

RESEARCH PROJECT

ANALYSIS AND INTERPRETATION OF CHILDREN'S DRAWINGS



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INTRODUCTION

During many years, educators and psychologists have thrown themselves into the research of new methodologies in order to find out emotional status and the deepest thoughts of children without interfering with the provided data of patients, due to the fact that the mere presence of the professional can intimidate and distrust the subject. In this context, appears the analysis and interpretation of drawings made by the youngest ones appears.

I have chosen this research project due to the fact that it combines three of my passions: psychology, because it helps me understand the human being, apart from taking part in a social work which tries to give people their emotional wellness; children, because I think they transmit happiness and innocence; and, finally English, which has attracted my attention since my early years as a student, both because of the language and the countries where it is the official language.

In this research project, I have set out the following aims: to distinguish the stages of drawings; to find out if a drawing is a communicative tool for children; to familiarize myself with diagnostic techniques to diagnose some mental disorders, although this point has not been possible to achieve due to the fact that the analysis and interpretation of drawings is a complementary tool of diagnosing disorders.

The research project is distributed in two parts: the theoretical and the practical one. On the one hand, in the theoretical part, I focused my attention on the theory of the infant psychology related to this topic: Its history, familiar relationship or the analysis and interpretation of children's drawings. On the other hand, in the practical part, the following activities have been carried out: the difference between the evolutionary stages (according to-age) in drawings and their interpretation.

The fulfilment of this project has been carried out by consulting different websites, a book and a dossier of a course of initiation to the analysis and interpretation of drawings. In regards to the methodology used in the practical part, I contacted different schools in order to acquire a significant amount of

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drawings. Furthermore, I have been given the opportunity to witness the moment in which the subjects drew their drawings.

Finally, I would like to express my gratitude to different people from whom I received encouragement and support during the execution of the research.

Firstly, to my research tutor....., who has guided me throughout the process.

Secondly, "L'Escola...." and "L'Escola.....", which have always been ready to lend me all the material I needed and have helped me carry out the practical part of my project work.

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Definitely, without this whole group of people who have helped me directly and indirectly, the fulfilment of my research project would not have been possible.

1. THE STUDY OF CHILDREN'S DRAWINGS

When we speak of drawing as an art form, we are mainly referring to an artist's use of line to make a picture. However, the definition of drawing can be expanded to include the use of colour, shading, and other elements in addition to line.

Drawings can be made as finished works of art. But they are also made for other reasons. One of the first main functions of drawing has been as a first step in the preparation of a work of art in another medium. These mediums include painting, sculpture or architecture.

The history of drawing is as old as the history of humankind. People drew pictures even before they learned how to write. Like other art forms, drawing has changed and developed throughout history. Each new style grew out of the style that came before it. This evolution of drawing styles closely parallels the development of painting. As drawing styles changed, so did drawing materials.

1.1 Definition of Drawing

Drawing has been as a form of meaningful mark making that tends to satisfy people for different purposes, which suggests that it provides people with different visual presentations depending on how they view it. It has been emphasised that the term drawing can be used to describe a product and a process at the same time. By a product, she refers to the end result of mark making and process refers to the on- going drawing activity. This definition is in line with what this researcher wants to investigate because children draw purposefully to communicate a message to and about the world around them. It also confirms what many researchers have noted the fact that children use drawing to develop, create, communicate and record their thoughts. Drawing is a dialectical process through which children use visual media as a means of expressing their emotions and by using different forms of images that emerge on a drawing surface. It is therefore worthy to note that children can use

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different forms of drawing media to articulate their inner feelings as well as making their thoughts conspicuous.

Drawing forms an integral part of enhancing the development of children in their early years. There are various roles that drawing plays in facilitating the teaching and learning process, as well as the language development of the child. Children begin to form symbolic thoughts with any object they can lay hands on. Drawing helps children to understand symbols, signs and representations which later become crucial in their encounter with signs and symbols at home and school, which implies that children use signs and symbols as the basis of their language development. It has been emphasised the fact that when children begin to draw and paint, they begin an intellectual journey, which comprises musical, linguistic, logical, mathematical, and aesthetic aspects. Furthermore, drawing is an activity that allows children to symbolize what they know and feel and it is a very essential outlet for children whose vocabulary, written or verbal, may be limited.

In addition, children can use drawing to express emotional moments such as excitement and sadness. Pictorial arts serve as a vehicle for creative development and provide opportunity for self-expression. It is claimed that there is a sense of emotional satisfaction when children model with clay, draw with crayons or make collage with recycled scraps. When children are able to make an artistic statement, it boosts their moral and gives them joy for having made that particular activity. Drawing is essential for human survival and success, therefore toddlers learn to draw before the first grade (age four). It was outlined some reasons why drawing is essential to the lives of individuals and to children's development; he said that drawing helps to develop the mental abilities of children, because the mind is always thinking during the process of drawing. Through drawing, children's confidence is improved, new discoveries are made, and stories can be articulated. Drawing helps us to give and explain instructions much better than words and it is useful for recording and keeping track of historical events. Drawings have been described as a powerful and accessible tool that allows children to learn and understand the ideas of others in order to effectively develop, generate, expand, and communicate their own ideas. Therefore, drawing for children has a great impact on their facility to

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communicate and on their development as a whole. However, it had been stated that through discussions about children's drawing, children can be helped to remember and retrieve their memories from their drawings. It was stated that drawings act as bridges between the inner world of imagination and reason and the outer world of communication and sharing of ideas. Additionally, some key uses of drawing were identified; drawing helps to generate and develop ideas, it clarifies ideas, observations and relationships; it represents and analyses concepts and it develops understanding and communicates with others. These perspectives explain why drawing is useful in developing children's communication in the early stages of life. It has been described the role of children's drawing in three levels; cognitive, affective and linguistic. Cognitively, drawing is an action that provides children with a rich way of thinking, knowing and exploring their worlds; affectively, it is a means of allowing children to express and develop their emotions; linguistically, it provides children with opportunities to develop their visual language.

1.2 History of the drawing

1.2.1 Early History

The earliest known drawings date from 30,000 to 10,000 B.C. They were found on the walls of caves in France and Spain. Other examples of early drawing are designs that were scratched, carved, or painted on the surfaces of primitive tools.



1. Picture taken from: www.ancient-wisdom.com/caveart.htm

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Ancient Egyptians (beginning about 3000 B.C.) decorated the walls of their temples and tombs with scenes of daily life. These drawings had a flat, linear style. Texts written on papyrus (an early form of paper) were illustrated with similar designs in pen and ink.

Nearly everything that survives to show the drawing and painting skills of the ancient Greeks are their decorated pottery vases. These great works of art show the Greeks' ability to draw graceful figures and decorative lines.

1.2.2 The Middle Ages

In the Middle Ages, from about the 400's to the 1400's, art was produced mainly to glorify God and to teach religion. Painting and drawing merged in the



illustration of Bibles and prayer books produced by monks. These beautifully decorated manuscripts were hand-lettered on vellum (calfskin), or later, on paper. Those made for royalty contained miniature paintings ornamented with gold. Those made for less wealthy people were decorated with pen-and-ink drawings. The flat, linear forms often resembled the ornamental patterns

2. Picture taken from:

<https://mrgrayhistory.wikispaces.com/UNIT+7+-+LATER+MIDDLE+AGES>

made by metalworkers.

Drawings were used in the preparatory stages of a work of art during the Middle Ages, but few survived. Paper was not made in Europe until the 1100's, and at first it was expensive and difficult to obtain. Artists sometimes drew on prepared animal skins such as parchment or vellum. But these were also expensive. Throughout centuries, artists made their preparatory drawings on tablets made of slate, wood or wax.

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These tablets were thrown away or reused. Some painters made their preparatory drawings directly on the panel or wall that was to be painted.

Drawings had another important function during the Middle Ages. They helped artists keep a record of images they frequently used. Pen-and-ink drawings of the human figure, costumes, plants and animals, and many other forms were collected in model books. Artists then copied the drawings instead of working directly from live models or from nature.

1.2.3 The Renaissance

Modern drawing in Europe began in the 1400's in Italy, during the period known as the Renaissance. A special love towards drawing was born at this time. The production of drawings also increased steadily. This was because paper had become easier to obtain and because of the new importance attached to drawing.

Drawing came to be considered the foundation of work in all the arts. Art students first trained in drawing before going on to painting, sculpture, or architecture. Drawing was used as a tool for the study of nature, which was becoming increasingly important. Artists carefully studied the physical structure of the human body for the first time and began to draw from nude models. The portrayal of the human figure became increasingly realistic.

The need for preparatory drawings also grew during the Renaissance. In Italy, many large-scale paintings were produced to decorate the interiors of churches, palaces, and public buildings. Paintings of this size required extensive preparation. Drawings were an important step in creating the finished work. The artist often made a very detailed working drawing before beginning to paint.

Renaissance artists continued to use pen and ink for drawing. But they turned increasingly to softer materials, such as black and red chalks and charcoal to make larger drawings and to achieve a greater variety of effects. Shading was introduced to suggest solids and textures. Among the most celebrated

draftsmen (masters of drawing) of this period are Michelangelo and Leonardo Da Vinci.

1.2.4 The Renaissance in Northern Europe

Artists living in Northern Europe (Germany, France, the Netherlands) in the 1500's gradually absorbed some of the ideas and styles that were first developed in Italy. Albrecht Dürer, the great draftsman and printmaker of Germany, was one of the first to travel to Italy. He inspired others to make the same journey. Yet the Northern artistic tradition remained different from the Italian. The Italians produced many working studies to prepare their paintings. The Northerners made many more finished drawings as works of art for sale. Portraits and landscape drawings were especially popular. Northern artists also portrayed their subjects with greater interest in realism. Dürer's precise studies of people, animals, landscapes, and plants, especially those rendered in watercolor and in chalk, are outstanding examples. So are the portrait drawings of Hans Holbein the Younger of Switzerland. Holbein's black chalk drawings of members of the English Court are masterful in their simple realism.

1.2.5 The 1600's and 1700's

The precision and control of Renaissance drawings were replaced in the Baroque period by livelier forms and by bolder use of materials. Chalk and pen lines became freer and more flowing. Washes of ink and watercolour were also used. The drawings of Peter Paul Rubens of Flanders, who was inspired by the Italian painters, are good examples of art in the 1600's. His larger-than-life figures seem to burst through the surface of the picture. The Netherlands had its greatest period of artistic flowering in the 1600's. Rembrandt van Rijn was the most famous painter and printmaker in Amsterdam. He was also one of the world's greatest draftsmen. He was able to convey form, movement, and emotion with just a few simple pen lines. Dutch artists made a specialty of landscape painting.

The Rococo period of the 1700's was dominated by French taste and culture. Decorative lines and cheerful subjects are characteristic of the work of Jean-Antoine Watteau and François Boucher. Both artists often drew with red, black, and white chalks. Sometimes they combined the three of them.

1.2.6 The 1800's and 1900's

Many different styles developed side by side during the 1800's. Pencils were first manufactured early in the century. They became the preferred drawing tools of many artists. The French artist Jean-Auguste-Dominique Ingres produced highly finished portrait drawings by pencil. Francisco Goya of Spain is known for his expressive drawings rendered with brush and black and gray wash. Late in the century Edgar Degas led the realist movement in France. He experimented with various drawing techniques (oil on paper, pastel, and crayon, for example) with very original results.

The tradition of academic training founded on drawing had dominated European art since the Renaissance. In the last quarter of the 1800's, artists began to question the merits of this training. The change began with the impressionists. They painted directly on the canvas without using preparatory drawings.

Since the beginning of the 1900's, art has been liberated from past traditions. This means that the definition of drawing has also been expanded. It can be almost anything an artist wishes it to be. All modern western art movements are represented in the drawing medium. These include cubism (Pablo Picasso), abstract expressionism (Jackson Pollock), fauvism (Henri Matisse), and postmodernism (Robert Rauschenberg). Artists continue expressing themselves through drawing, just as our ancestors felt the impulse to draw on their cave walls so many years ago.

1.3 Emotional points

1.3.1 Drawing as emotional development

Drawing offers children the opportunity to express and control their inner feelings. The various indicators exhibited in children's drawing, when well observed, will help determine the status of the child's emotions at a particular time. For example, a child in a happy mood can make bold drawings to indicate his/her happiness. In accordance with this, Malchiodi¹ pointed out that a child's drawing is thought to reflect his inner world, which shows various feelings and information in connection with his psychological status and interpersonal style. In addition, Lowenfeld² declared that a child's art expressions are a documentation of his/her personality, since children exhibit their personal characteristics in their art performance. This implies that children can exhibit some elements of their emotional state and character in the kind of drawings they make.

1.3.2 Drawing as social development

Communicating with others during the process of drawing promotes children's social growth (Lowenfeld & Brittain³). These authors emphasised the fact that when children are able to interact with their peers, it gives them the ability to live cooperatively in society. When children show and talk about their drawings to friends and adults around them, it builds their social competence. Vygotsky⁴ (1978) mentioned that children are part of the social community who depend on

¹ **Cathy Malchiodi** is a leading international expert, syndicated writer, and educator in the fields of art therapy, expressive arts and arts in healthcare. She is a research psychologist, a Board Certified and Licensed Professional Art Therapist, Registered Expressive Arts Therapist, and Licensed Professional Clinical Counselor.

² **Viktor Lowenfeld** developed a theory of stages in artistic development; scribble, preschematic, schematic, dawning realism, pseudorealism and period of decisions/crisis.

³ **Lambert Brittain** was an English teacher and a famous writer that received many honours for his book "Creativity, art and the child".

⁴ **Vygotsky** was a Soviet psychologist, the founder of a theory of human cultural and bio-social development commonly referred to as cultural-historical psychology, and leader of the Vygotsky Circle.

adults as a source of information about the nature of art. Children's quality interactions with adults and their peers have great impact on their learning and development.

1.3.3 Drawing as a therapy

Drawing has a therapeutic function in the lives of children who might need additional support in their education. Malchiodi believed that drawing is an effective way for children to show their self-esteem, emotions, social competence and other hidden personalities and this obviously shows how drawing plays an important role in identifying children's problems and finding solutions to them. Art as a therapy provides support for one's ego as children use drawing as non-verbal communication to express their emotions (Kramer⁵). Therefore, emotions can often be better expressed in drawing more than in the spoken word, which makes it accessible for therapists to identify and develop interventional strategies to solve problems. Siblings can also contribute to the communicative abilities of children's drawing through their interaction during the drawing process. Siblings can provide support when they discuss their emotions through their art works, even though sometimes that results in an argument. This gesture will eventually enhance communication and social skills as they interact and share ideas with others about their drawings.

1.3.4 Drawing to express identity and emotions

Children draw to express their emotions, to talk about themselves and about their families (Lowenfeld, 1965; Malchiodi, 1998). Lowenfeld and Brittain (1987) reiterated that "no art expression is possible without selfidentification with the experience expressed as well as with the material through which it is expressed". These authors believed that young children use their art and their form of expression with materials according to their own personal experiences. This was evident in the observation as some children used their drawings to talk about themselves and their families. Teachers used the previous drawings of

⁵ Kramer was an Austrian social realist painter, a follower of psychoanalytic theory and an therapy pioneer.

children's self- portraits to encourage the children to talk about themselves. They expressed joy and self-satisfaction when their drawings were displayed and discussed. Similarly, when asked to draw their friends, some used the opportunity to draw faces with wide mouths indicating happy moments. This illustration conforms to Lowenfeld's claim that children develop schema at the pre-schematic stage (4-7years), and they draw to show what they perceive to be important details of the subject. Children under observation fall within this category.

1.3.5 The impact of drawing on children's communication

In an attempt to find out how drawing can have impact on children's communication, three teachers chosen randomly confirmed that drawing has great impact on children's communication and the teachers' approach in facilitating children's drawing places huge emphasis on language. Teacher A however stressed that most children at the centre are linguistically deprived, they come from home backgrounds where parents and siblings vocabulary may be very limited, and so drawing helps them to develop vocabulary for communication. It was said that talking fluently about their pictures and interacting with the drawing media is an effective element to develop communication skills.

1.3.6 When to call the psychologist?

Generally, children's drawings are no cause of alarm, despite colour choice or content. They are merely artistic expressions and may present a variety of emotions, representations and themes that are explored and then discarded.

Nevertheless, if a young child is repeatedly drawing violent pictures, there may be reason to seek out a therapist for the child to see if deeper emotional issues exist. For teenagers, especially those who are artistic, entertaining a dark period or even a quasi-violent Goth or vampire series of art work may simply be artistic exploration of darker themes. If this period of art work is coupled with risky

behaviours or depression, it may represent a cry for help and therapy may be appropriate.

Other indicators of possible emotional problems may be drawings of a particular object or person much bigger than a drawing the child makes of himself or herself, or a drawing of a human figure in disjointed parts. In these cases, a child should be evaluated by a therapist because drawings of this sort usually indicate being overwhelmed by something or feeling fragmented. Drawings with incomplete or hesitant lines may indicate that a child feels unsure or insecure. Children who make these drawings may just need encouragement. Further evaluation may be necessary if these kinds of drawings continue for a long period of time.

1.3.7 Measuring the intellectual level of children by their drawings

An examination results of drawings show that among children who drew good pictures, the percentage of intellectually superior children was higher than the percentage of intellectually inferior children. In the early 1900s, many research methods were developed, such as the reproducing method that attempted to measure the development level of the drawer through reproduction, the completion test that completed a picture by drawing in the missing parts, etc. One of the most well-known methods used is the DAM (Draw-a-Man), issued by Goodenough in 1926. It is an intelligence test that is measured using portrait drawings and using IQ (intelligence quotient) as a basis. Drawing a person is both the express a subject that belongs to the category of people, also to express what kind of being the self is. Consequently, portrait drawings are an image of the self and an image of others, and it is necessarily drawn based on various perceptive information such as self-acceptance information, visual information, knowledge acquired by learning, and actual experiences. The drawing tells more about the drawer himself or herself rather than the subject that was drawn. Even when drawing a tree, more than the tree, which is the subject of the drawing, the psychological state of the drawer is drawn into this. Drawing is a symbolic expression of the inner psyche (the unconscious). The unconscious part of the psyche can appear through symbols (drawing). Drawing

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is a direct communication from the unconscious and it cannot be camouflaged as easily as in the case of communication with words. When a drawing appears from the unconscious, a vast amount of psychological information is generated, and the depths of the drawer's psyche can be felt through the drawing.

2. FAMILY DRAWINGS

2.1 The Study of Children's Drawings

Children's drawings have received much attention from teachers and educators. The child's expression is a part of his/ her nature. Children's drawings are unique and can give us precise information about the young artist. The study of children's drawings dates from the 19th century. Since then, the study has been used specially for educational and clinical reasons. Children's drawings are analysed to explore their view of problems in the world. There are mainly three different types of research into the emotional-expressive aspects of children's drawings. First, drawings were analysed as a manifestation of personality traits, interpreted mainly by Freud⁶, within the theoretical framework of the psychoanalytic theory and its derivatives. Secondly, identified largely in the work of Koppitz⁷ (1968), he attempted to devise and scientifically validate a classification of 'emotional indicators' to be found in children's drawings. The third type is related to the ways in which normal children depict personally important or emotionally significant topics, rather than with personality assessment or clinical diagnosis. Children's drawings are analysed to explore their view of major problems in the world today and in the future.

2.2 The development of children's drawings

The first scribble supposes the first graphic expression of children. They are slowly learning contents and shapes.

These first drawings usually begin at the age of a year and a half. Obviously, without any intention of representing shapes.



3.
<http://www.psicodiagnosis.es/areaespecializada/instrumentosdeevaluacion/eldibujoinfantilsusignificadopsicologico/>

⁶ **Sigmund Freud** was an Austrian neurologist best known for developing the theories and techniques of psychoanalysis, a method through which an analyst unpacks unconscious conflicts based on the free associations, dreams and fantasies of the patient.

⁷ **Elizabeth Koppitz** was a German clinical and school psychologist.

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The same happens with some parts of learning, children will follow their own process. The time that they take to learn how to draw has nothing to do with their level of mental developing. The moment of learning depends on each child.

In order to draw what one is thinking, the skilled control and development of the fingers becomes necessary. Furthermore, children draw what they know about, what they wish to communicate to others. Moreover, in order to draw something, there is a need to have an interest in familiar matters and events. Sensitivity towards matters, things, feelings such as joy, anger, sadness and contentment, as well as the development of emotions, enriches the drawing activity.

2.3 Drawing as a communicative tool

While drawing is a kind of individual expression, it can also be a communicative tool. Children do not have sufficient capabilities for abstract linguistic expression yet, but they have symbolic communication methods such as drawing. Through pictures, children achieve communication with familiar people; they develop skills for living, etc. It is said that children manage communication with familiar people, they develop skills for living, and build a sense of trust. Children's drawings have an order of development, and that accompanies the emotional development, psychosocial development and the development of perception. Children draw "what they know" in their own style. In other words, the perception functions, sensibility/emotions and motor functions interact, the factor of social experience is added and the picture is drawn onto paper.

2.4 The meaning of the drawings

At the end of the XIX century, a special interest in the development of child drawings began with different perspectives (psychology, art, pedagogy, psychiatry, etc.). This interest led to the creation of some new psychological systems, which also originated the analysis and the interpretation of the

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drawings. The most significant approaches from a psychological point of view are:

- Intellectualist: The drawings are a portrait of his/her thoughts. (Richmond⁸). The child wanted to draw his/her concept of life (Korman⁹). According to this interpretation, the result of the drawing is:
 - The interaction between perception and experience.
 - The mental adjustment process.
- Emotionalist: This interpretation is based on the hypothesis that “the child draws the objects as he/she sees them”.
- Geneticist: The drawing shows if the subject has a criterion of normality according to his/her age.

Several authors wanted to study the evolution of drawing, here are some of them:

- **James Sully** was an English psychologist born at Bridgwater who mentioned three steps in 1885: the scribble, rudimentary drawing and evolved stage.
- **George Kerschenteiner** was a German professor and educational theorist who, in 1905, proposed 3 stages: schematic drawing, drawing appearance and three-dimensional drawing.
- **Rouma**, in 1913, carried out a study about the first phase which focused on the research of scribbles and their evolution.
- **Cyril Burt** was an English educational psychologist who made contributions to educational psychology and statistics. In 1921, he presented a classification in 7 stages: Scribble, line, descriptive symbolism, realism, visual realism, repression and rebirth.

⁸ **Leonard Richmond** was a British painter, graphic artist, illustrator, poster designer, educator, author, art critic and a Canadian war artist.

⁹ **Louis Korman** was a French psychiatrist that developed the concept of morphopsychology which is the assessment of a person's character or personality from his or her outer appearance, especially the face.

- **Henri Luquet** was a French philosopher born in 1876 who, in 1927, published a study which stated that the infant was evolving to visual realism.

2.5 Why children's drawing are interpreted

Drawing is in the same field of expression as playing and speech. Children who draw are happy children. They express their fears, joys, dreams, pains, etc. Through drawings, you are given leads about their relationship to the world and to other things. It is rare for children not to draw; this can be a reflection of trauma.

2.6 From the scribble to the firsts shapes

Most psychologists who are interested in studying the infant's drawings admit the existentialism of this first stage in the evolution of the activity graph of the child.

When a child is about a year and a half, he/she can start drawing shapes, which can be the first attempts to represent the real world.

As far as psychomotricity is concerned, different aspects should be taken into account:

- The control of bipedal position.
- A major eye-hand coordination, which will lead to major efficiency in the strokes.

According to Viktor Lowenfeld:

- Scribbling stage (3 years old): First disordered scribbles are simple records of enjoyable kinesthetic activity, not attempts at portraying the visual world. After six months of scribbling, marks are more orderly as children become more engrossed. Soon they begin to name scribbles, an important step in development.

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- The preschematic stage (3-4 years old): First conscious creation of form occurs around age three and provides a tangible record of the child's thinking process. The first representational attempt is a person, usually with a circle representing the head and two vertical lines representing the legs. Later other forms develop, clearly recognizable and often quite complex. Children continually search for new concepts, so symbols constantly change.
- The schematic stage (6 years old): The child arrives at a "schema", a definite way of portraying an object, although it will be modified when he/she needs to portray something important. The schema represents the child's active knowledge of the subject. At this stage, there is definite order in space relationship: everything sits on the base line.
- The gang stage (The drawing realism, 8-10 years old): The child finds that schematic generalization no longer suffices to express reality. This drawing of how things really look is usually expressed with more detail in individual parts, but it is far from naturalism in drawing. Space is discovered and depicted with overlapping objects in drawings and an horizon line rather than a base line. Children begin to compare their work and become more critical of it. They are more independent from adults, they are more anxious to conform to their peers.
- The pseudo-naturalistic stage (12 years old): This stage marks the end of art as an spontaneous activity as children are increasingly critical of their drawings. The focus is now on the end product as they strive to create "adult-like" naturalistic drawings. Light and shadow, folds, and motion are observed with mixed success, translated to paper. Space is depicted as three-dimensional by diminishing the size of objects that are further away.
- The period of decision (14-16 years old): Art at this stage of life is something to be done or left alone. Natural development will cease unless a conscious decision is made to improve drawing skills. Students are critically aware of the immaturity of their drawing and are easily discouraged. Lowenfeld's solution is to enlarge their concept of adult art to include non-representational art and art occupations besides painting (architecture, interior design, handcrafts, etc.)

According to Betty Edwards:

- The scribbling stage (2 years old): Random scribbles begin at age one-and-a-half, but quite quickly take on definite shapes. Circular movement is first because it is more natural anatomically.
- The stage of symbols (3 years old): After weeks of scribbling, children make the discovery of art; a drawn symbol can stand for a real thing in the environment. Circular form becomes a universal symbol for almost anything. Later symbols become more complex, reflecting child's observations on the world around him/her.
- Pictures that tell stories (4 years old): At the age of four or five, the child begins telling stories or working out problems with his/her drawings, changing basic forms as needed to express meaning. Once the problem is expressed, the child often feels more able to cope with it.
- The landscape (6 years old): At the age of five or six, children develop a set of symbols to create a landscape that eventually becomes a single variation repeated endlessly. A blue line and sun at the top of the page and a green line at the bottom become symbolic representations of the sky and ground. Landscapes are composed carefully, giving the impression that removing any single form would throw off the balance of the whole picture.
- The stage of complexity (8, 9 and 10 years old): At nine or ten years old, children try to draw more detailed drawings, hoping to achieve greater realism, a prized goal. Concern for where things are in their drawings is replaced by concern for how things look-- particularly tanks, dinosaurs, super heroes, etc. for boys; models, horses, landscapes, etc. for girls.
- The stage of realism (10 years old): The passion for realism is in full bloom. Struggle with perspective, foreshortening, and similar spatial issues.
- The crisis period (12 years old): The beginning of adolescence marks the end of artistic development among most children, due to frustration at "getting things right." Those who do manage to weather the crisis and learn the "secret" of drawing will become absorbed in it. Edwards

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believes that proper teaching methods will help children learn to see and draw and prevent this crisis.

According to Lowenfeld and Lambert Brittain (1980) we can signalize three types of scribbles:

- Cluttered drawings (2-3 years old): Its particular features are:
 - They do not have a correct direction.
 - The child has difficulties in his/her control of movements.
 - They are not trying to represent reality.

It is the impulsive stroke in the paper. They doodle a ziga-zaga.



4. Picture taken from <http://www.psicodiagnosis.es/areaespecializada/instrumentosdeevaluacion/eldibujoinfantilsusignificadopsicologico/>

Later these movements will become circular scribbles (28-30 months).

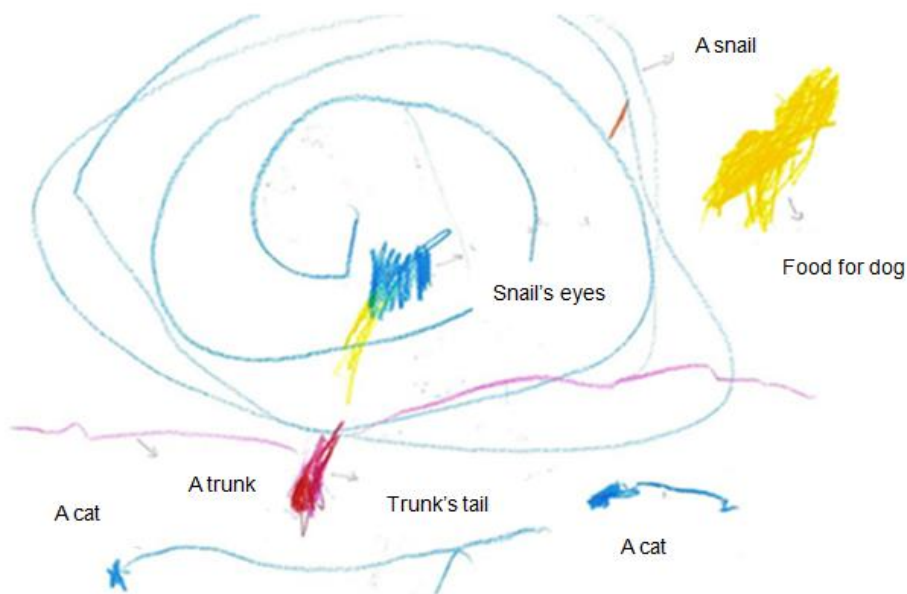


5. Picture taken from <http://www.psicodiagnosis.es/areaespecializada/instrumentosdeevaluacion/eldibujoinfantilsusignificadopsicologico/>

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- Controlled (3 – 3½ years old): At this moment they begin having the perceptive level. He/She acquires the control of graphic gesture. The evolution of the stroke is explained by means of the following progress. First he/she discovers the relation between movement and stroke. Then the child has a better coordination eye-hand. And finally, the first relations between the drawing and the reality are clearly observed.
- With name (3½ – 4 years old): The child will start putting names to his/her own drawings. The most significant characteristics of this type of scribbles are:
 - There is an intention of drawing figures.
 - Verbal description.
 - The graphic activity becomes an important media.
 - The scribbles have a real meaning for the child. This meaning has a personal character.

They may also experiment with colours. At this age, one could have a little idea of how his/her personality will be.



6. Picture taken from

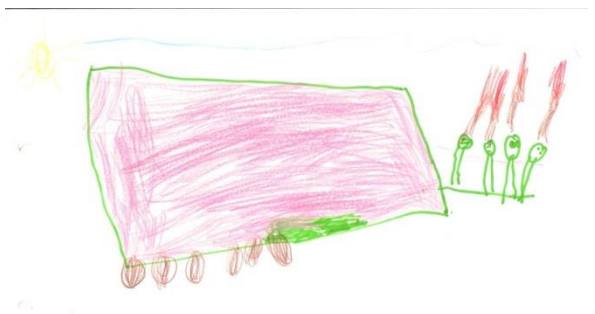
<http://www.psicodiagnosis.es/areaespecializada/instrumentosdeevaluacion/el-dibujoinfantilysusignificadopsicologico/>

2.7 Choice of paper and colours

Children do not choose their tools by chance. When they have a choice, they lean towards a certain type of paper or pencils. This choice reveals mood and personality. For example, pencils with wide, fat points are favourites with determined children, while children who have more difficulty in expressing or asserting them prefer pencils with a fine point. The size of the sheet of paper chosen is a good indication of the place a child wants to occupy in general life. The bigger the sheet is, the more the child wants to show himself/herself off. While choosing a smaller sheet of paper shows that a child has good concentration. The choice of colour apparently can be significant. For instance; black and purple colours suggest dominance and can be favoured by a child who is relatively demanding; blue is popular with children who have a caring nature and enjoy company; red is the colour of excitement and may be used especially by children who do not want to miss out on anything and it is one of the most popular colours for children to use; pink shows a need for love and appreciation and is favoured by girls; green is the colour of those who like to be different, artistic and intelligent children; yellow also demonstrates intelligence and a sunny nature.

2.8 The details increased

At the age of three years old the first shapes that identify some objects or people can appear. The drawing can have intentions of communicating situations and feelings. The shape looms and we can recognise the first sketch of a person in them.



7. Picture taken from <http://www.psicodiagnosis.es/areaespecializada/instrumentosdeevaluacion/eldibujoinfantilysusignificadopsicologico/>

3. FAMILY DRAWINGS

3.1 Parents and children: Family interaction in the composition of the human being

3.1.1 The history and evolution of the family

Historically, humans have always lived in group. This fact may have been influenced by the big dependence and vulnerability of the baby and for the need of the group in order to perpetuate and increase the survival possibilities of the species.

Until 1860, in Europe, a family concept bound to the patriarchal family that figures in the Old Testament of the Bible (without considering polygamy) prevailed. If other kinds of family were known, such as polygamy in Orient or polyandry in India and Tibet, they remained as isolated knowledge, with no relations among them as parts of a historical process.

In 1861, Bachofen¹⁰ postulated the following theory about the family's history.

- 1- At the beginning, primitive humans lived in sexual promiscuity.
- 2- Because of promiscuity, the parentage taken into account was maternity. As a result, women were highly respected and enjoyed some power.
- 3- The transition to monogamy and the maternal right to paternal right is produced. According to Bachofen, among the Greeks, because of new religion conceptions and not due to a change in the social conditions of existence of human beings.

It is considered that one of the most valuable contributions of Bachofen's work is to prove, by means of the analysis of Greek literature, the existence, both in Greeks and in Asian nations, of a previous period to monogamy in which culture let people the freedom of having sex with men and women.

Later, it was pointed the existence of some tribes (exogamous tribes) in which, men looked for women which did not belong to the same tribe, and some tribes (endogamous tribes), in which men got married to women belonging to the

¹⁰ Johann Jakob Bachofen was a Swiss antiquarian, jurist, philologist, and anthropologist and professor.

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same tribe. Because of the lack of women, a type of relationship system called polyandry (a woman and different men) would be originated.

Morgan was the first anthropologist that supported his hypothesis about relationship with empirical evidences. He considered each relationship system to be related with a determined step of the progress of humanity.

Below, there is a chart that shows the evolution of the family organization by Morgan.

Period	Features
1- Transition from animality to Humanity	<ul style="list-style-type: none">• There is no sexual restriction (free sexual relations). • There is no property over the others. • Survival prevails through group associations. • They are scavengers, they hardly ever hunt. • They are nomads. • At the beginning, there are no work differences between men and women; later, some differences appeared (men hunt and women take care of children).

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<p>2- Consanguineous family</p>	<ul style="list-style-type: none"> • The first restriction is set: Parents and children cannot have sexual relations; the sexual contact is only among siblings.
<p>3- Punaluan family</p>	<ul style="list-style-type: none"> • Second restriction: Sexual relations among members of the same family and the same generation (siblings) are forbidden. • Exogamy is promoted. • Sexual relations are not stable. • Women recognise their own children but, at the same time, they have a maternal attitude towards other children. • Production: Beginning of agriculture/husbandry and livestock farming/animal husbandry. Hunting continues. • There is migration.
<p>4- Syndiasmic family</p>	<ul style="list-style-type: none"> • More unions of stable couples. • Exogamy governs.

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	<ul style="list-style-type: none"> •Production: Men hunt and bring animals to domesticate them. Women take care of agriculture/husbandry, livestock farming/animal husbandry, make clothes and prepare meals.
5- Transition family	<ul style="list-style-type: none"> •Production: Private property appears: animals, lands, etc. The need to work for a leader arises. Prisoners are not killed but they become slaves. •Children become aware of the importance of having a job and work hard.
6- Patriarchal monogamy family	<ul style="list-style-type: none"> • Men have some power over women and children. Women lose their freedom, they cannot undo marriage. •Economic interests are more important than sexual relations in a couple. • The property is private. • The family is authoritarian. Sex is forbidden for children and adolescents. • Prostitution emerges because of the lack of sex between couples.

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Nuclear family, characteristic of occidental societies, is consolidated as a model between XVI and XVIII centuries.

In this evolution we can distinguish three periods:

Family	Time	Features
Traditional family	From XVI century until XVIII century.	•Parents decide on the marriages of their children.
Modern family	At the end of the XVIII century and at the beginning of the XIX century.	•The love of a couple is more important than the interests. •Children's education is in charge of the State.
Contemporary or postmodern family	From 1960 on.	•The number of divorces or separations increases.

a) The occidental family

In the latest century the occidental family has undergone significant changes that require being taken into account:

- The number of children decreases.
- Extension of the parents' life.
- Major permanence of the children in the nuclear family until their marriage.
- Wide variety of ways of the familiar organization: Increase of families without children, families of homosexual parents.

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Indicators of family changes in Spain and Europe (1980- 2000):

Indicator	Country	1980	1990	2000
% of women not emancipated (25-29-years-old)	Spain	35'3	47'6	63
	France	8'4	10'3	31
	Germany	11	12'7	26
Average age of the first marriage (women)	Spain	23'5	25'3	28'1
	Germany	22'9	25'3	28'1
	UE	23'3	25'3	27'5
Synthetic index of fertility	Spain	2'2	1'36	1'25
	France	1'95	1'78	1'89
	Germany	1'56	1'45	1'31
	UE	1'82	1'57	1'5
Average age of the first child	Spain	24'6	26'5	30'7
	France	24'9	27	27'9
	Germany	25	26'6	28
% of women without children	Spain	8	10	16
	France	8	7	8
	Germany	11	15	22

% of children born out of marriage	Spain	3'5	9'6	17'7
	France	11'4	30'1	42'6
	Germany	11'9	15'3	23'4
	UE	9'6	19'6	28'5
Divorce rate	Spain	0'5	0'6	1
	France	1'5	1'9	2'1
	Germany	1'8	2	2'4
	UE	1'4	1'7	1'9
Separation rate	Spain	0'56	0'93	2'57
	Spain	13'5	16'3	24'8
	France		30	31'6
	Germany		34	36'2
	Spain	28'9	37'2	54'2
	France	59'5	65'1	71'6
	Germany	53'3	59'6	71'8

3.1.2 Concept of family

Considering what we have exposed till now, it is necessary to wonder “What we mean when we talk about family”.

“Family” drifts from the Latin “familia” word that means a group of people related among them and live together.

Generally, with the word “family”, one appoints the social basic structure formed by people that maintain ties of blood relationship, parentage (biological or adoptive) and of alliance.

Nowadays, there is a wide diversity of families, children, parents, siblings, grandparents, stepsiblings, etc. All of them are essential and make each family

different from the others. Each family has a unique particularity depending on the way it is structured, those who form it and its history as a family.

The different ways of family organization that we can find these days are:

- The nuclear family: It is the one which consists of parents and children, which can be biological or adopted.
- The extended family: it is composed by more than a nuclear unity, there are more than two generations; children, parents, grandparents, uncles, aunts, cousins, etc.
- The monoparental family: It is the family that has only got one father or one mother and his/her children.
- The family of separate parents: The family in which the parents do not live together.
- Reconstructed family: It is the family formed by a man and a woman, who can have children of other marriages, and can have children together.
- The homoparental family: It is the one with a couple of the same sex.

3.1.3 Family functions

Both the father and the mother are responsible for the education of their children.

The mainly functions of the family are:

- To encourage the formation and the individuation of the adults with a self-esteem level to experiment a psychological wellness for the quotidian life that would let them face and resolve conflicts.
- To stimulate the development, the learning and the acceptance of responsibilities.
- To contribute on the vital changes of the members of the family (such as, in the search of a partner, a job, social relations, oldness, etc.).

Analysis and Interpretation of Children's Drawings

In relation to the children:

- To assure the security of children, during their growth and their socialization on the basic conducts of communication, dialogue and symbolization.
- To provide a climate of affection.
- To help the children's development, so they can answer the demands raised at the moment or in the future.
- To take decisions.

All that functions can be grouped in:

- Maintenance function: To ensure the viability, the biological integration and the organism's survival.
- Stimulation function: provides information.
- Support function: The environment of the family has to be strong.

By the way, the function of teaching relative notions was adjudicated to parents towards life survival, which implies to teach the psychophysical attitudes from birth till adulthood.

As far as psychophysical attitudes are concerned, we should take into account:

- 1) Education of physical care: To eat, to sleep, to get dressed, to speak, hygiene, etc.
- 2) Education of family relationships:
 - Elaboration of envy.
 - Evolution of love, respect, solidarity and psychological features of each sex.
 - Elaboration of the Oedipus complex.
- 3) Education of productive and recreational aspects:
 - To learn how to do the housework
 - To learn how to study.
 - To learn of the art.
 - To learn of the sports.

- 4) Education of the social relations:
 - With other relatives.
 - With friends and other people.
- 5) Education of work insertion.
- 6) Education of affective relations:
 - Mate choice.
- 7) Education of the formation and consolidation of a new home.
- 8) Education of the ability to experience pleasure.

a) Maternal function

When children are born, they totally depend on their mother or the person who does the maternal function (physically and psychologically).

Winnicott¹¹ gives great importance to the mother-child relation since the moment the child is born, due to the fact that she is responsible for making up for his/her weakness. He distinguishes three periods in the baby development: Integration period, personality and realization; each one with a different maternal attitude.

During the integration period, the mother has to take care of all the physiological needs of her child and transmit support, trust and love.

The mother adopts a protecting attitude. It begins during the third period established by Winnicott, realization.

b) Paternal function

From the psychological point of view, the role of the father is essential in relation to the psychic structure of the child. The father exerts the function of the law banning incest.

The law banning incest obligates the child to keep down the incestuous wish towards the mother, but he can have it towards other women. In psychoanalytic

¹¹ **Donald Wood Winnicott** was an English paediatrician and psychoanalyst who was especially influential in the field of object relations theory.

terms, the most relevant consequence of the Oedipus complex is the conformation of the "superego"¹², in other words, the psychic part of the child that learns and integrates moral standards.

c) The child

The capability of learning is originated when the child is born.

Until the learning of an oral language, the child communicates by using his/her body language. The game starts with the maternal body contact (such as, caresses of the baby to the mother when she is feeding him/her). By means of this child's game, he/she experiments pleasure at the same time as he/she creates, discovers, develops new capabilities and learnings, and he/she exercises concentration, attention, memory, discrimination and mental legislation.

3.1.4 Evolutionary changes within the family

Over time families experiment changes related to the growth and development of their members.

These changings affect three dimensions of families:

- The relation between parents: The first big alteration is the arrival of the first child, which determines one of the fundamental changes, the assumption of the role of parents. Furthermore, the couple's relation suffers changes, such as the time availability, the distribution of new tasks, etc.
- Family structure: Each child will provoke a change both on the structure and the dynamic of the relations among and with the members of the family determining a reorganization of the family. The same happens when the children grow up and become independent leaving an empty

¹² **Super-ego** plays the critical and moralizing role of the psychic apparatus defined in Sigmund Freud's structural model of the psyche.

feeling to the other members of the family. It also affects the loss of a relative or the parental separation.

- The evolution of children: The evolutive development of children influences and determines changes in the familiar dynamic.

3.1.5 Family control

Baumrind¹³ identified three styles of parental control:

- Indulgent parents: They avoid controlling or imposing punishments to children, they are tolerant and tend to accept the child impulses positively.
- Authoritarian parents: They control the behaviour of their children with physiological punishments and verbal threats. This type of control does not take into account the child's features.
- Democratic parents: They respect the individuality of the child; they negotiate by verbal exchanges and take decisions together.

It was defined two different parental styles:

- The control: Parents push their children to achieve certain goals.
- The affect: It refers to sensibility towards children.

There were classified disciplinary strategies of the parents in:

- 1) Assertion of power: physiological punishments, verbal threats, withdrawal of privileges.
- 2) Withdrawal effect: It is used the anger and disapproval of the negative conducts is used.

¹³ Diana Baumrind is a clinical and developmental psychologist known for her research on parenting styles and for her critique of the use of deception in psychological research.

3.1.6 Sibling's relations

In fraternal relations, loyalty norms, service and patterns protections, conflict, domain and competition are learned.

The fraternal status is determined by:

- Order growth.
- Spacing or distance between the birth of children.
- The number of family members.
- Sex.

Families with an only child usually adopt an overprotective attitude, which produces, as a consequence, scarce autonomy of the child. Normally, the only children's features are: Few solidarity, difficulties in teamwork and in empathizing, etc. In relation to the intellectual level, only children have more advantages than children who have siblings, presenting a superior performance than those children who have siblings. Only children present more behavioural disorders.

The firstborn child is usually superior in relation to intelligence and academic performance than his/her siblings. He/she has a high concept of power, high conservatism and responsibility. Regarding behavioural disorders, children suffer from more regressive disorders due to the birth of his/her new sibling.

The middle sibling has an indifferent position. His/her status depends on the family size, on the sex and the difference of age between the siblings. He/she is more creative, intuitive and seems to have the perceptual intelligence more developed. He/she is also more poetic and artistic. He/she has a strong character, critical attitude and is more independent. The common disorders of the middle children are: lack of interest, regressive or aggressive conducts, feelings of indifference, antisocial conducts, etc.

The youngest sibling usually has parents more tired and less motivated than first borns. They have big need to highlight, although they often have inferiority feelings. Normally, they are creative, dependent on the others, etc. As

behavioural disorders, most of the youngest children usually present hysterical traits and self-destructive behaviour.

a) The importance of children's sex

The importance of children's sex is strongly tied with cultural and social values in which the family is adhered. In occidental societies it is valued to have children of different sex and a lot of times the sex of the first or the first two will determine the quantity of children wished. When the first child is a woman, a second child is often wished. The sex of the siblings influences the configuration and identity of male and female features, having siblings of opposite sex is more favourable for the exercise of a healthy rivalry and for the intellectual development. The child who has the opposite sex of the other siblings has a special treat from parents.

4. FAMILY DRAWING TEST ACCORDING TO LOUIS CORMAN

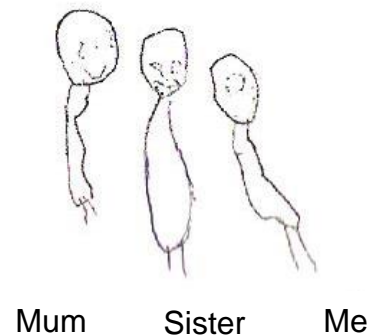
Louis Corman (1901-1995) was born in Roubaix (France). He studied Medicine in Paris- Sorbonne University, and he developed a big part of his degree as head of the medical psychiatric services in Saint- Jacques of Nantes Hospital, where he found the child psychiatric service.

The constant work with children patients let him discover different ways of personality exploration and he elaborated some projective tests that nowadays are still in use, such as the tree's test or the family drawing.

4.1 Instructions and administration

The family test drawing can be applied to approximately 5-year-old onwards. It helps make a valuation of the evolutionary aspects and the projective aspects of the person who takes it. What a child needs to do a family drawing is a placid place (they must not feel guarded), a space where there are not any objects that may influence the test (paintings, other drawings, etc.). Ask him/her to draw his/her family or a family that he/she imagines. The material needed for this test is the following: A A4 paper sheet, a rubber, a pencil and colours, if the child wants.

In this drawing we observe that, despite the age of the child, it is expected to draw the arms of the characters and he/she has not done it. So the human figure is not reached as it should have been expected in a five-year-old child.



8. Picture taken from
"The family drawing as a
diagnostic tool"

4.2 Post-questioning

After the child has drawn his/her drawing, he/she is asked some questions to find out his/her feelings, thoughts and also to understand the drawing better. Those questions are the following ones:

1. Where are they?
2. What are they doing?
3. Mention all the people you have drawn, starting with the first you have drawn (we should ask about the sex and the place of each character in the family).
4. In this family, who is the best? Why?

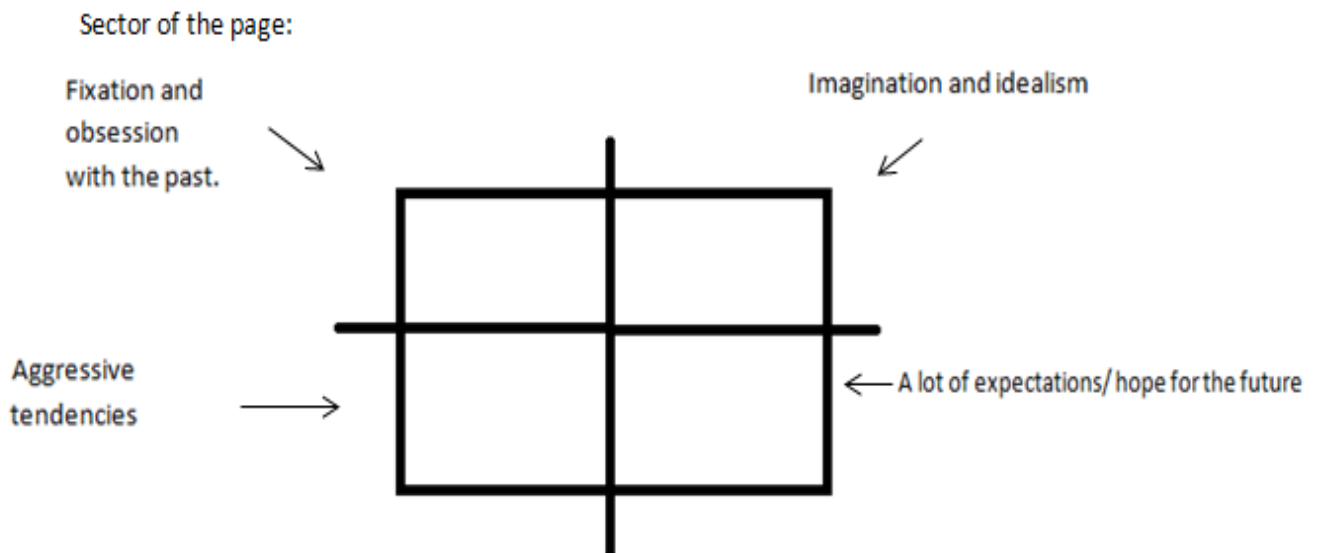
5. Who is the worst? Why?
6. Who is the happiest? Why?
7. Who is the least happy? Why?
8. Who do you prefer in this family?
9. We can complete the post-questioning by asking questions related to the previous answers of the child or creating imaginary situations such as:
The father suggest going for a drive but there are not enough seats, who is being left without the drive?
One of the children has behaved badly. Who is it? What will be his/her punishment?

4.3 Family drawing's interpretation

Louis Corman states four plans of analysis for the drawing's interpretation.

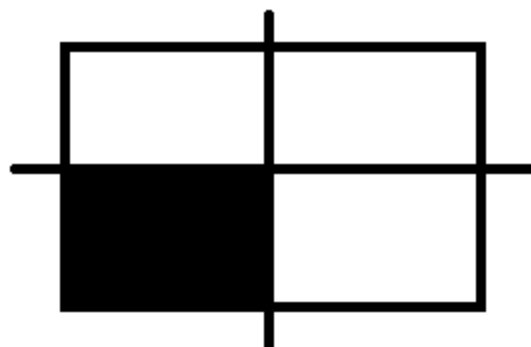
1. Graphic plan: General characteristics of the drawing.
 - 1.1 Hard strokes. To assess the strength of the line it is necessary to consider: its thickness, the intensity of the colour and the mark that is left on the piece of paper. According to this author, a hard stroke can indicate aggressiveness, impulsivity, passion, and boldness; while a weak stroke can indicate suavity, shyness, feelings of failure.
 - 1.2 Width. If the lines have a big width, it means a vital expansion and a tendency to extraversion. Otherwise, if the lines have a short width, it means introversion.
 - 1.3 Rhythm. We often observe that the child has certain tendency to repeat symmetric strokes on the different characters drawn. If this tendency is too frequent, it can mean a loss of spontaneity.
 - 1.4 Section on the page. The location of the drawing on the page is related to the symbolism of the space. We associate the lower sector with depression and apathy; the highest sector to expansive

imagination and idealism. The left sector can represent fixation and obsession with the past or regressive tendencies. The right sector of the page has been related to the future, goals or expectations of the infant.



9. Own picture

In the following picture, the blank area is a forbidden zone for the children who draw. A child who sets his/her drawing on a specific area or zone could express he/she is struck to the concept this area is associated with, without having possibilities or access to other spaces. For example, if the drawing were located in the lower sector, not only would it suggest regression and pessimism but impossibility of advancing toward the future as well.



■ Regression + Pessimism= Impossibility of advancing toward the future.

4.4 Plan of formal structures (scenario)

In this plan we analyse where the figures are situated. The structure of the human figure reflects the corporal skeleton of the child and his/her vision of him/herself, which develops as he/she grows up. That is why the human figure's drawing has been investigated and validated as a maturity test.

Two types of structures are taken into account:

- 1) Sensorial structure: it is characterized by a predominance of curved lines and a dynamic expression of the drawing. Spontaneity and sensibility in the environment, in the movements and some warmth in the stroke can be observed.
- 2) Logical structure: The drawing is more stereotyped and rhythmical (possibly because of the suppression or inhibition of spontaneity), the figures usually show rigidity and more separation. The short, straight and angular lines dominate the drawing. Children who make this type of drawings are usually more inhibited and subject to the rules or social conventions.

However, taking into account these two types of structures of drawing analysing, it is important to highlight that many times (especially when the tendency of the infant is not extreme, but intermediate) a combination of both can take place.

4.5 Content or clinical interpretation

Corman considers the amplitude of the instruction that is given to the infant to make his/her exercise be active, which facilitates a creative process that can recreate his/her family world in his/her way. As a result, deformations on the real family situation of the infant are usually observed. For example, a child can draw his/her parents holding their hands when in reality they are divorced. In these cases the negation mechanism operates, one of the most primitive defense mechanism and often used by children, by means of which everything that produces anxiety is denied.

Analysis and Interpretation of Children's Drawings

For psychoanalysis, anxiety is an alarm that sets off when the subject perceives a danger. The threat can have origin both in the internal and external world. Regarding the internal world, the mainly fears of ego¹⁴ are referred to id and super-ego. Id¹⁵ is the headquarters of impulses (sexual, aggressive). When the expression of these impulses for satisfying is so intensive that tends to project on the tests, the subject becomes stressed and puts on the habitual defence mechanism; one of the primary mechanisms is the repression of these impulses, but there are also others, such as the reactive formation, which produces the transformation of the contrary (a bad character appears to be an excellent character), or the displacement, which allows the impulse takes place in an indirect way by a route that is not its own (for example, the aggressiveness expressed on the drawing of a wild animal).

In relation to super-ego, anxiety arises as a feeling of culpability. The authority of the parents, put as a moral conscience, becomes super-ego that criticizes and punishes, even when there is not their paternal presence. In the family drawing, this anxiety to the reviews of super-ego can be interpreted like a decay of the figure that represents the own subject (far or little).

It is important to observe and to analyse each character, identifying which is the most valued, because the drawing of this one receives a preferential treatment (for example, it has more details than others) and the less valued, devalued or skipped (less details, far, grated, etc.). The omission of some sibling can be because of a heavy fraternal rivalry.

If the infant chooses to draw an animal instead of people maybe he/she is symbolising unconscious impulsive tendencies. On the one hand, when we talk about domestic animals (dogs, cats, rabbits), tends are passive; and on the other hand, when we talk about wild animals (wolves, lions, dinosaurs, etc.), it may mean that the boy or girl can have tics related to aggressiveness.

¹⁴ **Ego** is one of the three parts of the psychic apparatus defined in Sigmund Freud's structural model of the psyche. It is the organized, realistic part that mediates between the desires of the id and the super-ego.

¹⁵ **Id** is one of the three parts of the psychic apparatus defined in Sigmund Freud's structural model of the psyche. Id is set of uncoordinated instinctual trends.



This drawing is made by a 11-years old boy child. He has lived his parents' separation and we observe that all the members, including himself, have been drawn as aliens.

11 and 12. Pictures taken from "The family drawing as a diagnostic tool"



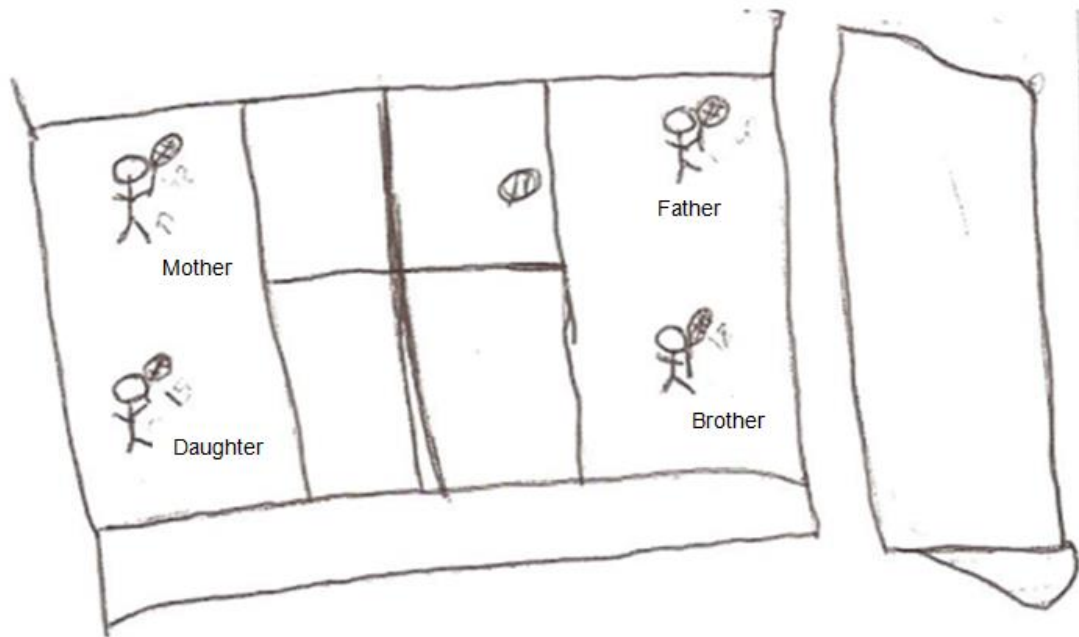
Later, he is asked to make another drawing of his family. He draws his parents holding their hands; this is a clear defense mechanism of denial, as an unbearable situation for him. He refuses this situation which causes him anxiety. The child is attracting attention, as the children of the

drawing are drawn with their head and body separate.

4.6 Psychoanalytical interpretation

According to Corman, the family drawing is not represented by an objective and real way, but it results in alterations or deformations because of his/her feelings towards his/her family.

In the cases in which the family drawing is similar to the real family, we can say the reality principle prevails. This principle is governed by the psychic apparatus (Freud 1911, in "Formulacions sobre els dos principis del funcionament psíquic"). In contrast, we can find a predominant subjective representation. The characters of the family appear deformed as a result of the intense projection of the personal tendencies.



The defence mechanism being used by the child facing anxiety can be accentuated by some of the different mechanism below:

- 1) Evaluation: Here we can observe what the most valued figure is. It is characterized by:
 - The first figure drawn is set on the left or centre.
 - It is bigger.
 - It is more detailed.
 - It represents admiration, envy and the child identifies himself/herself with the pictures.

- 2) Devaluation: The worst valued figure is featured by:
 - Omission/ suppression.
 - In the background/ away from the others.
 - Minor proportion.
 - Without details.
 - They draw themselves last.

This drawing has been drawn by a teenager girl of 14 years-old. As it can be observed, she has drawn each member of the family separate, male figures on a side and the female figures on the other side. In the post-questioning, she says that the worst character is the son (her brother), because he has smoked, he is rebel, he has been punished by the parents, etc. She says that the women are more faithful; that is because she has lived her parents' separation and her father has had several girlfriends after their breaking-up.

3) Long distance relationship:

The distance between a child and a person, originates difficulties in the relationship so he/she can be the figure worst valued.

If a family member or themselves are drawn as an animal, we can consider two things: a devaluation of that member; if that member has been drawn as a domestic animal, it makes reference to free time and if he/she has been drawn as a wild animal, it means that the person drawn has aggressive tendencies.

If they have a very troubled family situation, it is better to ask for an animal drawing.

4.7 The expression of emotional conflicts in family drawings

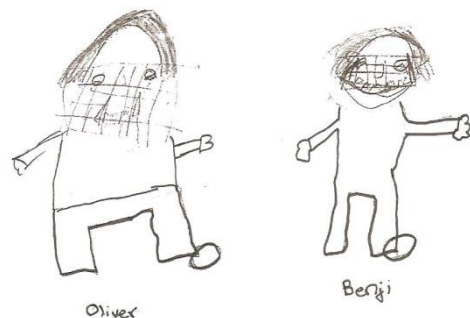
The emotional conflicts that prevail during childhood are usually conflicts of fraternal rivalry and oedipus conflicts. In both cases, the two main tendencies of humans are involved: love and aggressiveness.

Disorganization: the subject starts first by drawing the family, and later he/she creates a terrific story, with aggressiveness and violence. We could think that the drawing disorganization is caused by anxiety.



14 and 15.
Pictures taken
from "The family
drawing as a
diagnostic tool"

This one is a drawing drawn by a child boy of 7 years-old. Initially, he talks about vampires, but later during the post-questioning of the test, he talks about



"Oliver i Benji" but in a confusing way: Benji is the best one, but both of them they are bad; the two of them are happy but at the same time they are sad. After that, he says that he prefers Oliver instead of Benji because he is the best one, revealing a contradiction with what he had said before. The figures have been drawn without feet and they are playing football. That is what Koppitz interprets as an emotional indicator of insecurity.

We also observe that the anxiety of drawing this picture has caused aggressiveness (they show their teeth, which have been scratched later, having an aggressiveness attitude).

4.8 Conflicts of fraternal rivalry

The family drawing provides us with information about how each infant resolves his/her conflict of fraternal rivalry. In the analysis of fraternal conflicts we have to take into account that there is always a little level of aggressiveness between siblings and that it is normal and it is smoothed by affection's feelings.

Analysis and Interpretation of Children's Drawings

The mechanism that is used depends on the child. In some children aggressiveness prevails, causing violent reactions that generate new conflicts; in other children, aggressiveness is inhibited and turns against themselves, originating depressive reactions with fear of being abandoned, persistent anxiety or failure neurosis.

In the family drawing rivalry is hardly ever shown openly. What it is more habitual is rivalry shown in a twisted or symbolical way.

A sibling's omission is the most intensive level of devaluation. The child can say that he did not draw his/her sibling because the piece of paper was not big enough to draw him/her or because that day he/she was not with him/her. Another way to disguise the elimination of the sibling is going back on time when the rival had not been born yet; this way, the feeling of culpability decreases.

The drawing of a couple of parents without children is strange. In Louis Corman research there were only 5% of the cases (40 of 800 35 were boys and 5, girls). Most of the reasons that the infants gave to justify the absence of the children was that the parents did not want to have babies or that they were bad or that it was very expensive to raise them.

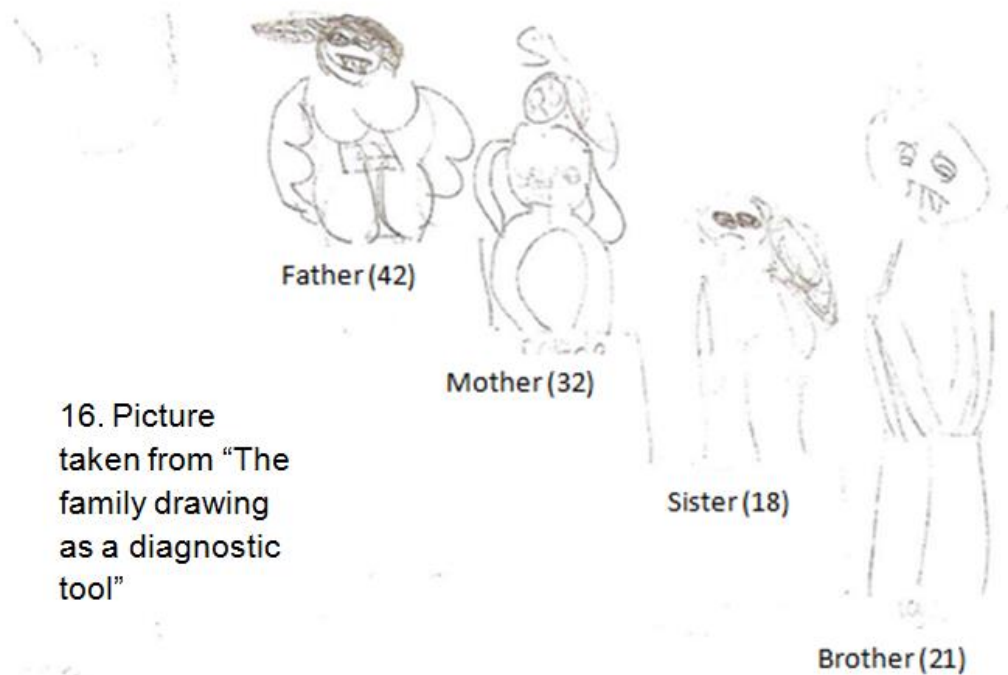
The symbolization is another way to express indirect aggressiveness. When a heavy tendency is censured by the ego, it can be manifested under a costume that difficults its recognition. For example, the child expresses his/her own aggressive tendencies by means of drawing himself/herself as an animal such as a dog, a lion, a cat or a wolf which bites or hurts somebody.

The expression of aggressive tendencies causes intense feelings of culpability and anxiety, which makes the infant fear punishment aggressiveness. This can be observed in the projective tests by the identification of the child with the parent who has imposed a punishment.

The omission of him/herself is not very often, only a serious depression could cause a feeling of disappearing.

Analysis and Interpretation of Children's Drawings

When the child is not represented in the drawing, it is important to wonder which character he/she is associated with, in order to offer the chance not to deny his/her existence and to enjoy the place that he/she considers the most privileged.



This drawing has been drawn by a teenager boy of 13 years-old-. His drawing has nothing to do with his family composition. The subject has omitted himself in the drawing, although in the post- questioning he says that he would be the mother.

There is sexual identification. He chooses the mother as the best of the family and later, when he is asked: "Supposing you were a member of this family, who would you be?, why?"; he chooses the mother "The mother. Because she is the mother!"- he answers; but suddenly his opinion changes and he wants to be the sister, according to him, because she has whatever she wants. In relation to the father, he says that he is the least happy. "Don't you see his crazy face because his children do not love him?". In general, it is a drawing that expresses lots of conflicts. They are figures without hands, without feet, they are flashy characters, such as the figures of the parents, which are naked. The father shows his teeth, which could be an aggressiveness manifestation,

and the mother has been drawn showing her breasts, which is usually interpreted as an abandoned feeling. He has drawn the characters above a scale, meaning that they have to make up for their lack of authority, feeling taller and bigger.

4.9 Oedipus conflicts

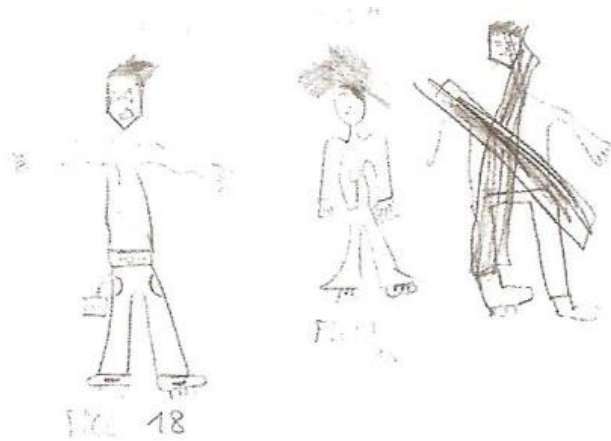
Oedipus conflicts make reference to those that arise because of a love-hate relationship with progenitors. During the phallic stage (between three and five years old) the discovery and interest for sexual organs takes place, the difference between sexes and how babies are born. At first, for both boys and girls, the love object is their mother; then, the girls change the object directing their love to the father. During this stage, children experiment jealousy and envy towards the opposite sex.

In the family drawing two factors of the Oedipus situation are often shown:

- Identification and rivalry with the same sex progenitor.
- Approach with the opposite sex progenitor.

Most children draw the figures dressed; so it is not usual to draw naked bodies; this could be an indicator of immaturity and/or intellectual deficiency.

In Freudian psychoanalysis, the phallic stage is the third stage of psychosexual development, spanning the ages of three to six years old, when the infant's desire centers upon his or her genitalia as the erogenous zone. When children become aware of their bodies, the bodies of other children, and the bodies of their parents, they gratify physical curiosity by undressing and exploring each other and their genitals. At this point, they learn the physical differences between "male" and "female", and the gender differences between "boy" and "girl", experiences which alter the psychologic dynamics of the parent and child relationship. The phallic stage is the third of five Freudian psychosexual development stages: the oral, the anal, the phallic, the latent, and the genital.



17. Picture taken from "The family drawing as a diagnostic tool"

This child is 10 years-old, and he is left-handed. He was asked to draw his family but he did not want to draw them, so he drew an invented family. As I have said before, this boy is left-handed but he made the hoped sequence as a right-handed, from left to right, starting his drawing with the children, first the boy and later the girl. Then the father is started with his feet. When the child has finished the father figure he tacks him and says that he has already finished his drawing.

4.10 Oedipus relation

According to Maurice Porot¹⁶, the first character drawn is usually an admiration or identification object. In the study of Louis Corman, in four of five drawings the first figure drawn represents one of the parents. This supports the purpose of Porot and gives us items for analysing which the object of affection of the boy/girl is on the actual moment. However, this information must be complete with the answers of post questioning. By the answer of the question "If you were

¹⁶ **Maurice Porot** was a french professor of medicine, a medical psychology and a writer.

part of this family, who would you like to be?”, we could establish hypothesis about which progenitor the infant identifies with.

The approach of the opposite sex progenitor has been observed more frequently on the girls' drawings than in the boys' drawings. This can be expressed in the drawings by the proximity of the figures.

4.11 Oedipus rivalry

The Oedipus Rivalry concerns jealousy, aggressiveness and envy towards the same sex progenitor because of the wish to occupy his/her place. This is usually lightened by the feelings of affection; however, in some cases aggressiveness increases and becomes a source of internal or external conflicts.

This feature can be revealed in the family drawing in which the child represents his/her aggressiveness repressed.

4.12 Oedipus complex

It has been exposed how children can express their aggressiveness tends by different ways, jealousy and/or envy originated by the Oedipus complex, causing external conflicts between the infant and the progenitor. When the ego wants to prevent the expression of these tends the repression mechanism is played, and the conflict becomes internal: between the ego and impulses.

The reactional formations that Corman takes into account in the analysis of children's family drawings are the following: Inhibition, long-distance relationship and isolation.

When inhibition is produced, both aggressive and amorous tends get repressed giving place reactional formations, which dominate the child's personality. This can be observed when the drawing is reproduced with his/her real family (instead of inventing a new family), where the mainly characteristic of the

characters is that they are separate of each other and perfectly lined following a hierarchical order of ages.

The distance relation is a defence mechanism, whose function is to prevent the contact or the proximity between subjects. This is easily observable in the family drawing for the physic distance in the paper between the subject's character and his/her progenitors.

When the intensity of the distance relation increase, there is a need to separate the characters, this is known as isolation. This is observable on the drawing by walls or lines which delimitate different spaces between the figures.

5. THE FAMILY TEST DRAWING BY JOSEP MARIA LLUÍS-FONT

5.1 Introduction

Josep Maria Lluís- Font is a doctor who works as a personality psychology professor in the Faculty of Psychology of Barcelona University. In 2006 he published a study with a sample of 861 children, in which he aimed to analyse the social-cultural influences of the subjects, which place they occupy in the brotherhood, and the characteristics of their family.

The analysis of infant's drawings suggested by Lluís- Font follows the settings that are used on projective graphic techniques, but it highlights:

- Proportion
- Location
- Shading
- Deletions
- Distance between characters

In short, the study of Lluís- Font offers valuable information about the different features of children, so the author expands the diagnosis possibilities of "Family's drawings test" with a major interpretative objectivity.

5.2 Material needed to carry out the test of the drawing family by Lluís- Font

To perform the test of the drawing family, a DIN A4 horizontally, a black pencil and a rubber must be delivered to the child. He/She should not have access to rulers, compasses or other items that may help the child when drawing, furthermore this help could complicate the interpretation of the drawing (stroke, pressure, etc.)

5.3 Analysis and interpretation of the drawing family

5.3.1 General features

a) Proportion

On the family drawing, proportion refers to the global proportion of the figures drawn and not individually. The drawing proportion is classified in three sizes:

- Big: The drawing occupies more than two thirds of the available space.

18. Picture taken from "The family drawing as a diagnostic tool"



- Normal: The drawing occupies more than a quarter and less than two thirds.

19. Picture taken from "The family drawing as a diagnostic tool"



- Little: The drawing occupies less than a quarter of the available space.

20. Picture taken from "The family drawing as a diagnostic tool"



The meaning of the proportion and the projective interpretation according to Lluís- Font coincides with some conclusions of other researchers about other types of drawings. It is considered that proportion reflects how the subject lives in the relation with the surroundings and parental figures, and what his/her feeling of self-esteem is.

Big drawings are generally made by people who react to pressures with an aggressive attitude. When the drawing touches one of the margins of the piece of paper it means that the subject feels under pressure and tries to make up for this feeling by means of action or fantasy, a feeling of inferiority.

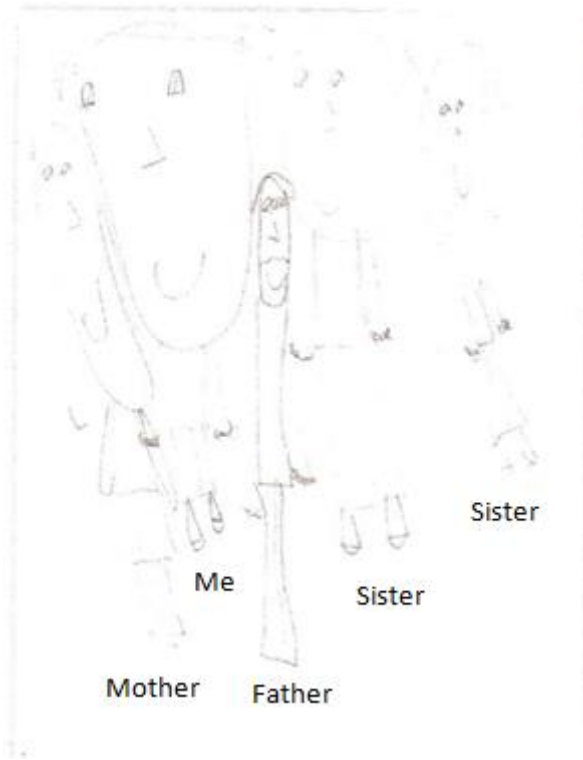
Little drawings are related with a low self-esteem and inferiority feelings.

Frequently, big drawings are drawn by children who live in a high sociocultural setting, while little drawings are drawn by children from low or middle social classes. This can be understood if we consider the fact that children who live in high sociocultural settings tend to act with expressive and aggressive actions, and they have more problems when they have to bear frustrations; on the contrary, infants of lower social classes have a weaker self-image (the way you think about yourself and your abilities or appearance), and they react to social pressures with more self-control and showing certain withdrawal.

In regard to the quantity of siblings, it has been found out that drawings of normal proportion belong to only children (they rarely make drawings with big proportions). Otherwise, in families with three or more children, older brothers

Analysis and Interpretation of Children's Drawings

make drawings with more little proportions than the younger siblings (possibly because firstborns suffer from more comparisons and usually have more responsibilities) and younger brothers often experiment an ambivalent situation in which, on the one hand, they are too protected (which results into a weak ego) and on the other hand, they are often to family rules by parents.



This drawing has been drawn by a child of 9 years-old. We can consider a big proportion, which means a defense attitude.

21. Picture taken from "The family drawing as a diagnostic tool"

b) Location

Location refers to the drawing emplacement in the sheet, and it can be classified in three types:

- Superior/higher/upper: Drawings located at the upper third of the sheet.
- Medium/average: Drawings located in the centre of the sheet.
- Inferior/lower: Drawings located in the lower proportion of the sheet.

This classification has only taken into account the emplacement of the drawing in relation to the vertical axis of the sheet.

Analysis and Interpretation of Children's Drawings

The interpretations that are done in relation to the location of the drawing in the sheet are:

- Superior part: Representing world ideas, fantasy and spirituality.
- Centre: It is considered the heart zone, of affectivity and sensibility.
- Inferior part: Represents what is solid, firm and concrete.

Therefore, when the picture is drawn at the top of the sheet of paper, the subject is likely to search satisfaction in the fantasy, fleeing reality, while the drawings drawn in the centre represent that the children are more sure and mature; finally, the ones located in the inferior part indicate repressive tends, insecurity, need for support and big dependence.

The left superior zone of the sheet has been called "regression quadrant" and it has been proved that there is a negative correlation between the subject's age and the use of this space, in other words, the younger the child is, the more drawings are located in this area.

The location of the drawing in the centre of the sheet indicates security.

As the quantity of siblings is regarded, the children of small families often locate their drawings at the top of the sheet, expressing tendency to idealism, a escape from reality and a search for satisfaction on fantasy, probably because of the pressure of their parents on them because they want their children to equal their expectations. On the contrary, the children of a big family are less protected and they manifest a better adaptation to reality.

This drawing has been drawn by a girl of 11 years-old. The location is in the centre, so it is related to the heart zone, sensibility.

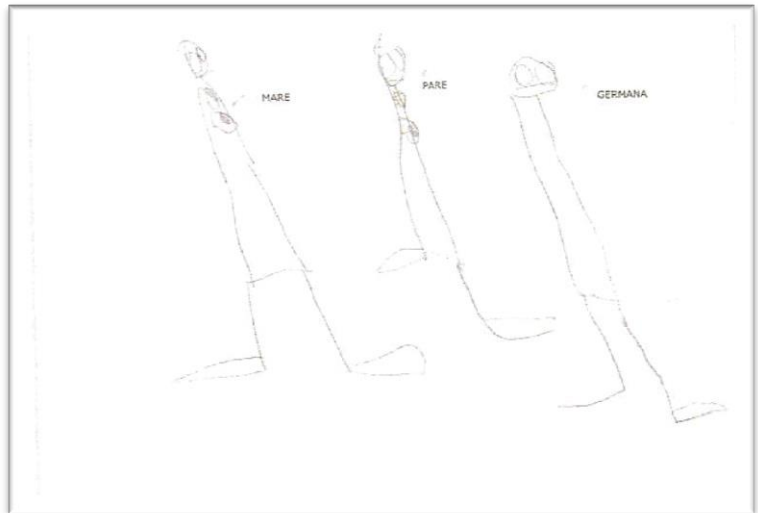


22. Picture taken from "The family drawing as a diagnostic tool"

Analysis and Interpretation of Children's Drawings

In this drawing, we observe a location in the superior zone of the paper sheet, which relates to the world of fantasy and spirituality.

23. Picture taken from "The family drawing as a diagnostic tool"



c) Shading

Shading is one of the characteristic features of the drawing that is believed to express emotional conflicts. Lluís- Font differs two types of shading:

- Absence of shading or weak shading, partial: children only draw the outline of the figures and, in case there is a shaded area, the stroke is weak, smooth.
- Intense or general shading: The shading's stroke is strong, pasty, over the edges of the figures, or it is applied on a big part of the drawing.

From a clinical standpoint, it is important to identify the area that has been shaded when the intensity of the shading is high, due to the fact that it can indicate emotional conflicts, anxiety (depending on the area being shaded).

It turns out to be very significant the fact that in the 71'08% of the drawings analysed by Lluís- Font during his investigation about family drawings, there was not any shading or it was very weak. This fact reinforces the hypothesis that an intensive shading expresses unresolved emotional conflicts.

Referring to social classes, it is very frequent to find more drawings with intensive shades in middle social classes that in lower or high social classes. The reason is simple; the children belonging to middle social class are exposed

to more pressure by their parents in regards to school success because for these families education is the worthiest investment.

d) Deletions

It is considered that a drawing presents deletions if the child, when erasing, a mark on the paper is left; so, if there are not any tracks on the sheet, we will not take it into account for the interpretation.

Deletions, similar to shading, have been considered to be indicators of the presence of some emotional conflict. However, it seems shading and deletions make reference to different types of anxiety.

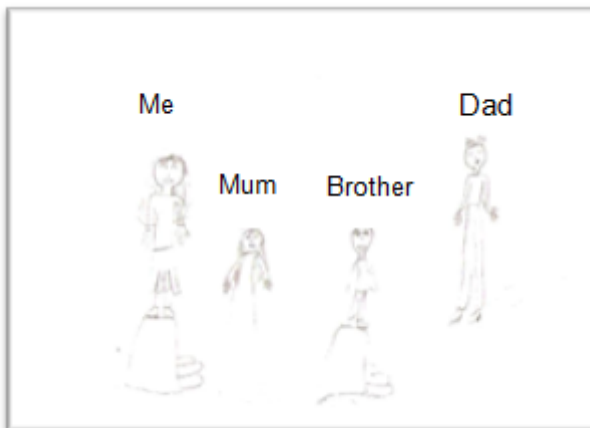
In adults, deletions have been observed predominantly in obsessive-compulsive neurotics. Deletions are not habitual in infants or in children with some intellectual disability. It is said that the type of anxiety that is expressed by deletions is result of a conscious dissatisfaction, different from the one expressed by means of shading, which is usually more unconscious.

As deletion appears in few cases, it cannot be considered an indicator of emotional problems. Otherwise, when we analyse some drawing taking into account the sociocultural level of the child, we verify that there is not a direct relation between this one and the major or minor tendency to delete leaving a mark. However, considering the number of siblings and the place that the child who makes the deletions occupies in the family, it is said:

- In the families of three or more children, middle children and younger children make deletions more often than firstborns and only children.
- Only children may not make so many deletions due to the fact that they do not have fraternal rivalry, so they are not afraid of being displaced by their siblings.

e) Distance between characters

In family's drawing a representation of the characters in different plans usually expresses lack of communication, although we should mention that in some cases, they are shown in different plans because of the high number of members in a family. This fact has nothing to do with the lack of communication.



A girl of 7 years-old has drawn this picture of her family. She has drawn her brother and herself above a pedestal; this usually means lack of communication between these siblings.

24. Picture taken from "The family drawing as a diagnostic tool"

Normally, the stratification is affected by the socioeconomic level of the family, by the quantity of siblings and by the position that he or she locates.

As I mentioned before, there is a relative point which is the lack of communication that has been associated to the physical distance among characters in the drawing (if each character is located in a different place on the piece of paper, if they show some interaction, etc.). This feature of physical distance and lack of communication is more often observed in middle and low social classes than in high social classes.

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In this drawing, the lack of communication is expressed by means of physical distance among the characters, who are separated in different boxes.



25. Picture taken from "The family drawing as a diagnostic tool"

Otherwise, in regard to the number of siblings and the position of the the child in the family, it is observed that the more numerous the family is, it increases the lack of communication, expressed by means of the distance among characters.

In families of three children, the second child usually draws his/her siblings further apart; in contrast, in big families (more than three children), the second child manifests being more mature than firstborns and younger siblings and in their drawings they express less features of lack of communication than their brothers and/or sisters.

5.4 Character's valuation in family drawings

5.4.1 The first figure drawn

The first figure that the child draws is usually the person who he/she values more, either because he admires him/her, because the child is afraid of him/her, or because he/she envies him/her. Generally it is located on the left when the drawing is done form left to right.

Other aspects of the drawing of a figure that can indicate valuation are a major quantity of details than the other figures or superior size in relation to the other figures.

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In the case of boys, it is highly frequent to draw the father first because they are identified with their progenitor of the same sex. If they first draw the mother, it can indicate valuation, identification or dependence, and it can also express some Oedipus conflict. Children who first draw their mother tend to do more deletions than the ones who start with the father, which suggests that they suffer from more anxiety.

It is not usual to draw a sibling first and it may reflect an emotional conflict that will have to be investigated more deeply. It can indicate admiration or strong envy towards the brother or sister, implying some emotional separation from his/her parents, especially if they appear further apart from their children. In relation to social classes, the figures of siblings drawn in first place, but with deletions or shadings, are made more often by children of large families and families belonging to a high social class.

There are few cases in which the infant is drawn in first place. Both it reflects a high auto valuation and it seems to suggest a strong egocentrism. It is not supposed to be habitual in primary pupils, due to the fact that at this age infants enjoy a certain emotional tranquillity that lets them get interested in the world that surrounds them, in the relations with others and in learning. Children belonging to high social classes and to families with less children (less than three) draw themselves first more often, except middle children.

5.4.2 The last figure drawn

When children draw without following a logical order and they leave the drawing of one figure for the end, it is considered to be an indicator of devaluation.

Leaving the drawing of one of the parents for the end is unusual.

When the child leaves the drawing of his/her figure for the end, whenever he/she is not an only child or the youngest sibling of the family, it is a reliable indicator of auto devaluation. This is repeated more often in children belonging to middle or low social classes than children belonging to high social classes. In

relation to family size, it should be said that while the number of siblings increases, the probability that the infant draws himself/herself lastly decreases.

5.4.3 Omission of a family member

When one of the family members has not been drawn, we can suppose that the child has operated the mechanism of denial, which consists of denying a reality that produces anxiety and to which it is very difficult to adapt. The feelings towards the omitted person are usually ambivalent (love and hate) and, as a result, guilty feelings for having omitted him/her are generated, what makes the infant use another defence mechanism: rationalization (the subject says, for example, that he/she did not have space to draw, he/she forgot him/her, etc.).

The omission of one of the parents is not very frequent. When one of the progenitors is omitted in a drawing of an infant, there could be some type of Oedipus conflict. Siblings' omission is more frequent when the family is increasing in number. Finally, the omission of the drawer figure is not common either. Apart from being one indicator of auto devaluation, it can also express a depressive state (depression).

5.4.4 Corporal features omitted

According to Koppitz, the omission of the hands on the test of human figure reflects feelings of guilty for not having achieved to act correctly or for being unable to act.

The omission of facial features, either in one of the figures represented or in all of them, it is considered a devaluation sign and suggests the presence of conflicts in relationships. We should take into account the fact that the face is the part of the body which expresses the emotions and social aspects better.

5.4.5 Additions

“Additions” are the representation of figures and/or things irrelevant to the nuclear family.

Representation of grandparents is the most usual addition. Its interpretation will depend on the valuation or devaluation of the signs that will accompany them.

The representation of uncles or cousins is quite exceptional; it is more frequently observed when one of the progenitors is omitted.

The representation of pets is also exceptional and it often expresses emotional deficiencies. Furthermore, the child identifies himself/herself with the animal (for example, he/she says that he/she loves his/her dog because people are always stroking it).

The addition of a landscape (sun, mountains, trees, flowers, etc.) has not been associated to any conflict, but to rich imagination.



26. Picture taken from “The family drawing as a diagnostic tool”

A 10 years-old child has drawn this picture. It is clear that there is aggressiveness in this drawing, because he has drawn his family with wild animals representing them.

5.5 Organization and order of the characters in a drawing

The location of the characters in a drawing usually has an affective connotation. The parents can be located together, which stresses the parental block, or separated by a child, who can be the same drawer. When this separation does not indicate/show devaluation, it can mean that the child who is between the

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parents occupies a privileged place or that they may need protection, or it can express reliance on them.

The normal hierarchical order is considered to be preceded by the father, followed by the mother and the children in decreasing order (from the oldest child to the youngest). The representation of the father and the mother in the first place is quite usual, but it is pretty unusual to draw the mother firstly followed by the father, although it is a common order that is found especially in only children. This characteristic may mean the greater dependence that only children usually have towards their mothers.

Moreover, when the drawing is started with the parental block, it shows "less anxiety and a better balance in the experience of emotional problems".

In family drawing, the sibling hierarchy is commonly altered. Even if this alteration is related to some type of argument or fraternal rivalry, it is not considered a sign of deep/serious conflicts unless there is another proof of that such as intense shading, erasure, extreme proportion and location, stratum, the separation of the parental couple or the omission of some family member.

It has been observed that the children who start their drawings with the parental block do not usually alter the siblings' order, which suggests that rivalry problems could be directly interrelated.

Hierarchy is not related to the socioeconomic level of parents.

Some studies have revealed that the direct hierarchy appears in the 34'96% of right-handed children and in the 37'75% of left-handed children. The reverse hierarchy is found in the 4'11% of the right-handed children and in the 3'61% left-handed. The differences between them are not significant. However, these data is opposite to what was thought and believed. As a result, it is established that it does not exist any tying between being left-handed and the tendency to invert the normal order in the drawings.

6. FAMILY DRAWINGS AS A PROJECTIVE TECHNIQUE

6.1 What projective techniques are

In order to accurately understand the meaning of the term “projective techniques”, we must define the two concepts which make the concept up: “technique” and “projection”.

According to the “Gran diccionari de la llengua catalana”, the word “technique” comes from the Latin “technicus”, and that one from the greek “teckhnikós” (“related to an art or technique”), derived from “téknē” (“art, ability”), and nowadays it means the “study of the applications of science and art” or the “group of procedures of an art, a job”. In the field of education, the concept “technique” refers to the “group of particular procedures in the application of a method”.

Regarding the expression “projection”, it's defined in the psychiatric ambit as a “defence mechanism through which the individual attributes an impetus to another individual, a feeling or a desire that seem unacceptable to him”. Freud was the first one to use this concept in the psychoanalytical sense, as an archaic type of psychological defence through which the subject takes to extremes and transfers to another person or thing qualities, feelings and desires of his own which he rejects or does not recognise. This concept has developed in the psychology world and is understood, in a wider sense, as a perceptive and general procedure which works as a not only defensive but also expressive mechanism.

When a child draws he or she is creating, inventing, and that's why we consider drawing as a message we have to decode. Drawing is the unfolded behaviour on paper which gives information about the intellectual level, the affective life and the perception the child has of the world that surrounds him (family, school and culture).

However, we also have to take into account that the movement of the child is related to their psychological organization; therefore, when we ask him to do a drawing we have to pay attention to their body. Furthermore, the corporal image (understood as a mental representation of ourselves) implies a record of our

body which includes past experiences that are out of awareness and have organized models through which we recognize positions, parts of the body and movements.

6.2 Guidelines to take into account when analysing graphical projective techniques

Regarding the analysis criterions of the graphical projective techniques, it is said that, when we interpret a graphical production, we have to adhere to the following steps to ensure the validity of our interferences:

- We have to be aware of the first impression we get from the kid's production (gestalt vision). This is also the first recommendation we get from Hammer¹⁷.

We have to do an exhaustive analysis which includes the following elements:

- The formal guidelines of the drawing.
- The content guidelines of the drawing.
- The verbal associations the subject does with what is represented in the drawing.

It is important to relate the three analysed plans. Wolf continuously warns about the imprudence of isolated interpretation. Every characteristic has to be integrated with the rest of them and interpreted regarding its significance and predominance, because the fundamental rule in every study of expression is that an element only acquires meaning in relation to the whole.

- We have to integrate data which covers the elaboration of the hypothesis. To do so, we must:

- Have enough evidence to do an interpretation.
- The depth of the interpretation has to be suitable to the material.
- Estimate the intensity of the tendency.

¹⁷ **Emanuel Hammer** was an American psychologist and author who studied connections between creativity and criminality via projective tests and art therapy. He founded the Institute for Projective Drawings and served as director of Lincoln Institute of Psychotherapy in New York City.

- Provide context of the data with the kid's life story, with its evident behaviour and its familiar group characteristics. Their age and sociocultural level have to be taken into account.
- Specify the pathological and adaptive aspects.

6.2.1 Formal guidelines of drawing

In the formal or expressive analysis of the drawing, the graphical aspects of it are evaluated, independently of the type of drawing we are talking about. Therefore, these guidelines can be applied to all the kid's drawings: free drawing, human figure houses, trees, family, etc. The basic formal items are the drawing's size, the stroke, the position or location, the details, the erasures and the rhythm.

- Size of the drawing: Big drawings suggest impulsive tendencies and the lack of limits and control, while small ones show the contrary, inhibition and shyness.

Youngest children tend to be more expansive and to disrespect the sheet limits and, as they integrate in the scholar context, they progressively control the use of the space and start restricting the location of their drawings within the paper's limits.

- Stroke: this item gives us information about the energetic level of the subject. Intense pressure or strong strokes can show the existence of aggressive urges, and can sometimes be associated to impulsivity. Weak pressure relates to inhibition, shyness and reserve. We can also find unstable pressure which alternates both strong and weak strokes in different figures of the drawing or in different parts of the same figure, which would relate to emotional instability, weakening of internal control and repression of strong urges.

- Location

- Regarding the horizontal axis, the more to the right the drawing is located, the more likely the kid is to be stable in their behavioural manifestations, he/she can postpone the satisfaction of their urges and prefers the intellectual satisfaction to the emotional ones, while the more to the left it is, the more we can talk about

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possible impulsivity and about the search for immediate satisfaction of the urges.

- Regarding the vertical axis, the higher the drawing, the more probable it is that the kid is looking for satisfactions in fantasy, while if it is drawn on the lower part we relate it to a bigger sense of reality or orientation to something specific.

According to Corman, the area of the page occupied by the drawing has got a significance referred to the symbolisms of space. There are kids who use all the sheet and others who only draw in one area. Blank areas which lack drawing can be interpreted as prohibition zones which will consequently need to be studied.

- Details: the complements of the drawing are important both for its presence and for its absence. The stimulation of familiar and social contexts is deeply rooted to this item, and it has to be taken into account. Children who are not properly stimulated usually do drawings with little or without any detail, while the ones immersed into stimulating environments usually include a lot of details in their drawings. However, these observations have to be complemented with the analysis of other drawings and taking into account the evolutionary moment of the child.

- Erasures: We have to take into account the kid's use of the rubber. We have to observe if they use it to make their production better or if this use is compulsive. In the first case, the erasures are spontaneous and careful and suggest they have a tendency to perfectionism (this sign can also be found in children with high intellectual abilities and good scholar performance); whereas when the child compulsively uses erasure without improving their production, we can suppose they have insecure feelings and lack internal control.

- Rhythm: It makes reference to the time the child dedicates to the drawing of every figure. We have to observe to which one they dedicate more time and in which one they stop (and in which specific part they stop: the head, the legs, etc.). We can also observe which figure they dedicate less time to, which can show us that they want to do it fast to "shake it off" the sooner the better.

6.3 Family drawings records

Even if there are disagreements regarding the origin of the Family drawing test, we can mention that Appel, in 1931, was one of the first psychologists to request the drawing of “the house, father, mother, siblings, teachers and friends” as a suitable technique for the children’s psychiatric clinic.

In 1947, Françoise Minkowska¹⁸, was another psychologist and reduced this form to the expression “draw the subject ‘me, my family and my home’”, with whom the child is given more freedom to decide the people who take part in their family. The objective of this test is to explore the location and valuation the subject transmits regarding every family member. Regarding the valuation Minkowska recommends to do an approach to check if the sensorial or rational traits prevail in the drawing and, after that, to do a more detailed and comparative analysis of every figure’s characteristics and dimensions, just as of the sequence in which they have been drawn. Detecting omissions is especially important.

In 1950, the French psychiatrist Porot, who for some studios of the subject is considered the creator of the family drawing test, developed a new version of the test in which the heading was shortened. Which was reduced to “draw your family”, in a way which eliminated the physical sphere and gave the child the option to include or not to include himself in the drawing.

Porot shared Minkowska’s views regarding the objectives and basis, but concerning the administration of the test, he insisted on the need to be with the subject during the production in order to record their behaviour and their verbalizations. He proposed a deeper analysis of the child’s unconscious feelings, so in some cases he added colour pencils to the test.

Porot highlights the family composition just like it is represented in the drawings and the importance of the fact that some of the members can have been forgotten; he emphasises that the character drawn in first place is almost always the most important one to the child; he stresses the signs of valuation and devaluation of the characters; and he invites us to consider the place the

¹⁸ Françoise Minkowska was a French Jewish psychiatrist, born in Poland.

subject gives himself in the family group, something that it is very significant to know how he considers himself.

In 1961, Corman published a new version of this test especially designed for the assistance practice which he carried out during plenty of years in the Nantes Pedagogical Medical Centre. Corman considers the drawing a means for free expression, and he states that particularly the family drawing lets the kid externalise his/her unconsciously repressed tendencies revealing the "true" feelings the child experiences towards their relatives. Even if he agreed with Porot regarding the objectives and the majority of interpretation guidelines, Corman modified the wording once again. Additionally, he applied a special analysis method to this technique which he had prepared for the Pota Negra test: the method of the identification preferences, which consists of inviting the subject to express, respectfully, their preferences and rejections towards the characters being drawn and to later identify himself/herself with one of them, that is, to choose the character they would like to be.

Afterwards, there were various authors who referred to the family drawing technique.

In 1974, the Canadian psychologist Morval did some studies to examine the validity and trustworthiness of the family drawing, and its discrimination and the nature of the projections it promotes. She concluded that the technique is useful to evaluate children's behaviour regarding their parents and siblings and to evaluate the fantasies referring to their own inclusion in the family nucleus, but that it was not valid enough to explore the child's self-image nor to evaluate and discriminate their normalcy or pathology.

Authors Burns¹⁹ and Kaufman²⁰ deserve a special mention, who in 1972 presented the moving version of the family drawing test: the test of the kinetic family drawing, dedicated essentially to children's diagnoses.

¹⁹ **David D. Burns** is an adjunct professor emeritus in the Department of Psychiatry and Behavioral Sciences at the Stanford University School of Medicine and an author of best-selling books.

²⁰ **James C. Kaufman** is a psychologist known for his research on creativity.

6.4 The family drawing as a graphical projective technique in the psycho diagnostic procedure

If we say that psycho diagnosis is a procedure to investigate subjectivity, and we agree that the importance of other significant relatives as essential constituents of the subject, we have to include the family drawing as an unavoidable resource in the investigation of a subjectivity in construction.

The family drawing test is one of the most used graphical projective tests in the field of children and teenager's psychological evaluation, with the Drawing of the Human Figure (DHF), the HTP test (house, tree, person), the kinetic family test and the Person under the rain test.

As we repeatedly point out, it is a graphical test between a repertoire of projective tests, since the subject projects their subjectivity in the family context, where their fantasies appear, desires and fears regarding the linking dynamics.

In the psycho diagnostic procedure, projective tests let the subject express their internal world.

Hammer thinks that in projective drawings, just as in dreams, the unconscious conflicts use symbolical language with ease. Thus, in drawings, just as in symbolical language, they get to the subject's more primitive layers. The graphics contain the print of some incidents which had an impact on the structuring of the self.

Then, we can say that drawings are an excellent material to investigate and analyse the children's world, because they represent an important expression form.

The importance of the family drawing test focuses on the fact that it is not only designed to detect subjectivity aspects (like every graphical projective technique), but it also allows us to obtain valuable information about the subject's problems from a wider perspective which includes the particular experiences of the familiar group.

6.4.1 Characteristics of the technique

The family drawing is one of the most used graphical techniques in children and teenagers in the psychodiagnostic procedure. The simplicity of the heading, the easiness of application and the economical required materials for it make this test one of the most used tools among mental health professionals. But what makes it one of the more valued tools in the “psi” community is, without doubt, the richness of data that can be obtained from it.

6.4.2 Management of the test

Simple observation and a detailed study of the drawing allows us to understand the real feelings of the subject towards their close relatives, and where they put themselves in the family, so this test allows us to know the subject's family in the way he perceives them, which is more important than knowing how they really are.

The technique of this test is simple and consists of a graphical part and a verbal one.

The material needed for the test is the following one:

- A4 paper (without lines or other strokes that can distort or guide the production of the drawing). We know that in graphical tests, paper represents the world in which the subject is moving around, so it is essential to respect the indications regarding the permanent use of the same paper size. We have to always offer the kid the same psychological space and to propose them a constant in the space in which they have to organize themselves in. This allows to compare both their different productions and other subject's productions with theirs.
- Soft pencil of number 2. This way we can evaluate that the soft stroke is because of small pressure and the darker one relates to strong pressure.
- Soft rubber. For every graphical projective test, the rubber has been in the subject's sight. The professional has to take into account if they use it or they do

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not, how often, and to erase which details and which figures, and if they should have used it for something but did not.

7. THE KINETIC TEST OF THE PRESENT FAMILY

It is a variation of the family test in which the child is asked to draw his/her family doing an activity. This test can offer us a lot of information, due to the fact that it has been proved and it produces a big projective richness.

Due to the fact that the test consists of several figures, and it takes the family of the subject into account, he/she can live this test with anxiety.

The uses of this technique let one get significant material on the subject's personality and take information about family relationships.

7.1 Requirements for the Kinetic Test

A group of psychologists advise to leave the person interviewed alone while he/she is doing the test, Renata Frank de Verthelyi²¹ suggests being there during the test to create a nice atmosphere with the subject, in order to observe and to register the postural and verbal conduct, the graphic sequence, the questions and comments, the modification and omission of the figures (deletions) and the rhythm in the development/evolution of the task.

It is necessary for the infant to sit on a chair and at a table appropriate to his/her dimension, in a quiet atmosphere to avoid stimulus that could interfere on the test.

In this case, the infant must be said the following sentences: "Draw your family. You can draw it however you want, but remember they have to be doing something."

If the child starts drawing very schematic figures, he/she is asked to do it as completed as possible.

²¹ **Renata Frank de Verthelyi** was a famous psychologist and author because of her Individual, dyadic and group assessment through the Test of the current kinetic family

During the task children often ask questions such as:

- Who do I have to draw?
- How do I have to do it?
- Inside or outside my house?
- All together or separate?

Answering later: "like you prefer"

However, if he/she asks if he/she also has to draw him/herself, the answer must be affirmative and he/she must be encouraged to do it.

Sometimes, in the beginning, it is necessary to lead children to explain about their family. Once we are sure that they have understood, they can go on. Any type of drawn movement is accepted, including those that seem static.

When the child has finished the drawing, he/she is asked to set the names of the figures and the family relationship of each (dad, mum, aunt, etc.). If we observe that somebody has not been drawn, we can ask: "Are they all here?" A lot of times, this question is enough to make him/her include him/herself. If he/she turns down to draw him/herself (saying that he/she was not there), we should not insist, but we should write down everything he/she says and has said. If the subject asks a new sheet to draw him/herself, we should answer to use the same sheet paper; in case he/she is drawn behind the sheet of paper, it is accepted and later, it is taken into account in the drawing's interpretation.

7.2 Analysis and interpretation

7.2.1 General conduct of the child in relation to the task and the interviewer

Verbal behaviour and no verbal behaviour have to be observed and registered, for example:

Comments before and during the test, signs, sighs, attitude changes; and also the way how he/she does the task: Calmly, nervously, etc. The record of these

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observations lets us know the type of bond between the interviewer and the resources that he/she uses when he/she gets nervous.

8. DISORDERS

Analysis and interpretation of children's drawings are used as a diagnostic resource before stating that a child has or does not have a disorder. These disorders may be the following ones:

- Aggressiveness, disobedience: Very prominent teeth, long arms with closed hands. Claws instead of fingers. Shapes with straight and long lines and with rising direction.
- Anxiety, fear: Little drawing, simple, undecided. He/She can draw him/herself inside a house, vehicle, etc. Something that provides protection. Expressionless faces. If the child is scared of a person, this person will be drawn with short arms or without them. The presence of anxiety is reflexed on the face shading.
- Motivation for learning: Drawings with details. Faces with big eyes, they have neck and there is expression on their faces. The drawing is in the middle and occupies most of the sheet of paper. Open arms and clearly defined legs. Smiling faces and there could be animals.
- Egocentrism: Big head and exaggerated forms. If it is a family drawing, first he/she draws him/herself and bigger than the other members of the family.
- Behaviour and obsessive thoughts: They paint with similar colours. If the child makes a mistake, it causes anxiety and they need to delete compulsively.
- Insecurity: Little arms/hands and stick to the body. Thin legs. Irregular stroke, insecure, many deletions. Little or compressed figures.
- Perseverance: Well contoured figures. Many details. Characters appear with expressive faces and with all the elements. Well defined hair. If colour is used, most of the drawing will be painted. Paused stroke and little impulsive.
- Attention deficit: Disorganized drawing. The child prefers drawing little pictures. Poor details. Unreal objects.
- Cross-dominance: Presence of letters, figures and numbers with inverse way (as reflected in the mirror). The stroke is irregular and with distorted forms.

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- Auto control: Symmetry in the drawing. Wavy forms well provided. If the drawing is painted, the limits of the drawing are respected.
- Self-esteem: Good organization of the space. Arms and hands opened. The size of each figure is big. The drawing usually occupies most of the sheet of paper with a proper distribution. Positive expression on faces.
- Problems in social relations: Arms stock to the body, neutral or sad expression.
- Mental disability: Poverty and few variety of details. There will be asymmetry on limbs.

PRACTICAL PART

FIRST PRACTICAL PART

1. Comparison of the different stages of children's drawings from 1 to 12 years-old.

As I told in point number 2 there are different stages in a drawing, from an early age to an older age.

I have only focused my work on one of the authors mentioned before, who is Betty Edwards since she is one of the most important authors and the one that gives more details.

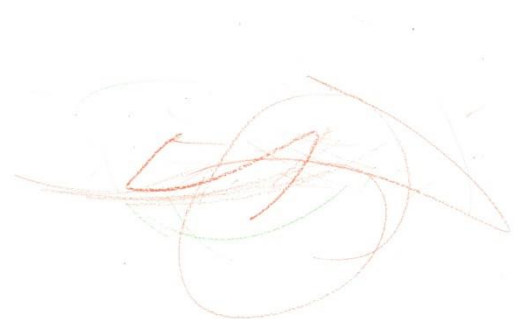
According to her, we can distinguish seven different stages:

- The scribbling stage (2 years old)
- The stage of symbols (3 years old)
- Pictures that tell stories (4 years old)
- The landscape (6 years old)
- The stage of complexity (8 years old)
- The stage of realism (10 years old)
- The crisis period (12 years old)

Now, let's see how they are classified:

The scribbling stage (2 years old)

As we can observe in the first seventeen drawings of the annex which had been made by infants that are between one and two years old, we find that all of them are random scribbles. According to Betty Edwards, most drawings drawn at this age are with circular movement due to the fact that it is more natural anatomically.



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It was the first time for some infants to take a pencil, and as a result, they were not used to painting. Due to this fact, we observe that some of the drawings are hardly painted.

Infants that are between 2 and 3 years old (drawings 17 to 28 of the annex) are in a transitive stage in which they have not left the circular movement yet, but they have not started reflecting their observations on the world around them either. We see that the drawings are bigger and much more coloured.

The stage of symbols (3 years old)

As we observe drawings 29 to 36 drawings of the annex, we distinguish symbols. Each child/infant has drawn his/her family because they are the ones who the infant sees more and they represent his/her world.

If we make a comparison with the previous stage, it is clear that the circular movements have become more complex forms. In some of them it is possible to distinguish parts of the body and they have used many colours.



Pictures that tell stories (4 years)

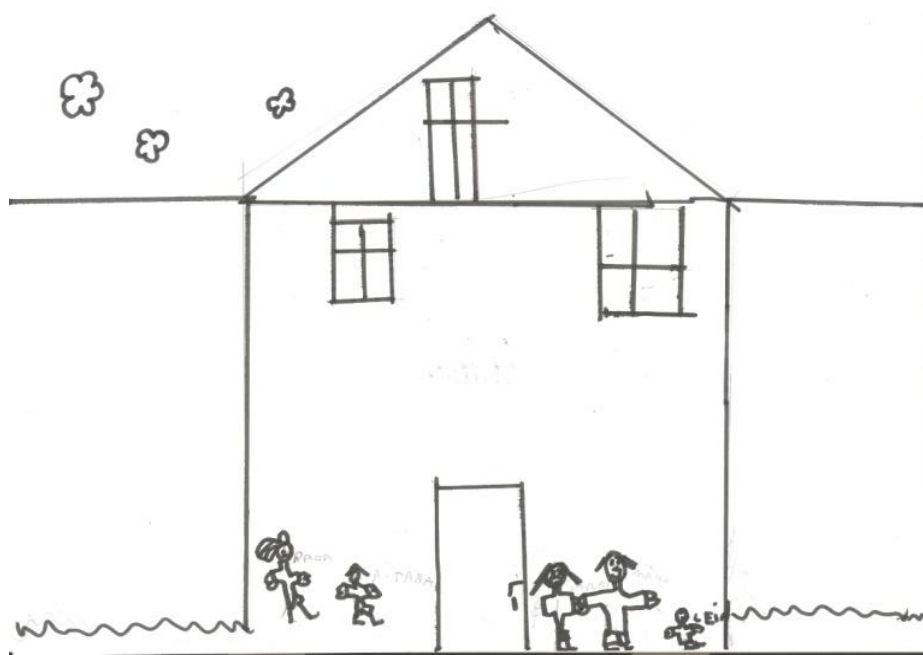
As we observe in drawings 37 to 75 of the annex, drawings have more sense than the drawings belonging to the other stages. There are more many details, parts of the body are almost formed, more colours and in some cases they have drawn people who are out of the nuclear family. According to Betty Edwards, at this age, children begin telling stories or working out problems with their drawings, changing basic forms as needed to express meaning.

As an example that children at the age of 4-5 years old start telling stories, in this drawing we can observe that there is a family out of a house with a dog that seems to enter inside. We also see that somebody is going to the sky and they are saying goodbye to him/her, maybe somebody died a short time ago and the child wants to express that all his/her family is sad. Maybe this situation has created a conflict to the family because none of them have arms and as we will see in the next part practical, the omission of the arms means conflict. We may also perceive that it is winter due to the fact that the chimney draws smoke.



The landscape (6 years old)

As we observe in drawing 76 to 119 of annex and as Betty Edwards stated, children tend to put a (blue) line and a sun at the top of the page and a (green) line at the bottom becoming symbolic representations of the sky and ground. Details of the world increase in this stage.



The stage of complexity

This stage is shown in drawings 120 to 129 of the annex. At eight, nine, ten years old children try to draw more detailed drawings, hoping to achieve greater realism, a prized goal. Concern for where things are in their drawings is replaced by concern for how things look—particularly tanks, dinosaurs, super heroes, etc. for boys; models, horses, landscapes, etc. for girls.

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This picture of the annex was drawn by a child of eight years old. As we can see, there are lots of details. Many of these details are of animals. The lines of the ground are also drawn.



The stage of realism (10 years old)

In this stage the passion for realism is in full bloom. Children draw what they see. For instance, this drawing represents what the child sees on television, wars.



Picture taken from: www.ara.cat

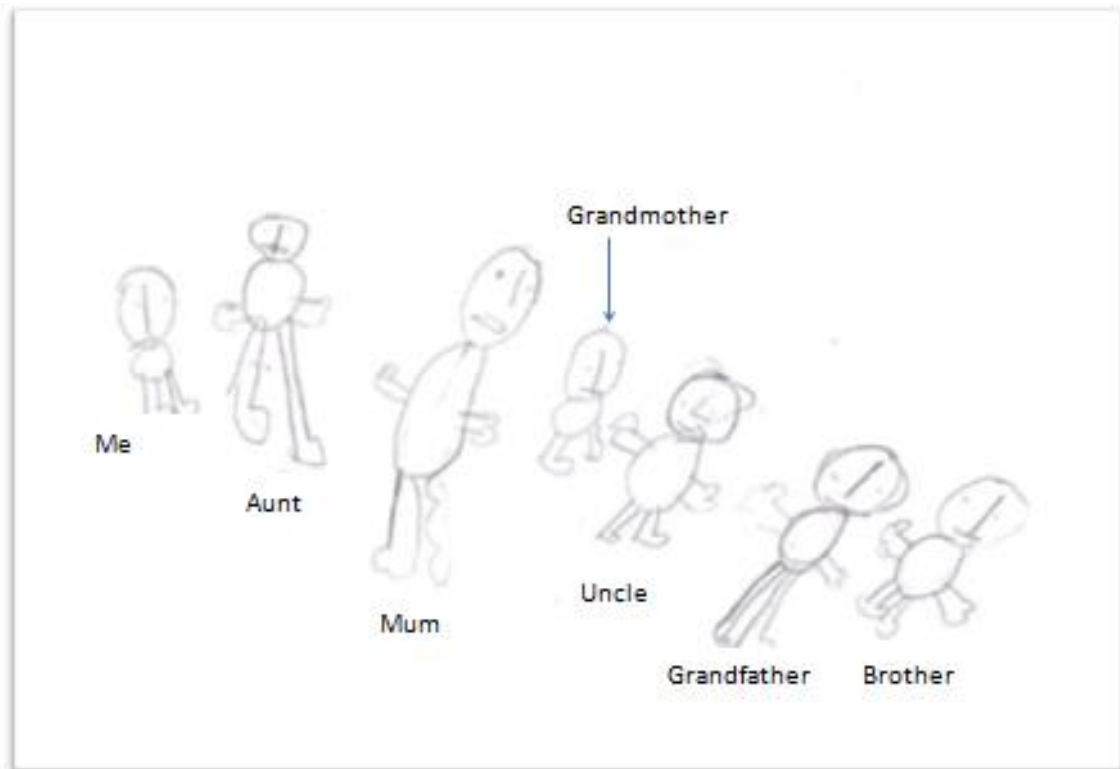
The crisis period (12 years old)

The beginning of adolescence marks the end of artistic development among most children, due to frustration at “getting things right”.

SECOND PRACTICAL PART

2. Analysis of different children's drawings

CASE 1



Date: 3/10/2016

Age: 5-years-old

Start time: 17:30

Final time: 18:15

Total time: 45 minutes

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ASPECTS	
Stroke	Normal
Shading	No shadings
Sequence	Aunt, mother, grandmother, uncle, grandfather and himself.
Drawn figures	Grandfather, grandmother, uncle, aunt, mother, brother and himself.
Characters' proportion	Normal
Size of the drawing	Big
Areas of conflict	No areas of conflict
Scenario	Sensorial
Sexual differentiation	Good
Additions	Uncle, aunt and grandparents
Omissions	Father
Extra objects	No extra objects
Behaviour during the task	Nervous

Case description:

The subject is five years-old and he is finishing P5.

He lives with his father, his mother and his brother of seven years-old.

He has difficulties in maintaining the attention and shows some behavioural difficulties (non-acceptance of standards, impulsivity and aggressive behaviour at school and at home).

Comments and observations:

He has deleted a lot (6 times). When drawing the first figure, he says that he does not know how to draw a face. She is his "Tata".

Later, he says: "Now Mom". Sequence: Face, body and he deletes all the body; he draws the body again and he draws the legs.

Then he draws his grandmother: he draws a big face and he deletes it. He says she is his grandmother. Sequence: Face and body, he deletes it all. He is blowing all the time. He draws the face again the body, the legs and the feet.

The fourth person drawn is his uncle. Sequence: Face, body, legs and he deletes it all, he blows again and says: "I cannot. I cannot draw the head". He draws it again following this order: Face, body and legs.

Later, he draws his grandfather: face, body and legs. He also draws his hands and, then, he draws the hands of all the people already drawn, from left to right.

- Have you finished? - I asked.
- No.
- Who are they?
- The "Tata", mum, etc. (He writes the name of his brother and he draws him).

He stares at the drawing and he says: "And me? Ah, here I am". He draws himself next to his "Tata".

Conduct during the drawing: At first, he comments that he does not know how to do it. It is difficult for him, he is blowing all the time and deletes a lot, complaining.

Analysis and interpretation

Drawing's analysis:

General features:

Global proportion of the drawing: We can consider the drawing big, due to the fact that it occupies more than 2/3 of the sheet. Big drawings are related to aggressive attitude; we could deduce this by this behaviour on class and at home.

Location: The figures are located on the central third. He starts drawing in the middle of the sheet of paper and tends to go to the lower right. The progressive tilt of the drawn figures may indicate an increase in anxiety during the task, which would originate insecurity, which is reinforced in these features: inclination, deletions and drawing over the lines.

Shading: There are not any shadings, he has only drawn the figures' contour.

Deletions: He deletes a lot, especially the faces; at first all the figures present deletions except his grandmother's figure and his own. Deletions are not usual in children, so they can be considered an emotional indicator linked to dissatisfaction reinforced by his comments in the verbalisations that he does ("I cannot, I cannot draw the head"; he shows feelings of helplessness and in this sentence he could be expressing difficulties in learning, difficulties in controlling his impulses, etc.). In regard to deletions, Lluís- Font states that the youngest child of a family has more anxiety than the other siblings and more than an only child.

Distance between characters: Figures are distributed in a row, one next to the other. We could consider that the proximity of the characters is correct, due to the fact that they are not either too close or too far.

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Characters valuation:

It is surprising that the first figure drawn is "Tata" (his aunt), furthermore she is called with tenderness and next to her, he draws himself. This means that they have a good relationship without any type of conflict.

In regard to the mother, he is likely to maintain a conflictive relationship with his mother, because he has represented her as the biggest figure (dominant figure), her legs have an irregular stroke and different from the other figures.

The last figure drawn is his own. This fact could be considered a devaluation indicator.

Omissions: He has not drawn his father. The omission of one of the parents is not very usual, and it should be investigated due to the fact that it is the major indicator of conflicts with the omitted progenitor.

Additions: The "Tata", the grandmother, the grandfather and the uncle. The grandparents' representation is frequent, the uncles' representations are not so we could suppose that the relation with the parents and the subject is conflictive.

The hierarchical order is supposed to be: Father, mother, children from major to minor aged. But his sequence of the drawing is: "Tata, mother, grandmother, grandfather, brother, himself. The order that the subject has followed has been affected by emotional aspects and bonds that he maintains with the people drawn.

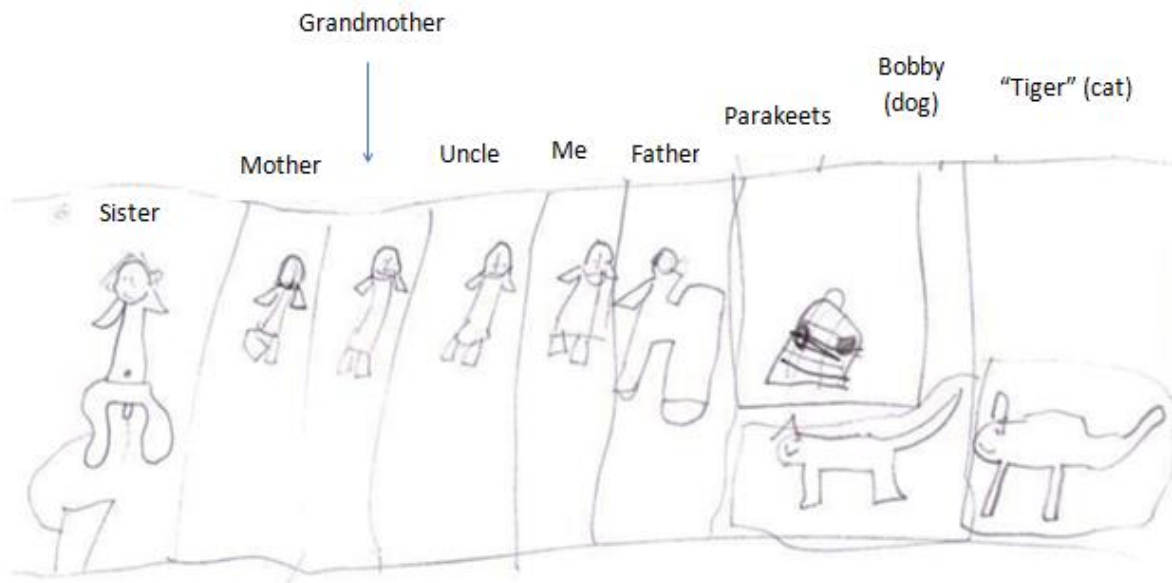
Analysis of the human figures:

Taking into account Elizabeth Koppitz, the emotional indicators that are observed in the figures drawn are:

Inclined figures: This emotional indicator is associated with poor coordination, impulsiveness and phisic unsuitability.

Analysis and Interpretation of Children's Drawings

Arms' omission: It could reflect feelings of anxiety and culpability that could be related with actions made with the arms or hands, such as aggressiveness with classmates.



CASE 2

Date: 3/10/2016.

Age: 9-years-old.

Start time: 18:30.

Final time: 19:10.

Total time: 40 minutes.

Analysis and Interpretation of Children's Drawings

ASPECTS	
Stroke	Normal.
Shading	No shadings.
Sequence	Aunt, mother, grandmother, uncle, grandfather and himself.
Drawn figures	Grandfather, grandmother, uncle, aunt, mother, himself, parakeets, dog and cat.
Characters' proportion	Normal.
Size of the drawing	Big.
Areas of conflict	No conflict areas.
Scenario	Rational.
Sexual differentiation	Bad.
Additions	Uncle, aunt and grandparents.
Omissions	Father.
Extra objects	Parakeets, a dog and a cat.
Behaviour during the task	Without concentration.

Case description:

The subject is 7-years-old and he is finishing second of primary education.

He has difficulties in maintaining the attention on something which he does not like, he has learning problems, he often stands up to look at something, or he asks to do another activity, or explains something interrupting the rhythm of working.

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One year ago, his parents got divorced, and since then he has not seen his father, with whom he had a close relationship; because of his mother's work, he took care of him.

Nowadays, the subject lives with his mother, his sister (16 years-old), his grandmother and an uncle.

Comments and observations:

He starts with the left figure.

- She is my sister. These are the male sexual organs (she laughs). She is in the toilet. She is only in the bathroom. I will not get it, I know it. This is the bathroom's door.

Once his sister's figure is finished, he starts drawing the other members by parts. First he does the heads of all the figures, later the facial features and finally the bodies. When drawing the last figure, he says:

- That is wrong.

He draws the lines that separate the figures. Lastly, he draws the animals.

- What are they doing?
- Bobby, the Tiger and parakeets are resting. My sister, my mother, my father and I are playing hide and seek. My grandmother and my uncle are resting.

Analysis and interpretation:

Drawing's analysis:

Sequence of the figures: The first figure drawn is his sister, once he has finished drawing her, he continues with the others by parts: First he does the head of all the figures, later the facial features and finally the bodies. As we can observe, he has not followed the hierarchical order: father, mother and siblings

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from major to minor age. Maybe to draw his sister in a ridicule place, produce to the subject an increase of anxiety and disorganization of his thought.

General features:

Global proportion of the drawings: If we observe the drawing in a global way (not considering the figures individually), we see that it occupies more or less the half of the sheet of paper, so we could consider it a type of normal drawing. The drawing has also shadings on the sides; (although we cannot see them here) this could indicate oppression of feelings accompanied by reinforcing things or actions (he stands up, he explains things that have nothing to do with the activity, he always wants to win, etc.)

Location: The figures are found on the inferior part of the sheet. This feature has been associated with people who have much security (the subject does not often do what he is told at home).

Deletions: The drawing does not present deletions and, although he has drawn the father's figure he says that the drawing is bad, he does not seem to have intention of correcting him.

Shadings: A stronger stroke on the mother's head and in the cage of the parakeets is observed. Shading has been considered an emotional indicator, a feature that explains a conflict with the shades area. In this case, a hypothesis could be that, by means of the birds' cage, he expresses lack of liberty, feeling trapped in the actual situation, etc.

Characters' valuation:

The first figure drawn is the sister, she is older than him and she presents more details than the other figures (she is the only one who has hair and ears). We could think that she is a highly valued figure, but the fact of drawing her inside the bathroom, doing pee and with male genitals, suggests a rejection towards her, envy and jealousy. Another sign of devaluation is the navel, also an indicator of dependence.

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He continues with the mother's figure, smaller than the others; this expresses distancing between them; they may not have a good relationship. Later, he draws the grandmother, the uncle, himself and his father. This order may suggest that the subject misses his father.

Deletions: There are not any deletions. In fact, he has drawn all the members of the nuclear family, however his parents got divorced last year and he sees his father sporadically.

Additions: There are not any additions. His grandmother and uncle live with him, so they are part of the family. The animals are also "members of the family" and drawing them could mean emotional deficiencies.

Analysis of human figures:

Taking into account Elizabeth Koppitz, we observe that the emotional conflicts of the drawing are:

Omission of the neck: It is considered an emotional indicator at the age of 10-years-old and on.

Omission of the hair: It is not an emotional indicator.

Genitals: It is considered a serious problem of poor control of impulses.

Omission of the feet: It is considered an emotional indicator at the age of 9-years-old and on.

Omission of the hands: It reflects guilty feelings for acting badly or for the incapability of acting.

Short arms: Although it has been associated with difficulties in connecting with society, in this case we could consider it a lack of communication in the family.

Analysis of comments:

To the question: "What are they doing?", he answered

- Bobby, the Tiger and parakeets are resting. My sister, my mother, my father and I are playing hide and seek. My grandmother and my uncle are resting.

The animals, the grandmother and the uncle are resting. This could express that they are not part of the emotional conflicts.

What seems to be very significant is that he, his sister and his parents are playing hide and seek. This could describe the family situation they are living: the fact of not seeing the father and the lack of communication among them.

CASE 3

Name: Eudald.

Date: 3rd October 2016.

Age: 7 years-old.

Start time: 15:05.

Final time: 15:20.

Total time: 15 minutes.

ASPECTS	
Stroke	Normal/Strong.
Shading	No shadings.
Sequence	Father, mother, brother and himself.
Drawn figures	Father, mother brother and himself.
Characters' proportion	Little.
Size of the drawing	Normal.
Areas of conflict	No areas of conflict.
Scenario	Sensorial.
Sexual differentiation	Good.
Additions	No additions.
Omissions	No omissions.
Extra objects	The house.
Behaviour during the task	Calmed and concentrated.

Comments' analysis:

Post- questioning:

- Where are they?
At home.
- What are you doing?
We are taking photos.
- And do you like taking photos?
No, I hate it. –he gets a little angry.
- Who is the best one? And why?
Mummy, because she always buys me games, she takes me to the swimming pool and she lends me her mobile phone because I want to play the game called “Pokemon”.
- Who is the happiest one?
He thinks for a minute, and finally he decides that they are all happy.
- And, in this family, which one is your favourite character? And why?
My favourite member of the family is my brother, because he is always smiling and he makes me laugh a lot.
- Do you love him a lot?
(He laughs) Yes, I do.
- And, listen to that, imagine that you father suggests going for a drive, but there are not enough seats, who is being left without the drive?
(He thinks a lot about it, before answering) At first he says mum, but suddenly he changes his opinion and says that dad would not come, because he is very lazy and would stay at home.
- Are you happy with your drawing?
Yes, I am.
- Would not you add anything or anybody else?
No.

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Case's description

Eudald is a child of 7 years-old and he has just started 2n of primary education.

He lives with his parents and his brother of 8 months.

He is very resolute and calmed in doing the drawing, he does not refuse any time and is happy with everything I ask him.

Comments and observations:

He starts with the house and later he draws his parents: first the father and then the mother. After drawing them, he draws his brother and finally himself.

- Is he your brother?- I asked
- Yes- he answers. He is always smiling.

Once he has finished drawing the people, he draws the parts of the house: the windows, the stairs and the door.

Analysis and interpretation:

Sequence of the figures: the first figure drawn is his father, later the mother, then his brother and finally himself. As we can observe he has followed the normal hierarchical order.

Drawing's analysis

General features:

Global proportion of the drawing: if we observe the drawing as a global proportion and not as an individual proportion, we can see that it occupies more or less the middle of the page, thus, we could consider that it is a normal drawing. He has a normal-strong stroke. The drawing has been drawn in the centre-inferior of the page, which means feelings of depression and apathy. Moreover, his scenario has the rational structure in which the lines are more rigid, straight and angular, this means that the child tends to be more inhibit and

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subject to social rules. If we look at the people drawn, they are drawn as a sensorial structure, because they are more curved, which means spontaneity and sensitivity.

If we look at the faces of the characters, we can observe that the child has not drawn the parents' mouths. This could be a sign of devaluation for them, because as more details the person has, more valued he/she is by the subject.

He does not seem to have problems of communication, due to the fact that he says that they are all the day together, taking photos (something that he hates).

There are no omissions or additions.

Human figures' analysis:

Taking into account Elizabeth Koppitz, we observe that the emotional conflicts that appear in the figures are:

- Neck's omission: It is considered an emotional indicator at the age of 10 years-old and on.
- Mouth's omission: It is considered a highly significant trait. It reflects feelings of anxiety, insecurity and introversion.

CASE 4

Name: Cèlia.

Date: 3rd of October of 2016.

Age: 7 years-old.

Start time: 15:23.

Final time: 15:56.

Total time: 29 minutes.

ASPECTS	
Stroke	Strong.
Shading	No shadings.
Sequence	Herself, brother, parents, grandparents, cousin and a dog.
Drawn figures	Grandparents, parents, cousin, brother, dog and herself.
Characters' proportion	Very little.
Size of the drawing	Little.
Areas of conflict	Superior sector.
Scenario	Rational.
Sexual differentiation	Good.
Additions	No additions.
Omissions	No omissions.
Extra objects	No extra objects.
Behaviour during the task	Without concentration.

Comments' analysis:

Post- questioning:

- Where are they?
- They are in my home's garden. I do not want them at home; it is my birthday and they have come. They only come for the food, not for me.
- Who is the best one?
- The best one is Marvin, although if Llamp were better, it would not scratch me, I would choose it.

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- Who is the worst?
- The worst member is my brother, he is very ugly and I do not like him, because mum and dad are always scolding me. I do not like my grandmother either. My grandfather is bad with me.
- Who is the happiest one?
- I am the happiest person.
- And, in this family, which one is your favourite character? And why?
- My favourite member of my family is Marvin. I do not know why, I just like him.
- And, listen to that, imagine that your father suggest going for a drive, but there are not enough seats, who is being left without the drive?
- (She is very resolute and answers) Climent would not come because if he came, he would not stop bothering me.
- Do you like how you have drawn your family?
- No, it is really bad.

She says that she would not add or delete anyone.

In some moments she starts singing, and suddenly she stops and starts telling me things that have nothing to do with the activity, such as: Your necklace is beautiful, how do you see the hours in your watch?, do you know why those numbers are hang on the wall?, (she sees a woman in front of the classroom) hello cleaning woman!

Case's description:

Cèlia is seven years-old and has already begun second of primary education. Cèlia is a girl that lives with his father, mother, brother, grandfather and her grandmother, although she has also DRAWN her favourite cousin called Marvin and his dog called "Llamp".

Comments and observations:

From the beginning, she is moving all the time and often gets distracted.

When she starts drawing, the first sentence she says is:

- I do not like my drawing at all.

Once she has finished drawing all the people, she draws the house, the car, the table and the skates.

Analysis and interpretation:

General features:

Global proportion of the drawing: if we observe the drawing as a global proportion and not as an individual proportion, we can see that it occupies less than the half of the paper sheet. This means feelings of depression and aggressive tendency. We can also observe forbidden zones on the high part of the sheet, which means lack of imagination or idealism. Moreover, its scenario has the rational structure in which the lines are more rigid, straight and angular, this means that the child tends to be more inhibited and subject to social rules. And if we look at the people drawn, they are drawn as a rational structure, for the same reasons.

There are not any omission or additions.

Sequence of the figures: first, she has drawn herself; later her brother; next her parents; after them, her grandparents and finally his cousin and her cousin's dog (both of them do not live with her). As we can observe, she has not followed the normal hierarchical order. This can be explained like that:

If we compare the rest of the members, it is obvious that there is strong devaluation, because she has drawn herself first and she has drawn herself with the body and the head formed, not like her family. This would mean, her parents are going through bad times, because her grandfather (mother's father) has a terminal illness, and she never stops crying, and Cèlia's father has to take care of his wife. Even her grandfather has also said that he wants to hold her by her feet and peel her with a knife, and she says that she wants her grandfather to die, so he is never going to tell her this again. The second figure drawn is her

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brother, who she has got a bad fraternal relation and rivalry with, her brother is always hurting her, and she says that he is stupid and ugly. Later, the figure's mother is drawn, she only says that she has a round head. The following one is her father, and she only says that he works as a bricklayer and he has built their entire house, but it is not finished yet. The next one is her grandmother, who she draws in a wheelchair. I ask her:

- Do you love your grandmother?
- Yes, I love her so much, no, no, yes, yes, I do not know. And she gets stressed for two seconds.

While she is drawing her, she asks her grandmother:

- Grandmother, am I doing it well?

Later, she draws her grandfather, she says she does not love him, because every time that he sees her, he wants to hold her by her feet and peel her with a knife, and she wants him to die.

She sings:

- When he is dead, he is not going to peel!

And she also sings:

- I am pretending to be a dog- With Doraemon's song.

The next figure drawn is the dog, called Llamp, and she cannot stop saying that it is very beautiful and it is super cute. Just later, she draws her cousin, who lives far away from her.

Finally, she draws her house and she does not remember to draw the table, the bicycles and the skates.

Human figure's analysis:

As we can observe, all the figures had been drawn as a straight lines, except herself. This means a big devaluation for her family maybe because her parents do not pay her much attention due to their family problems.

CASE 5

Date: 3 of October of 2016

Age: 8 years-old.

Start time: 16:06

Final time: 16:27

Total time: 21 minutes.

ASPECTS	
Stroke	Strong.
Shading	No shading.
Sequence	Mother, father, sister, herself, grandmother, uncle, aunt, cousins and uncle.
Drawn figures	Grandmother, uncles, aunt, cousins, father, mother, sister and herself.
Characters' proportion	Normal.
Size of the drawing	Middle.
Areas of conflict	At the top of the sheet.
Scenario	Sensorial.
Sexual differentiation	Good.
Additions	No additions.
Omissions	No omissions.
Extra objects	No extra objects.
Behaviour during the task	Concentrated.

Comment's analysis:

Post-questioning:

- Where are they?
They are in the garden, celebrating a birthday.
- Who is the best one?
All the family is fine, I cannot choose.
- Who is the worst?
Elna is the worst, because she is always bothering me, but it is true that I also bother her a little and later Elna goes and explains it to mum – she laughs.
- Who is the happiest one?
- My parakeep is the happiest one, every time that I go to see it, she sings and I love it.
- And, who is the unhappiest one? Why?
- My mum, because she is always stressed because of the job.
- And, listen to that, imagine that you father suggest going for a drive, but there are not enough seats, who is being left without the drive?
- My uncle, because he is always travelling and I am sure that the day we want to go for a drive, he will be in another country.

(She wanted to draw her parakeep, but she does not because she was too lazy to do it.)

Case description:

The subject is 8-years-old and he has just begun 3rd of primary.

The person who has drawn this drawing is a girl that lives with her father, mother and sister. Although she has also drawn her uncles, aunts and cousins, too.

Comments and observations:

From the beginning, she is very calmed and asks everything she does not understand. She is completely resolute and enthusiastic.

Drawing's analysis and interpretation:

General features:

Global proportion of the drawing: If we observe the drawing as a global proportion and not as an individual proportion, we can see that it occupies half of the page, which we could consider it a type of norm drawing.

There are no additions, deletions or shadings.

Sequence of the figures: First she draws her mother, later her father, her sister, herself, her grandparents (first the grandmother and then the grandfather). One of her uncles and finally her other uncles and cousins, who has never meet.

Distance between characters: Figures are more or less distributed in a row, one next to the other. We could consider that the proximity of the characters is correct, due to the fact they are not either too close or too far.

Character's valuation:

In regard to the mother, we can observe that she is the biggest figure drawn, but with little difference from the others.

The last figures drawn are the ones who she has never met, so it is a normal reaction.

The hierarchical order has been done well.

CASE 6

ASPECTS	
Stroke	Normal-strong.
Shading	No shading.
Sequence	Sister, himself, mother and father.
Drawn figures	Father, mother, sister and himself.
Characters' proportion	Little.
Size of the drawing	Little.
Areas of conflict	Superior and right sectors.
Scenario	Rational.
Sexual differentiation	Good.
Additions	No additions.
Omissions	No omissions.
Extra objects	No extra objects.
Behaviour during the task	Concentrated but sometimes he gets distracted.

Comments' analysis

Post- questioning:

- Where are they?
- We are in my house. Do you know it? There are many animals.
- And what are you doing?
- We are observing the animals.
- Who is the best one?
- Me.
- And, who is the worst one? And why?
- My sister is the worst. But, I do not know why, she is and that is all.

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- Who is the happiest person in the family?
- Me.
- And the unhappiest?
- Clara – she laughs.
- And, listen to that, imagine that you father suggest going for a drive, but there are not enough seats, who is being left without the drive?
- We would stay at home, all the family.
- Finally, do you like your drawing?
- Yes, I like it.

As see can see, he does not say anything about his parents. This means devaluation towards them, maybe they are working all day and they do not have enough time for children.

Case description: The subject is 8 years old and he has just begun 4th of primary education.

He lives with his parents and his sister.

Comments and observations:

He is resolute and concentrated at the beginning, but he often starts asking me some questions, such as: What are you doing here, why do you want my drawing?

Before starting to draw, he explains me what he is going to draw:

- I am going to put mucus on my families' faces, except my figure.
- I am going to draw their faces deformed.

With these sentences we can affirm devaluation towards his nuclear family.

Drawing's analysis and interpretation:

General features:

Global proportion of the drawing: If we observe the drawing as a global proportion and not as an individual proportion, we can see that it is a little drawing with areas of conflict on all the sectors; the superior, it has been associated to children with imagination expansion and idealism; the inferior, with apathy and depression; the right sector; it is related with the future of the child; and the left sector may represent fixation for the past and regressive tendencies.

Its scenario is clearly rational, it is more rhythmic and figures are more rigid. The angular and straight lines predominate. The straight lines are associated to hostile attitudes. Children who draw drawings with a rational scenario are normally more inhibited and subject to social rules.

There are no additions, omissions or shadings.

Sequence of the figures: First, he draws his sister; then himself; later, mum's figure and finally dad's figure. It is strange for a child to draw his sister first, that means a highly valuation towards her. The most valued figure is usually drawn the first one. Normally, they locate them on the left sector. If we observe the subject and mother's faces, there are no mouths. Omission of mouths is a trait highly significant and it is found in a high percentage of clinic population. It reflects feelings of anxiety, insecurity and introversion.

CASE 7

ASPECTS	
Stroke	Normal.
Shading	No shading.
Sequence	-
Drawn figures	Father, mother, siblings and himself.
Characters' proportion	Normal-big.
Size of the drawing	Big.
Areas of conflict	No areas of conflict.
Scenario	Sensorial.
Sexual differentiation	Good.
Additions	No additions.
Omissions	No omissions.
Extra objects	No extra objects.
Behaviour during the task	Concentrated.

The person who has drawn this drawing is a child of six years-old. He lives with his parents and siblings. His grandparents, who take care of them most of the time, live upstairs.

He has difficulties in maintaining the attention and has envy of his two younger twin siblings.

Drawing's analysis and interpretation

Global features:

Global proportion of the drawing:

The drawing in general is big and there are not any areas of conflict. He has only used the colour orange, it is a mixture of yellow and red, which

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means intelligence, a sunny nature and excitement and it is usually used by children who do not want to miss out on anything. His scenario is sensorial because it is featured by curved lines and dynamism. Referring to the stroke, it is a normal stroke.

There are not any additions, omissions or shadings.

He has drawn all the members of his nuclear family and if we make an effort, we can see two mainly characteristics: The father's legs and the fact that he has drawn himself alone, apart from the rest of the family.

Firstly, long legs represent a hard fight for autonomy which could mean that the father has difficulties in making his children stay quiet, not fight, etc.

Secondly, he has drawn his figure apart from the rest of the family. His siblings are younger than him, and his parents have to take more care of them. He clearly feels abandoned by his family and he has envy of his siblings.

8. GLOSSARY

Aimless: Sense objectiu

Arise: Sorgir

Bloom: Floració

Boldness: Audàcia

Bond: Vincles

Capabilities: Capacitats

Cease: Cessar

Chair (v): Presidir

Cluttered: Desordenat

Concern: Preocupació

Cope: Fer front a

Dawning: Matinada/alba

Decay: Desvaloració/ Decaïment

Deem: Considerar

Demand: Assegurar

Demanding: Exigent

Depicted: Representat

Diminishing: Minvant

Doodle: Gargot

Esteem: Autoestima

Features: Característiques

Folds: Plecs

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Foreshortening: Escorç

Frame: Marc

From the standpoint clinic: Des del punt de vista clínic

Give you leads: Donar pistes

Helplessness: Impotència

Hierarchy: Jeràrquic

Hide and seek: Fet i amagar

Hooked: Enganxats

Issue: Tòpic

Issued: Emès

Limbs: Extremitats

Livestock faring: Ramaderia

Milestone: Fita

Mood: Humor

Must take into account: S'ha de tenir en compte

Naked: Despullat

Not attempts: No intents

Peers: Companys

Performance: Rendiment

Primarily: Fonamentalment

Random: Atzar

Record: Registre

Reiring nature: Retraïment

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Resign: Denúncia

Resting: Descans

Sample: Mostra

Scratch: Esgarrapar

Scribble: Gargot

Self-centred: Egocèntric

Shyness: Timidesa

Spoiled: Consentit

Strengthening: Reforçant

Strive: Esforçar-se

Struggle: Lluita

Tracks: Empremses

Unbearable: Insuportables

Unsuitability: Inadequació

Wellness: Benestar

Whereby: Segons la qual

9. CONCLUSIONS

Drawing skills are important factors to consider when analysing children's drawings. The information children have about an environmental issue will be crucial for its mental representation. Children's pictures can, thus, provide valuable information on the development of children's environmental perceptions. The strategies used by children in making drawings are of interest not only because they allow us to make a more satisfactory analysis of children's art, but also because they open up the possibility of progress in understanding the development of planning and organizing skills in general.

In this research project, the main approach was to verify whether the drawings of children have a straight relation to both communication and cognitive, social, and emotional developments. The developmental stages of drawing and how children's drawings are interpreted or understood have been highlighted.

This research project has been carried out taking into account four aims.

The first goal was to learn the stages of a drawing and it was achieved. We can distinguish many different types of classification but the main and best known were made by Viktor Lowenfeld, Betty Edwards, Lowenfeld and Lambert Brittain. (As it can be seen in the first practical part of the research project in page number 73).

The second aim (to find out if drawing is a communicative tool) has also been achieved. It has been confirmed that, through a drawing, children can convey their deeper feelings and thoughts. This point is shown in page number 5 and in the second practical part of the research project, where is shown that we can perceive the feelings and thoughts of the child without showing it him/herself consciously.

The third aim (to familiarize myself with the techniques of diagnosing some disorders by means of the drawing) has not been reached due to the fact that a family test cannot diagnose a disorder, it is only a diagnostic tool. So, you cannot claim that a person has some disorder through only a drawing; first, you must do a constant treatment with psychologists during a certain time.

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The fourth and last aim, to learn how to interpret a drawing, has been achieved too. Through many excellent models of psychologists, I have been able to interpret drawings of different children.

As far as difficulties are concerned, I have found difficulty in interpreting a drawing by myself. I had to learn it from all the theoretical part I had done and through hard work. Another difficulty was getting used to the vocabulary. At the beginning of my research project, I had to look up the meaning of some words in the dictionary, but when I got used to the terminology, it was much easier for me to understand the different information found and to communicate my ideas.

I would like to conclude by saying that doing this research project of analysing and interpreting children's drawings has been an excellent way to enjoy myself during the whole summer and part of my Batxillerat. Not only I have spent time with children to carry out my practical part but I have improved my English as well. Definitely, I loved doing this research project and my interest in this topic has increased.

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