

HBSE I

Drawings

Art therapy can help children do several things:

- Express feelings, thoughts, fantasies, conflicts, worries, perceptions/reflections of their world and people, including the self, in order to give them meaning
- Communicate in child-appropriate ways using symbols and visual narratives, revealing what they may not be able to express verbally because of depression, fear, lack of self-esteem, or simply lack of ability to find words to explain what they are feeling or experiencing
- Obtain relief (catharsis) from distressing emotions or grief
- Work through trauma and loss in a way that feels safe
- Explore possible solutions to problems (revealed in the stories they tell about their drawings)
- Express somatic (related to physical body) concerns, such as physical illness or disabilities
- Interact with therapist and achieve acceptance and understanding
- Drawing can help a child relax and become more willing to talk with the therapist afterwards

Expressions through art are uniquely personal statements that have elements of both conscious and unconscious meaning. Art for diagnostic purposes has been used since the late 1800's, starting with art of mentally ill, institutionalized adults since drawings were considered aids in diagnosis of psychopathology and understanding the inner world of the human psyche. Art was used with children starting in the 1880's, especially focusing on the use of art to understand children's development. Florence Goodenough developed the Draw-a-Man test in 1926, using it to develop age norms for human figure drawing; there is some disagreement today as to whether these kinds of tests are valid with all children, because of differences in gender, class, and culture. By 1940 drawings were being used to determine emotional and personality aspects and attitudes of people.

The use of art as a form of therapy with children has developed since the 1920's. It was viewed as giving children a means of symbolic communication and a way to reveal unconscious processes and inner conflicts in a visual form. Art was viewed as a means of allowing children to express themselves with the help of the therapist.

When using art with a child client, the therapist has to ask the child to define, explore, and determine what the drawing means. Avoid asking the child "why" he/she drew a particular thing, as they will usually say they do not know. The therapist can reflect on what he/she sees in the picture, allowing the child to add to the understanding of the picture beyond what the therapist saw in it. There are a variety of questions the therapist can ask about the drawing:

- What is going on in your picture?
- What would you call your picture?
- I wonder what that person in the picture is thinking?
- How does the person in the picture feel right now?
- If the people in your picture could talk, what would they say?

The therapist needs to keep an open mind and understand that a single drawing can have multiple meanings to the child. Be careful about imposing adult standards on the child's drawing and making assumptions about what the content and meaning of the drawing are. Treat the child as the expert on what his/her drawing means and provide unconditional regard and acceptance of the child.

What the child draws can be influenced by:

- The child's culture and class (e.g., if the child has been told never to waste drawing materials and only to draw when an adult has told them what to draw)
- Gender expectations
- Parenting

- Drawing materials available to the child (e.g., size and color of paper, colors of crayons and markers, etc.)
- The child's interest/motivation to draw
- The child's level of artistic talent
- The child's relationship with the therapist, including level of trust and sense of safety (e.g., does the child feel he/she can draw what they really feel without worrying that you will be upset about it?)
- The environment in which the child is drawing (e.g., comfortable chair and table, no distractions, etc.)
- What you tell the child will be done with their drawing (e.g., will their parents see it?)

The therapist can ask the child to draw a variety of things:

- An object or person from memory (e.g., "Draw me a picture of your family or your room, of your home" etc.)
- Something from their imagination (e.g., "Draw me a story")
- Something the child is feeling (e.g., "Draw me a picture of how you feel with daddy out of town")
- Something that the child can see and copy (e.g., "Draw me a picture of your doll")

Pictures with overtly sexual content often indicate that the child has experienced sexual abuse.

Therapist should maintain confidentiality of child's drawings.

Goodenough Draw-a-Person Test: Scoring Key

Name: _____
Age: _____

Place a + in the blanks for every credit given: (see manual for criterion)

- | | | | |
|------------|--|------------|--|
| _____ 1. | Head present | _____ 11a. | Arm joints |
| _____ 2. | Legs present | _____ 11b. | Leg joints |
| _____ 3. | Arms present | _____ 12a. | Proportion: Head-not more than $\frac{1}{2}$ the trunk or less than 1/10 trunk. |
| _____ 4a. | Trunk present | _____ 12b. | Proportion: Arms-length trunk but not reach knee. |
| _____ 4b. | Trunk proportion: Length, breadth | _____ 12c. | Proportion: Legs-length twice trunk length. |
| _____ 4c. | Shoulders present | _____ 12d. | Feet: 2 dimensions, length height, length feet 1/10 length leg, must not be more than 1/3. |
| _____ 5a. | Attachment of limbs (A) | _____ 12e. | Two dimensions: Legs, arms. |
| _____ 5b. | Attachment of limbs (B) | _____ 13. | Heel |
| _____ 6a. | Neck present | _____ 14a. | Coordination. A Lines |
| _____ 6b. | Neck outline continuous with either head or trunk. | _____ 14b. | Coordination. B Lines |
| _____ 7a. | Eyes present | _____ 14c. | Coordination. Head |
| _____ 7b. | Nose present | _____ 14d. | Coordination. Trunk |
| _____ 7c. | Mouth present | _____ 14e. | Coordination. Arms and legs. |
| _____ 7d. | Features in two dimensions (nose definitely drawn better than dot or line and two lips shown). | _____ 14f. | Coordination. Features |
| _____ 7e. | Nostrils shown | _____ 15a. | Ears present |
| _____ 8a. | Hair present | _____ 15b. | Ear detail |
| _____ 8b. | Hair detail, better than scribble on top, must show tendency to follow head form. | _____ 16a. | Eye detail. Brow or lash |
| _____ 9a. | Clothing present; and including row of buttons. | _____ 16b. | Eye detail. Pupil |
| _____ 9b. | Two articles non-transparent. | _____ 16c. | Eye detail. Shape |
| _____ 9c. | Entirely non-transparent | _____ 16d. | Eye detail. Glance |
| _____ 9d. | Four articles shown | _____ 17a. | Chin and forehead shown |
| _____ 9e. | Complete costume, free from incongruities. | _____ 17b. | Chin and forehead; detail |
| _____ 10a. | Finger present | _____ 18a. | Profile A |
| _____ 10b. | Number correct | _____ 18b. | Profile B |
| _____ 10c. | Detail correct | | |
| _____ 10d. | Thumb shown | | |
| _____ 10e. | Hand shown | | |

Location on Paper: _____
 Height of Figure: _____
 Coordination: _____
 Erasures: _____
 Organization: _____
 Interesting Comments: _____

Total Score _____
 Mental Age _____
 Stanford/Binet IQ _____
 Class A Drawing _____

TABLE OF TEST AGE EQUIVALENTS
ON DRAW-A-PERSON TEST

Score	Age	Score	Age
1	3-3	26	9-6
2	3-6	27	9-9
3	3-9	28	10-0
4	4-0	29	10-3
5	4-3	30	10-6
6	4-6	31	10-9
7	4-9	32	11-0
8	5-0	33	11-3
9	5-3	34	11-6
10	5-6	35	11-9
11	5-9	36	12-0
12	6-0	37	12-3
13	6-3	38	12-6
14	6-6	39	12-9
15	6-9	40	13-0
16	7-0	41	Above 13
17	7-3	42	Above 13
18	7-6	43	Above 13
19	7-9	44	Above 13
20	8-0	45	Above 13
21	8-3	46	Above 13
22	8-6	47	Above 13
23	8-9	48	Above 13
24	9-0	49	Above 13
25	9-3	50	Above 13
		51	Above 13

RULES FOR SCORING
(Score one point for each success)

1. HEAD PRESENT. Any clear representation.
2. LEGS PRESENT. The number must be correct. Any clear representation.
3. ARMS PRESENT. The number must be correct. Any clear representation.
- 4a. TRUNK PRESENT. Any clear indication. Straight line is scored plus.
(minus in 4b)
- 4b. LENGTH OF TRUNK GREATER THAN BREADTH. Measurements taken at points of greatest length and breadth. Single line does not receive credit.
- 4c. SHOULDERS DEFINITELY INDICATED. The ordinary elliptical form is never credited. Square or rectangular trunk does not score unless corners are rounded to indicate shoulders.
- 5a. ATTACHMENT OF ARMS AND LEGS. Legs must be attached to trunk. Arms may be attached to neck or junction of head and trunk.
- 5b. LEGS ATTACHED TO TRUNK. ARMS ATTACHED TO TRUNK AT CORRECT POINT. Arm attachment must be at shoulders or at point shoulders should be in 4c is minus. Score strictly.
- 6a. NECK PRESENT. Any clear indication.
- 6b. NECK OUTLINE. Outline of neck must be continuous with that of the head, of the trunk, or of both.
- 7a. EYES PRESENT. One or two eyes. Any method is satisfactory.
- 7b. NOSE PRESENT. Any clear representation.
- 7c. MOUTH PRESENT. Any clear representation.
- 7d. FEATURES IN TWO DIMENSIONS- Both nose and mouth shown in two dimensions. Two lips must be shown with separation indicated.
- 7e. NOSTRILS SHOWN. Any clear representation. Two dots are credited here but not for 7d.
- 8a. HAIR SHOWN. Any clear representation.
- 8b. HAIR DETAIL. Hair must be on more than circumference of head. Better than a scribble. Outline of head not to show.
- 9a. CLOTHING PRESENT. Any clear representation; row of buttons, hat laces, etc.
- 9b. TWO ARTICLES--NON-TRANSPARENT. At least two articles concealing the part of body they are to cover. Hat must cover part of head. Buttons alone are not credited here.

- 9c. ENTIRELY NON-TRANSPARENT. Free from transparencies of any sort. Both sleeves and trousers must be shown.
- 9d. FOUR ARTICLES SHOWN. Articles should be from following list: Hat, shoes, coat, shirt, collar, necktie, belt, suspenders, trousers.
- 9e. COMPLETE COSTUME. A definite and recognizable kind of costume, as a business suit, soldier's uniform, etc. Score strictly. Sleeves, shoes, and trousers must be shown.
- 10a. FINGERS PRESENT. Any clear indication. Must be shown on both hands if both hands are present. Credit is given for fingers on one hand if only one is shown.
- 10b. NUMBER CORRECT. Must have five fingers on each hand.
- 10c. DETAIL CORRECT. Fingers must be shown in two dimensions with length greater than breadth; angle subtended by them must not be greater than 180 degrees.
- 10d. THUMB SHOWN. A clear differentiation of the thumb from the fingers. Score strictly. If hands are in pockets or otherwise concealed, credit may be given for 10a, 10b, 10c, but not 10d and 10e.
- 10c. HAND SHOWN. Must be separate from arm and fingers. Any clear representation.
- 11a. ARM JOINTS. Either elbow, shoulder, or both. Must have abrupt bend for elbow joint. Arms must hang approximately parallel to body axis for shoulder joint.
- 11b. LEG JOINTS. Either knee, hip, or both. Must have abrupt bend or narrowing of leg to indicate knee joint. Inner line of the two legs must meet the hip joint.
- 12a. PROPORTION--HEAD. Area of head not more than one half or less than one-tenth of trunk. Score leniently.
- 12b. PROPORTION--LEGS. Length not less than vertical measurement of trunk nor greater than twice the length of trunk. Width less than trunk.
- 12c. PROPORTION--ARMS. Arms equal to trunk in length or slightly longer, but in no case reaching to knee. Width less than trunk.
- 12d. PROPORTION--FEET. Feet and legs must be in two dimensions. Feet must not be "clubbed". Length of foot must not be more than one third or less than one-tenth the total length of leg.
- 12e. PROPORTION--TWO DIMENSIONS. Both arms and legs must be shown in two dimensions. Hands and feet may be linear.
- 13. HEEL SHOWN. Any clear representation.

- 14a. MOTOR COORDINATION. LINES A. All lines reasonably firm.
- 14b. MOTOR COORDINATION. LINES B. All lines firmly drawn with correct joining. More rigid interpretation than 14a. Score strictly.
- 14c. MOTOR COORDINATION--HEAD. Outline of head without obvious irregularities. Shape of head must be developed beyond crude circle or ellipse. Score strictly.
- 14d. MOTOR COORDINATION--TRUNK. Same as 14c but with reference to trunk.
- 14e. MOTOR COORDINATION--ARMS AND LEGS. Arms and legs without irregularities and without tendency to narrow at point of junction with body. Both arms and legs must be in two dimensions.
- 14f. MOTOR COORDINATION--FEATURES. Features symmetrical in all respects. Eyes, nose, and mouth must be in two dimensions. Eyes equidistant from nose and corners of mouth; nose symmetrical and above center of mouth. Score strictly.
- 15a. EARS PRESENT. Any clear representation. Two in full-face drawings, one in profile.
- 15b. EAR DETAIL. Vertical measurement must be greater than horizontal measurement. Aural canal must be shown in profile drawings (with a mark or dot).
- 16a. EYE DETAIL. Brow, lashes, or both shown. Any clear representation (curved lines or ridges).
- 16b. EYE PUPIL, DETAIL. Dot with curved line above is not credited and construed as the eye. Pupil must be present in both eyes, if shown.
- 16c. EYE DETAIL--PROPORTION. Horizontal measurement must be greater than vertical measurement.
- 16d. EYE DETAIL--GLANCE. The face must be shown in profile. Pupil must be placed toward front of eye. Score strictly.
- 17a. CHIN AND FOREHEAD SHOWN. Sufficient space must be left above eyes to represent forehead and below mouth to represent chin. Score leniently.
- 17b. CHIN AND FOREHEAD--DETAIL. Rarely credited except in profile drawings. MODELING OF CHIN MUST BE SHOWN.
- 18a. PROFILE A. Head, trunk and feet must be shown in profile without error. Pockets, buttons, necktie, etc. must conform to profile position. May contain one error of profile or transparency.
- 18b. PROFILE B. The figure must be shown in true profile, without error or bodily transparency. Shape of eye may be ignored.

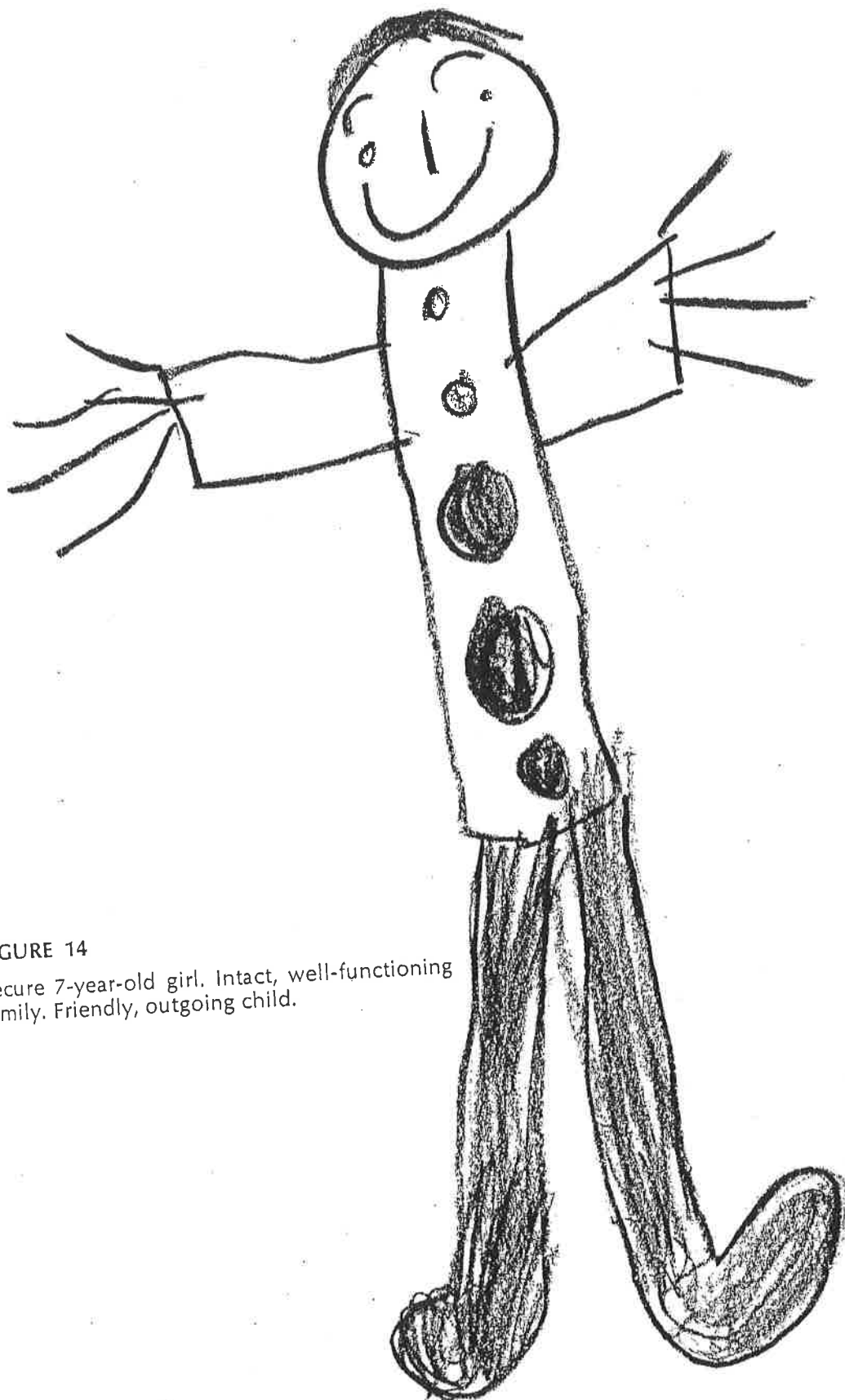


FIGURE 14

Secure 7-year-old girl. Intact, well-functioning family. Friendly, outgoing child.