, Age 10

Attitude of Approach: The child approached the exercise in a negative, self-deprecating manner becoming frustrated and tense while drawing but visibly relaxing in the interview phase.

Time: The exercise was completed within the 45 minute time allowance.

### Drawing Criteria

Line: The drawn lines are varied. The hair in segment 3, some windows in segment 4, parts of the tree in 5, the waves in 7, all of the windows in segment 8, the swing set in 9, and the tent roof in segment 10 are heavier perhaps indicating a fixation on those details. The dimmed lines on the details in segments 8 and 10 could indicate a feeling of inadequacy.

Erasures: The erasures in segments 5 and 8 do not appear to have improved with the redrawing and would appear to be anxiety based.

Developmental Differentials: There is no stable sequence to the detail differentials in the drawing series and would tend to be considered as an indication of conflict.

Symmetry: There is enough of a slant to all segments, except 3 and 4 and 8 to view them as products of the child's lack of secure footing.

Size: The size of the drawings except in segments 3 and 5 is too large for the space provided. This suggests poor inner control, aggression, possession of high fantasy self-esteem, or a feeling of being frustrated by a restraining environment along with feelings of hostility and as a desire to be aggressive.

Use of Space: The drawings of segments 4, 6, 7, 9 and 10 are paper chopped at the top indicating unpleasant associations that seek the solution in fantasy that is denied in reality. Drawings in segments 8, 9 and 10 rest on, or cross, the left margin which is indicative of generalized insecurity about the past. Crossing the right margin segment 10 indicates an insecurity about the future. Segments 5, 6, 7 and 8 are indicative of insecurity and depression in view of the paper based drawings, while the drawings in segments 9 and 10, by crossing the bottom margin, are even more so.

Stance: The floating of the tree and package in segment 5, and the buildings in segments 6, 7 and 9 would seem to indicate a precariousness of those objects. The ground line in segment 6 is most often interpreted as a reinforcement of reality and a need to structure.

The drawings were made chronologically.

There was a two minute initial hesitation between instructions and drawing commencement that was used for self-deprecation. The explanation for the exercise was repeated.

There was significantly more time used in drawing segment 5. The drawing in segment 8 used a significantly less amount of time.

### Interview

Identification questions yielded a reality base for this child.

Interpersonal Relations: There is an interpersonal reference in every segment. Adults are mentioned in segments 3, 6 and 8. Family figures in segments 3, 5, 6, 7 and 8. Authority figures are referenced in drawing segments 4, 9 and 10.



Environmental References: The child's environment varies. It is cold (hostile) in segments 5, 6, 7, 8 and 9; while 10 is stormy. Segments 3, 4 and 6 are referenced as warm (accepting).

Associations: The consistency between the pictured event and the associations about it leads to an assumption of a positive integration of the child which is reality oriented.

Segment 6 was the most preferred and 4 was referenced as the least liked. (a contradiction of her earlier 'hate' for segment 9.)

Negative spontaneous comments were made while drawing segments 6 and 8.

Analysis:

It would seem that this child has developed a pattern that seeks solutions in fantasy where satisfaction is denied in reality as a way to handle the feelings of insecurity and depression. To take these drawings at face value it would appear that an attempt at age 6 to reinforce reality and gain a more secure footing was unsuccessful and has led to even more depressive insecurity. The conflicts indicated by the divergence of time involved concerning segments 5 and 8, both of which seem to be associated with the family and a cold environment need further investigation.

Speculation

The baby learning to walk is having difficulty and without feet this would be a problem. Even if she manages to crawl to the out of reach merry-go-round the baby would be unable to hold on. The sun is shining brightly, but the family constellation, although nearby, does not reach out to help.

Having missed the brass ring the world turns oppressive and overpowers the playground and there is no one around to help. The child appears again, still without hands to hold with, and her mouth has disappeared, and there is no more Santa Claus. Is that package going to fall on her head or has she thrown it at someone?

I would begin therapy with this girl by focusing on this event because it occurs before she retreats into fantasy to avoid unpleasant associations and to perhaps deny the existence of conflicts. Her self-image also disappears at this time. I believe the developmental crisis was during the autonomy versus shame and doubt stage leaving this ten year old girl unresolved traces of that stage which have been carried into the initiative versus guilt stage. The girl's relationship with parents and other authority figures is primarily insecure and is overshadowing the other phases of her existence.

Histories:Psychiatric Evaluation:

Presenting symptoms: school phobia, argumentative attitude, fear of separation from mother.

Father is quiet, passive, reserved, minimizing the child's problems. He says child likes school, is cooperative, and would overcome phobic difficulties with minimum intervention.

Mother is a controlling, aggressive person and quite tense. Identifies family behavior pattern as rather protective and controlling. Mother insists child needs medication to tolerate separation.

Child has ambivalence towards mother and sexual curiosity with fears of danger and rape. Fantasies are colored by pre-adolescent themes and sexual curiosity and she defends with displacement and/or reaction formation. Child wishes she were a male and is aware of competition between self and sister for father's attention, yet seems to have negative attitude towards father.

Diagnosis: Anxiety neurosis with phobic reaction and depression. Therapy to deal with conflicts over sexuality and separation-individuation.

Social history:

Problem identified as beginning at age 8. Child described as very persistent, fearful of teachers, afraid to go to sleep at night, and beginning sleep in another bed. Family moved several years ago and an older sister was raped shortly after the move. Both events caused much stress and tension within the family. There is sibling rivalry between the child and a 13 year old sister and the child is resentful of a baby nephew.



My dad  
got a new  
job

Aug 3

Stopped my  
parent from  
fighting

Aug 4

Silver hawks



Aug 5

The X gang

We had little  
club house



Aug 6

The name of  
The gang  
Eagles

Aug 7



Aug 8



Aug 9

Moved to Paul's class



Aug 10

Aug 11

Aug 12

Aug 13

Aug 14

Child 4

Male, Age 10

Attitude of Approach: This boy approached the exercise in a positive but self-deprecating mood. He became nervous during segment 9 and increasingly tense and restless from segments 7 to 3. During the interview he relaxed and became positive.

Time: The exercise was completed during the 45 minute time allowance.

### Drawing Criteria

Line: The line is relatively constant throughout the drawings with a heavy detail in segment 5 (the roof line); segment 6 (the building sides); segment 9 (parts of the bicycle); and segment 10 (the body above the waist); which would tend to indicate a fixation on those details.

Erasures: There are erasures in the drawings of segments 5 and 9; the crossed out drawings in segments 9 and 10 should probably be considered erasures. The deletion in segment 10 has resulted in a better drawing on one figure but elimination of the second figure except for one arm crossing the margin. The bicycle remaining in segment 9 is more complex, yet smaller, than the crossed out one. The erasures on the 'new' bike kept it from being larger and therefore cannot be construed as an improvement. Erasures on the roof line in segment 5 seem to have improved the drawing. Anxiety could be indicated by the treatment in segments 9 and 10.

Developmental Differentials: There is an incomplete picture here. It would appear at first glance that there is a progression of developed details after segment 7 but it is not conclusive.

Action: No action can be implied in the writings of segments 3, 4 and 7.

Size: The drawings in all segments are small reflecting insecurity, a shrunken ego, depression, an attempt to withdraw from the environment, or a desire to reject that particular whole or what it symbolizes.

Space: All of the segments would tend to reflect depression by the proximity of the contents -words or drawings- to the bottom edge. Segments 5 through 10 actually rest on the bottom and would reflect a generalized feeling of insecurity. The arm across the margin drawn in segment 10 is also an indication of insecurity about the future.

Stance: The written words in segment 10 appear to be floating which usually indicates a precarious feeling.

Static or Kinetic: Appropriate activity is not suggested by the written segments of 3, 4 and 7.

The drawings were made in reverse order beginning with segment 10 and continuing chronologically back to 3.

There was no initial hesitation between instructions and drawing commencement.

The time used in drawing all segments was fairly consistent and the time between segments was not significant.

Interview:

Identification: The boy's identification with the drawings revealed a reality base.

Interpersonal Relations: Adults were mentioned in reference to segments



3 and 4; other family members in 9; and an authority figure in segment 10. This tends to suggest a scarcity of interpersonal relations for this boy.

Environmental References: There is a mixture of cold/hot and warm responses to this boy's environment. However, segments 4, 5, 6 and 7 were referenced as both cold and warm presenting a confused environmental picture.

Associations: The associations made to the drawings have consistency leading to the assumption of an integration and reality orientation.

The boy preferred segment 9 which depicts a birthday bicycle and is associated with two celebrations of the same event. The least preferred was segment 4 because, "It made me mad when they were fighting. I told them I'd run away if they had a fight. The weather was cold. It was June but it was warm".

The negative spontaneous comment made while drawing was in reference to his parents' fighting.

Analysis:

A developmental crisis appears to have flawed this boy prior to age 3. From the drawings and comments it would appear that the treatment he is receiving has improved his self-image based on composition and the content of the drawings and the order of drawing his life backwards. The adult figures are mentioned in the negative drawing while the only self-image is in the drawing segment where an authority figure is referenced indicating that he has some awareness about the insecurity

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linked to his interpersonal relations and feelings. There remains an insecurity and depression and there is also anxiety about the present and about the future.



limited capacity for self-acceptance. The defenses he has created may be a necessity for his survival and he may need to have them bolstered until his self image as a worthwhile person can be strengthened.

## Histories

### Psychiatric Evaluation

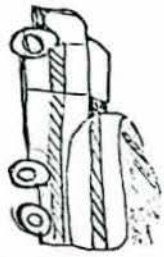
Family life is the focal point of fear-physical punishment from father. The child is jealous of a younger brother who dominates mother's attention. He needs structure but doesn't get it at home; has a tendency to withdraw losing contact with reality. (Child is attracted to aggressive and destructive thoughts and perceives self as lazy, dumb and bad. He is unhappy with his home life and wants to run away but that frightens him. He has problems with body image and difficulty separating himself from parents and his feelings for them.

Father thinks child is aggressive and lazy but thinks his own alcoholism is part of the problem and admits he and his wife are always fighting.

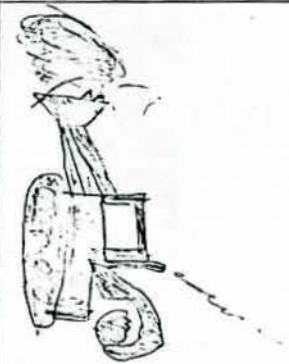
Mother thinks child is intelligent but lazy, dependent, looking for someone to do it for him and thinks child has caused tension at home.

The child fears his parents, exposure to neglect and deprivation. His emotions are anxiety, resentment and sadness which he deals with through intellectualization, rationalization, identification and acting out.

Social: Child was traumatized by the plane crash of an uncle several years ago. His developmental background includes multiple psychologic and psychosocial problems including alcoholism, mental illness, poverty nervousness, emotional instability and neglect. The child has an older sister, another sister born when the child was 1 and a younger brother born when the child was around 5.



q. 3



q. 4



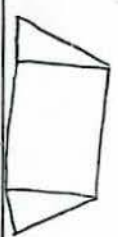
q. 5



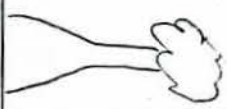
q. 6



q. 7



q. 8



q. 9



q. 10



Child 5

Male, Age 9

Attitude of Approach: The boy approached the exercise in a positive mood which changed to an intent anxiousness as he approached segment 6. During the interview he became more positive.

Time: The exercise was completed within the 45 minute time allowance.

### Drawing Criteria

Line: There are some heavy lines and details in all the drawings prior to segment 8: Segment 3 - heavy wheels and shading; Segment 4 - the entire drawing is haded; Segment 5 - wheel outlines; Segment 6 - wheels heavier and some shading around the numeral; Segment 7 - the bow and the arrow tip are heavier. An interpretation of fixation on those details could be made.

Erasures: There were erasures made in the drawings of segments 3 and 4 which do not appear to have improved the drawings.

Developmental Differentials: There appears to be a down hill slide from the quality and detail of the drawing in segment 3 to those in the drawing of segment 9 and this would be considered an indication of conflicts.

Action: Some action is indicated in the drawings of all segments except in segment 9 where the image drawn appears to have no investment of energy in relation to the objects which are pictured.

Size: The drawings of segments 6, 7 and 8 appear small and 9 is even smaller. This could represent insecurity, a shrunken ego, depression, an attempt to withdraw from the environment or a desire to reject that particular whole or what it symbolizes.

Use of Space: The paper based drawings in segments 7, 8 and 9 are indicative of generalized insecurity and a depression of mood tone. Segment 9 tends towards the right margin which indicates an environmental orientation.

The drawings in this series were made in chronological order.

There was no initial hesitation between instructions and drawing commencement.

There was a significant delay between drawing segments 5 and 6; and again between 6 and 7.

There was significantly more time used in drawings segments 3 and 4 due to the complexity of the drawings.

### Interview

Identification: There is fantasy involved in relating to the events drawn in segments 5, 8 and 9.

Interpersonal Relations: Adults were mentioned in segments 3, 4, 5 and 8. There was no mention of other family members nor any mention of other authority figures.

Environmental References: Segments 4, 5 and 6 received a stormy environmental reference while segments 3, 7, 8 and 9 were perceived as warm.

Associations: There was inconsistency between the event drawn and the association in segments 5, 8 and 9 leading to an assumption of an integration that is fantasy oriented.

Segment 5 - "I got my mom's pick-up. There was a tornado in St Louis. My dad, mom and me were there".

Segment 8 - "When I was 8 I went camping. We got to hike. I found a baby mountain lion. We played with it and then gave it to the zoo. Everyday we went to the zoo and played with it and fed it steak and dead birds. The momma is Sharon, the daddy is Leo, and the cubs Bonny and Donny. It was in a long time ago. Sunny and very happy with no rain. Good weather. Mom and me and dad were there. I got a dog when I came back. No, I got a dog when I was three. I had a cat when I was four. The dog and cat were raised together."

Segment 9 - "I got by BB gun and pellet gun. I got to play with them and I shot a rat in the house. I shot it about 5 times because it wouldn't die the first time. I saw it come in the window. No one was there because mom was inside cooking. Weather was like a nice day or I wouldn't play outside."

This boy chose segments 3, 4, 9, 8 and 7 as the preferred one. He disliked segment 6, "Because the bike kept breaking down".

Negative spontaneous comments were made while drawing segments 4, 5 and 6. The most negative was, "at 6 I came here (the treatment center), I don't want to talk about that. I got my first bike, no, a BB gun, no a bike".

That negative comment is reinforced in his associations to the drawing during the interview phase: "I got my bike when I was 6. It was very rainy. I came home and played".

#### Analysis:

This boy appears to feel insecure and depressed. Development at segment 3 was the highest level achieved and has regressed after that segment until his present age which seems to be the most depressed and diminished. However, fatigue cannot be ruled out as the cause for the down hill appearance of the drawing quality.



When discussing the drawings the boy slipped easily into fantasy statements and seemed unaware of the transition. Reference to his mother was made in all three fantasy statements. Once in regard to a pick-up truck accompanied by a tornado; once with reference to shooting a rat inside the house where mother was cooking, but no one was there; and in reference to the camping/hiking trip. References to father, besides the camping/hiking trip were made in segments 3 and 4 and are realistic in association. Associating to segment 4 the boy said, "It's a diesel tractor. I was thinking of when I was in the diesel tractor. I felt happy because I like to see him (dad) pushing all the buttons and controls. It was sunny and windy."

Development is not sequential and would be flawed around 3 according to this exercise and there is reason to believe that introjected conflicts around this period have prevented natural maturation.

Speculation

There is a strong feeling about this boy's father coming through the drawings. The boy admires and perhaps fears the father as the power figure who has control at his fingertips. The mother gives things but he does not perceive things as real or worthwhile and the boy has become diminished with father's absence and retreated into a fantasy level.

It is my speculation that father, the symbol of power and control is no longer in the home and his leaving has diminished this boy. The boy remembers playing in the dirt and may carry with him all the connotations that the word dirt implies.

Therapy could begin with accepting this boy's need to fantasize about destructive and aggressive instruments and thoughts until he felt safe enough to allow his repressed aggression to be brought into the open. The developmental stage that was interrupted is most likely the initiative versus guilt stage and there are probably oedipal conflicts that need working through.

HistoriesPsychiatric Evaluation

Presenting symptoms: distractibility, disobedience, poor school achievement, poor self-concept, oppositional tendencies, anxiety, destructive, immature behavior.

Anxiety is most prevalent feeling. Child has tendencies for external reliance and emotional expressions are intense. Perceives mother as destructive and punitive. Perceives self as vulnerable and asks for support and protection. He misses father and grandmother. Frustrates easily and calls self 'mess'. He states worries about mother's safety, i. e., being kidnapped; wonders if father will ever come back; worries about brother getting shot. Would prefer to live with grandmother. Fears aggression and self-aggression, being hurt or destroyed.

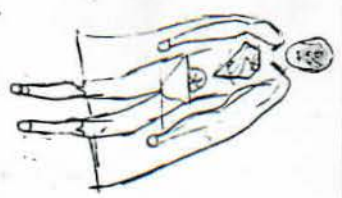
Social

Unwanted child. Mother identifies the problem as beginning 4 years ago. Mother blames own difficulties on child and has trouble separating her image from his; treating the child like a peer. The grandmother cared for the child during his first year. The social worker feels the child has improved his self-concept and reduced his anger during the past two years.



Illustration 6

TARZAN

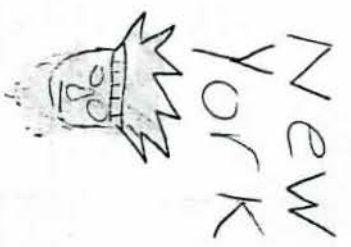


q<sub>2</sub> 3

q<sub>2</sub> 4

q<sub>2</sub> 5

q<sub>2</sub> 6



q<sub>2</sub> 7

q<sub>2</sub> 8

q<sub>2</sub> 9

q<sub>2</sub> 10

q<sub>2</sub> 11

q<sub>2</sub> 12

Child 6

Male, Age 9

Attitude of Approach: The child was anxious in his initial approach and changed to an intent mood. He became positive and relaxed during the latter part of the drawing phase and remained in that mood during the interview phase.

Time: The exercise was completed within the 45 minute time allowance.

### Drawing Criteria

Line: The line quality is relatively constant throughout. There is shading on the faces in segments 4 and 8, and the spider is shaded in segment 7 which would indicate anxiety.

Developmental Differentials: Not sequential. The details within the drawings do not follow a pattern.

Theme: Super-heros at 4, 5, 6 and 7 are considered a fantasy and can be viewed as an indication of avoidance of reality or feelings of inadequacy.

Action: The action is considered appropriate to the drawn images in all segments except 5 and 6. These two drawings depict no form of energy.

Size: The small drawing in segment 3 can reflect a shrunken ego, an attempt to withdraw from the environment or a desire to reject what the drawing symbolizes.

Use of Space: There is a striking similarity in relation to the space in these drawings - all of them hug the top of each space suggesting optimism. The head in segment 8 is low and could be suggestive of depression.

Stance: Segments 3, 5 and 6 appear to be floating which could indicate precariousness either of the object or of the artist.

Static of Kinetic: The printed word 'Tarzan' does not imply any movement or action.

The drawings were made in chronological order.

There was no initial hesitation between instructions and drawing commencement.

The drawing in segment 4 utilized the most time and is attributed to the complexity of the drawing. There was a significant hesitation between segments 4 and 5.

### Interview

Identification: The answers indicated a reality base for this boy.

Interpersonal Relations: Adults and family figures were referred to only in segments 8 and 9. There was no reference to authority figures. The paucity of dependable people in his younger life is indicative of the insecurity also found in the drawing criteria.

Environmental References: This child's environment consists of hot and cold. The weather was "about 100 degrees" or "between 100 and 50 degrees"; except segment 8 where it was 150 degrees and in segment 9 where it was "75 degrees and it rained".

Associations: There was a consistency between the events drawn and the boy's associations except for segment 3. This would lead to an assumption of an overall positive integration that is reality oriented.





The boy preferred segment 8 and segment 3 was the least preferred because "I didn't really like my picture taken".

Spontaneous negative comments were made while drawing segment 5 where he said, "I played Batman a lot but I know I did something else"; and in segment 6 when he offered, "I was skinny but I'll just draw Tarzan".

#### Analysis:

This child appears to feel a need to withdraw from the empty environment and substitutes with the super-heros identification. Or, perhaps he feels as inadequate as some of his drawings based on his statements similar to the one I'm quoting from segment 5, "I used to watch Batman a lot. Me. 100 degrees. Nothing, that's all (this last in answer to the question 'what were you thinking about when you drew this picture?').

That the boy is more optimistic about the present can be inferred from the placement of the drawings within the spaces. This improved self-image would be supported by the developmental sequence of segments 7, 8 and 9. More support can be inferred from his associations as compared to the previously quoted one about Batman:

Segment 8 - "I went to New York. I was thinking about the New York Harbor. Right in the middle of the ocean is this harbor. It was about 150 degrees. My dad, my mom and my sister were there. I was thinking that it was a two hour trip (pointing to the picture of the

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Statue of Liberty)".

Segment 9 - "I went fishing. It was about 75 degrees and it rained and that's when they started biting. My mom, my dad, me and my sister - the whole family went fishing and caught something. That was in Texas on our vacation."

The introjected conflicts of the past are still a part of this child's life, but his treatment at the center seems to have improved his self-image.



Speculation

That which is most noticeable about these drawings is the child's artistic ability. He was at ease with the drawing materials which makes the emptiness of some of his messages even more conspicuous. The lack of his self-image on the page coincides with his statement of not liking to have his picture taken and would strongly indicate a feeling of non-worth.

From his associations with the Super-heros and the fantasy of being in league with them, the child appears to have opened the door on reality. Therapy beginning with accepting this boy where he is could proceed with the goal of his acceptance of himself on a reality level. He appears to need to work through some dependency needs, gain some autonomy and concentrate on the initiative versus guilt stage of development.

## Histories

### Psychiatric Evaluation

Presenting problems: hyperactivity, sleep and attention problems, isolation worries, fears, perseveration problem with reality testing and confusion, impulsivity, disobedient, oppositional tendencies, lying.










Child's problems displace parents' marital difficulties. They feel guilty about the child's behavior, blame each other which leads to many fights and arguments. Background of mental illness, epilepsy, learning difficulties and alcoholism on both sides of family.

Child is preoccupied, insecure, immature, restless. Displays borderline behavior and attitudes. Tremendous conflicts with parents and self. At times he feels like killing mother; is worried he might get hurt or killed; believes that fighting makes people strong.

Recent Evaluation: Still anxious and mistrusting. Preoccupation with monsters has decreased and new focus of identification is with the good guys. Child is more expressive of feelings towards parents but intensity of anger and fears of punishment have decreased. He still has poor self-control related to egocentricity and when he loses self-control he becomes destructive of property. Trusting has improved.

Social: Parents identify problems of hyperactivity as beginning at  $1\frac{1}{2}$  years. Parents have many marital difficulties. Traumatic experiences occurred when he set his pajamas on fire around age 2 and when he watched his house burn down at age 7. The child was burned on both occasions. A sister was born when the child was 2 years old.

Illustration 7

<p>Age 3</p> 	<p>Age 4</p> 	<p>Age 5</p> 	<p>Age 6</p>  
<p>Age 7</p>  <p>happy</p>	<p>Age 8</p>  <p>happy</p>	<p>Age 9</p>  <p>happy</p>	<p>Age 10</p> 
<p>Age 11</p>	<p>Age 12</p>	<p>Age 13</p>	<p>Age 14</p>



Child 7

Female, Age 10

Attitude of Approach: The child approached the exercise in a self-deprecating mood but she became relaxed and positive during the drawing phase. During the interview phase the child became silly.

Time: The exercise was completed within the 45 minutes allowed.

### Drawing Criteria

Line: There is a heavy line for the head in the drawing of segment 3, the earrings are darkened in segment 6; heavy shading is in the hair of the figure in segment 7; and the teeth are emphasized in segment 9. These details suggest a fixation at those points.

Erasures: There are erasures of the drawing in segment 5 which do not seem to have improved the drawing. This is considered an anxiety indicator.

Developmental Differentials: Are not sequential. Details are dropped rather than becoming more complex. For instance, the ears are missing in segments 4 and 7; there are no arms, hands or feet in segment 5; the pupils are missing from the eyes in segments 6, 7, 8 and 9, although eyelashes were added and remained after segment 6. These differentials are conflict indicators.

Size: The size of the figures vary and those in segments 3 and 4 are very small reflecting insecurity, a shrunken ego, depression, an attempt to withdraw from the environment or a desire to reject the self or what it symbolizes for this girl.

Stance: The heads in all segments appear to be floating indicating precariousness or insecurity feeling of this girl.

Environmental Features: A sun was included in the drawing of segment 6.

The drawings were made in chronological order.

There was no initial hesitation between instructions and drawing commencement.

There was significantly more time used in drawing segments 9 and 10 because this child stopped drawing to discuss the unrelated items of fires and ticks.

### Interview

Identification: Answers to the interview questions revealed a positive identification with the drawn image.

Interpersonal Relations: There were no references to adults, family members or authority figures in segment 10.

Environmental Responses: Warm (accepting) weather was reported for segments 3, 9 and 10. Segments 5, 7 and 8 were stormy. Segments 4, 5, 6, 7 and 8 were reported as cold (hostile).

Associations: The responses of this child would indicate a positive valence about the situations drawn and her associations to them.

The child liked segment 10 the most and segment 3 was the least liked.

Negative spontaneous comments were made while drawing segments 5, 6 and 8.

Analysis

For one third of her life this child has felt the warmth of an accepting environment while the other two thirds have been cold, hostile, stormy and overpowering. Insecurity is the most prevalent inferred feeling followed by depression, or a desire to reject the environment and perhaps herself. Fixating on details, such as earrings, hair and eye lashes while the body is missing in these drawings gives weight to these inferences, plus her feelings of low self-image.

This girl is not taking the rejection, the cold hostility or the insecurity lying down. The teeth in all segments (she returned to segment 3 to add a tooth) strongly suggest an aggression that is not supported by any other association indicating a need to keep her aggression suppressed. During the interview she felt the need to write the word 'happy' on segments 7, 8 and 9 to support the associations she was making.

There is no developmental sequence in this series of drawings or in the associations which is interpreted as flawed maturation and this could indicate that introjected conflicts were present prior to age 3.



### Speculation

This child of the disembodied head, so lacking in feelings of security and worthwhileness, feels compelled to write 'happy' on her drawings in an attempt to make it really so. The word happy, however, does not alleviate the hostility of the aggressive teeth which are the most consistent detail in her series. The associations this girl gave to her drawings were primarily concerned with how much her mother gave her in the way of material goods. This kind of emphasis leads me to a conclusion of fantasy level wishful thinking on her part. On a reality level the mother is probably rejecting and withholding rather than the warm and sharing mother the girl describes over and over.

Therapy needs to build an acceptable self-concept for this child through the process of accepting her and the dependency needs of the earlier disrupted stage in her development.

HistoriesPsychiatric Evaluation:

Presenting symptoms: withdrawal, temper tantrums, destructive oppositional tendencies, enuresis.

Child was regularly raped by a neighbor when she was 6-8 years old. Parents are divorced. Father, 62, is not involved with family. The mother at 50 has had three marriages and divorces and many physical illnesses. Mother is trying to prepare the child for her death by putting her out with baby sitters. The child has been exposed to deprivation and rejection and fears the death of the mother. She is insecure due to lack of object constancy and feels she is not a good person so everyone rejects her.

Diagnosis: Anxiety neurosis

Social:

The mother says the child is a devil who does everything and denies doing it; is secretive and evasive about rapes; is passive; jealous and impossible to get along with. Mother is depressed, angry, tense, remains rejecting and negative towards the child.

The child is sexually curious, frightened of failure and danger; afraid of desertion and intrusion. The child feels no one trusts her and she doesn't trust herself. The child uses regression and withdrawal, displacement and projection along with clinging to her mother.

Illustration 8



Age 3 month



Age 4



Age 5



Age 6



Age 7



Age 8

Handwritten scribble or signature, possibly representing a name or a drawing of a person.

Age 9

Age 10

Age 11



## Child 8

Male, Age 9

Attitude of Approach: The boy approached the exercise in an angry negative mood tone which changed to self-deprecation while drawing. At the start of the interview phase the boy became angry again but relaxed after the first set of questions.

Time: The exercise was completed within the 45 minutes allowed.

### Drawing Criteria

Line: There are some heavy details in each segment attributed to the angry negative mood at the start of the drawing phase. The emphasized details in the drawings from segment 6 to 9 where he became self-deprecating are more indicative of conflict in regard to withdrawal trends.

Developmental Differentials: There is no indication of a developmental sequence in this drawn series. The drawings in segments 3, 4, and 5 appear more complex than the last four and this would tend to indicate developmental conflict.

Symmetry: The drawing in segment 4 is asymmetric as is the figure in segment 7, segment 8 and segment 9. The faces in segment 6 do not appear symmetric but the small size makes positive identification difficult. Impulsiveness could account for the asymmetry in segment 4, but a feeling of insecure footing seems more appropriate in segments 7, 8 and 9.

Size: The drawing in segment 6 is diminutive and those in segments 7 and 8 are small. Small figures reflect insecurity, a shrunken ego, depression, an attempt to withdraw from the environment or a degree of rejection of the drawing or what it symbolizes.

Space: The drawing in segment 4 is towards the left indicating self-orientation. The drawing in segment 5 is towards the right indicating an environment orientation. The drawings in segments 7 and 9 are low on the space which could be indicative of depression.

Stance: Segments 4, 6 and 8 have drawings which give the appearance of floating in space. This quality is related to insecurity either of the object drawn or of the artist. Figure 7 is heavily grounded to the side, but under the feet, indicating a reinforcement of reality and a need to structure.

The drawings were not made in chronological order as this boy began with segment 4, then to segment 3, before proceeding chronologically to the end.

There was initial hesitation of 5 minutes which was used to protest his inclusion in the study.

There was a significantly greater amount of time between segments 7 and 8; and a significantly lesser amount of time between segments 5 and 6.

The boy added the word 'months' to segment 3 while drawing with the comment, "I was about 3 months when I had the camper". The age was not referred to in the interview phase. This could be attributed to the boy's need to feel in control of the situation.

While drawing segment 5 the boy returned to segment 3 and added the details to the body of the camper.

Besides the negative comments made before starting to draw, the boy made spontaneous negative remarks about segments 3, 5 and 6.

### Interview

Identification: Answers to the questions revealed a reality base for this boy.

Interpersonal Relations: There were few references to adults, family or authority figures. The family constellation of "me, my mother, my father and my sister", were referenced in segment 3. Father was singularly referred to in segment 5. There were no other grown-up persons mentioned in the interview.

Environmental Responses: It was stormy in segments 4, 6 and 8. The environment was warm in segment 9. There was an absence of environment in segments 3, 5 and 7. This total would counter-indicate a feeling of security and acceptance on the boy's part.

Associations: This boy has a positive integration based on the consistency between the event drawn and the association. There were, however, four negative associations to the events, such as, "It was rough when I was on the ship", made while looking at the ship's wheel in segment 4. About segment 6, he said, "My neighborhood was a tough neighborhood. Butch, Sundance and me. I don't know (weather). Being mean" (in answer to 'what were you thinking about when you drew this picture?')

The boy stated a preference for segment 3 and the least liked segment was 6.

Analysis:

This boy appears to use anger and negative behavior to withdraw from situations where he feels threatened. There are also indications from the exercise of insecurity, depression and a need to structure the environment. This is understandable in light of the absence of grown-ups and the lack of feeling acceptance from his environment.



The signs of conflict were most prevalent in connection with drawing segment 3: changing it to read months, his declaration of "I can't remember"; including all of the adult and family in one segment; his return to add details to the drawing; and then saying in the interview that it was his favorite segment.

These points lead me to infer that his maturation was disturbed before the age of three and this indicates that early introjected conflicts constitute problems in his present development.

Speculation

Negative, acting out behavior was my first clue to this boy's fear of self-revelation. The drawings contain further clues to the worthlessness, hopelessness and insecurity he feels which he tries to cover with oppositional behavior. The child acts out through the aggressive, but incomplete, diminished self-image he finally draws on the paper. The boy seems to feel there are no controls or structure in his life and uses anger and aggression to cover up for his needs by denying they exist and withdrawing from situations he can't handle.

The autonomy versus shame and doubt stage has not been resolved. This boy has carried residues from that developmental stage into the initiative versus guilt stage and here mental development has come to a virtual standstill. After accepting this child where he is it is important to build his self-image beyond shame and doubt through a therapy plan that allows feelings of positive autonomy and initiative.

## Histories

### Psychiatric Evaluation

Presenting Symptoms: destructive, immature behavior, demanding attitude, almost psychotic manifestation with flat affect and loose associations.

Child was medicated to control aggression.

Diagnosed as falling within borderline psychosis.

Child is driven and obviously angry. Reality testing is rather poor and defense mechanisms used against anxiety and anger are denial, isolation and projection. He has trouble separating other peoples belongings and feelings from his own and feels inadequate in controlling violent anger and destructive impulses. He feels he has no controls and no structure in his life and uses anger and aggression to cover up.

Mother sees child as like father; identifies child as blame for family problems and the greatest source of the family stress.

Father sees child as like the mother and focuses anger on the child and his bad behavior.

### Social

Family says child is jealous, depressed, unhappy and oppositional. Child was cared for by grandmother during his first year. There are frequent fights, arguments and teasings among the siblings. Parents identify his problems as beginning with hyper-activity after 18 months.

A recent social report advises that the child's self-esteem is still low. Criticisms are now accepted but used to support his negative self-image. The problem behaviors are related to self-concept and family dynamics. The child feels safe with structure and limits.

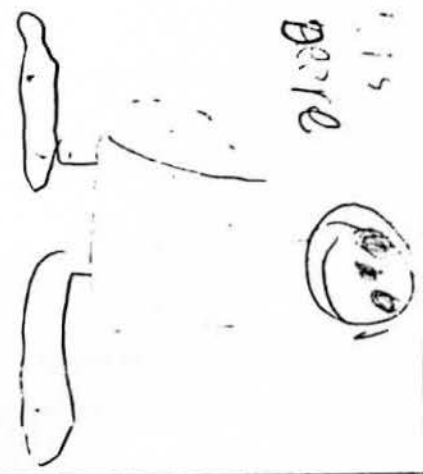




Age 3



Age 4

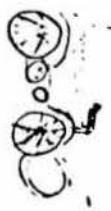


BERRY

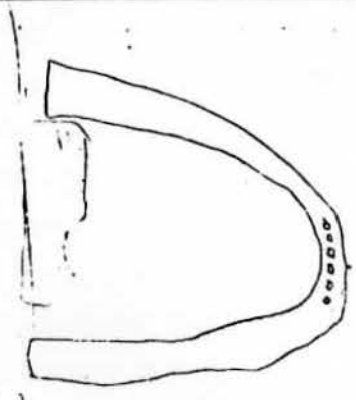
Age 5

Went to  
GRINKS FARM

Age 6



Age 7

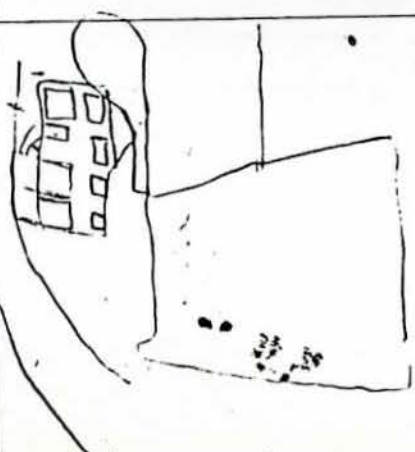


Age 8



Indians  
INDIANAPOLIS

Age 9



Age 10

I visited  
my Best  
Friend



Child 9

Male, Age 12

Attitude of Approach: The child approached the exercise in a nervous, impulsive manner and became tense at drawing segments 5, 6, and again at 11. During the interview he relaxed and became humorous.

Time: The exercise was completed within the 45 minute time allowance.

### Drawing Criteria

Line: There are heavier lines on the hair in segment 3; the shaded eyes in segment 5; parts of the bicycle in 7; parts of the car in 9; some windows and map markings in segment 10. A fixation is indicated where the heavy line occurs. The dim lines in drawing segments 8, 5 and 12 indicate uncertainty or feelings of inadequacy.

Erasures: The dog was erased in segment 3; the arm in segment 5; parts of the bicycle in segment 7; the house in segment 10. Erasures are considered indicators of anxiety where the result is not an improvement which is the case in 3 and 5, and questionable in segments 7 and 10.

Developmental Differentials: There is more quality in the drawings of some segments - 7, 9 and 10; but it is not sequential and this differential treatment is probably an indication of conflict.

Action: Where the substance of the segment is written, as in 6 and 8, no action can be assigned.

Size: The figure in segment 3 is very small reflecting insecurity, a shrunken ego, depression, an attempt to withdraw from the environment, or a desire to reject that figure or what it symbolizes. The eyes in

segment 5 occupy a large part of the face and need interpreted in light of the entire segment and the association the boy gives. The large size of the figure would tend to signify poor inner control and aggression.

Use of Space: The drawings in segments 3, 7 and 10 are placed to the left and close to the bottom indicating a depression that is self-oriented. Segment 8 is also near the bottom depressed line. The figure in segment 5 has hair going into the top margin which indicates unpleasant associations which seek in fantasy the satisfaction denied in reality. The drawings of segments 8 and 10 have details going into the left margins which indicates a fixation on the past. The paper chopping of the road in segment 10 would also tend to be an unpleasant association that uses fantasy to find satisfaction.

Stance: The figure in segment 5 appears to be floating into the top; the camera in segment 12 also appears to be floating. Floating seems to indicate an insecurity either of the object or of the artist. The drawings in segments 8 and 10 both contain ground lines - very light in 8 and heavy in 10. The ground line in 8 goes into both margins and would seem to indicate a need to reinforce reality and a need for structure both in the past and in the future. The grounding in segment 10 along with the paper chopping would also indicate the need for reality reinforcement and structure.

Static or Kinetic: No action is indicated by the words in segments 6 and 11.

Two minutes and 10 seconds elapsed between instructions and drawing commencement while the boy chewed the pencil tip.

The drawings were not made in chronological order. The order was 4, 9, 8, 12, 7, 10, 3, 11, 5 and 6.

Segments 7, 10, 3 and 11 used more than twice as much time as the others. Time used between segments ranges from 30 seconds between segments 8



and 12 to 7:10 between segments 11 and 5. Between segments 3 and 11 the boy delayed 4:50 minutes; and between segments 5 and 6 there was a delay of 5:05 minutes. I mention all of these because there appeared to be a tension associated there and these were the last three segments he drew.

Negative spontaneous comments were made while drawing segments 3 and 5.

### Interview

Identification: These answers revealed a reality base for this boy.

Interpersonal Relations: There is no one mentioned in connection with segments 3 and 4; outside authority is present in 5 and 6; the adults are in the pictures of segments 7 and 8; and all of the family is included in segments 10, 11 and 12.

Environmental References: The weather is unknown in segments 3, 4, 5, 10 and 11. It was cloudy (stormy) in segments 6, 8, 9 and 12. It was sunny (warm) in segment 7. The total environment picture for the boy is not a warm accepting atmosphere which tends to reinforce the insecurity shown in the drawings themselves.

Associations: There is a positive integration of the boy based upon consistency between the event drawn and his associations. There is a negative valence to segments 3, 4, 5, 6 and 11 based on the "I don't know" responses to the interview question 'what were you thinking about when you drew this picture?'

There was no response to the questions of preferred or disliked segments.

### Analysis

The most conflict seems to be in the first four drawing segments: there is either no environment or it is stormy; there are no adults or

family references, but the only authority figures are referenced in segments 5 and 6; the drawings are of poor quality and getting them onto the paper was difficult except for segment 4 which was completed more rapidly (20 seconds) than any other. The drawing in segment 3 after a two minute delay required two attempts to get on paper. The dog was drawn, then erased. The boy then moved on to segment 4, returning to 3 after completing all but the last three segments. The figure drawn has a diminished size, lots of heavy hair and almost no other detail. The feet are missing altogether and I'm not sure about arms or hands. The associations are negative in content.

Segment 4 is best described as empty, as is the environment, the interpersonal relations and the associations.

Segment 5 screams authority. This large figure has gigantic duck feet, a diminished trunk, an erased arm that was hanging below the feet (the other arm was not drawn at all) and heavily shaded eyes and nose. Does this female authority figure see and smell everything or nothing? The boy remembers her name, spelled Mrs. Deere (emphasis on the D) but not what he did in kindergarten. It could not have been a warm nurturing atmosphere because there are no arms for reaching out and no hands for holding.

The drawing in segment 6 which caused so much tension the boy after putting it off till last and delaying over 5 minutes could only write the destination that "Me, my class and the teacher went to Grants Farm".

In the remaining drawings there are indications of anxiety, depression, unpleasant associations that use fantasy to find satisfactions not found in reality, generalized insecurity and a need for structure.

The non sequential development of the drawings is indicative of conflict which gives reason, along with the other factors listed, to believe that introjected conflicts exist prior to age 3.



Speculation

Diminished and abandoned by even the dog at an early age left this boy with an empty insecurity that finds no warmth or acceptance within himself, within the family, or with outsiders. The car, symbol of mobility, appears several times but it is not even finished in the last drawing thus reflecting the hopelessness, the anxious insecurity of a boy with an unacceptable self-image.

Prepubertal changes and the incipient onset of early adolescent self-doubt is going to compound the problems of this child's unmet needs, search for autonomy, and the shame and doubt he has not resolved from early developmental stages.

This boy through therapy needs large doses of acceptance and a goal of positive decision making, leading to his self-acceptance and an improved self-image. That he cannot get these feelings through parents or family would seem to indicate lengthy residential treatment.

HistoriesPsychiatric Evaluation

Diagnosis: anxiety reactions with some depressive features. Conjoint family therapy is recommended.

Parents are very argumentative leaving children confused. The child is very needy and insecure, has some compulsive behaviors and excessive worries. The child is worried about the death of his parents; showing strong ambivalence towards them, especially mother. He has strong fears of retaliation against his own aggressive behaviors and displays conflict over his own expressions of anger. He is preoccupied with aggressive thoughts and fears; feeling he can't get anything unless he sneaks it. The child uses a defense of denial and occasionally regression to deal with tremendous anxieties, but reveals the possibility of acting out. The child feels there is nothing at home except fighting and arguing between self and brother and between his parents. He perceives his mother as harsh, mean and unloving.

Social

Mother claims she is partial to younger brother, acts hurt and angry towards the child and says he was an unwanted child. Mother admits she is the child's problem.

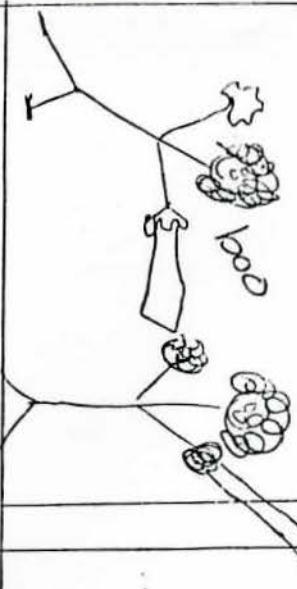
Father believes the child is non adaptable whose reactions vary. He also believes the child and his wife are similar.

Parents cite age 5 as the time problems arose. A brother was born when the child was 3 years old.



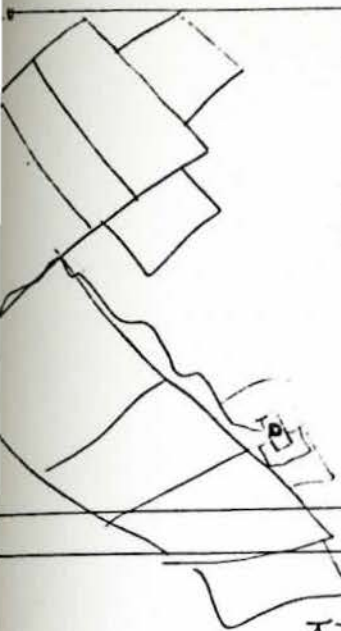
Q-3

When I was 7 years old I got  
kicked out of school because  
I hit my old teacher up  
side the head with a bat



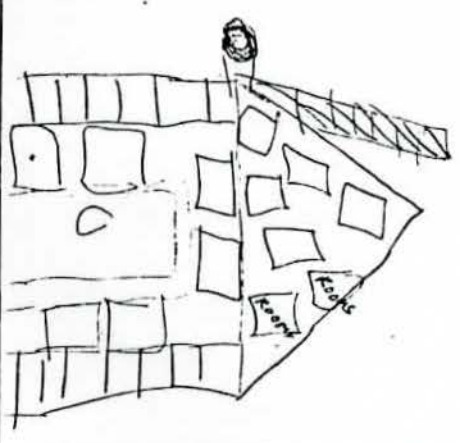
Q-7

Juvenile home - A dump of  
bad children.



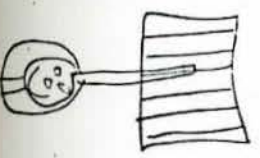
drank a bottle of  
bleach.

Q-4



Q-8

12 years old in a crazy  
hospital for trying to  
kill myself.



I went to school  
a head a few feet  
with my teacher  
and broke my arm.

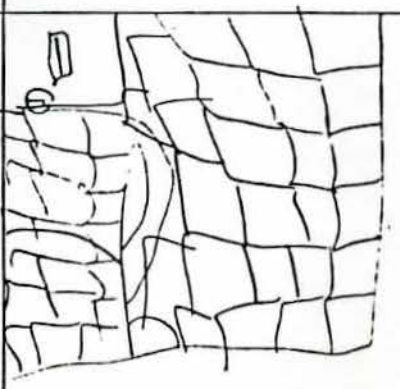
Q-5

I was in Juvenile Fair  
Broke out some old  
Ladys window.



Q-9

now I am in child center  
of our lady of GRACE  
trying to work out  
my problems. it's hard  
on me. in my head.



Q-6

When I was ten I was  
in 5th grade but then  
I moved to the 6th grade  
when I was in 6th grade  
I had a fight with my  
Principal and I hit him  
with a pig iron rod.

Q-10



Child 10

Female, Age 13

Attitude of Approach: The child approached the exercise in a positive mood but became anxious while drawing. During the interview phase she became arrogant.

Time: The exercise was completed within the 45 minute time allowance.

### Drawing Criteria

Line: There is a difference in the line quality of the written words. The hair and hands in the drawing of segment 7 are heavy, the loudspeaker in segment 8 is heavy as is a detail in segment 11. The heavy lines on details indicate a fixation on that detail. There are diminished lines in segment 8 suggesting a feeling of inadequacy.

Erasures: Segment 3 was erased and redrawn and appears to be improved by the change.

Developmental Differentials: Details and quality are not sequential and are indicative of conflict.

Theme: The stick figures could be viewed as an avoidance of reality, symbols of control, or feelings of inadequacy. The writing could be interpreted in the same manner.

Action: No action or movement can be inferred where the segments contain a written statement; nor can one leg be indicative of action.

Symmetry: Segments 3, 4, 5 and 10 do not contain symmetric drawings. One figure in segments 7 and the building in segment 9 are slanted. The lack of symmetry and the slanted details would seem to indicate a lack of sure footing.

Size: The drawing in segment 3 is too small indicating insecurity, a shrunken ego, depression, an attempt to withdraw from the environment, or a desire to reject what is symbolized in the drawing. The large drawings in segments 8 and 11 indicate aggression or poor inner control.

Use of Space: The drawing in segment 3, placed low and to the left is indicative of self-oriented depression. The drawing in segment 6 on the left and bottom margins indicates depression and insecurity about the past. The drawings in segments 7, 9 and 10 going into the right and the bottom margins suggest unpleasant associations which seek in fantasy what is denied in reality about the future.

Stance: The drawings in segments 3, 4 and 12 appear floating or drifting indicating precariousness.

Static or Kinetic: The written segments of 4, 5, 10 and 13 are without activity.

The drawings were made in chronological order except for segment 6 which was drawn after segment 13.

There was no initial hesitation and no significant delay in or between any segment.

There were negative spontaneous comments made while drawing segments 3, 6, 8, 9, 11 and 13.

### Interview

Identification: These questions revealed an identification between the girl and the drawn or written images.

Interpersonal Relations: Adults were mentioned only in segment 4. There were no other family members mentioned. Authority figures were referenced in 3, 5, 7, 9, 10, 11, 12 and 13. I might add that the reference to all grown-ups was negative in connotation.

Environment References: It was warm in segments 4, 7 and 9. The other segments were all cold except for segment 5 which was answered as, "It was spring. The leaves were falling", and I placed this in the stormy column.

Associations: The girl has a constancy and an integration between the drawn images and her associations. However, her associations all contain a negative valence about the situations.

The girl preferred segment 13 and segment 3 was the least liked.

### Analysis

This girl avoids reality; has a feeling of non worth signified by the stick figures; is anxious; has conflicts as indicated by the lack of symmetry, size of the figures and the details expressed or not expressed; is insecure, based on the grounded and over the margin drawings; aggressive as expressed outright in the themes, and as indicated by the large figures; and is tense as indicated by the heaviness of some lines and details.

The drawings are not developmentally sequential which also



indicates conflicts. The constants shown in this exercise are hostility, aggression, insecurity and feeling of non worth as a person. Her developmental stages were flawed prior to age three which indicates that introjected conflicts date back to an earlier age.

Speculation

The message contained in these drawings appears to be that a time bomb is going to explode unless someone uncovers and manages to defuze it. The outward expressions of aggression and hostility contained in these drawings are a cover-up for the underlying hurts and desertions this girl has received.

Therapy needs to find a safety valve that would allow this hurt to surface in a way that the hostility and aggression associated with the wounds can be understood and worked through. With the anger projected at both male and female grown-up figures I suspect some unresolved oedipal conflicts exist in this girl's make up.

Whether the events this girl so arrogantly describes are real or fantasied is immaterial because the feelings are real and must be worked through before her self-image will be acceptable. Of course, there is the need to check the records so that in the therapeutic milieu the therapist will know how to approach the child.

## Histories

### Psychiatric Evaluation

Presenting symptoms: disobedience, mood swings, fighting, stealing, over-activity, skipping school, underachievement, poor self-concept, impulsive, manipulative behaviors and nervousness.

Developmental history reveals early exposure to psychological trauma plus a combination of inconsistency, rejection and over-protection.

Mother is not involved with children.

There is a background of alcoholism and nervousness in the family.

Father is physically disabled, concrete, passive and dependent.

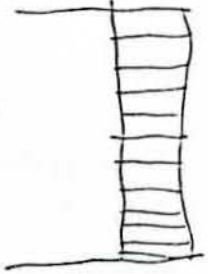
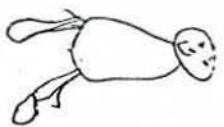


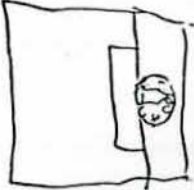


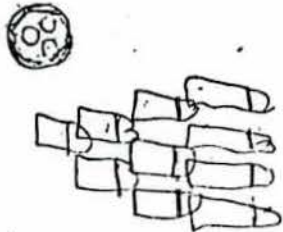
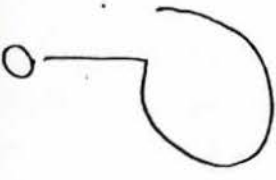
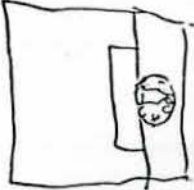


Child says she will not submit to anyone and will fight back with hitting, kicking, biting or stabbing. She has no difficulties separating from father, feels schools pick on her, is intensive in sports and wishes a male identity. She is worried about the possibility of physical hurts to herself; is afraid the sister will be stabbed or shot and that father may lose his other leg and die, but is disturbed by father's disciplinarian attitude. Psychological development revealed difficulties with separation individuation and identity. Strong internalized conflicts with sexual identity along with strong pre-genital oral and autonomy needs. Basic emotions are anxiety, fear and depression; is plagued by dependency, oedipal needs and fantasies and fears of separation-individuation. Defense mechanisms are displacement, compulsive talking, manipulative behaviors, oppositional and limit testing behavior.

Diagnosis: overanxious reaction to childhood with recommendation for female therapist and structure.

### Social

Parents are divorced and child lives with her father. Identified problems began 4 years ago. She makes up stories about things that never happened. She has been reluctant to attend school since first grade and has 6 older brothers and sisters.



<p>Age 3</p> 	<p>Age 4</p> 	<p>Age 5</p> 	<p>Age 6</p> $3+2=5$ $5-3=2$ $1-1=0$ $0+0=0$ $2-1=1$ $3-3=0$ $10-5=5$
<p>Age 7</p> 	<p>Age 8</p> <p>CVB Scouts</p>  	<p>Age 9</p> 	<p>Age 10</p> 
<p>Age 11</p>  <p>OK,</p>	<p>Age 12</p>  	<p>Age 13</p> <p>Teenager</p>	<p>Age 14</p> 

Child 11

Male, Age 14

Attitude of Approach: The boy was positive but anxious in his approach to the exercise. He became tense near the time he had to leave, but the next time he was relaxed. He was very anxious at segment 11. During the interview he was cautious, but then relaxed.

Time: The exercise was interrupted at segment 9. We resumed the exercise the next day and finished without further interruption. The total time used was 60 minutes.

### Drawing Criteria

Line: There are heavy lines or shading in the drawings of segments 4, 7, 9, 10, 11 and 14 indicating a fixation on those details. There are transparencies in the drawings of segments 7 and 10.

Erasures: The erasures in segments 4, 12 and 14 did not make any apparent improvements and are thus considered indicators of anxiety.

Developmental Differentials: There are no outstanding quality differences in the drawings prior to segment 11, but differentials occur after that.

Theme: Segments 8, 11 and 13 although not a fantasy are considered an avoidance of reality or feelings of inadequacy.

Action: No action is implied in the written segments of 8, 11 and 13.

Use of Space: The drawing in segment 3 is towards the left, bottom suggesting self-oriented depression. The drawings in segments 10 and 12

are close to the right and the top of the spaces which is suggestive of optimism that is environmental oriented.

Stance: The drawings in segments 3 and 7 seem to be floating indicating precariousness or insecurity related either to the object or to the artist.

Static or Kinetic: No movement can be attributed to those segments with written messages - 8, 11 and 13.

The drawings in this Calendar were made in chronological order except for segment 11 which was written after segment 14.

There was no initial hesitancy between instructions and drawing commencement.

The most time used was in the most complex drawing - segment 10.

There was a significant hesitation between segments 14 and 11. Three other delays (between 7 and 8, 8 and 9, and 9 and 10) were probably related to the boy's tenseness in regard to missing his bus as evidenced when he looked at the clock after drawing segment 7 and said, "What if I don't get done?", in a very anxious tone.

Besides the above quoted negative comment the boy also made a spontaneous negative reference to segment 9, "It's hard to remember back that far".

### Interview

Identification: The answers given to the identification questions revealed a reality base for this boy.

Interpersonal Relations: Parents are mentioned in segments 7 and 10. There is no other reference to family members. Authority figures are



referenced in segments 5, 6, 8, 10 and 12. This indicates a paucity of significant others in this boy's life which he has tried to compensate with substitutions outside the family circle.

Environment References: The environment was cold in segments 8, 10 and 13; stormy in segments 8, 12 and 13; warm in segments 3, 5, 6, 7, 9, 10 and 14; there was no environment in segments 4 or 11.

Associations: There were positive associations to segments 10 and 13; and there were negative associations to segments 3, 4, 5 and 11. The remaining associations were wishful thinking... "I wish I was still in it"; "I thought of how young I was"; "I wish I was riding it"; "I wish I had it here". The impression I had is more of a negative valence with a positive integration in the consistency between the events pictured and the aptness of the association to it.

The boy preferred segment 10 and disliked segment 14.

### Analysis

There was a lot of hesitancy in revealing himself in this exercise and at least some of the hesitation could be attributed to his age. Adolescents are very apt to avoid disclosure of self. Although he was unable to reveal himself in segments 8 and 13, he did supply a real theme indicating less conflict than is shown in segment 11.

Segment 11 is the real unknown and several deviations which occur in this connection should be examined. It is the only out-of-sequence segment; there was a 10:12 minute delay between drawing commencement

in segment 11 and finishing the previous drawing; the letters o and k were emphasized with shaded enlarged periods; there is no association to it other than, "I couldn't think of anything"; there is no environment nor any significant people associated with it. This would total up to a conflict of great importance in this boy's life.

There is anxiety, tension, depression and insecurity expressed in other drawing segments. The figure in segment 4 gives the appearance of instability with his curved legs and the absence of one foot. The missing arms and hands prevent reaching out or holding on to and this is aptly described by his association, "I was trying to draw a picture of me when I was walking. Just me."

Although these feelings of anxiety, tension, depression and insecurity have caused conflicts at other ages according to the exercise results, the conflicts existing around 11 years seems to outweigh them. The drawings after the question mark are not as detailed as the ones before it and I feel development was disturbed at this stage.

Speculation

Non artistic is the immediate quality perceived when looking at these drawings. Closer examination reveals an ability to organize space in logical order. The sighs and the comments, more than the drawing content, reveal this boy's insecurity, loneliness and sense of futility.

One could be Freudian in the interpretation to these drawings and "prove" that one drawing represents his ambivalence towards mother, and another drawing reflects equally ambivalent feelings towards father, but the most striking symbol is the large question mark. With no picture and associations to the question mark a check of the social records could reveal the trauma this boy associates with age 11. He has feelings at that age which are unacceptable and so strong that they prevented any other message from emerging.

This boy needs acceptance in a significant relationship that would convince him life can be worthwhile regardless of the past once he has regained some feelings of worthwhileness.



HistoriesPsychiatric Evaluation

Presenting symptoms: Immaturity, insecurity, passive-aggressive, inappropriate noises.

Mother feels the child is out to get her and that other problems are mostly his fault. She has a death wish for the child and talks about his medical problems, even relating her own father's suicide to the child's problems.

Father is passive and quiet, putting responsibility on his wife.

Neither parent could identify anything positive about the child.


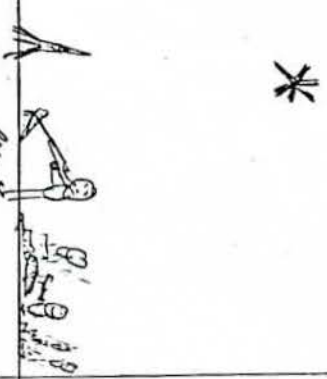
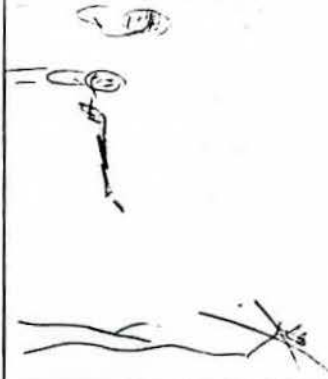
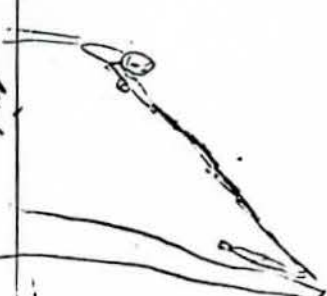



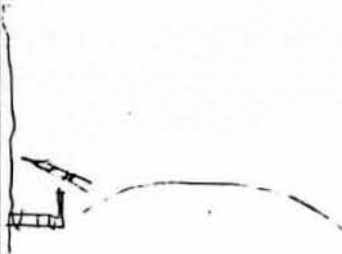
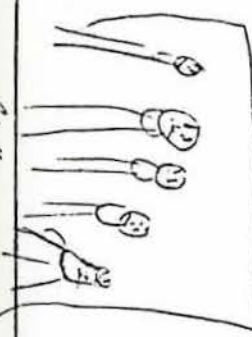
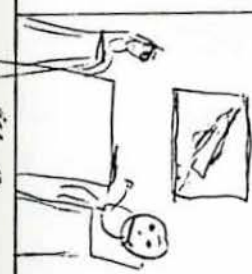


The child wants to separate from the family and live alone. He is worried about mother, father and his brother. He fears the father might get hit by a car or attacked or might commit suicide. He doesn't get along with his brother and is angry at both parents, especially mother. His basic emotions are anxiety, fear and anger. Defense is displacement, such as making noises. He is aware and feels responsible for his own behavior and is aware of family dynamics.

Diagnosis: anxiety neurosis.

Social Mother identifies problems as beginning at 10 years. She describes the child as crying and whining the first 6 months of his life.

A brother was born when the child was 11 years old.

The child is the family scapegoat.

 <p>Age 3</p>	 <p>Age 4</p>	 <p>Age 5</p>	 <p>Age 6</p>
 <p>Age 7</p>	 <p>Age 8</p>	 <p>Age 9</p>	 <p>Age 10</p>
 <p>Age 11</p>	 <p>Age 12</p>	 <p>Age 13</p>	 <p>Age 14</p>

Child 12

Male, Age 12

Attitude of Approach: The boy approached the exercise with an intense, but positive mood tone. Once started he became cautious but remained positive. During the interview phase he became silly.

Time: The exercise was completed with the 45 minute time allowance.

### Drawing Criteria

Line: There are heavier lines on details in all drawing segments suggesting a generalized tension or fixation on those details. The dimmed figure in segment 5 would suggest a reluctance to express that figure.

Erasures: There was a figure erased in segment 3 and placed in segment 4 which could indicate anxiety.

Developmental Differentials: Inclusion and then exclusion of details on the figures drawn in this series would be considered conflict indicators.

Symmetry: The figures in segments 4, 6 and 11 are slanted and the legs drawn in segment 7 are poorly attached to the trunk indicating an unstable nervous system or a feeling of lack of sure footing.

Size: The drawing in segment 7 is large and is considered an indication of immaturity, aggression, frustration with a restraining environment along with feelings of hostility and the desire to be aggressive. Seg-4 and 10 are small reflecting insecurity, an attempt to withdraw from the environment or a desire to reject the whole or what it stands for.



Use of Space: In all of the segments except 3, the drawing either rests on the bottom of the space or goes into the lower margin. This could indicate generalized insecurity, depression or unpleasant associations which seek in fantasy the satisfactions denied in reality. The drawings in segments 4, 7, and 8 use the right margin often indicating an environment orientation.

Stance: The transparent figure in segment 7 would tend to indicate inadequacy. As this drawing is also grounded perhaps there is also a need to reinforce reality or structure. Three of the figures in segment 11 appear floating and could indicate insecurity about these figures or about the maker.

The drawings were made in the following order: segment 3 - erased - then segments 4, 5, 6, 7, 3, 8, 9, 10, 11, 12.

There was no initial hesitation between instructions and drawing commencement.

There was a significant time delay between segments 4 and 5, and again between segments 9 and 10.

The amount of time used in drawing segment 10 was significantly less than any other segment.

The boy returned to segment 4, twice, to add details and bodies. He also returned to segment 8 and put arms on the figure.

### Interview

Identification: The answers to the identifications questions revealed a reality base for this boy.

Interpersonal Relations: The father is mentioned in segment 5 and outside authority figures in segments 3 and 11. The absence of adult, family or authority figures indicated by the boy's responses would seem to indicate his feeling of lack of support, nurturing, inadequacy or non-worth.

Environmental References: There are few references to the environment. It is clear and sunny in segment 12. In the only other reference he said, "It must be sunny or I wouldn't be swimming", about the drawing in segment 10. The absence of an accepting environment would seem to lend weight to his feelings of the inadequacies listed above.

Associations: There are very few associations to the question, "What were you thinking about when you drew this picture?". In segment 5 the interview answers were: "When I shot by dad's pistol. My dad, I don't know. Shooting the gun". In segment 6 he answered, "I don't know". In 7 the answer was, "I was thinking about getting candy". In segment 8 the reply was, "Drawing a dog and a person". An interesting answer was given in regard to associations in segment 11; "Nothing. The big one in the middle is me". (In the drawing itself the big figure is not in the middle).

The boy liked segment 4 the most and segment 10 the least.

### Analysis

The developmental aspects of the drawings are not sequential indicating conflicts. There are indications of the possibility of hostility and aggression in both the drawings and the interview. There are also suggestions that the boy feels inadequate, insecure, anxious and not very worthwhile. Lack of feet in any segment may indicate, be-

sides the lack of sure-footedness, an immobility to find satisfaction for his reality needs and a desire to avoid unpleasant associations through the use of fantasy. His preference for fantasy can also be seen in his choice of killing bugs over life in the residence or doing this exercise. It is interesting to note that he prefers one of the small segments (4) and dislikes the other small one (8).

The boy's reluctance to begin drawing segment 10, the rapidity of its execution, his lack of associations to it and the verbalized dislike added together, strongly indicate some introjected conflict in the area of 10 years.

I believe it is safe to say that this boy is more expressive than verbal. His drawings contain information that he is unable to speak about. That these messages run through all the drawn segments leads me to suspect internalized conflicts prior to age 3 which have prevented maturational development following a natural course.



Speculation

This boy had no difficulty in presenting his self-image, diminished as it is, in the drawings. In fact, he thoroughly enjoyed the drawings and his associations to them. The associations are more suggestive of inadequacy and insecurity, concrete thinking, and possibly an inability to deal in abstract thinking.

It is my speculation that lack of interpersonal relations and a hostile environment have caused the insecurity, anxiety, depression and the desire to withdraw into fantasy that is contained in the message of the exercise. In one drawing, where the boy has his back turned on the two fighting dogs and he is not involved in the action, some conflict is strongly suspected which he denies by setting himself apart from it. These feelings have resulted in feelings of hostility and aggression which cannot be openly expressed and the boy invents fantasy situations to vent his urge to kill.

Until the boy has an improved self-image through feeling accepted and worthwhile the issues of unexpressed hostility and aggression cannot be dealt with and there is the possibility that the aggression could break through his control.

HistoriesPsychiatric Evaluation

Presenting symptoms: Hyper-activity, underachievement, low frustration tolerance, encopresis, isolation, depression, impulsivity, multiple fears, jealousy, oppositional tendencies, difficulties with boundaries.

Mother lacks insight into her own protective attitudes about the boy and rejects the possibility of her symbiotic relationship with the child.

The child has multiple worries about death and is emotionally isolated.

His themes are oral sadism, need for protection, fears of engulfment, separation and intrusions. The child is preoccupied with aggressive and destructive thoughts. He has an extreme degree of disturbance with external and internal boundaries.

Diagnosis: borderline psychotic.

Social

Mother associates problems to age 5 or 6 and to disorders at birth.

Father is absent from the home but is reported as 'putting child down' and comparing him unfavorably to the sister. This caused many arguments between the parents.

The child was cared for by baby sitters the first year of his life.

The parents divorce was finalized last year.

A sister was born when the boy was  $3\frac{1}{2}$  years old.

## Chapter 4

### Summary and Discussion

The Calendar of Life study supports the theory that there is a relationship between a child's perceived image of himself and his drawing traits. By asking for a series of drawings a consistent amount of information was obtained regarding the child's self-image, the crisis points of his life and his unique drawing skill and style.

There appeared to be no stigma attached to the Calendar stimuli because the child had multiple responses available. This exercise was free of distinguishing cultural values and could be used for testing without stigmatizing and stereotyping.

The attitudes of the children were almost as varied as the personalities involved and almost without exception the affect changed during the exercise. Of importance was the age where the attitude went from a positive type affect to an affect with negative connotations as an indicator of conflict. The observation page could provide space to record the specific drawing segment that coincides with this change.

During the interview phase of the exercise associations came pouring out of some of these children. After the questions were asked in the order listed for the first or second ages the child would tell



me what the drawing represented and without pause continue to explain what he was thinking and remembering and who the other people involved were. (Interestingly enough, the environmental details were included in the descriptions in only about half of the explanations.) These associations poured out so rapidly in some cases that I could not record them all and possibly missed some valuable personality clues because the interviews were not tape recorded.

The 45 minute time allowance was sufficient for the exercise. One child who left to catch a bus had an interrupted exercise which totaled 60 minutes. The extra time was required for the effects of the interruption. The exercise apparently builds as it proceeds and should be conducted in one sitting for maximum results. For those children under 10 years the time allowed could be shortened to 30 minutes.

The study demonstrated that natural personality development was unanimously upset in the population. The focus of this study was to discern the age where introjected conflicts upset natural personality development through the relationship between the content of the Life Calendar exercise and the conflicts of the children in this study. The results of the study do not indicate the turning point of the developmental crisis. The major crisis points revealed through the Calendar

after age 3 as confirmed by the social histories were typically the birth of a sibling, parent separation or divorce and family member deaths.

The study also revealed that the Calendar of Life exercise serves as a useful diagnostic tool. Although there is not a perfect congruence between the exercise results and the psychiatric evaluations and social histories the results correlate well on several points. The first is the diminished self-image that was evident in the contents of each child's exercise and confirmed in all the researched records.

The second point is the ambivalence and hostility these emotionally disturbed children had for their families, especially the mother's. In the exercises these feelings were not expressed per se, but are inferred by the lack of family involvement in the associations (or the reverse where mother was depicted as the total of the child's world). Parents who were absent from the home were included in the associations as often as those in residence. In several of the exercises the absent parent was the only one referenced. The associations to these absent parent figures were most frequently in aggressive or hostile activities. For instance, "Shooting my dad's pistol"; "I drank a bottle of bleach"; "I crashed into the mailbox"; and "I remember play-

ing in the dirt".

The developmental differentials were not sequential in any of the 12 exercises. Although these children were all of an age where drawings of objects and human figures are expected to be complete the children's drawings of this study were not developmentally age appropriate. Body parts were added and eliminated out of sequence, as were the details, for instance, of buildings and cars. This does not specifically reflect a 'sign', but is indicative of poorly integrated individuals who tend to easily become aggressive when frustrated. In addition to providing this valuable diagnostic information and therapy material, the exercise was, in the words of the children, "Fun".

I learned from this study that it is a different approach to gaining personal information for clinical assessment. I learned that in a series of drawings deviations or crisis areas can be readily discerned. From this study I learned that emotionally disturbed children have unresolved developmental stages from early childhood although the developmental crisis points were not pinpointed to a specific age.

#### Short Falls of the Study

The study was limited to a treatment center population.

The study was limited to children aged 14 and under.



The criteria for analysis was incomplete:

- A. No evaluation standards were set up for stick figures or shaded drawings or details.
- B. No evaluation standards were set up for crossed out drawings.
- C. The significance of Super-Heros was not included.
- D. "Symmetry" and "stance" could be combined in the criteria.
- E. Inclusion of both "Action" and "Static and Kinetic" drawings is superfluous.
- F. No child wanted to add to either the drawings or the written comments, and this question could be eliminated.
- G. Significant environmental features were not included in any drawing.
- H. Monster or Grotesque figures were not included in any drawing.

This study also falls short because the follow-up treatment through therapy was not included.

The study might have been more conclusive if the exercise were administered to fewer children, followed by intensive examination of the results and further followed with treatment through therapy to validate the results and speculations.

These treatment center children were sophisticated to the extent that they know drawings "tell" about the artist. Along with this sophistication the poor self-image of the emotionally disturbed, and their ambiguous family feelings renders Human Figure Drawings and Kinetic Family Drawings of less information than the Calendar of Life exercise.

The infancy of this study and lack of large scale testing and evaluation limits the claims that can be made about the value of this exercise. Because I am an art therapist my interest in the exercise was not purely a diagnostic one. The Calendar of Life hopefully serves as an opening to utilize whatever strength and capacity for growth the child has. Following Judith Rubin's thoughts in Child Art Therapy (1978) my Calendar of Life exercise was designed to help the child discover who he is, where he has been, and where he seems to want to go. This approach can help the child remove the roadblocks which stand in his way.

Further research and testing on a wider, more varied population is the necessary next step to validate the exercise for diagnostic and clinical use. Following are some further suggestions for further consideration.

- A. A matched control group of non-treatment center children.
- B. An adaption to the exercise for ages over 14.
- C. A tape recorder is almost essential during the exercise.
- D. The effects of initial encounter anxiety on this study could be studied.
- E. The criteria could be designed to cover stick figures and Super-Heros while eliminating those criteria which were non productive.
- F. The criteria could be tabulated for more rapid and accurate evaluation.
- G. Follow-up therapy of the population needs pursued.

Appendix A

This Appendix contains a brief description of the four diagnostic psychological tests from which I have drawn in creating the design of the Calendar of Life Exercise.

(1) Draw A Person (D-A-P)

"When an individual attempts to solve a problem of the directive to 'draw a person' he is compelled to draw from some sources. External figures are too varied in their body attributes to lend themselves to a spontaneous composite, objective representation of a person. Some sources of selection involving identification through projection and introjection enters at some point. The individual must draw consciously, and no doubt unconsciously, upon his whole system of psychic values. The body, or the self, is the most intimate point of reference in any activity." (Machover, 1949, pp. 4-5) I have found that children's D-A-P drawings do not elicit as much material as a stimulus of their choice. In using a series of drawings from the Life Calendar I had a record of the basic personality through the constancy of projection and where the personality had been flawed through the differences in the drawings from age to age. In analyzing my drawings I used Machover's 'structural and formal' aspects of a drawing, such as line, size and placement. (See Appendix D)



(2) Human Figure Drawings (H-F-D)

The human figure drawing discussed here is from Koppitz's (1968) documentation in Psychological Evaluation of Children's Human Figure Drawings. This technique was developed to be used as a developmental test and as a projective method. In this technique "...an attempt was made to analyze HFDs objectively for developmental and emotional signs and symbols and to interpret them clinically for personality dynamics. It is further maintained that HFDs may reveal a child's attitudes towards life's stresses and strains and his way of meeting them; drawings may also reflect strong fears and anxieties which may concern the child, unconsciously or consciously at that given moment" (Koppitz, 1968, p. 3). Other than noted observations of the child's behavior, spontaneous comments, the amount of time and the amount of paper used while making the drawing Koppitz analyzes HFDs without asking any questions. This differs from my technique where the child was asked to define and make associations regarding the drawings. I used several of the "emotional indicators" from the Koppitz signs namely: big figures, small figures, symmetry, monster, grotesque figures, clouds and suns. (See Appendix D)

(3) House-Tree-Person (H-T-P)

"The House-Tree-Person, freehand drawing of House, Tree, and Person is a technique designed to aid the clinician in obtaining information concerning the sensitivity, maturity, flexibility, efficiency and the degree of integration of a subject's personality.

and the interaction of that personality with its environment - both specific and general" (Buck, 1948, p. 3). Like Buck's H-J-P my exercise has a two-phased approach. The first being unstructured and creative; the second being verbal, apperceptive and more formally structured. From the questions I asked, related to Buck's questions, the children had an opportunity to give a fuller expression of the personality, particularly in the area of environments and associations. My exercise was designed with the shorter attention span of children in mind and does not consume as much time as the H-J-P. My exercise is more personal than the H-J-P because the child is free to draw anything he chooses, so although the stimulus is the age written on the calendar the child's response is highly personal and this is therefore a projective device.

(4) Kinetic Family Drawings (K-F-D)

The Kinetic Family Drawings were first introduced by Robert Burns and S. Harvard Kaufman in 1970. It is a method of asking the child to draw members of his family - including himself - doing things. "It was hoped that the addition of movement to the akinetic drawings would help mobilize the child's feelings not only as related to Self concept but also in the area of interpersonal relations" (Burns and Kaufman, 1972, p. 2). The aspect of interpersonal relations was also covered in my exercise through the questions during the interview phase when I asked, 'Who was there?'. I have, however, used the kinetic movement as a criteria in the drawing analysis - see Appendix D.



Appendix B

Rationale for the questions asked in the interview phase of the Calendar of Life exercise was drawn from several of the previously cited sources, e. g. Buck (1948) and Machover (1949).

- (1) The questions of 'What does this represent?' or 'What is this?' and 'Where were you when this was happening?' were asked to find the degree of identification of the child with the drawn image. The child's grasp of reality or fantasy as it relates to the events he drew is apparent in the 9 year old boys' answer to the question of 'What is it?' in the age 5 segment when he replied, "I got my mom's pick-up (truck)".
  
- (2) To mobilize the child's feelings in the area of interpersonal relations the question of 'Who was there?' or 'Who was not there?' was asked. (The 'Who was not there?' was dropped after three interviews because the identical answers of "everybody else" were not helpful in my study.) By nature the child is dependent upon the adult figures in his life. A nine year old boy gave an indication of his abandonment feelings when he said, "It's me playing with a St Bernard. Me and the dog (were there). We're inside (no environment). Don't ask me, I was just a bitty baby (What were you thinking)". A calendar totally absent of references to some adult figure(s) would be indicative of some amlad-



justment unless there were extenuating circumstances.

- (3) Responses to the question 'What is the weather like in this picture?' gave me information on how the child feels about his environment, past and present.
- Cold, snowy or blizzard conditions are associated with hostile feelings, possibly rejection.
- Rainy, windy or "A tornado", as one child said, are more indicative of stormy, possibly overpowering conditions.
- Warm, sunny, Spring, Summer were answers indicating a feeling of warmth or acceptance unless all drawings, regardless of content and other symbols, were labelled warm and sunny.
- (4) Answers to the question, 'What were you thinking about when you drew this picture?' gave the child an opportunity to free associate. The responses enabled me to infer a positive or negative valence about the situation, and the integration of the child via the consistency between the event and the association. A negative valence was inferred for the 9 year old boy's segment when he replied to the question: "I used to watch Batman a lot. Me. 100 degrees. Nothing, that's all"; and another 9 year old boy who replied, "I can't remember".
- (5) In asking the child to indicate which age he liked best and



Appendix CRecording and Observations

The rationale of the timing, the drawing order, the spontaneous comments and the exhibited affect was to provide information concerning the significance of the particular drawing segment involved.

- (1) A beginning lapse might suggest conflicts if the latency is prolonged.
- (2) The starting point of the drawings would seem to indicate the age with the least conflicted memories.
- (3) The time elapsing between the drawings should be fairly constant. A strong conflict might be suggested if the elapsed time before beginning to draw an individual segment was significantly more, or significantly less, than the time elapsed between the other segments of the series.
- (4) The time consumed for each drawing segment should be consistent with the quality of the drawing. I would suspect the presence of some abnormal factor if the drawing - even a well detailed drawing - required a considerable length of time as compared with the time used for drawing the other segments. Contrarily, a very scant use of time on one of the segments could indicate a rejection of that particular object, idea or symbolized situation.



## Appendix D

Elements of the Drawings

The meaning of the drawing elements described below is a combination of interpretations documented by Machover (1949), Buck (1948), Koppitz (1969), and Burns and Kaufman (1973). The drawings were analyzed using these guidelines:

(A) *Line quality:* consistency of the pressure, firmness and solidity of the drawing line are often considered more basically characteristic than some of the other features.

1. *Heavy lines:* suggest a generalized tension; or fixation, if only a specific detail presents the heavy line. Also can be indicative of conflict in regard to withdrawal trends. The heavy uninterrupted line can show a compulsive need for support and reassurance from the contact.

2. *Interrupted lines:* Line change when caused by conflicts aroused in special areas is frequently expressed in a sudden line change or a gap.

3. *Dim line:* Uncertain, timid, or self-effacing person indicating a feeling of inadequacy. If the lines become progressively fainter, generalized anxiety and/or depression; and possibly fatigue, if accompanied by fewer details, could be suspected. If only specific details are dimmed a reluctance to express that detail can be questioned as to what the detail represents, either actually or symbolically.

B. Erasures: Erasing a detail without redrawing renders that detail one of negative emphasis. Erasures are generally conceded to be indications of anxiety when the erasure doesn't result in an improved, but a deterioration of the detail.

C. Developmental Considerations of Differential Treatment: Differential treatment in the drawing segments will be considered developmental or conflict indicators by a totality of the (calendar segments, the timing, the interview with the child's comments.

D. Theme as reality, stereotype or fantasy: Where the drawings on a single drawing in the series are stereotypes or fantasy it can be assumed that these are an avoidance of reality, or perhaps symbols of control, or feelings of inadequacy.

E. Action or Movement: Machover accords boys a prevalence of action and fantasy, while Buck believes the type of movement or action will speak for itself. "Action between figures reflects 'a field of force' within the picture or between the figures", according to Burns and Kaufman (1972, p. 46). This form of energy will be interpreted in relation to the investment in a particular person or thing or part of the environment in my analysis.

F. Symmetry: Gross asymmetry seems associated with poor coordination and impulsiveness according to the Koppitz investigations while slanting figures seem to indicate an unstable nervous system and a feeling the child lacks secure footing. Over-symmetry is usually indicative of compulsive and precariously controlled personalities.



G. Size of the Drawings Within the Spaces:

1. Large figures are associated with expansiveness, immaturity, poor inner control and aggression. The child may possess a high fantasy self-esteem or feel frustrated by a restraining environment along with feelings of hostility and a desire to be aggressive.

2. Small figures reflect insecurity, a shrunken ego, depression, an attempt to withdraw from the environment or a desire to reject that particular whole or that which it symbolizes.

3. A marked proportional disparity between the size of a detail and the size of the whole segment will need to be interpreted in light of the specific detail in question.

H. Use of Space: Within the spaces drawings that tend:

1. Towards the right are considered environment oriented.
2. Towards the left - self-oriented.
3. High-up on the page is related to optimism.
4. Low-down on the page is related to depression.

In the deviant use of margins:

1. Paper chopping, or amputation of the part, can indicate unpleasant associations which seek in fantasy the satisfaction denied in reality. Over the left margin a fixation on the past; on the right margin an escape into the future.
2. Paper topping appears to indicate fixation upon thinking and fantasy as a source of satisfaction.
3. Paper siding is indicative of generalized insecurity about: left side for the past; and right side for the future.
4. Paper basing is again indicative of generalized insecurity and a depression of mood tone.



I. *Stance*: Grounding a drawing is most often interpreted as a reinforcement of reality and a need to structure. Other significant points are: what the grounding is under; how many segments have ground lines; the amount of emphasis on the ground line.

Any floating or drifting qualities would seem to indicate precariousness or insecurity either of the object drawn or of the artist.

J. *Grotesque or Monster Creatures*: In the Koppitz investigations these were found to be indicative of feelings of inadequacy and poor self-concept. The non human type, like robots, is a perception of own differentness, or feelings of being not quite human. Clown or cartoon characterizations are drawn by children who feel themselves laughed at or not accepted by others.

K. *Inclusion of Environmental Features*:

(1) Clouds - found on drawings of very anxious children.

(2) Suns - frequently appearing on drawings made by young children.

L. *Static or Kinetic Drawings*: Burns and Kaufman espouse the stand I am taking in regard to these drawings and assume activity in all children's drawings. Interpretations of this activity in this analysis was confined to appropriateness and the meaning of the symbolized activity.

Appendix EErikson's Developmental Stages

VIII								INTEGRITY vs. DESPAIR
VII							GENERA- TIVITY vs. STAGNATION	
VI						INTIMACY vs. ISOLATION		
V	Temporal Perspective vs. Time Confusion	Self- Certainty vs. Self- Consciousness	Role Experi- mentation vs. Role Fixation	Apprentice- ship vs. Work Paralysis	IDENTITY vs. IDENTITY CONFUSION	Sexual Polarization vs. Bisexual Confusion	Leader- and Followership vs. Authority Confusion	Ideological Commitment vs. Confusion of Values.
IV				INDUSTRY vs. INFER- IORITY	Task Identi- fication vs. Sense of Futility			
III			INITIATIVE vs. GUILT		Anticipation of Roles vs. Role Inhibition			
II		AUTONOMY vs. SHAME, DOUBT			Will to Be Oneself vs. Self-Doubt			
I	TRUST vs. MISTRUST				Mutual Recognition vs. Autistic Isolation			
	1	2	3	4	5	6	7	8

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