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TITLE OF RESEARCH

A COMPARISON OF THE STYLES OF PROJECTIVE DRAWINGS OF BLACK AND WHITE SCHOOL CHILDREN

(DESCRIPTIVE TITLE: To ascertain whether there are varying styles of projective drawings, indicating differences in self - concept between black and white school children.)

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Research Report submitted as part of requirement for Degree Course, Master of Education (Psychology). Department of Specialized Education, University of the Witwatersrand. November 1999.

ABSTRACT:

All too often people tend to label children on the basis of tests, without knowing if the test is indeed a valid test instrument for those particular children. In our South African multilingual, multicultural, society we cannot necessarily transpose a set of test norms derived from testing a white Anglo Saxon population in the United States. Intellectual and projective tests need to be examined to ascertain whether they are culture-fair and can be used for any specific cultural group without disadvantage.

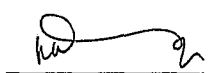
In this qualitative exploratory case study, black and white, latency age, learners attending a Model C Government Primary School in the North of Johannesburg were tested. Buck's House-Tree Person (H-T-P) Projective Test was used. The drawings were examined for differences in style which if present could indicate differences in self-concept.

The findings were that there were more variations seen in the drawings within each group, rather than between the two groups. Furthermore it was noted that the self-concept findings were not necessarily dependent on the emotional factors apparent in the graphomotor aspects of the three drawings. The results, although preliminary and not conclusive, support the universal-developmental perspective of drawing styles. This viewpoint supports the notion that drawing styles are not culture-bound.

KEYWORDS: culture-fair; projective test; House-Tree-Person Test; H-T-P; black and white children; differences in drawing styles; self-concept.

Declaration

I declare that this is my own unaided work. It is being submitted for the degree of Master of Education (Educational Psychology) at the University of the Witwatersrand, Johannesburg. It has not been submitted before for any degree or examination at any other university.



Ms. M.D.Davidow

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CHAPTER 1 Background to the Study

1.1 Introduction

All too often children are labelled by the results of inappropriate test instruments, which are not necessarily culture-fair. In South Africa with our unique history this is especially applicable. As our school system in South Africa becomes more culturally integrated there is a need to assess if various forms of psychological tests are valid across all cultures.

During the past forty years black children have suffered "major life struggles" due to political and other structural disadvantages (Dawes & Donald, 1994). According to Don Foster, as a result of the political system of inequality and South Africa's racist past, (1994), black children regard themselves as being inferior to white children and not part of the "ingroup". We may then assume that black children attending a school which has mostly white learners and teachers and coming into contact with a new language, English, for the first time must in some way suffer from culture shock (Furnham, 1986). Culture shock, a sense of inferiority and not being part of the "ingroup" means that the self-esteem of black school children and presumably the internal sense of self of the individual will be affected.

The above viewpoint would seem to support the idea that we cannot necessarily transpose a set of test norms derived from testing a white Anglo Saxon population in the United States to our South African situation.

The universal-developmental perspective however does not support this view, but supposes that our common humanity transcends culture (Nell,1984). Just as language development is universal across all cultures (Mussen,Conger,Kagan & Huston,1984) so too are drawing styles (Buck,1948; Hammer,1958; Di Leo,1977). If this premise is valid then the hypothesis that the norms and interpretations of projective drawings are universally valid and can be used cross-culturally will hold true.

In 1992 there were 76% black and 13% white people in South Africa (South African Institute of Race Relations 1992). In this research the two groups that compose the sample are black and white school children, as these are the two groups which have the largest percentage population in South Africa.

1.2 Definition of Projective Drawings

Freud is regarded as the originator of the term "projection" (Hall, 1961; Papaikonou, 1994). Freud defined projection as a defense mechanism whereby unpleasant material was kept from consciousness by attributing these unacceptable aspects to others (Meyer, Moore&Viljoen (1989). Emotional projective testing taps into the individual's sense of self, both negative and positive, which will be projected onto the drawings.

All children who are tested for emotional indicators are given certain projective drawing tests as part of the applied battery of tests. This testing assumes that each individual has an inner and outer world and that the projective drawings can be seen as a symbolic representation of the inner reality of each individual (Furth, 1988).

According to Hammer(1997), children find it easier to communicate non-verbally through their drawings, that which troubles them and is important to them, than verbally. It can be said therefore that the drawing page is a screen upon which the child projects the picture, giving us an idea of his inner world, character traits and attitudes, personality strengths and weaknesses.

1.3 Definition of Self Concept

The human figure drawing can be understood to be the way the individual projects his inner reality of past experiences and current moods, tensions and concerns by using the symbolism of his body image (Machover, 1948). This inner reality is the self-concept. The psychoanalytic view holds that there are both conscious and unconscious aspects of the self and it is the unconscious expression of conflicts, body image, self in the environment and sexual identity which is projected in drawings. (Furth,1988;Hammer, 1958; 1997;Koppitz,1968).

1.4 Literature Review

Projective drawings show a number of facets of individual functioning. There is the developmental aspect, allied to the intellectual functioning of the person and there is the emotional aspect associated with the internal idea of self (Furth,1988;Hammer, 1958;1997;Koppitz,1968).

The foundation of projective drawing tests lies in the work of Goodenough (1926) who examined the spontaneous human figure drawings of children in relationship to their observed intellectual development. She constructed a scale with fifty-one objective units of comparison and then compared the children's results on this scale with their results on the Stanford-Binet Intelligence Test. A probable error of estimate of approximately 5.4 points on all ages from five to ten years was seen.

At the same time Goodenough discovered that certain personality factors were elicited by the drawings. She concluded that not only could children's drawings give practical ideas as to mental development and predict academic success or failure, but that the drawings could give psychologists and educators an insight into the personality of the child.

Machover (1949) is also regarded as one of the founders of projective drawings and her book as the result of fifteen years of work. She studied the human figure drawings of thousands of clinic patients together with their individual case records. Machover claimed that her goal was to provide a uniform system that could be learnt, taught and validated although these principles were preliminary and tentative. Machover arrived at specific meanings for various types of drawings by looking at similarities and differences in "drawing traits" in clinically homogenous groups of patients. She noted that drawings could not be interpreted in isolation but rather regarded as an aid to diagnosis and therapy.

Machover (1953) compared the Human Figure drawings of black and white children attending a New York public elementary school. She found that the drawings of the five-year-old black children looked immature, seemingly of younger children who appeared to be struggling to establish themselves in the world and have their basic needs met. She

concluded that rather than a cultural difference this was due to environmental deprivation.

Buck (1948;1966) is regarded as the founder of the House-Tree-Person Drawing Technique. The test is the culmination of thirty-three years of work Buck had done to devise a method of quantitative and qualitative scoring for the drawings. He claims to have found evidence to suggest that the House-Tree-Person Technique allows the clinician to establish certain aspects of the personality functioning of the subject. The aspects of the personality revealed by the mechanism of projection are maturity, flexibility, integration and sensitivity. Buck maintains moreover that by assessing the concept formation of the individual, information as to an individual's spatial concepts and intelligence can also be obtained.
Buck (1966) continued to elaborate on his Drawing Technique when he developed the Chromatic H-T-P Test. This extended the House-Tree-Person Test by the subject first drawing a house, tree and person in pencil (the Achromatic H-T-P) and then drawing the same subjects using wax crayons (the Chromatic H-T-P Test). The Chromatic H-T-P Test is said to elicit projective material which is at a deeper level of the unconscious of the subject (Buck,1966: Hammer,1997).

These writers are regarded as having produced the seminal works on projective drawing tests (Di Leo, 1973; Hammer, 1958; Ogdon, 1984). Goodenough(1926) and Machover (1949) worked on Human Figure Drawings while Buck (1948) looked at the three drawings of the House, Tree and Person (or Human Figure). Moreover this work was done in the United States of America before the desegregation of schools became law in 1969 (Pettigrew, 1984) and therefore cross-cultural issues were not taken into consideration. Goodenough included human figure drawings by 16 black children ranging from 6 years 5 months to 14 years 5 months but found that there were no features to distinguish them as being drawn by Negro children (Di Leo, 1973). Di Leo, also reported that on examination of the human figure drawings of preschool children he was not able to detect any features, such as darkening of skin or hairstyles, which might give cues as to whether the child drawing the human figure was white or black. Koppitz

the quality of the darkening which was notable. If it was light and did not show pressure, it was not as significant emotionally as if the drawing showed signs of heavy pencil pressure on the page.

In one of the first research papers which acknowledges possible differences in drawing styles due to emotional factors, Hammer (1953), conducted research into the hypothesized high frustration levels caused by economic discrimination against the Negro people. Frustration levels were high, Hammer said, because of the social rejection this discrimination represented. To find evidence to support the hypothesis he compared the H-T-Ps of 400 Negro and white children, ranging in grade level from first to eighth grade, for signs of hostility and aggression.

The sample was placed in random order by grades and rated by six clinicians, for hostility and aggression items, without knowing whether the drawings were those of black or white children. The rating was done on a three point scale with 1=none; 2=mild; 3= severe. The six evaluators were ranked according to their perception of the hostility seen in the drawings. In addition, the six evaluators were rated for hostility and aggression in their interactions with staff and patients by their clinical supervisor. The rank order given by the evaluators to the drawings was compared with the rank order the evaluators received from the supervisor.

The following results were revealed:

1. The mean aggression and hostility seen in the drawings of the white children was significantly lower than that of the Negro children.
2. If the hypothesis, that frustration results in aggression, is accepted, then it can be assumed that Negro children are more aggressive due to environmental and personality threats.
3. The evaluators showed a relatively high degree of reliability in their evaluation of the H-T-P drawings for aggression and hostility signs.
4. In spite of this reasonably high degree of reliability the individual projection of each evaluator determined the amount of hostility and aggression seen in the drawings.
5. These findings suggest that a certain amount of aggression and hostility is found in "normal" black subjects and that two different frames of reference need to be kept in

mind when assessing drawings from this group. One needs to keep an idea of what the optimum level of aggression and hostility is for adequate personality functioning as well as the particular environmental and personality pressures a certain cultural group are exposed to.

The result of the study was tentative and said to need further testing on comparable groups. This was because the black and white samples were drawn from two separate schools in the community. These schools were of dissimilar socio-economic status, due to the segregation in the United States of America at that time.

Koppitz (1968) looked at the Human Figure Drawings(H.F.Ds) of more than 1800 public school children aged 5 to 12 years. These were analysed both for developmental and emotional indicators and a standardised scoring system was developed. Koppitz found that there were developmental differences in the drawings of girls and boys of the same age. Koppitz mentions that unlike Dennis (1966), and Goodenough (1926) who reported that very few black children drew figures with Negroid features and hair, her experience was that Negro children generally drew themselves as having unmistakeably Negroid features and hair. However Koppitz' sample was very small and the children were from a particular industrial town.

Di Leo (1977) outlined stages in drawing development. He synthesized and integrated this drawing behaviour with different aspects of child development such as progressive neural organization, psychosocial behaviour and stages in cognitive and language growth.

The first stage is pre-drawing, at about 5 months of age, when the baby begins to grasp objects and develop sufficient eye hand co-ordination to be able to bring the object up to the mouth. This behaviour continues until about 15 months when the child is able to produce the first scribbles. These are said to be mostly horizontal zig-zag marks on the paper.

As the second birthday is reached the scribbles become more varied and include lines and arcs. By the end of the third year coils and whirls begin to develop into a roughly drawn circle. Di Leo understands the circle to be the most commonly appearing basic shape in

nature. Between the third and fourth year the child begins to notice the association between the depicted circle and the visual cue of a head and so symbolization begins. The first human figure is depicted as a circle with lines coming out of it. Children from the age of four to seven years are able to project feelings and subjective material onto the drawings. Transparencies at this stage are a normal phenomenon.

Ludwig (1969) investigated the relationship between self-esteem (an element of self-concept) and projective drawings. He found that when a psychologist, shortly before a projective Human Figure drawing, criticized the physical attributes of male subjects, the negative feedback resulted in a significantly shorter male figure being drawn. And he therefore concluded that the height of the drawn Person is a reflection of the self-esteem. He noticed that in conjunction with the decrease in height the musculature of the drawn figures increased. He therefore concluded that a secondary "power defense" was elicited by the negative feedback given by the so-called "expert".

Ogdon (1984) collated the hypotheses, that he found in the literature, concerning the four most frequently used psychological tests. These were the Wechsler Scales, The Rorschach, projective drawings and the Bender-Gestalt. The projective drawing test was the House-Tree-Person Test. Ogdon uses the "sign method" as predictors of personality functioning and behaviour. These signs can be seen along a molar/molecular dimension with molar being the general or broad signs and molecular being those more specific. An example of general sign would be the line characteristics of a drawing, whereas that of a more specific sign would be whether the nose of the person was omitted or drawn in a particular way

Hammer (1958) used his experience in clinical practice as Head Psychologist of the Psychology Unit of a Psychiatric Court Clinic in New York City to write and edit a collection of papers. These papers described the then current projective techniques, clinical applications and latest advances in the theory, practice and interpretation of the emotional indicators found in projective drawings.

In his book he includes work of Bender,Buck, Brown, Halpern, Harrower, Heidgerd, Jolles, Kinget, Landisberg, Levy, Machover, Naumberg and Schneideman. Established projective techniques such as the Human Figure Drawing and the House-Tree-Person Technique are expanded in application and the then current projective drawing tests are introduced. Projective drawing tests such as:

- The Levy-Draw-An-Animal-and-Tell-a–Story-Technique (LADS)

obtained by examining 7,346 animal drawings for normative, formal and symbolic data (Levy 1953) were added. In addition Hammer describes recent modifications and variations of projective techniques such as:

- Draw-a-Family
- Draw a Person in the Rain

Hammer (1997) assembles what he regards as the *essential papers* (his italics) published in the previous four decades. His aim is to synthesize and integrate a number of valuable but scattered contributions to allow readers convenient access to the latest work and research in projective drawings.

Hammer also used projective drawings to diagnose and differentiate between schizophrenia, organic brain disease, and neurotic conditions. He worked on the use of projective drawings as predicting dangerous acting-out behaviours such as assault, rape, homicide, suicide and exhibitionism.

Case histories are included by Hammer to show how the use of chromatic drawings allows access to deeper personality aspects of the individual. In a further section of the book Hammer investigates the desirable personality traits which make the evaluator of the drawings more effective as an interpreter.

Contributions from Buck, Burley and Handler, Finger, Gillespie, Machover, Wanderer and Zalin are included. Newer projective techniques are discussed such as:

- The Mother-and-Child Drawing (Gillespie, 1994)
- The Tree Drawing, Before, During and After A Storm (Miller 1997)

The former is used to assess individual styles of object relatedness and the latter as a crisis assessment.

Stratford and Au, (1988) analyzed 500 drawings by 258 Hong Kong Chinese and English children (ages 7-11) in order to assess intellectual, social and emotional development. They found that irrespective of race or culture, the drawings were symbolic and that similarities were more apparent than differences.

Richter, Griesel and Wortley (1989) looked at Draw-a-Man drawings of black children over a 50 year time-span. It was found that in children between 5-8 years old there were no differences apparent in performance on the Goodenough Scale, but that over this age level the drawings underestimated the cognitive abilities of the children to a marked extent.

When Kelly and Duckitt (1995) investigated the premise that black children who were discriminated against would suffer from impaired self esteem and regard their own group negatively it was found that racial preference for the out-group did not necessarily affect the self esteem of black children.

Andersson (1995) tested three groups of children aged 8 to 12 years on drawing tasks. The one group was from a small town in Sweden, the second a small town in Tanzania and the third was a group from a school in an ANC refugee settlement camp in Tanzania. Andersson found that, whereas, the Swedish children used drawing strategies regarded as developmentally age appropriate (according to Piaget), the two groups of African children used combined drawing techniques which were in one aspect less than age appropriate and in a second aspect considered as more advanced than the age group concerned. The findings seem to indicate that certain aspects of drawings (i.e.styles) could vary in different cultures.

Andersson (1995) analyzed the drawings of 262 children, (aged 10-21 years). 1045 from Tanzania, 52 exiled in Tanzania from South Africa and 70 from Sweden. The subject of the drawings was a representation of the children's future families. It was found that the social distance depicted between children and adults by South African children was

between that of the Tanzanian and Swedish children with the latter showing the most distance and the former the least.

Soutter (1995) compared the House-Tree-Person drawings of 2 groups of 10 year old children living in contrasting environments. One group was from rural Ireland and the other from urban Muscat in the Sultanate of Oman. Both of these sets of drawings were compared with those from 16 Irish university students. It was found that there was more variation within each sample. Therefore he surmised that there is a prototypical house and tree and that the variations found in individual drawings are likely to be indicative of personality variables. Soutter concluded that this suggests that the H-T-P test is valid as a projective test.

CHAPTER 2 The Study

2.1 Rationale

The intention of this research is to provide more information as to whether certain specified projective tests are culture fair or should be looked at more in the context of the group to which the subject belongs, rather than generally accepted group norms. The research therefore aims to discover whether:

a) certain indicators, e.g. size of drawings, bizarre features, that are generally assumed to be pathological or abnormal in the general population are in fact normal for a given subgroup of that population. This would suggest that the tests are in fact culture biased;

or:

b) that individuals, who are being tested, can be measured against a set of norms that can be assumed to be free of cultural bias. This supports the notion that drawing styles are universal and the accepted norms can be used in all cultures.

The findings in the literature seem to be divided between the culture-biased model and the universal norms model.

Dawes (1994) defends the culture-bias model, by maintaining that the psychological effects of the trauma of violence and genocide can affect many generations of children. If one uses the Holocaust survivors as a model, through the effect of "amplification" these traumas can be passed down through many generations. Numerous studies have been done on the effects of sexual, physical abuse, and violence on the psychological development of children (Dawes & Donald, 1994; Kaufman, 1992; Rudenberg, 1995). Person drawings (D.A.Ps) showing features such as transparencies and shading are commonly assumed to indicate signs of pathology (DiLeo,1973; Koppitz,1968; Ogdon,1984). However depiction of these items can be normal in certain cultures (Andersson,1995).

Adverse factors such as crowded living conditions, where space is shared between a large number of people in the extended family might mean that certain generally excepted

interpretations of size of drawings do not apply in the same way. An example of this is Urban's idea that the size of a figure should be 15 to 17 centimetres tall (on an A4 sized paper) to be regarded as "healthy" and normal (Ogdon,1984).
The space issue was underpinned by Andersson's (1995) analysis of the drawings of 262 children, (aged 10-21 years). He found that the social distance depicted between children and adults by South African children was between that of the Tanzanian and Swedish children with the latter showing the most distance and the former the least.

In defence of the idea that Projective Drawings are a universal phenomenon, Soutter's (1995) comparison of the House- Tree- Person drawings of 2 groups of 10 year old children living in contrasting environments showed that there is a prototypical house and tree and that the variations found in individual drawings are likely to be indicative of personality variables. Similarly Stratford and Au's, (1988) analysis of 500 drawings by 258 Hong Kong Chinese and English children (ages 7-11) found that irrespective of race or culture, the drawings were symbolic and that similarities were more apparent than differences.

2.1.1 Definition of Normal

"Normal" in this context is taken to be a description of drawing behaviour that is regarded as characteristic or representative of a particular group (Reber, 1985).

2.1.2 Definition of Culture-Fair

The term "culture-fair" means that no cultural bias will be present. Therefore it can be assumed that no particular advantage can be derived by any individual being a member of one cultural group, relative to another group (Reber, 1985).

2.2 Aims of Study

a) To examine whether differences exist between the projective drawings of black and white children in a small South African sample.

b) To investigate whether features normally associated with pathology in one cultural

group, are commonly found non-pathological findings in a different cultural group.

2.3 Method

2.3.1 Sample

The sample contains two groups of thirty children each, in the age range 7-11 years. The groupings were one of black learners and one of white. Other race groups were not included in the present study. The children were in Grades 2 to 5 attending a government school. This particular age range was selected because it was felt that by the end of Grade 2, when the children would be at least seven years old, their psychomotor abilities would not be a nuisance variable(Hammer,1958). The higher age range was chosen as it was decided that by the end of Grade 6, learners are perhaps not as willing to draw and might be more difficult to manage in a large group (Di Leo,1977).

These children attend a government school, Fairways Primary in Birnham, situated in the northern suburbs of Johannesburg. The reason for the selection of this particular school was that a previous contact had been made with the Guidance teacher. The school was regarded as having a range of children, both black and white, from various backgrounds. The sample includes the upper, lower and middle ranges of socio-economic classes.

The majority of the white children, in the sample, live in the surrounding suburban areas of Atholl, Birdhaven, Bramley, Illovo, Melrose and Sandton. These areas can be described as "upper middle class". The term "upper middle class" can be understood to mean; relatively affluent families, owning 2 cars and the house where they live, which has 3 or more bedrooms and 2 bathrooms (Harmse, 20 July 1999). However a small number of the sample live in less affluent areas further afield. The occupations of these parents range from professional occupations such as attorneys, teachers, and librarians to company directors, self employed individuals and white-collar workers. 80% (24) of parents of the white school children are married and 20% (6) are divorced or widowed. One of the white children is a refugee from Bulgaria.

The black schoolchildren in the sample live further afield although 30% (10) live in the areas mentioned above. 56% (17) of the sample live in a black township, Alexandra, approximately 7 kilometers distant from the school, while 10% (3) live in Soweto or

other so-called black township areas, which are approximately 30 kilometers away from the school. The occupations of the parents of the black children tested, range from directors of companies and people who are self employed to domestic workers while the majority are white-collar workers such as clerks receptionists and cashiers. A minority of the parents in the sample of the black pupils are professionals such as nursing sisters, teachers and social workers. 63% (19) of the parents of the black school children in the sample are married while 37% (11) are divorced, single or widowed. Two of the children appear to be living with guardians rather than their parents. Most of these children have attended the school since Grade 1. Two of the children in the sample are from Burundi and Zaire.

2.3.2 Selection of the Sample

To select a "normal" sample the following categories were excluded: ("Normal" in this sense means that certain subjects were eliminated so that the drawings contained in the sample were of children considered to be functional and coping at school. This would avoid having extraneous factors causing differences in style in the drawings).

- Any overt remedial problem evidenced by the drawing.

There was only one drawing excluded according to this criterion. A number of children were identified by the various teachers as "struggling" or having "language problems" but these drawings appeared on a par with the general group so were kept in the sample.

- All children not following the instructions.

A few children did not follow instructions, such as drawing a head only instead of a whole person, and these were excluded from the sample.

- Children who copied.

Although all the groups of children were instructed not to copy the drawings of their fellow pupils, a number were seen to do so and a note was made so that these drawings could be excluded later.

- Children who drew opposite sex figures in the Draw-a-Person.

As there was no indication given to the evaluators as to the sex of the child doing the drawing it was decided to exclude opposite sex figures in the sample

A total of 25 sets of drawings were excluded from the sample by the above criteria and

the remaining drawings totalled 180 sets. 48 of these were of the Black learners and 132 were of the White learners. A random sample of 30 each was selected from these.

2.4 Measures

The following measure was used in the study:

2.4.1 The House-Tree-Person Projective Test (H-T-P)

The House-Tree-Person Projective test was used as the intervention in the study. This test consists of three drawings, of a house, tree and person, on separate sheets of paper. The H-T-P Test was developed by Buck originally as a drawing task when he found that often the unconscious material of the subject was stimulated by these drawings and he realised the potential for projective testing (Hammer,1958). Buck chose to use these specific items for his patients to draw because he felt that they were acceptable subjects and could be easily drawn by individuals of all ages.

There were three reasons for choosing this particular test in the present study. Firstly, the test requires three drawings in one test which can be used as data. Secondly, although not specifically designed for as such, the test is suitable to be used in a group (Buck,1966; Hammer,1958;1997). Thirdly, the drawings, of a house, a tree and a person are generally considered as familiar and non-threatening subject matter, which most children are happy to draw (Hammer,1958).

A subject (i.e. house, tree, person) qualifies as a projective drawing device if the stimulus is ambiguous enough to elicit material from the subconscious which has particular significance to that individual (Buck,1948;Hammer,1958).

Houses when drawn by children can depict the body image, the parental abode or sibling and parental relationships (Hammer,1958).

The tree is said to be a vehicle for the projection of deeper unconscious material around the self of the individual (Hammer 1958). It is said to be easier for the individual to project less acceptable feelings and emotional trauma onto the tree drawing than onto the Person-drawing (Bolander,1977).

Drawings of the human figure, and symbolic self representations such as trees, reflect both conscious self perception and/or self knowledge and an unconscious, historical record of the actual experiences one has had, especially those of traumatic nature, the

memory of which may be totally beyond awareness (Hammer,1955;1980; Ogdon,1978; Klepsch & Logie,1982).

The history of projective drawings can be regarded as dating from prehistoric times as shown by the caveman drawings, when drawings were used to depict religious ideas, actions, feelings and deeds. Children are able to draw before they can write and so drawings can be regarded as a form of symbolic language and a basic form of communication (Hammer 1958).

2.4.2 Evaluation sheets (Appendices A,B,C,D)

Four evaluation sheets were compiled to assess the drawings. Three of these used Buck's lists of what he considered as "essential criteria" for each of the drawings (Buck,1948), and the fourth one contained the extra graphomotor factors considered important in assessing self-concept (Ogdon,1984).

a) *The House Drawing Criteria*: The drawings will be analyzed for the presence or absence of the following criteria as they are regarded as the "basic essentials" of house drawings that are always included by normal subjects (Ogdon,1984, p.91).

- a) Door
- b) Wall
- c) Roof
- d) Chimney

Certain additional concepts have been observed in drawings and these are included under:

- e) Miscellaneous. (i) sun, cloud, smoke
  (ii) integration.

b) The Tree Drawing Criteria: Buck (1948) regards the following criteria as "essential details" in tree drawings:

- a) a Trunk
- b) a Branch (at least one)

An additional criteria has been added by the researcher:

- c) Overall impression (health or damage)

c) *The Person Drawing Criteria*: Buck's (1948) "essential details" for the person drawing are:

- a) Head
- b) Trunk
- c) 2 Arms
- d) 2 Legs
- e) 2 Eyes
- f) Nose
- g) Mouth
- h) 2 Ears

d) *Certain Graphomotor Factors:* These were also included in the evaluation criteria of the three drawings. They are the presence or absence of the following:

(i) Erasing
(ii) Size
(iii) Placement
(iv) Pressure

2.4.3 Procedure

2.4.3.1 *Pre Interview*

Ms Joan Smith, the Guidance teacher at Fairways Primary School, was contacted and a letter was written to the headmaster, Mr Gary Tyson. This letter introduced the research proposal and an appointment was made to visit the school and discuss the data collecting with Mr Tyson. At this visit the headmaster agreed to make the school available for the data collecting and asked to be informed of the research findings.
As far as ethical professional issues were concerned, the headmaster was assured that no names of the children would be used, but number codes only. Any personal information would therefore be non- specific and unidentifiable.

During the first visit the researcher was introduced to the teachers of the grades concerned and the test administration protocols were discussed. It was arranged that the school would be visited on four consecutive days to collect the drawings. A decision was

made to let all the children in the classes draw and to exclude drawings afterwards according to certain criteria. The reason for this policy was that to exclude certain children from the drawing task might be discriminatory and cause anxiety in the children and might also be disruptive to the group in the class. At the time of the first meeting Mr Tyson supplied the researcher with the class lists. Each class was coded by the school administration by a letter of the alphabet and each child on the list was given a number. These letters and numbers would be used as the codes in the study.

The teachers appeared to be co-operative and helpful and discussed ways that they could facilitate the collection of the drawings. In addition, the educators, who asked questions about projective drawings and their relevance, expressed an interest in the study. Most of the teachers were keen to observe and be in the classroom while the drawings were being done. The following concepts were explained to the teachers:

- It was essential to leave the instructions to the researcher.
- The drawings were to be non-directive and that no comments about the drawings were to be made to the children or the researcher during or after the test.
- The children were to be told that the researcher was a person who was interested in children's drawings and they were going to do three drawings for her.

Each class list was affixed to an A4 envelope and sets of three blank A4 pages were numbered with the class code and a number for each child. Therefore the code number appeared on each of the three pages of the set. Two of the A4 sheets were numbered horizontally and one vertically.

2.4.3.2 Programme

The school was visited on four occasions within a week to collect the data (16,17,18 & 23 November 1998). The year-end exams were imminent for the higher grades so data was collected from the Grade 5 classes first. Each teacher was individually consulted to arrange convenient times for the projective drawings in order to reduce the disruption of the teaching process as little as possible. A number of the teachers commented that the syllabuses were completed and that optional extra work was in progress which meant that

the time was available. In total the school was visited for nine hours and 205 sets of 3 drawings each were obtained giving a total of 615 drawings. Each class was tested as a group.

The tester reminded each teacher of the protocols before entering the classroom and being introduced to the children. Each child was identified by name and given a pencil and eraser to use. The sheets of paper, horizontally numbered with each child's code, were placed on each desk with the long axis horizontal. The house drawing was done first. The instruction for this drawing was, " I would like you please to each draw a picture of a house, as best you can, you may erase as much as you wish but please do not use a ruler or copy one another". If any of the children asked how or what sort of house they should draw they were told, "as you like".

The children were allowed to bring their drawings up to the teachers' desk when they were finished and were given the next individually coded sheet of paper. When the majority of the children were finished the house drawing (usually a couple of children were much slower than the rest) and had handed their completed house drawings in, the instructions were given for the tree drawings. The children were told to use the A4 paper with the long axis vertical for the next two drawings. The instructions given for the tree and person drawings were the same as for the house.

The envelope containing the A4 sheets, which had a class list stuck onto the outside was used for any notes and observations. These included if the child was seen copying and if an opposite sex figure were drawn. The teacher also noted if any particular child was very bright intellectually or had overt learning problems. There were no children excluded on the former criteria and one child's drawings were excluded on the latter (see Sample). This particular child was noted by the teacher as having "major learning difficulties" and was seated in a special place next to the teacher's desk due to his apparent distractibility.

The teachers, with the exception of two, chose to stay in the classroom to observe and assist. It was found to be very helpful, as it was easier to concentrate on the test protocol

when one did not have to keep order so the drawings could be done. One or two of the teachers had to be reminded not to make remarks or even be seen to be looking at the drawings when they were handed in. As far as possible it was ascertained that no contamination occurred, although in this regard perhaps contamination occurred by their very presence.

2.4.3.3 Post interview:

The school was visited in order to obtain information on each child's gender, age and race group. Also the parents' professions and residential addresses were obtained in order to be able to categorize the sample according to various relevant data. Marital status of parents was also noted. This information was obtained, with permission from the headmaster, from the nominal role at the school.

The sample consisting of 60 sets of drawings in total, 30 black pupils and 30 white pupils was given in turn to each of the three evaluators. These were marked with code numbers only and were put into four mixed bundles of 15 sets each. Each set of drawings was clipped to a set containing 4 evaluation sheets. A reading from Hammer's book on the "Interpretation of the House-Tree-Person Test" was given to each evaluator (Hammer,1958, pp.165-201).

The evaluators are three Educational Psychologists of both genders and various race groups. All have had experience ranging from 3 to 5 years of testing both black and white children of all ages. Each evaluator assessed the drawings over periods of five to eight weeks before returning them to the researcher.

2.5 Research Design

This is an exploratory case study design (Yin,1989). Yin defines a case study as an empirical inquiry that investigates a contemporary phenomenon within its real-life context. In addition Yin states that case study strategy may be used to explore those situations in which the intervention being evaluated has no clear set of single outcomes. In this instance the question being asked is whether commonly assumed pathological

indicators in projective drawings are normal findings in a particular group. Therefore, whether the propositions of a particular theory hold true. There are three criteria for judging the quality of a case study research design. Firstly, *External Validity: that the domain is established where the findings of the study can be generalized.* Secondly, *Construct Validity: that correct procedures are being used for the study of part concepts.* Thirdly, *Reliability: that operations of the study such as data collecting procedure can be repeated with the same results.*

According to Yin(1989),the dominant mode of data analysis for case study research is the "search for patterns". In this research the patterns of the drawing styles of black and white children were analysed and compared to see if there was a difference. The data used for analysis in this study was contained in the Evaluation Forms. The following method of analysing the Evaluation forms was used.

i. The data was reduced, by disregarding the "Qualitative Comments" on the Evaluation Forms. According to Marshall and Rossman (1989) in Creswell (1994) this "reduction" is permissible in qualitative research design, as the novice researcher is inclined to collect more information than is necessary.
ii. The sets of drawings were separated into the two groups contained in the sample, black and white.
iii. There were three evaluations, one from each evaluator, to each set of House-Tree-Person drawings. These consisted of four pages each, one for each drawing and one for the Graphomotor Factors and Self-Concept findings. The "Basic Essentials" of each drawing was noted as present or absent by a "Yes" or "No".
iv. Each drawing, the "Graphomotor Factors" and the Self-Concept was analysed separately with four columns being drawn. This meant that five analyses were done. The first column of each analysis contained the drawing code and the next three the evaluators comments (either yes or no). If there was disagreement between the evaluators the majority opinion (i.e. two out of three) was taken.
v. The "yes" and "no" answers were totalled for the black and white groups and five graphs were drawn up showing the differences in patterns between each group.

CHAPTER 3 Results

3.1 Parameters used in the Interpretation of the H-T-P

Projective drawings are regarded as a very rich source of information of both intellectual and personality functioning (Buck,1948;diLeo,1973;Hammer,1953;Machover,1926; Ogdon,1984). The quantitative signs, which relate to intellectual functioning have been validated by means of normed intellectual tests such as the Wechsler Intelligence Scale and Stanford Binet Intelligence Scale. Ogdon (1984) states that the qualitative signs, that are presented as "interpretive hypotheses" have not been validated as thoroughly as might be desired. This means that when looking at drawings one would use the hypotheses as "suggested" or "probable" signs or predictors of personality functioning . The different levels of reliability and validity mean that these signs should be regarded as a general tendency towards certain non-functional tendencies rather than explicit proof of certain factors within the personality. Furthermore these signs cannot be seen to denote certain meanings in isolation, but collateral information as to background history and/or test behaviour is regarded as necessary additional information.

Developmental Items are those particular items that occur in increasing numbers on the drawings of children as they mature. It is hypothesized that the number of developmental items seen on an HFD is primarily related to a child's age and maturation. Aspects such as artistic ability, school learning, medium used and instructions given should not affect the drawing (Koppitz, 1968). Therefore it can be presumed that if the child is intellectually normal, has had exposure to pencil and paper tasks and has reached the age of seven years the omission of the "basic essentials" of the drawing will have a meaning (Buck, 1948;Hammer,1958). The meaning of the omission is therefore presumed to be an indicator of emotional difficulty or poor self concept (Buck;Koppitz).

The evaluation forms use Buck's "basic essentials" as a basis for examining the House-Tree-Person drawings (Ogdon,1984). In addition to evaluating whether certain items are

present the evaluators are asked to note the qualitative aspects of these items. It is presumed that the qualitative aspects together with the graphomotor signs will give an indication as to the self concept of the individual (Buck,1966).The method used is the "sign method"(Ogdon, 1984) and these signs or aspects can be seen along a molar/molecular dimension with molar being the general or broad signs and molecular being those more specific. An example of a general sign would be the line characteristics of a drawing, whereas that of a more specific sign would be whether the nose of the person was omitted or drawn in a particular way.

3.2 Interpreting the Drawings

3.2.1 Introduction

Just as the gross motor movements of a child in the play therapy room are significant so too are the fine motor movements, seen as pencil strokes on the page, of significance. In a group the child might sit down at the table in the playroom and occupy all the available space, not allowing the other children to sit and play. Similarly this could happen on the drawing page when the projective drawing fills the space to the outside borders of the paper sometimes seeming as if this is not sufficient space (Hammer, 1958).

3.2.2 The House

The House drawing should have at least the essentials of the roof, one wall, one door, one window and a chimney (Buck,1948).

In the study of children's building of houses with blocks it has been found that the house can symbolize both the body and the parental home(Pichon Riviere,1950 in Hammer, 1953).

3.2.2.1 *The Roof*

The roof and walls can be said to be a rudimentary representation of the strength or weakness of the ego of the individual.

The roof of the house is said to symbolize the fantasy area of the individual, when the drawing is a self-portrait. Aspects of the personality such as "immersed in fantasy", would therefore be signalled by a house that is all roof and has the windows and doors in

the roof. On the other end of the continuum if there is no roof drawn it is supposed that the drawer is of low mental functioning or a "concrete-thinker", lacking in imagination and unable to daydream (Buck,1948,1966; Hammer,1958,1997).

3.2.2.2 *The Walls*

The strength of the walls is related to the ego strength of the personality. If they are crumbling it could be a sign of a disintegrating ego whereas, faint and inadequate line quality, could mean that the individual had given up coping and using compensatory defenses. Transparent walls, where the furniture and people can be seen through the walls, is normal in children (Buck,1966;Hammer,1958;1997).

3.2.2.3 *The Door*

The door signifies the way contact is made with the environment. If the door is small it could indicate a tendency to social withdrawal and a reluctance to make contact with people. A door drawn high above the baseline could indicate timidity and fearfulness in relationships and if it is overly large in relation to the whole house it could indicate that the individual was overly dependent on others (this is normal in children). The steps of the house normally should lead to the door but if they do not it could indicate that any contact with the environment is only made on certain terms. If the door is present, but open, it could mean that the individual seeks to have emotional needs met from the outside, whereas a doorway with no door indicates extreme vulnerability and lack of ego defenses (Hammer,1958).

3.2.2.4 *The Windows*

Windows are regarded as the secondary way the individual interacts with the environment. Open windows are said to represent poor ego control (Jolles,1952a,1964 in Ogdon,1984).An emphasis on locks can be a sign of paranoid defensive sensitivity and if the windows are bare or with crosshatching it could signal a blunt and tactless individual (Hammer, 1958).

The placement of the curtains and shutters indicate how much control is exercised in contact with the environment. Partially closed shutters/ curtains were seen by Hammer in

the drawings of many Social Workers and is said to indicate "controlled emotional give and take" (Hammer,1958).If the window is outlined or reinforced it is said to indicate oral or anal fixations, but Hammer says that this should be tied in with any mouth or buttock emphasis in the Person drawing.

3.2.2.5 *The Chimney*

This feature of the House drawing is said by Buck (1949) to be an essential, but, it has been noted that in countries of temperate climate, where heating is unnecessary that the chimney is often omitted. Therefore is not regarded as a sign of pathology if the chimney is not included (Hammer, 1997). However Hammer (1958) noted that in the drawings of clinical and prison populations, sex offenders tended to symbolize "phallic concerns" by drawing unusual chimney details.

3.2.2.6 *Miscellaneous Items in the House Drawing (Clouds, Sun, Smoke)*

Clouds: an addition of clouds in the drawing can indicate generalized anxiety or depression (Hammer,1958)

Sun: a sun is sometimes added in drawings and is regarded as a normal addition in children (Hammer, 1958).

Smoke: seen coming out of the chimney, is said to be of significance, if it is unusually dense or profuse. Dense smoke pouring out of the chimney, can denote a state of discord within the home caused by tense and conflicted relationships (Hammer, 1958).

3.2.2.7 *Integration of the House Drawing*

In cases where there is an obvious inability to unify the parts of the house into a cohesive whole, serious brain damage is suspected.(Hammer,1958). In younger children allowances need to be made for fine motor aspects although overtly poor integration could be a sign of emotional difficulties and anxiety (Burgemeister1962; Jacks, 1969; in Ogdon, 1984)

3.2.3 The Tree

A molar evaluation should be applied to the drawing of the tree and the overall impression of the drawing is regarded as the most important aspect to be considered. This is more so than either the House or Person Drawings (Ogdon,1984). The Tree drawing depicts aspects of the self, such as the adjustments to intrapersonal, interpersonal and environmental factors (Buck, 1948; Hammer, 1958). It is less affected by intellectual and developmental factors than that of the Person and House drawing and according to Fukada after seven years of age personality and self concept is more likely to be shown without distortion of intelligence factors (Fukada, 1969 in Ogdon 1984).

The tree is said to be a vehicle for the projection of deeper unconscious material around the self of the individual (Hammer 1958). It is said to be easier for the individual to project less acceptable feelings and emotional trauma onto the tree drawing than onto the Person drawing (Bolander,1977).

In his drawing of the tree the individual identifies with and draws from his memory a tree that is his unique creation from his inner world (Hammer 1958). The Tree drawing should have at least a trunk and a branch drawn as an essential (Buck 1948).

3.2.3.1 *Types of Trees*

Apple trees are the most commonly drawn trees by children (30 %). Fruit is indicative of dependency needs, although fallen fruit can indicate rejection.

Christmas tree drawings can be a sign of dependency but the drawing is less likely to be significant if drawn during the Christmas season.

Phallic trees are normal if drawn by children under 8 years old, but can be a sign of maladaptive tendencies if drawn by children over 9 or 10 years old.

Saplings drawn can show immaturity or regression whereas if a small tree is depicted it can show low energy levels or introversive and withdrawn tendencies (Buck 1948; Fukada,1969 in Ogdon;Hammer 1958; Klepsch and Logie,1982).

Excessively large trees drawn can depict aggressive tendencies and defiance of authority in children (Landisberg,1969: Levine & Sapolsky,1969 in Ogdon,1984).

3.2.3.2 *The Trunk*

The trunk of the tree and the quality of the drawn lines is said to represent the individual's perception of his ego strength (Buck,1966). Easily drawn bark is a sign of a healthy ego, while any scarring in the trunk could mean the experience of a past traumatic life event (Lyons,1955).

3.2.3.3 *The Branches*

The branches can portray the apparent flexibility or rigidity of the individual personality. They are said to be a representation of the interaction between the person and the environment (Ogdon,1984). Branches which appear to be chopped off can signify trauma or a feeling of powerlessness (Hammer,1958), while those which appear to be neglected can suggest an inability to cope with life stresses, (Buck,1966). Branches which are depicted as sharp, thorny or spearlike can indicate hostility and a potential for the acting out of aggressive impulses (Buck,1948;1966; Hammer,1958;1997).

The leaves: are said to be accessories that serve a purpose as well as beautify the tree. The leaves are needed as a direct contact to the environment and can be an indication of growth and health.

The roots: while not an essential in the drawing can give an indication of reality testing. Roots that are visible through transparent ground can indicate poor reality testing adults but are normal in children (Buck,1948; Hammer,1958).

3.2.3.*4 The Overall Impression of the Tree Drawing (Health/Damage)*

A tree can be damaged yet still show some kind of ability to regenerate and grow. Therefore the two above classifications are not mutually exclusive.

3.2.4 The Person

The Person drawing is said to elicit the depiction of the ideal self of the individual as well as being a self-portrait. Sometimes too the person drawn can be a perception of a significant other, such as a parent, teacher or sibling. According to Klepsch and Logie (1994) the mood or affect of the drawing is significant and whether the person looks

happy, sad, likeable and friendly, or unattractive and aggressive. Whether he looks energetic and strong or passive, dull and weak is likewise of significance.
The individual portrays disabilities and illnesses as well as his physical assets in this self-portrait (Hammer,1958: Furth,1994). In certain instances a psychological self- portrait is portrayed in the Person-drawing. An example of this would be when the subject is a tall well-built person but feels inadequate and small and draws himself as such.

3.2.4.*1 Types of Persons*

Sometimes the Person drawn is of a clown, soldier, witch or cowboy and this can have specific meanings (Ogdon,1984).
A clown drawn can indicate resistance to the drawing test or can be a positive sign of creativity. Alternatively, it can indicate negative signs of exhibitionistic tendencies, self-contempt or a feeling of being punished by the environment. If a witch is drawn, it can indicate a hostility towards females (Urban,1963 in Ogdon, 1984) whereas drawn cowboys can be a sign of delinquency or character disorder in adolescents (Hammer,1958). Cowboys can be a normal drawing in children (Koppitz, 1968). Dehumanized figures such as aliens or robots can indicate possible emotional disturbance, depersonalization, immaturity and acting out tendencies (Dileo,1973; Hammer,1997; Koppitz,1968). The drawing of seductive figures is regarded as normal in pre-adolescence (Ogdon,1968).

3.2.4.*2 The Head*

The head is the seat of the intellect and where all thinking, dreaming and controlling of impulses takes place (Ogdon,1984). An unusually large head can be a sign of an overvaluation of intellectual abilities or high achievement orientation (Buck,1958,1966; Hammer,1958,1997; Machover,1949). An unusually small head can indicate a feeling of inadequacy either socially, sexually or intellectually, (Machover,1949). In children it can indicate a weak ego or adjustment difficulties (DiLeo,1973;Koppitz,1968).

3.2.4.3 *The Facial Features (Eyes, Ears, Nose and Mouth)*

The face is the way the individual communicates in the world. The giving and receiving of information is done via auditory, visual and expressive means. The mood and affect of the Person-drawing can be seen in the expression of the face drawn (Ogdon,1984).

The omission of facial features can indicate anxiety, poor adjustment or evasiveness (Koppitz,1966). Sometimes is said to be a sign of withdrawal tendencies, inadequate environmental contact (Hammer,1958), and excessive caution or timidity. Sometimes the omission of facial features can occur in normal subjects (Machover,1949).

Eyes: omission of pupils "empty eyes" indicates self absorption, withdrawal, inability to cope, or a difficulty in communicating. This omission can be normal in young children (Koppitz,1968; Machover,1949).

Ears: if treated unusually can indicate a hypersensitivity to criticism (Buck,1958; Machover,1949). Ears can often be omitted by well-adjusted people, especially children (Buck,1958; Machover,1949; Urban,1963 in Ogdon,1984)

Nose: the omission of the nose can indicate shyness, withdrawal or an emotionally disturbed personality (Koppitz,1968)

Mouth: omitted in the drawing can be a sign of guilt feelings, oral aggressiveness (Machover,1949), depression (Koppitz,1968) or possible respiratory difficulties (Furth,1988). An unusually drawn mouth can indicate difficulties with speech as well as temper tantrums and use of profane language (Jolles,1964; Machover,1949; Urban,1963 in Ogdon,1984).

Teeth seen in an adult drawing can be a sign of infantile aggression or sadistic tendencies but can be a feature of aggressive normal children and adults Buck,1948; 1966; Hammer,1958; Koppitz,1968; Machover,1949; Urban,1963).

3.2.4.4 *The Body*

The trunk or body is regarded as being associated with the basic drives of the individual. Individuals generally draw bodies congruent with their own soma type. The omission of the body can suggest poor adjustment in children while slashmarks can be a sign of suicidal or self mutilation tendencies (Schildkrodt,1972 in Ogdon,1968).

3.2.4.5 *The Arms*

The arms are the means of physical contact with people and the environment and a sign of ego development and social adjustment (Ogdon,1984).If the arms are omitted or the hands are hidden it can be a sign of guilt feelings or poor adjustment in children (Machover,1949) . However hands portrayed as behind the back can also be a way of avoiding the difficulty of drawing them (Hammer,1997)

Arms which are akimbo can indicate narcissistic or autocratic tendencies (Machover,1949). Outstretched arms and hands can indicate the need for contact interpersonally and/or environmentally (Michal-Smith & Morgenstern, 1969 in Ogdon,1984).

If the arms appear broad and strong it can be a sign of ego strength and achievement (Jolles,1952a;1964; Mursell,1969;Urban,1963 in Ogdon,1984). Howev · if they are reinforced with muscle detail it can suggest that there is a striving for domination and power. This detail has been associated with aggression, acting-out behaviour and bullying (DiLeo,1973,1977;Hammer,1958, 1997; Machover,1949). If the figure portrayed is not the self it can mean that the drawer feels punished or bullied (Di Leo,1977).

If the arms appear weak and underdeveloped it could indicate physical or psychological weakness or feelings of anxiety and inadequacy (Hammer,1958;Machover,1949). Should the arms appear limp it could indicate an ineffective personality (Machover). Short arms can indicate a passive dependency or poor adjustment in children (Koppitz 1968).

3.2.4.6 *The Legs*

The legs relate to feelings of security and mobility in the environment both symbolically and physically (Ogdon,1984). The omission of legs or if they appear chopped off can be a sign of a severe psychosis in adults or a less severe emotional disturbance in children (Buck,1966; Koppitz, 1968; Machover,1949).

Short legs can be a sign of feelings of immobility and constriction (Buck,1948) while long legs can be seen as a need to strive for achievement and autonomy.

3.2.5 Graphomotor Factors of the Drawings

3.2.5.1 *Erasures*

A certain amount of erasure in any of the drawings is regarded as normal but should result in an improvement in the finished result and indicates normal adjustment and personality flexibility (Hammer,1958).

Erasures draw attention to the areas of conflict. Excessive erasing can suggest uncertainty, indecisiveness and anxiety (Hammer, 1958; 1997; Machover,1949) and poor self concept in adults and adolescents (Bodwin & Bruck, 1960) .

3.2.5.2 *Size*

The average height of a human figure on an A4 sheet of paper should be about 17 centimetres in size (7 inches). A large drawing will fill the space on the page while a very small one will take up minimal space (Urban, 1963 in Ogdon, 1984).

Large drawings can be normal in children unless they measure more than 22 centimetres. Urban says that emotional adjustment problems are suggested in children where the figure is over 22 centimetres high (Urban in Ogdon).

According to Buck, Hammer, Koppitz & Machover large drawings can be a sign of aggressiveness and acting-out tendencies (1948;1958;1968;1949). While these large drawings could be a sign of feelings of inadequacy and compensatory repression.

Unusually small drawings can indicate feelings of inferiority, discontent, inadequacy and insecurity with low self esteem (Buck,1948;DiLeo,1973;Koppitz,1968). This aspect can be a anxiety sign in adults and children (Hammer,1958).

3.2.5.3 *Placement*

Centre placement of drawings on the page is seen in normal persons who are apparently well adjusted and secure (Lakin,1956; Urban,1963; Wolff, 1946 in Ogdon, 1984).

Right placement on the page is a sign that the behaviour of the child or adult may be contained and suited to situations and possibly that the individual is inclined to control emotions by intellectualizing (Buck,1948; Hammer,1958).

Left Placement can suggest that there is a tendency to uncontrolled acting-out behaviour and the seeking of immediate self gratification (Buck,1948; Hammer,1958; Urban,1963).

High position on the page suggests the individual could be achievement orientated, have high energy levels or be unrealistically optimistic (Buck, 1948; Machover,1949).
Low position on the page could suggest feelings of insecurity, inadequacy and possible neurosis in children (Buck, 1948;DiLeo,1973; Hammer, 1958; Urban,1963). It could also signal depressive and defeatist attitudes or concrete, reality bound orientations (Buck, 1948; Hammer,1958; Urban,1963).

3.2.5.4 *Pressure Factors*

The pressure of the pencil, if consistent, is said to indicate normal and stable adjusting (Urban, 1963) although if it is unusually consistent it could indicate mental retardation or schizophrenic tendencies (Hammer, 1958).
Boys are inclined to press more heavily on the page than girls (Ogdon,1984) but if the pressure is unusually heavy it can mean that the individual is tense or has high energy levels. Sometimes it can be an indication of an assertive, ambitious or possibly forceful individual (Buck,1948; Hammer,1958, Machover, 1949; Urban, 1963). Aggressive and acting-out tendencies can also be a possibility.
Unusually light pressure in children can suggest low energy levels, an inhibited personality, with repressive processes in place or a history of disadvantage and rejection (Altshuler & Hattwick 1947; Brick, 1944; Kadis, 1950; Levy,1958; Urban,1963 in Ogdon, 1984).

3.3 A Summary of the Signs seen in the H-T-P Drawings

The study included House, Tree and Person drawings of sixty school children, thirty are those of black learners and thirty are those of white learners. In total there were one hundred and eighty drawings that were looked at by the three evaluators. Graphs were drawn up in order to examine whether there were any differences in pattern between the two groups. These appear at the end of this chapter.

3.3.1 Evaluations of the House Drawing

The House-drawings were examined to see if all the "basic essentials" were present. In addition it was noted whether there were extras such as clouds, smoke or suns present in

the drawings. An examination of the integration of the different aspects of the "basic essentials" was also required.

3.3.1.1.*The Basic Essentials (Roof, Wall, Door, Window, Chimney)*

In the House drawings of the Black learners, 12 of the thirty drawings showed no chimney, while in 9 of the White learners' drawings the chimney was omitted.

With the exception of two drawings, the Black children all included the other "basic essentials". The one exception did not have a window, while in the other drawing an "igloo type" house was depicted with neither a door nor a window present. (a doorway was drawn).

The finding in the drawings of the White children was that one drawing was of a house with no roof or door. While another showed a locked door.

3.3.1.2 *Sun, Cloud and Smoke*

The Black learner House-drawings included the sun in four of the drawings, while clouds appeared in one. The White learner House-drawings had suns in five of them while in six there were clouds present. Smoke appeared in 10 of the Black children's drawings and in 14 of the White children's drawings.

3.3.1.3 *The Integration of the House Drawing*

Poor integration of the House-drawings was seen in 3 of the drawings of the Black children and 3 of the drawings of the White children.

3.3.2 Evaluations of the Tree Drawings

The "basic essentials" of the tree and whether the tree appeared healthy and/or damaged was examined.

3.3.2.1 *Trunk and Branch*

In two drawings of the Black learners no branch appeared while none of the White learners omitted this item in their Tree drawings.

3.3.2.*2 Health/Damage*

In the sample of the Black learners twenty showed their Trees as "healthy" while the same number showed "damage". In the Tree-drawings of the White children twenty-one appeared as "healthy" and twenty showed "damage".

3.3.3 Evaluations of the Person Drawings

3.3.3.1. *The Basic Essentials*

In the Person drawings of the Black children, two drawings had no legs while one had no trunk. One of the White learner's drawings showed no arms. One of the Black learners did not include the eyes as was the case in one of the White learner's drawings. One Black learner omitted the mouth of the Person drawing.

The ears were omitted in fourteen of the Black children's drawings and nineteen of the White children's drawings.

Two of the drawings of the Black learners showed the hands behind the back.

3.3.4 Evaluations of the Graphomotor Factors

3.3.4.1 *Erasures*

Erasures were noticed in nineteen of the Black learners' drawings and sixteen of the White drawings.

3.3.4.2 *Size*

Seventeen of the Black children's drawings and eleven of the White children's drawings were described as large by the evaluators.

3.3.4.3 *Placement*

The Black children showed centre placement in sixteen of the drawings while the white children showed this aspect in twenty four drawings.

3.3.4.4 *Pressure*

Ten of the drawings of the Black children showed excess pressure while in four drawings the pressure was light or very faint. In the White children's drawings excess pressure was shown in seven of the drawings and faint pressure shown in four drawings.

3.3.5 Evaluations of the Self-Concept

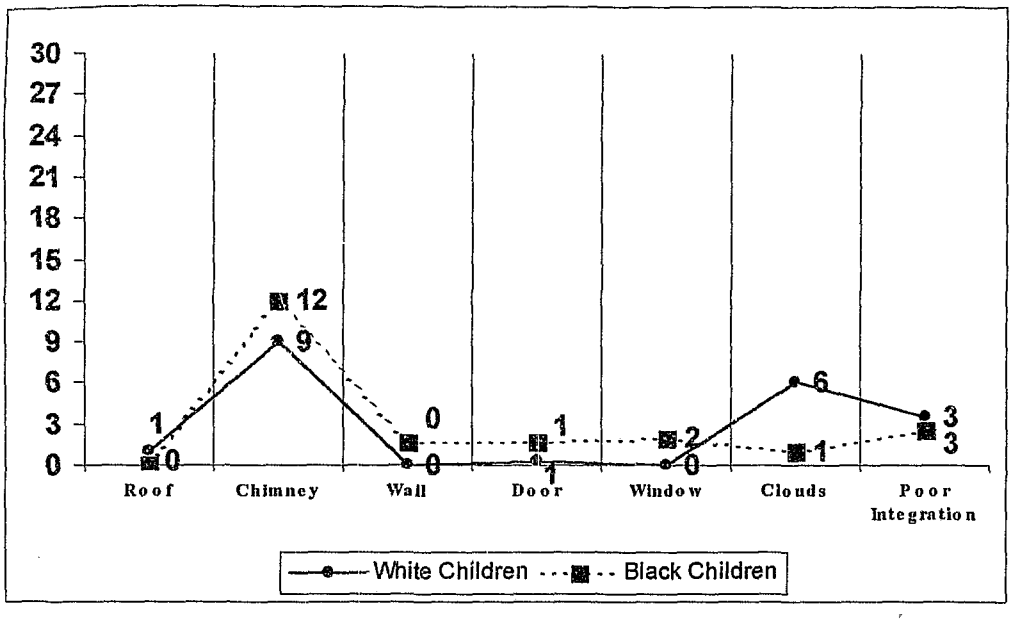
Eleven of the black children and nine of the white children in the sample were judged by the evaluators as having adequate self-concept.

Fifteen black children and twenty white children, were noted by the evaluators as having poor or inadequate self-concept.

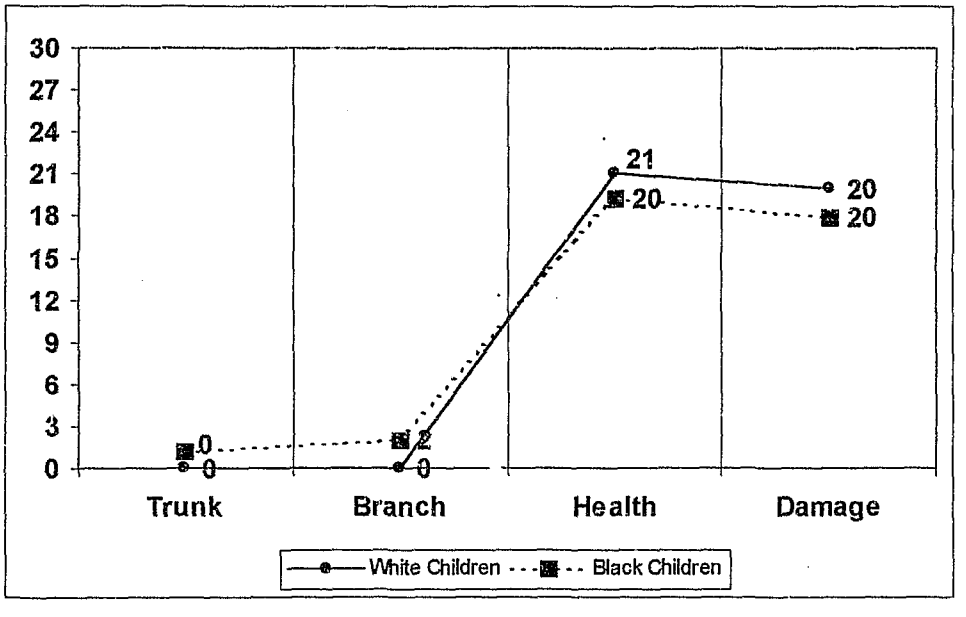
In the sample the self-concept of four black children and one white child was unspecified by the evaluators as either adequate or poor.

GRAPHS SHOWING DIFFERENCES

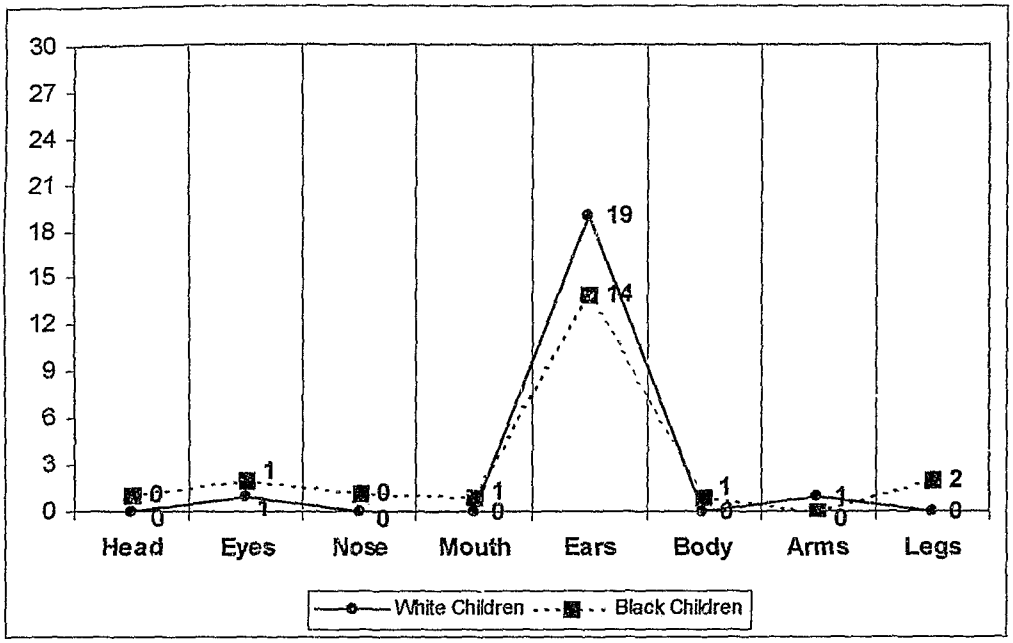
I *House Drawings*



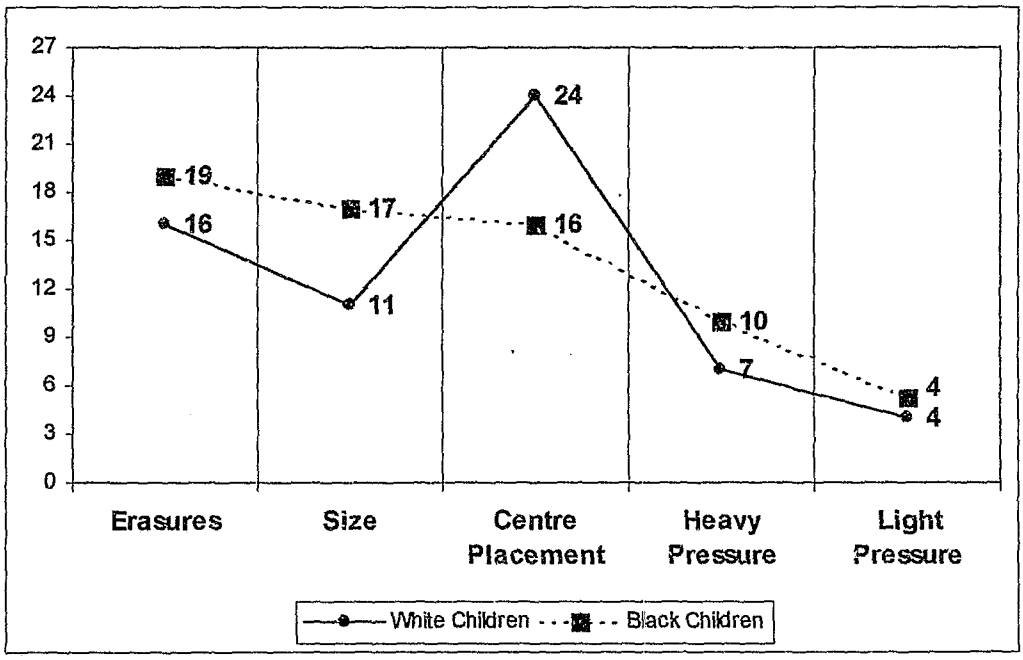
II *Tree Drawings*



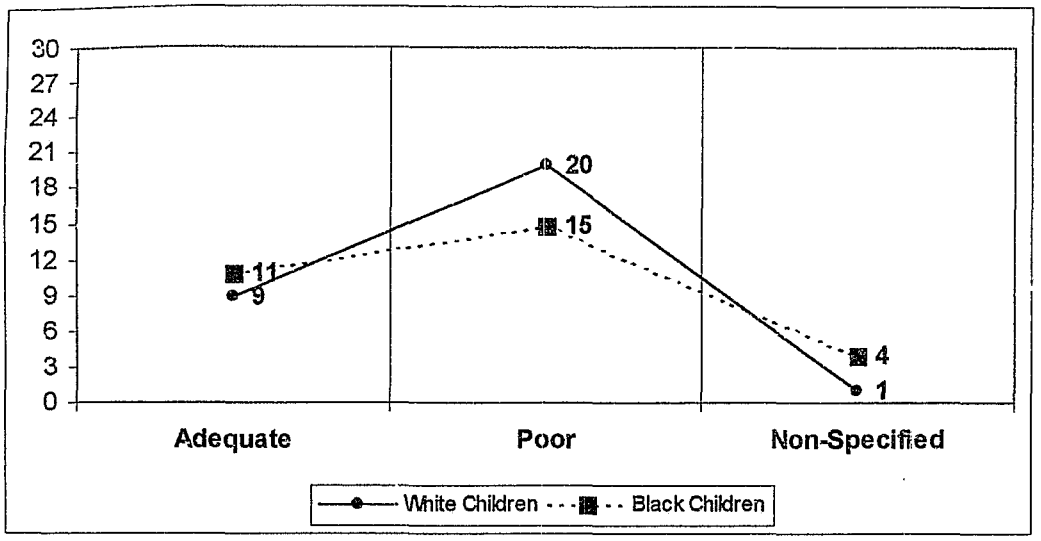
III *Omissions in Person Drawings*



IV *Graphomotor Factors of Drawings*



V *Self Concept Seen in Drawings*



"Once I drew like Rafael, but it has taken a whole lifetime to learn to draw like a child" (Pablo Picasso in Hammer, 1997)

CHAPTER 4 Discussion

4.1 Introduction

The research had two aims, firstly to examine whether differences exist between the projective drawings of black and white children in a small South African sample; secondly to investigate whether features commonly assumed to be signs of pathological development of self-concept are normal findings in a different cultural group.
The three evaluators examined the drawings of both groups and the findings were collated. Graphs noting the omissions of each group on each particular drawing were drawn up. This meant that in total there were five graphs, one for each drawing (House, Tree, Person), one for Graphomotor Factors and one for Self-Concept. Pattern differences between the two groups were then compared.

4.1.1 The Meaning of the term "Difference" in this Study

Due to this research being qualitative rather than quantitative a rough estimate was made as to the number of children that would constitute a "difference". As a fifteen point difference constitutes "significant difference" in a hundred point scale and thirty is roughly one third of this, between four and five children is taken to mean a difference in this research.

4.2 Interpretation of Findings

4.2.1 General Aspects of the Drawing Interpretations

The examination of the differences in the patterns of each group showed that there are more variations within each group than there are between the two groups. This is consistent with the universal-norms model noted in the literature(Buck,1958; Hammer,1958;1997; Furth,1988; Martlew,1996;Machover,1949; Soutter,1995; Stratford&Au,1988).

Kuhlman & Bielianskas (1976) found that when the drawings of black and white adolescents were compared and rated for psychologic adjustment no significant differences were found between the groups. Therefore it was concluded that the H-T-P Projective Test could be used with validity for both black and white children. A further conclusion was that the inconsistency found between this result and Hammer's (1953) research, when black and white children were tested for hostility-aggression factors, was due to the two groups in the latter research sample being of different socio-economic and intelligence levels.

In the present sample both groups included the upper, lower and middle ranges of socio-economic classes. In addition to this the children were all attending the same school where they were performing adequately academically. Kellogg (1969) says that regardless of a child's culture or country of origin the developmental stages of figure drawing will be evident. Marlew (1996) agrees that any contact with formal schooling affects drawing behaviour, while Hammer, (1980) says that the child's abilities to depict is a direct reflection of the cognitive abilities, brain development and emotional experience. These three factors are mediated by the fine motor control of the child resulting in the projective drawing seen on the page (Kellogg,1969; Hammer,1980; in Moore,1994).

The children who were tested were all part of a group in a particular school as well as being part of a specific cultural group. The results indicate that the factors influencing the self-concept are different aspects within each individual rather than specific factors relating to being a member of a particular cultural group. In considering developmental-emotional experiences both school and home have a part to play in the development of the self-concept. Teachers and parents are therefore the facilitators in the process and play a large part in whether the child develops a positive or negative self-concept (Mwamwenda,1990).

An additional consideration is that the age range in the two groups in the sample (7 to 11 years of age) corresponds with the "latency period" (Waddell, 1999). According to Freud's psychoanalytic theory the latency period begins when the "turbulent passions of the Oedipus complex are beginning to subside, ...(and continues until).. those passions are stirred again with the onset of puberty, at the age of eleven or twelve." (P 73,

Waddell,1998). During this time children need to separate from their parents and become independent for relatively long periods of the day at school. During this latency period the inner psychic world develops and grows as the child negotiates the various tasks of learning at school. These include the external social pressures of learning to share, co-operate and make friends as well as formal educational aspects. All these factors will have an effect on how the inner self-perception or self-concept is built up. This self - perception is not a static entity but will fluctuate and vary depending on the environmental input. The drawings will therefore be an indication of the self-concept on a particular day, very much like a photograph is a record of an event or person at a particular moment in time.

Self-concept can more easily be assessed by examining the global content of the drawings (Hammer, 1997). In the three drawings of the black and white children, certain themes emerged. A very busy full page drawing of the House was usually followed by a similar Tree and Person * (b=appendices K,L,M; w=appendices N,O,P). There were however exceptions and sometimes a very small house was followed by a Tree somewhat bigger and a very big Person (b=appendices E,F,G; w= appendices H,I,J) Concerning the global aspect, contamination could have occurred as the researcher noted that one of the teachers commented that she was always telling her students to, "fill the page". (N.B. This was not done at the time of the data collecting, but apparently occurred at other times during lessons.) This could have been the reason so many of the children's drawings filled the page and could have had an effect on the self-concept evaluations.

4.2.2 A Comparison of Specific Aspects of the Drawings

4.2.2.1 Differences in the House Drawings (Graph 1)

In the House drawing the patterns of the two groups was very similar. However the largest difference seen was in the inclusion of clouds in the drawings (w =6; b =1). This inclusion is said to be a sign of depression or generalized anxiety (Ogdon,1984). The difference seen in this finding was consistent with the difference seen in the "poor self-concept" category of the two groups(w =21; b=15). More white than black children included clouds in their drawings; and more white than black children were evaluated as

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* **(b =black children; w =white children)**

having "poor self-concept". Therefore, the self- concept in these drawings seemed to be sensitive to anxiety and depression.

4.2.2.2 Differences in the Tree Drawings (Graph 2)

In the Tree drawings there were very slight differences seen in the patterns of the black and white learners. It was noticed however, that two of the black children omitted branches in their drawings. This omission indicates a lack of interraction between the individual and the environment and could show "culture shock" (Furnham&Bochner, 1986)and how a black child, in a school where the majority of children and all the teachers are white could feel. Then again it could be an indicator of a specific individual trauma experienced by a particular child with nothing to do with being a member of a particular cultural group (Sattler& Gwynne, 1982).

4.2.2.3 Differences in the Person Drawings (Graph 3)

The notable difference in the Person drawing was the omission of the ears (w=19; b=14). Buck(1948) regarded the inclusion of the ears as one of the " basic essentials" of the Person drawing Subsequently however, when large numbers of normal children's Person drawings were examined, research found that omission of ears was a normal finding in children (Hammer,1958;Koppitz,1968;Machover,1949).

4.2.2.4 Differences in the Graphomotor Factors (Graph 4)

Three out of the four Graphomotor Factors seen in the drawings of the two groups showed the most differences. The black children erased more (b=19;w=16), made their drawings larger (b=17; w=11) and were less likely to place their drawings in the centre of the page (B=16;w=24). These findings could have indicated emotional adjustment difficulties (Ogdon, 1984) in the black group, but were inconsistent with the Self-Concept findings.

4.2.2.5 Differences in the Self Concept (Graph 5)

These indicate that more black learners had "Adequate Self-Concept" (b=11;w=9) while less had "Poor Self-Concept" (b=15;w=20) than the white learners.

The apparent inconsistencies seen in the Graphomotor Factors and Self-Concept evaluations could have been due to a number of considerations. Firstly, in the classes tested at this particular school the black children were in the minority (48:132) 36%. Rather than this being a negative factor, perhaps the black children perceived themselves as being special. This would mean that the self-esteem of these black children was good and this would then have contributed to the self-concept findings.

Secondly is the way that the subject interprets the testing situation and the particular reason for the test. In the case of this research it could well have been perceived as an examination type situation because the data collecting took place shortly before the examinations were due to take place. This might mean that certain of the children were very anxious to do their best and the test anxiety affected their drawings (Engle&Sieber,1970). In this event they were more likely to erase. Self-esteem is affected by anxiety (Gray&Pepitone,1964) and this could have had an effect on the overall results.

Another consideration is how many emotional indicators in conjunction with poor self-esteem will result in feelings of poor or inadequate self-concept. This research used so-called "blind interpretation" which according to Klepsch & Logie (1982), does have a place because verbal and apperceptive tests, that are more overt, can sometimes be manipulated by the subject whereas the information obtained via several drawings is usually a reflection of the true self. However this means that because the children were not interviewed after the drawings, any interpretation is the evaluator's perception of the projections of the particular child.

According to Bruner and Goodman (1947) the personal needs, conflicts and phantasies of the evaluators can also be a factor to consider in interpretations. A stimulus that is more congruent with a pre-existing configuration is more readily perceived than one that is not. This therefore means that positive self-concept is more readily perceived by raters with the same configuration and likewise, negative self-concept. In addition the accuracy with which the evaluator interprets the mood of the drawing has a bearing on the perceived self-concept. Certain evaluators are more accurate than others in this respect (Apfeldorf, Smith,1974; Smidt&McGowan,1965).

4.3 Shortcomings of study

Hammer (1958) says that collateral evidence is necessary to support any evaluations of drawings and proposed a number of different sources as essential alternatives to assessing a drawing in isolation. Firstly, there should be a number of drawings in the projective battery in order to check findings throughout. Secondly, there should be a history and thirdly, observations should be made and noted during the drawing phase. Fourthly, there should be a post-drawing interview. Entering a school situation and possibly taking up valuable teaching time is not easily and lightly undertaken. The researcher was very conscious of not wanting to disrupt the class routines and take up the teachers' time. It would have been useful to have smaller groups of children in order that more in-depth observations could have been done during the drawing phase of the Test. In addition it would have been useful to be able to spend more time with each child in a post-drawing interview phase, but this too was not practical.

4.4 Implications for practice and further research

In this research a beginning was made, by examining one small piece of the cross-cultural projective testing puzzle. Questions are continually being asked in South Africa as to whether intellectual and projective testing is relevant, culture-fair and valid. The H-T-P test is one of the ten most commonly used Projective tests in the United States of America (Lonner,1985), but is not widely used in South Africa. The comments of the evaluators in terms of how valuable they found the experience of using the test is an indication that perhaps the use of the H-T-P as part of the projective battery should be taught and encouraged during the training of psychologists. The H-T-P is suitable for use in a group and this is important in South Africa where so many children need to be reached by the few available professionals.

There is always a difficulty in generalizing the findings of one small exploratory study in a specific setting to other areas. The study took place in a Model C government school, and it would be interesting to see if a similar study done with other groups in a different type of school setting would yield similar results. In addition it would be of interest to rate evaluators on self-concept and see if this is congruent with the self-concept evaluations of the drawings.

4.4 Summary and Conclusion

The House-Tree-Person Projective Test was used in this study to assess whether the recommended parameters could be applied without disadvantage to a small group of black latency age children in a Model C Government school. This quaiitative exploratory research found that there were more differences in H-T-P projective drawings seen within a particular group, rather than between the two groups. Furthermore it was noted in this study that the self-concept findings were inconsistent and not necessarily dependent on the emotional factors apparent in the graphomotor aspects of the three drawings. The results are preliminary and not conclusive.

The above findings support the universal-developmental perspective. This viewpoint supposes that rather than there being cultural differences, drawing styles are universal. (Buck,1948;Hammer,1958;Di Leo,1977). If this premise is valid then we can presume that norms and interpretations are universally valid and can be used cross-culturally.

In our South African multilingual, multicultural, society, intellectual and projective tests that are culture-free need to be tested and utilized and perhaps with further research, the House-Tree-Person Test will prove to be suitable for that purpose.

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APPENDIX A

EVALUATION OF THE HOUSE- TREE- PERSON PROJECTIVE TESTING

EVALUATORS NAME:_____
Drawing Number_____

HOUSE CRITERIA

	YES	NO	QUALITATIVE COMMENT
1 DOOR			
2WINDOW			
3 WALL			
4 ROOF			
5 CHIMNEY			
6 MISCELLANEOUS (i)sun,clond smoke (ii)integration			

APPENDIX B

B TREE CRITERIA

	YES	NO	QUALITATIVE COMMENTS
1 TRUNK			
2. BRANCH			
3. OVERALL IMPRESSION (i) HEALTH (ii) DAMAGE			

APPENDIX C

C. PERSON CRITERIA

	YES	NO	QUALITATIVE COMMENTS
1. HEAD			
2. TRUNK			
3. LEGS X2			
4. ARMS X2			
5. EYES X2			
6. NOSE			
7. MOUTH			
8. EARS X2			

APPENDIX D

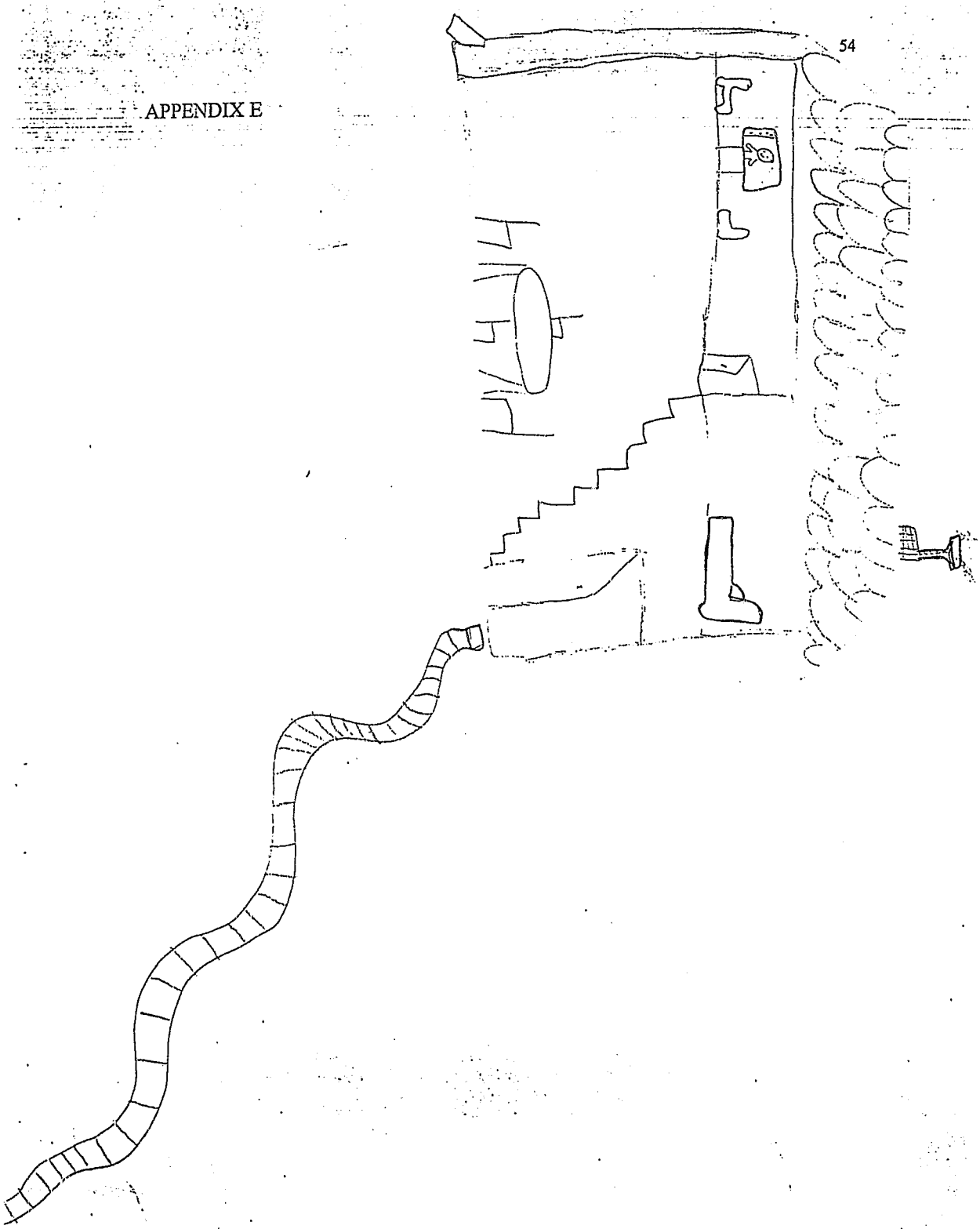
D. GENERAL GRAPHOMOTOR FACTORS OF THE THREE DRAWINGS

	YES	NO	QUALITATIVE COMMENTS
1. ERASURES			
2. SIZE			
2. CENTRE PLACEMENT			
3. EXCESS PRESSURE			

E. OVERALL IMPRESSION OF A, B & C.

Give your overall impression of the child's self-concept based on the qualitative aspects of the above criteria.

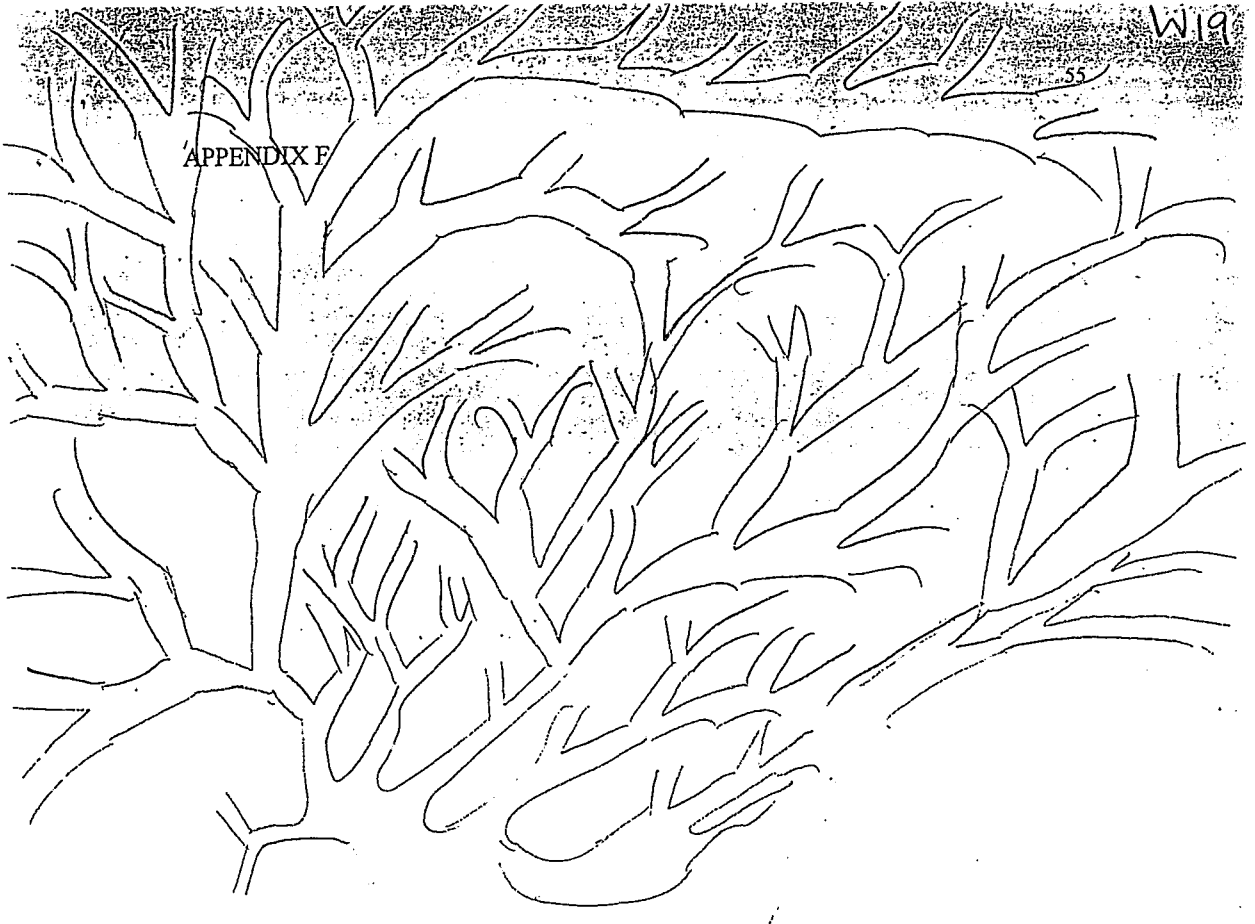
APPENDIX E



HOUSE DRAWING BLACK CHILD (see page 41)

W19

APPENDIX F



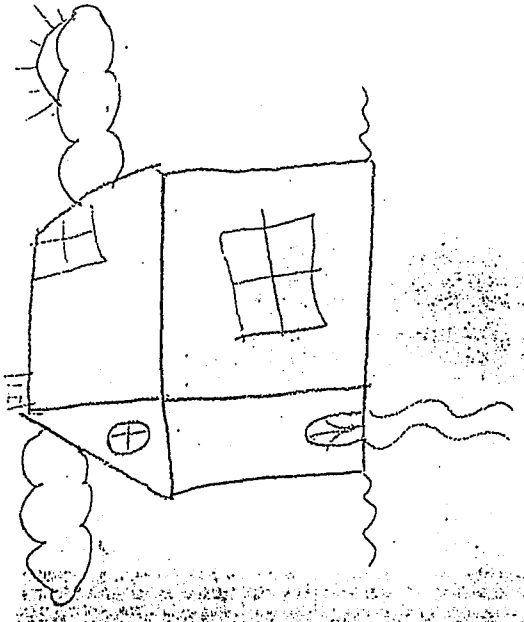
TREE DRAWING BLACK CHILD (see page 41)

APPENDIX G

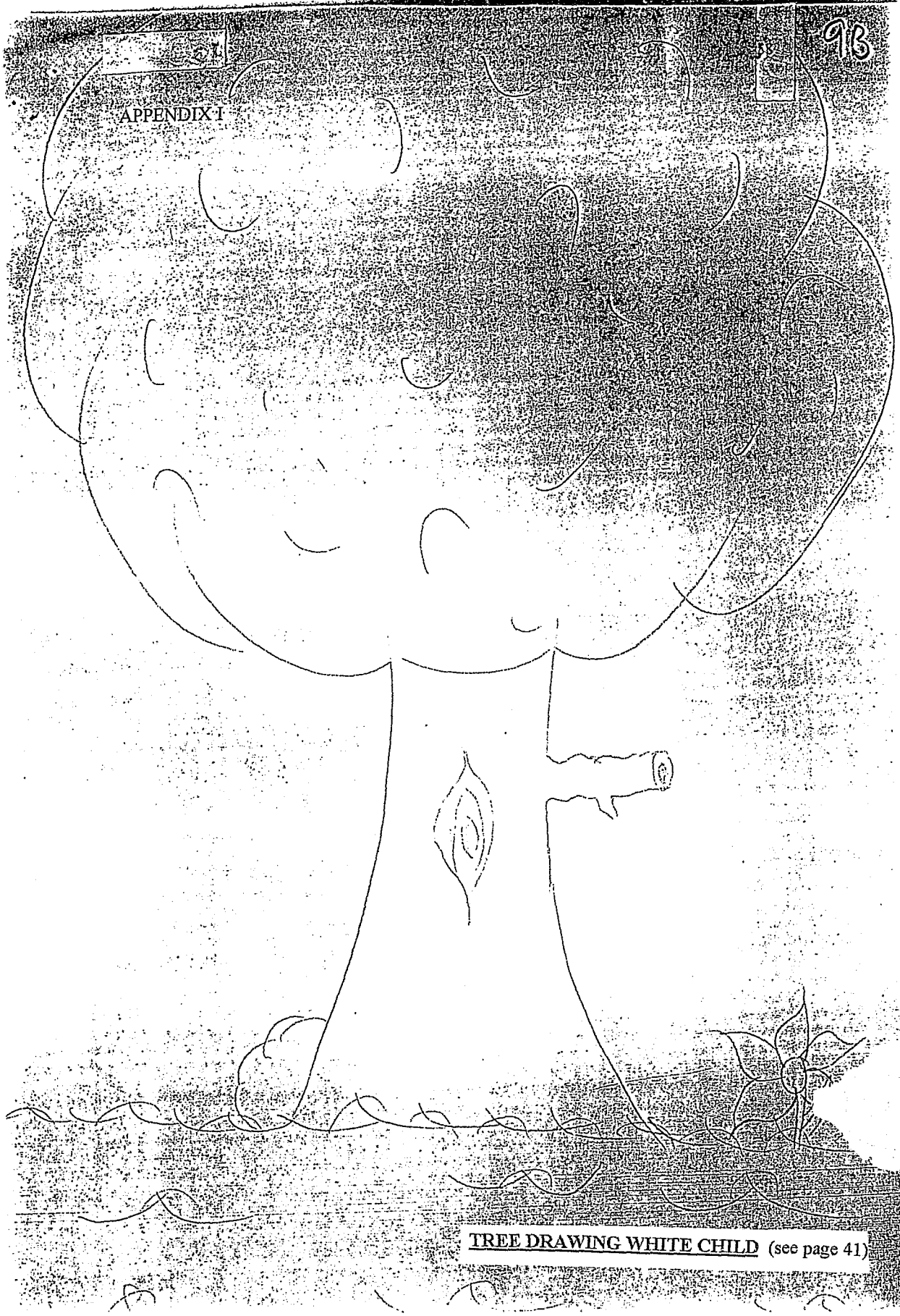


PERSON DRAWING BLACK CHILD (see page 41)

APPENDIX H

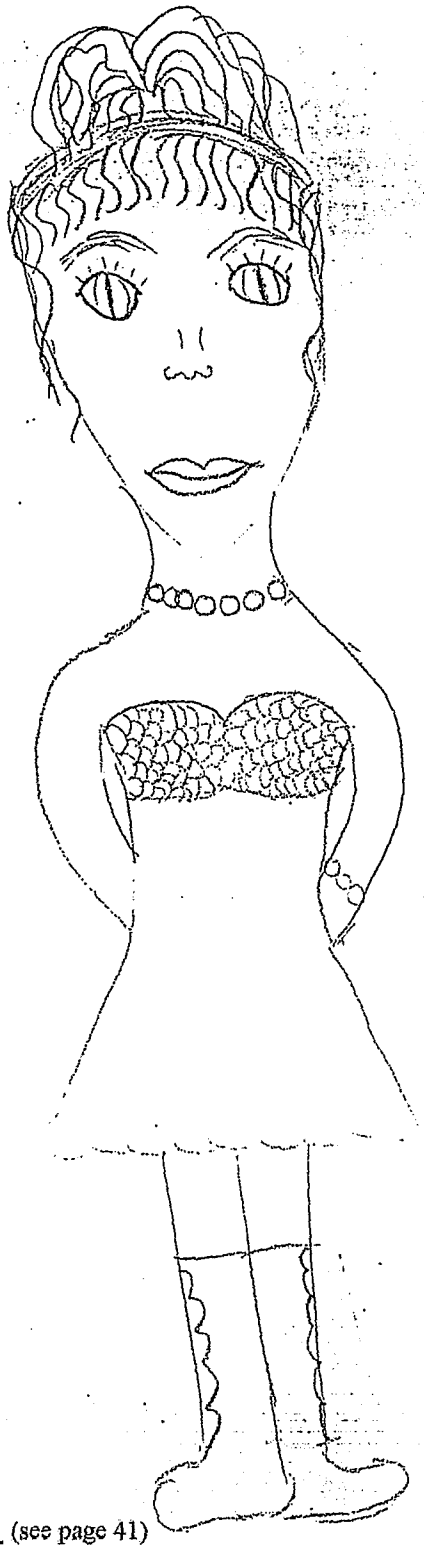


HOUSE DRAWING WHITE CHILD (see page 41)



TREE DRAWING WHITE CHILD (see page 41)

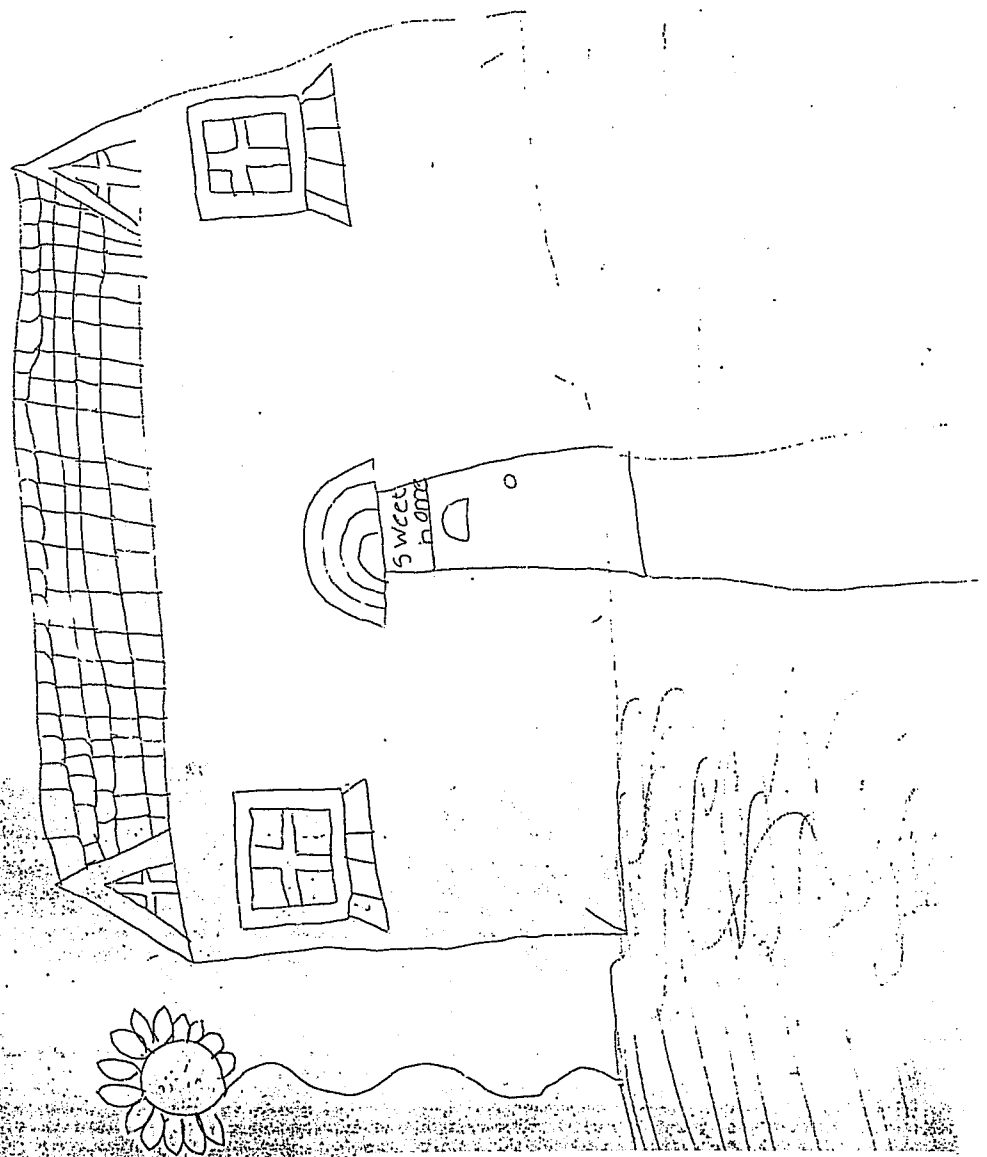
APPENDIX J



PERSON DRAWING WHITE CHILD (see page 41)

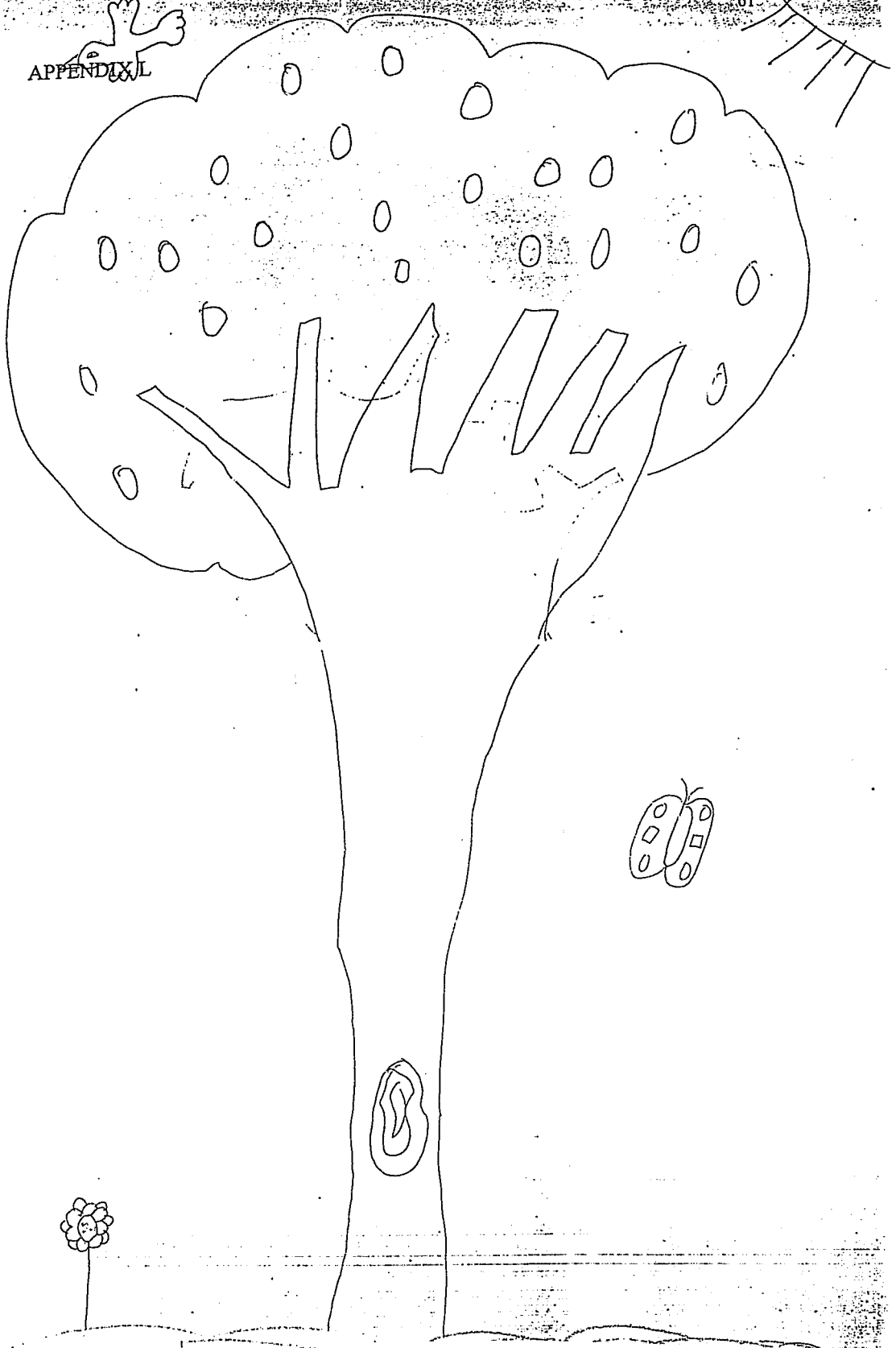
135

APPENDIX K



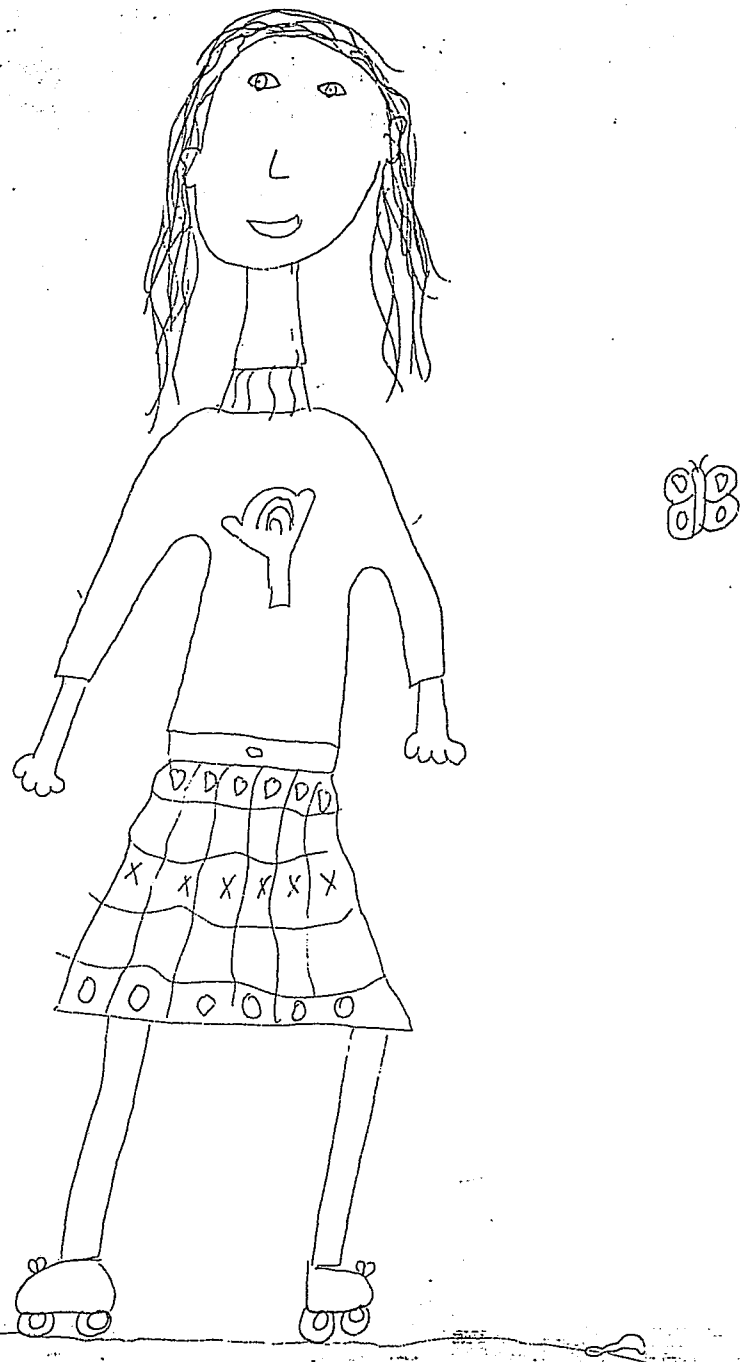
HOUSE DRAWING BLACK CHILD (see page 41)

APPENDIX L



TREE DRAWING BLACK CHILD (see page 41)

APPENDIX M



PERSON DRAWING WHITE CHILD (see page 41)

APPENDIX N

HOUSE DRAWING WHITE CHILD (see page 41)

APPENDIX C



TREE DRAWING WHITE CHILD (see page 41)

APPENDIX P



PERSON DRAWING BLACK CHILD (see page 41)

Author Davidow M
Name of thesis A Comparison Of The Styles Of Projective Drawings Of Black And White School Children Davidow M 1999

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