

## An Overview of Projective Personality Measures

### I. Projective measures of personality

#### A. Came from the psychoanalytic perspective

- 1) no longer exclusively used

#### B. Types of Projective measures

- 1) dream interpretation
- 2) word association
- 3) drawings
- 4) story-telling
- 5) play-based assessment

#### C. Premise

- 1) An individual's psyche is an organizing force and, when presented with an ambiguous stimuli (i.e., Rorschach Ink Blots) or ambiguous instructions about concrete stimuli (i.e., TAT), it will use personal knowledge (memories and experiences), attitudes, imagination, feelings, and personality constructs to fill in the gestalt
  - a. apperceptive mass
    1. life experiences (glasses we filter life through)
- 2) because the stimuli is ambiguous, when individuals interpret it, they, by necessity, project the important conflicts in their life onto the stimulus.

#### D. Assumptions of Projective Measures

- 1) personality traits are not influenced by the environment
- 2) clinician is more interested in unconscious motivations/processes than conscious thoughts
- 3) the clinician is interested more in what the client does not know than what the client does know
- 4) Projective measures require patience and skill to use
- 5) they require more time to administer/score/interpret
- 6) interpreted using a theoretical base (typically psychoanalysis)
- 7) uses intuitive scoring

#### E. Caveats

- 1) many of the procedures are not standardized
- 2) each individual test can be different to different people (both clinicians and clients)
- 3) many times the stimuli are undefined
- 4) uses intuitive scoring
- 5) projection is a psychological two-way street
  - a. if you are interpreting another person's ambiguous stimuli, then you are probably telling more about yourself than about the other person.

#### F. Reliability and Validity

- 1) Reliability is poor
  - a. problem: getting two clinicians to agree on the meaning of the responses
  - b. and with interpretation—what the scores mean
- 2) Validity is questionable
- 3) however, there are some measures which have been validated and have acceptable psychometric properties (Rorschach Comprehensive System appears to be one)

#### G. Advantages when validated: (Matto, 2002)

- 1) less problematic with regards to bias or distortion as compared to self-report inventories
- 2) nonverbal format is appropriate to use with children (and adults with lower verbal and/or reading abilities)
  - a. may be less threatening and intimidating to a child
- 3) better assessment when working with resistant individuals

## Incomplete Sentences/Wishes & Fears

### I. Incomplete Sentences

A. Bridge between the more objective tests (like the MMPI) and the more subjective tests (like the Rorschach)

B. Principle Behind Incomplete Sentences

- 1) same as with free association
- 2) When you present individual with ambiguous stimuli, primary process comes to the surface

C. History

- 1) Ebbinghaus used Incomplete Sentences to measure the complexity of thought as a measure of cognitive ability
- 2) Major evolution during World War II for psychological evaluations and soldier career placement
- 3) Rotters Incomplete Sentences is a standardized form of Sentence Completion that was developed from one used in military hospitals
- 4) many people have their own variant of incomplete sentences

D. Information

- personality
- 1) sentence completion is among the most frequently used procedures for assessment of
    - a. Top 10 in all psych tests
    - b. Top 3 in Projective measures assessing personality
    - c. (still doesn't mean it's a good test)
  - 2) consists of incomplete sentences that the client finishes either in writing or orally
    - a. you get more primary process if the person will just speak the ending
      1. less time to edit to a more socially desirable response
    - b. takes more time to administer orally; you can just give the sentences to the client to complete if you have him/her write
  - 3) debate over whether incomplete sentences is an objective or subjective measure
    - a. I'd put it in the subjective category, but others argue that there is some objectivity to the measure

E. Scoring

- 1) unlimited response options make the development of structured scoring systems difficult
- 2) Sentence Completion is scored subjectively by looking for patterns, styles and dynamics
- 3) The two components to scoring Sentence Completion are:
  - a. the Sentence Stems
  - b. the Clients' Responses
- 4) Sentence stems typically assess one of four areas:
  - a. The Family
    1. parents
    2. siblings

- 3. extended family
- b. School/Work
  - 1. relations with authority figures
  - 2. relations with peers
  - 3. relations with juniors
- c. Self
  - 1. present feelings
  - 2. how clients think the world perceives them
  - 3. ideal self
- d. Concept of the World/Environment
  - 1. good/bad
  - 2. need to be protected from the world/protected
- 5) the Response to a particular item can change the stem from one category to another
  - a. *Example:* The stem, "I feel good when..." taps information about the self
  - b. if it is completed by "I show up my teachers." it gives you information about relationships with authority figures at school
- 6) Scoring Steps
  - 1. code the stems—put the stems in the category where they belong
    - a) can do this before clients complete the sentences
  - 2. code the responses—put the responses in the category where they belong
  - 3. look for idiosyncratic patterns of responses
  - 4. come up with hypotheses about personality

#### F. Psychometric Properties

- 1) reliability and validity are poor
- 2) due to subjectivity in scoring, examiner bias, and tendency to use the responses out of context

#### G. Caveats

- 1) atypical responses could mean:
  - a. delayed cognitive development
  - b. delayed social development
  - c. psychosis
  - d. inadequate understanding of the requirements of the task
  - e. lack of motivation
  - f. faking good or faking bad
  - g. poor rapport with the examiner
  - h. lack of cultural understanding and expectations
- 2) the client knows exactly what you are asking
- 3) the client can avoid their major issues, if they want
- 4) clients will tend to err toward the side of social desirability
  - a) unless they are adolescents

## II. Wishes and Fears

#### A. An extension of the Incomplete Sentences

- 1) same principles and same problems
- 2) same scoring, too.

## Projective Drawings

## I. House/Tree/Person

### A. Koppitz Human Figure Drawing

- 1) very subjective
- 2) no face validity
- 3) no “magic numbers”
- 4) one of the most widely used associative techniques with children, it involves asking the child to draw a person and interpreting the drawing

### B. Others: Goodenough, Harris, Mackover, Hammer, Buck, Bender

- 1) all have their own version/theory
- 2) all fall back on the same assumptions:
  - a. the drawings reflect the client’s unique view of the world
  - b. the client will draw what he/she felt rather than what he/she knows
  - c. the drawings are a form of nonverbal communication
  - d. traumatized clients draw different types of pictures than non-traumatized clients
  - e. the human figure drawing is so basically important that it appears to be the best measure to use; the house and tree are less important
    1. but you will still have to interpret them
  - f. artistic talent does not interfere with/disguise the projective usefulness of the drawings
  - g. the drawings facilitate feelings that could not or likely would not be put into words

### C. Population

- 1) good for all ages
- 2) especially useful for children with limited language skills

### D. Reliability

- 1) modest (at best) as a projective measure
- 2) good as a developmental indicator

### E. Low validity

### F. No single indicator is conclusive of anything

- 1) consider the overall impression and pattern
- 2) use the hypothesis testing model
- 3) use Koppitz as a reference—some empirical support

### G. Developmental Quality of the drawings can be assessed

- 1) use to determine developmental level
- 2) also use it to compare the different drawings

### H. Administration

- 1) can be done individually or in a group
- 2) have the room devoid of models
  - a. some kids will use you anyway
- 3) the proper seating is side by side
- 4) you need: **paper, two pencils, eraser, stopwatch**
  1. be sure to have enough paper for the client to be able to use as much as he/she wants (I’d recommend having enough sheets to cover at least twice the number of drawings)

### I. Instructions

- 1) I WOULD LIKE YOU TO DRAW A PICTURE OF A PERSON. MAKE IT THE BEST PERSON YOU CAN. DRAW A WHOLE PERSON, NOT JUST THE HEAD AND SHOULDERS, AND NOT A STICK FIGURE.
  - a. time the picture
  - b. after the client has completed the first drawing, ask if it's a male or female (boy or girl).
- 2) DRAW A PICTURE OF A [OPPOSITE SEX]. MAKE IT THE BEST [OPPOSITE SEX] YOU CAN DRAW. DRAW A WHOLE [OPPOSITE SEX], NOT JUST THE HEAD AND SHOULDERS, AND NOT A STICK FIGURE
  - a. time the picture
- 3) DRAW A PICTURE OF A TREE
  - a. time the picture
- 4) DRAW A PICTURE OF A HOUSE
  - a. time the picture
- 5) DRAW A PICTURE OF YOUR FAMILY DOING SOMETHING.
  - a. time the picture
- 6) If the client asks you a question about the drawing, you respond: THIS IS YOUR PICTURE, YOU CAN DRAW IT ANY WAY YOU LIKE.
- 7) After the client has completed the drawings, go back and ask the follow-up questions about each of the drawings

**Follow-Up Questions for Projective Drawings:**

**First Person:** \_\_\_\_\_

What is his/her age?

What is he/she doing?

What is he/she thinking?

What is he/she feeling?

**Second Person:** \_\_\_\_\_

What is his/her age?

What is he/she doing?

What is he/she thinking?

What is he/she feeling?

**Tree:**

What type of tree is it?

Where does it live?

What is its age?

What is it thinking?

What is it feeling?

What is the weather like around the tree?

What does this tree need?

**House:**

Whose house is this?

What is your favorite room in the house?

What sort of story would this house tell?

What is the weather like around the house?

What does this house need?

**Family:**

Who is in the picture?

What are they doing?

J. Interpretation

- 1) do Objective scoring 1<sup>st</sup>
  - a. use the cognitive maturity scoring system presented
- 2) then obtain an Overall Impression
  - a. some argue this is the best type of interpretation
- 3) then consider the specific details as follows:
- 4) 1<sup>st</sup> person
  - a. ideal self
- 5) 2<sup>nd</sup> person
  - a. relationship with the opposite sex/projected self
  - b. most difficult to interpret because you have to determine which of the two the drawing

represents

- 6) Tree
  - a. relationship with environment
- 7) House
  - a. unconscious family issues
- 8) Family
  - a. conscious family relationships and issues

K. Interpretation of the Family drawing

- 1) look at which individuals are close in the drawing
  - a. projection of perceived close relationships in the family
  - b. developmental quality of the self drawing
    - 1. compare to the DQ of the ideal self to see how the client feels about him/herself within his/her family

L. WARNING

- 1) you can only get Issues and Intensity from projective drawings
- 2) you cannot get direction
- 3) *Example:* You can only tell that aggression is an issue for a client. You will not know if he/she is being aggressed against, being the aggressor, or watching someone else be aggressed against.
- 4) Also, many times the sensitive issues are projected on to the safe person in the client's life

II. Emotional indicators in the Projective Drawings (Koppitz, 1984, unless specified)

A. Impulsivity

- 1) the tendency to act spontaneously with little or no forethought or planning; a low frustration tolerance; and inconsistency
- 2) Is indicated by:
  - a. poor integration of parts
  - b. gross asymmetry of limbs
  - c. transparencies
  - d. big figure
  - e. omission of neck

B. Insecurity

- 1) low self-concept; feelings of helplessness
- 2) Is indicated by:
  - a. slanting figure
  - b. tiny head
  - c. no hands
    - 1. doesn't count if the hands are hidden in the picture (i.e., hands in the pockets)
  - d. monster or grotesque picture
    - 1. spacemen, clowns, foreigners, or members of other ethnic groups
  - e. omission of arms, legs, or feet
    - 1. even if they are cut off by the edge of the page

C. Anxiety

- 1) distress; uneasiness of mind about personal safety or adequacy, actions, or future events
- 2) Is indicated by:
  - a. shading of face

- 1. freckles, glasses, etc
- 2. not scored for shading that is even for a person of color
- b. shading of specific body parts
  - 1. the area of concern would be the area shaded
  - 2. includes heavily reinforced lines or elaboration of detail for only specific areas
- c. legs pressed together
- d. only one leg in profile
- e. omission of eyes
- f. clouds, rain, or flying birds

D. Shyness, timidity

- 1) retiring, cautious, reserved behavior; lack of self-confidence; lack of assertiveness; tendency to be easily embarrassed or frightened
- 2) Is indicated by:
  - a. tiny figure
  - b. short arms
  - c. arms clinging to body
  - d. omission of nose
  - e. omission of mouth

E. Anger, aggressiveness

- 1) can represent anger toward client; anger toward others; anger toward objects
- 2) Is indicated by:
  - a. crossed eyes
  - b. prominent teeth
  - c. long arms
    - 1. reach past the knees of the figure
  - d. big hands
    - 1. as big as the figure's face
  - e. nude figure
  - f. symbolic representation of the genitals
  - g. elaborate secondary sexual characteristics

F. Dislike

- 1) is represented by fewer details in the drawing of the person, more angles and curves, and a lack of organization in the picture

III. Indicators for Maladjustment:

A. Adequate empirical support

**B. Omissions**

- 1) significant details of the drawing are not included (e.g., no feet, legs, arms, etc)

**C. Transparency**

- 1) body parts can be seen through arms, legs, clothes, etc. or internal organs (heart, lungs, stomach, etc.) can be seen inside the body

**D. Distortion**

- 1) parts of the person are clearly drawn out of proportion (e.g., huge or elongated arms, tiny head)



- 2) relevant portions of the body are not connected
- 3) body parts are connected to the wrong areas

**E. Vertical Imbalance of Stance**

- 1) person is clearly tilted to one side

**F. Head Simplification**

- 1) head is overly simple, primitive, or basic (similar or the same as a stick figure)

**G. Body Simplification**

- 1) body is overly simple, primitive, or basic (similar or the same as a stick figure)

**H. Poor Overall Quality**

- 1) the overall quality of the drawing as a whole is poor
- 2) can be considered like artistic quality
- 3) related to the accuracy of the depiction and is related to the number of details present

**I. Sexual Differentiation**

- 1) clarity to which the person resembles a male or a female

**J. Sexual Elaboration**

- 1) amount of details related to sex (breasts, penises, excessive makeup, etc.)

**K. Psychological Problems**

- 1) bodies with parts missing
- 2) sketches tend to be more bizarre in nature
  - a. more bizarre the drawing, the worse the psychopathology

**IV. Indicators of Impulsivity and Nonimpulsivity**

**A. Impulsivity Indicators**

- 1) completion time\*
  - 2) aggression\*
  - 3) overall quality\*
  - 4) discontinuity\*
  - 5) omissions\*
  - 6) specific omissions\*
  - 7) proportion\*
  - 8) size increase
  - 9) neck
  - 10) stance
  - 11) shoulders
  - 12) poor planning
  - 13) on the left side of the page
- \*are the best discriminators for identifying impulsiveness

**B. Nonimpulsive indicators:**

- 1) symmetry
- 2) detailing\*
- 3) completion time\*
- 4) placement

- 5) sketching\*
  - 6) erasures
  - 7) size
  - 8) gender identification
  - 9) eye emphasis\*
  - 10) on the right side of the page
  - 11) perspective
  - 12) mouth detail\*
  - 13) shading\*
- \*are the best discriminators for identifying nonimpulsiveness

V. Some scoring criteria for the Emotional Indicators (Koppitz system)

**A. Poor integration of parts:**

- 1) Key age:
  - a. boys: 7
  - b. girls: 6
- 2) One or more parts not joined to the rest of the figure
  - a. the part is only connected by a single line or barely touching
- 3) Is an indication of:
  - a. instability
  - b. a poorly integrated personality
  - c. poor coordination or impulsivity
  - d. immaturity
    - 1. which may be the result of a developmental lag
    - 2. result of neurological impairment
    - 3. regression
- 4) has strong empirical support

**B. Shading of Face:**

- 1) deliberate shading of the whole face or part of it; includes freckles
- 2) an even, light shading of the face and hands to represent skin color is not scored
- 3) Is an indication of:
  - a. manifestation of anxiety
    - 1. the degree of shading corresponds to the level of anxiety
- 4) normal for young children and is not necessarily a sign of pathology
- 5) little empirical support as an indicator of pathology

**C. Shading the Body and/or Limbs**

- 1) Key age:
  - a. boys: 9
  - b. girls: 8
- 2) deliberate shading of the body or part of it; includes freckles
- 3) an even, light shading of the face and hands to represent skin color is not scored
- 4) Is an indication of:
  - a. body anxiety
    - 1. you can get general areas of concern but not a specific cause of the anxiety
    - 2. the anxiety is due to some real or imagined activity with the shaded body part
- 5) This is normal among school beginners who are just becoming aware of their bodily differences and body functions
- 6) little empirical support

**D. Shading of Hands and/or Neck:**

- 1) Key age:
  - a. boys: 8
  - b. girls: 7
- 2) deliberate shading of the hands or neck or part of them; includes freckles
- 3) an even, light shading of the face and hands to represent skin color is not scored
- 4) Is an indication of:
  - a. anxieties over some real or imagined activities involving the hands
  - b. struggles to control impulses
- 5) little empirical support

**E. Gross Asymmetry of Limbs**

- 1) One arm or leg differs markedly in shape from the other arm or leg
- 2) not scored if arms or legs are similar in shape but just a bit uneven in size
- 3) Is an indication of:
  - a. poor coordination and impulsiveness
  - b. a history of neurological malfunctioning
    1. look for other signs of organic impairment on other test protocols
- 4) not supported by empirical studies

**F. Slanting Figure**

- 1) the vertical axis of the figure is tilted by 15 degrees or more from the perpendicular axis
- 2) Is an indication of:
  - a. general instability and lack of balance
- 3) not empirically supported

**G. Tiny Figure**

- 1) a figure less than 2 inches in height
- 2) Is an indication of:
  - a. extreme insecurity
  - b. withdrawal and depression
  - c. inadequacy
  - d. a shrunken ego
  - e. concern over dealing with the environment
- 3) has some empirical support

**H. Big Figure**

- 1) Key age:
  - a. boys: 8
  - b. girls: 8
- 2) A figure 9 inches or more in height
- 3) Is an indication of:
  - a. Expansiveness
  - b. immaturity
  - c. poor inner control
- 4) has some empirical support

**I. Transparencies**

- 1) being able to “see through” major portions of the body or limbs
- 2) Is an indication of:
  - a. immaturity, impulsivity, acting-out

- 1. has the outline of a figure with clothes around the figure
- b. anxiety and concern about a transparent body part
- 3) no empirical support

**J. Tiny Head**

- 1) the head is less than 1/10 the entire figure
- 2) Is an indication of:
  - a. intense feelings of intellectual inadequacy
- 3) no empirical support

**K. Crossed Eyes**

- 1) Both eyes are turned in or out
- 2) not scored if they indicate a sideways glance
- 3) Is an indication of:
  - a. hostility toward others
  - b. rebellion
  - c. anger
  - d. individual does not (or cannot) conform to the expected ways of behavior
- 4) no empirical support

**L. Teeth**

- 1) Any representation of 1 or more teeth
- 2) Is an indication of:
  - a. overt aggressiveness
- 3) some empirical support

**M. Short Arms**

- 1) short stubs for arms
  - a. arms not long enough to reach waistline
- 2) Is an indication of:
  - a. a difficulty in reaching out into the world and towards others
  - b. withdrawn & turned inwards
  - c. trying to inhibit impulses
  - d. too well-behaved for his/her own good
- 3) no empirical support

**N. Long Arms**

- 1) arms excessively long
  - a. long enough to reach below knee, or where knee should be
- 2) Is an indication of:
  - a. overt aggression
  - b. aggressive reaching out into the environment
- 3) no empirical support

**O. Arms Clinging to Body**

- 1) no space between body and arms
- 2) Is an indication of:
  - a. rigid inner control
  - b. difficulty in reaching out to others
  - c. lacking in flexibility
  - d. poor interpersonal relationships

- 3) cannot be considered as a sign of serious pathology if it is the only sign noted
- 4) no empirical support

**P. Big Hands**

- 1) Hands as big or bigger than the face of the figure
- 2) Is an indication of:
  - a. aggressive, acting-out behavior
  - b. overt aggression
  - c. indirect aggressive acts, such as stealing
- 3) no empirical support

**Q. Hands Cut Off**

- 1) arms with neither hands nor fingers
- 2) hands hidden behind the back or in the pockets are not scored
- 3) Is an indication of:
  - a. inadequacy or guilt over failure to act correctly or over inability to act at all
  - b. mental or physical inadequacy and helplessness from guilt or anxiety
- 4) no empirical support

**R. Legs Pressed Together**

- 1) Both legs touch with no space between them
  - a. in profile drawings, only 1 leg is shown
- 2) Is an indication of:
  - a. tenseness
  - b. an attempt to control sexual impulses
  - c. concern over a sexual attack by others
- 3) no empirical support

**S. Genitals**

- 1) realistic or unmistakable symbolic representation of genitals
- 2) Is an indication of:
  - a. extremely disturbed personality
  - b. overt aggression
  - c. serious psychopathology involving acute body anxiety and poor impulse control
- 3) some empirical support

**T. Monster or Grotesque Figure**

- 1) a figure representing a nonhuman, degraded, or ridiculous person
  - a. grotesqueness must be deliberate and not the result of immaturity/lack of drawing skill
  - b. includes clowns and/or tramps
- 2) Is an indication of:
  - a. intense inadequacy and very poor self-concept
  - b. these individuals perceive themselves as different from others or not quite human
  - c. those who draw clowns or tramps see themselves as ridiculous individuals who are not taken seriously by others
- 3) no empirical support

**U. Three or More Figures Spontaneously Drawn**

- 1) Several figures shown who are not interrelated or engaged in a meaningful activity
- 2) repeated drawings of figures when only one figure was requested
- 3) the drawing of a boy and a girl or the client's family is not scored

- 4) Is an indication of:
  - a. poor school achievement
  - b. limited ability
  - c. cultural deprivation
  - d. brain injury
- 5) no empirical support

**V. Clouds**

- 1) any presentation of clouds, rain, snow, or flying birds
- 2) Is an indication of:
  - a. anxiety
  - b. somatic complaints
  - c. a feeling that the individual does not dare to strike out
  - d. individuals turn aggression inwards
  - e. feels threatened by the adult world, especially by the parents
- 3) no empirical support

**W. No Eyes**

- 1) complete absence of eyes
  - a. closed eyes or vacant circles for eyes are not scored
- 2) Always has clinical significance
- 3) Is an indication of:
  - a. nonaggressiveness
  - b. social isolation
  - c. denial of problems
  - d. refusal to face the world
  - e. an escape into fantasy
- 4) no empirical support

**X. No Nose**

- 1) Critical Ages:
  - a. Boys: 6
  - b. Girls: 5
- 2) Is an indication of:
  - a. shy and withdrawn
  - b. lack of overt aggressiveness
  - c. poor social interests
  - d. immobility and helplessness
  - e. an inability to go forward with self-assurance
  - f. body anxiety
  - g. masturbation guilt
- 3) no empirical support

**Y. No Mouth**

- 1) Always clinically meaningful
- 2) Is an indication of:
  - a. anxiety
  - b. insecurity
  - c. withdrawal
  - d. passive resistance
  - e. an inability or refusal to communicate with others

- f. fear/anxiety
- g. perfectionism
- h. depression
- 3) no empirical support

**Z. No Body**

- 1) at the kindergarten level, this is essentially normal, but it indicates a slower rate of maturation, mental retardation, or neurological impairment
- 2) Is also an indication of:
  - a. emotional disturbance with acute body anxiety and castration fears
- 3) no empirical support

**AA. No Arms**

- 1) Critical Ages:
  - a. boys: 6
  - b. girls: 5
- 2) Is an indication of:
  - a. anxiety/guilt over socially unacceptable behaviors involving the arms/hands
- 3) no empirical support

**AB. No Legs**

- 1) this is never accidental
- 2) Is an indication of:
  - a. intense anxiety and insecurity
- 3) no empirical support

**AC. No Feet**

- 1) Critical Ages
  - a. boys: 9
  - b. girls: 7
- 2) Is an indication of:
  - a. general sense of insecurity and helplessness
- 3) no empirical support

**AD. No Neck**

- 1) Critical Ages
  - a. boys: 10
  - b. girls: 9
- 2) Is an indication of:
  - a. immaturity
  - b. impulsivity
  - c. poor inner controls
- 3) no empirical support

**AE. Minor Indicators** (little to no empirical support):

- 1) **Big head** (larger than ½ the body)
  - a. intellectual striving
- 2) **Vacant eyes**
  - a. depression
  - b. guilt over voyeurism
  - c. egocentricity

- d. vague perception of the world
- e. lack of discrimination
- f. dependency

3) **Figure on the baseline**

- a. insecurity
- b. need for support

4) **Sun/moon**

- a. parental love and support

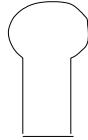
5) **Broken lines**

- a. fearfulness/insecurity



AF. Trees

1) keyhole tree:



2) Phallic Tree:



3) Needs Tree:

a. drawn with only one line

4) spontaneous drawing of a 2<sup>nd</sup> tree

a. indicates abuse as a child

1. the big tree is protecting the little tree

5) Scarring of the tree or a hole in the trunk

a. indicates past trauma

b. the closer to the ground, the younger the age at which the trauma took place

VI. Kinetic Family Drawings

A. Style of Drawing

1) Compartmentalization (family members in the drawing are obviously separated; this may appear with or without lines)

a. interpretation:

1. the person is unable to express him or herself naturally and that the person 'closes' him or herself off to others

2) Folding Compartmentalization (paper is folded and family members are on opposite sides of the page)

a. interpretation

1. severe anxiety and fear

3) Encapsulation (some family members are enclosed without the other members)

a. interpretation

1. the person is able to love some people openly but others bother the person so he or she encapsulates them

4) Line at Bottom (family members in the drawing are obviously separated—may appear with or without lines)

a. interpretation

1. serves to stabilize the person's world with a firm foundation, as the person's real world is unstable

5) Edging

a. interpretation

1. seen as a clever way to stay on the edge without getting involved; likely a tendency to avoid situations

- 6) line at top
  - a. interpretation
    - 1. the person's world is scary and rapid with storm clouds, darkness, and worry
- 7) Repetition
  - a. interpretation
    - 1. obsessive thoughts about something or perhaps about the area around the repetition

B. Characteristics of Individual KFD Figures (these could be helpful for interpreting other figures, too)

- 1) Arm Extensions
  - a. possible aids in controlling the environment
- 2) Elevated Figures
  - a. perception of dominance or power over those under him/her
- 3) Erasures
  - a. ambivalence
- 4) On Back of Page
  - a. conflict
- 5) Rotated Figures
  - a. feelings of being different
- 6) Omission of Body Parts
  - a. anxiety—attempts to gain control
- 7) Blacking Out
  - a. denying or repressing

C. Interactions or Symbols Between the Figures in the Drawing

- 1) "A's"
  - a. high academic achievement
- 2) Balls
  - a. the force takes the form of the ball; competition or jealousy in the path of the ball
  - b. If the ball is bouncing, the person does not direct his or her force toward others
- 3) Beds
  - a. denotes depression if included with heavy shading
- 4) Fire
  - a. combines anger and a need to be loved
- 5) Lights
  - a. people with a need to be loved
- 6) Electricity
  - a. need for warmth, love and also power
- 7) Ironing and Sunshine
  - a. warmth
- 8) "X's"
  - a. suggests an attempt at impulse control
- 9) Kites
  - a. a desire for freedom or escape; attempt to get out of or above the family
- 10) garbage
  - a. taking out the unwanted and dirty parts of the family
    - 1. with children, seen a lot with the birth of a new baby or the introduction of a new competitor for love
- 11) Refrigerators
  - a. deprivation and depressive reaction to deprivation
- 12) Faces Turned Away

- a. poor communication
- 13) Food
  - a. nurturance and love
- 14) Water
  - a. event depression
- 15) Snow
  - a. Chronic Depression

### References Used for This Lecture

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