

CHAPTER 13

THEMATIC PROJECTIVE MEDIA

1. INTRODUCTORY ORIENTATION

When a child is confronted with the Rorschach plates, he deals with materials that are entirely unstructured and to which **he** has to attribute **meaning**. However, he can be presented with more structured material in the sense that particular themes are evident in them.

Once again it is emphasized that when a child projects himself he is not in a communicative relationship with the person on whom he projects (see 177, 17). As Van Lennep (294, 22 [in Dutch]) expresses this, "When I see in my fellow person characteristics that he does not possess, I am not in a communicative relationship with him but rather am isolated from him; namely, I am not susceptible and open, e.g., to what his face really expresses but have used him in order to double my own structure. I am mainly in communication with myself but not with the other."

Vermeer says "**For the purpose of a projective investigation, the meaning**" that cannot be communicated by the parents and child in educating and that especially is not grasped by the parents, "**ought to be made free or put into words**" (306, 160 [in Dutch]). By means of projection, the child contributes to his own becoming adult (306, 155).

The basic procedure of the thematic projective technique was first discussed by Morgan and Murray (163). As explained by Murray (169), the Harvard Psychological Clinic revised their pictures and introduced the TAT pictures.

Rosenzweig (212) says the term **projective technique** was introduced by Frank (66) in 1939, however, without going into the deeper meaning of the concept of projection.

In contrast to projective media such as the Rorschach, by which an image of the **structure** of the child's psychic life can be acquired, the **thematic** media are directed more to the **contents** of his

experiential world (see 174, 117) and his relationships with the world as such.

Holt says that a person's relationship to others can be determined by means of the thematic media. "Here the subject's characteristic interpersonal relationships make their nature known" (91, 197 [in English]). Specifically, this has to do with the child's relationships with his parents, other adults, other children and things. Essentially, this amounts to the child telling "stories" about a "third" party to whom he (unintentionally) attributes his own feelings and thoughts.

With respect to the construction of the projective story, three aspects are distinguished that give rise to the focus of the representation, namely, the fact that it originates from an assignment, that the child is really required to begin with the visual representation of the picture, and the fact that he has to compose a story about the **theme** of the picture (See 177, 18).

Thus, the child cannot fantasize in complete freedom from the picture, and he also can not merely matter-of-factly communicate about what he sees; rather he creates a story that springs from his existence as a person. This embodies his dialogue with the world as a **living** story.

To breath life into the character the child creates for the figures in the pictures by imagining and fantasizing and thus allow him to deal with real, existential beings, the figures have to be brought into relationship with his world. According to Van Lennep (294, 218), such a relationship is no thing-like quality that can be attributed to the figure, e.g., such as a person being tall or short, fair or dark. The figure of the child's imaginary world only can achieve its point of relationship when he lends his points of concern to such a figure; i.e., when **he feels, thinks and acts for such a figure.**

Van Lennep (294, 218) emphasizes that the **world** of the story only becomes a **world** because there are particular relationships or connections stemming from a frame of references that can be nothing more than the relationships from the frame of references of the narrator himself. Nel and Esterhuizen (177, 21) say that all projections do not merely interpret another person **but they objectify one's own thoughts, motives, relationships and desires.**

The appeal that the picture directs to a person's feelings has to be differentiated from the appeal that another person directs to someone in an existential-human situation of association where a conversational partner does not view another person as a doubling of himself but as a distinct, real person different from himself but who enters into a relationship of "we" via an encounter with him.

In projection there is no mutual encounter or intersubjective dialogic association because the other figure that the narrator creates and by which he doubles himself cannot, in his turn, participate in a situation of mutual association. The narrator cannot appeal to the imaginary figure to be himself. Thus, it is clear that the narrator lends to the figure he creates from the pictures his own frames of reference without receiving anything back in return; thus he projects himself, as he appears to himself, into the figure he creates (177, 21).

Kwakkel-Scheffer (114, 83 [in Dutch]) indicates that the child restrained in becoming adult avoids or limits all kinds of incidents and relationships in order to prevent that "he be lead where he dare not go. A person can only be accepted as he identifies himself with a particular meaning; thus one is obliged to respect the projections of the child. Here projections will indicate that he identifies himself with an impersonal other--that he allows what is happening to himself to happen to this other."

2. IMPLEMENTING THE PROCEDURE

The "Thematic Apperception Test" (T.A.T.) (166), the "Children's Apperception Test" (C.A.T.) (15), the "South African Picture-Analysis Test" (S.A.P.A.T.) (179), the "Four Picture Test" of Van Lennep (296), the "Columbus" series of Langeveld (126), the "Symonds Picture Story Test" (256), the "Michigan Picture Story Test" (159) and the "Thematic Apperception Test for Pubescents" of Lievens can be mentioned as thematic projective media.

Each consists of a number of plates with pictures on them depicting particular themes. The most appropriate pictures are neutral and their interpretation vague. The pictures should be somewhat polyvalent (150, 40; 297, 158-161) so the child can only compose a story by giving meaning to it from himself. Gouws (77, 46) says that the picture serves as a base for constituting a personal world.

A relationship of trust between the orthopedagogic evaluator and the child is particularly important (114, 84) and the ease with which he projects moreover depends on the relationship he has with his averted self, according to Lubbers (150, 43). He can make the distance to his averted self so great that he is not conscious of it and also is entirely unaware that he is projecting. Lubbers (150, 78) indicates that the picture on the plate is obscure and "because it is not 'real' but only a picture", projection can occur easily with the help of the plate. He continues by saying "The picture is never violated by the projection; there is no danger of that because the picture is not autonomous and does not oppose the projection. As a projection screen, the picture is much more favorable than, e.g., another person, a real being" (150, 78 [in Dutch]).

a) Instructions

A picture is presented to the child and he is asked to tell a story about it. He has to try to imagine what has happened before, what is now happening and how the event is going to end. Suggestions regarding the content may not be provided. However, this does not mean that no questions can be asked. Indeed, Langeveld (126, 32) indicates how the child can be helped to engage in projection by appropriate questions.

Also it is necessary to indicate that there are no right or wrong stories. Du Toit and Piek (57, 32) stress that it is unnecessary to influence a person too much by instructions and that it is of greatest importance is to guide him to say what is happening in the picture. Regarding the T.A.T. they present the following:

"I am going to show you some picture cards, one at a time. Tell what you see there, what is happening and what the person in the picture is feeling, thinking and doing. Tell what you believe happened before and how it will end. I am writing down everything you say, so try not to speak too quickly" (57, 32 [in Afrikaans]).

The child's story is written down verbatim but care has to be taken not to create the impression that he has to **dictate**.

The use of a hidden microphone and tape recorder is recommended so that later precisely what the child has said and how he said it can

be reviewed accurately. [Should this not be with the child's permission?--G. Y.].

If the child is uncertain about how to act and asks questions in this regard, he has to be informed that he only has to do what **he** wants.

The amount of time he takes to develop each story also is recorded. Moreover, detailed notes are taken of everything he does such as laugh, stammer, fidget, inhale, sigh (see 57, 32).

At the end, all of the pictures are placed before the child and he is asked to indicate which struck him the most and least and why (see 57, 34).

b) Choice of pictures

The choice of pictures is arbitrary although the orthopedagogic evaluator takes into consideration the child's historicity and the results of the other media and, depending on the disturbed relationships surmised, the child then is confronted with pictures that invite him to represent his feelings and thoughts regarding his family and school milieu and his relationships with the world.

His age also has to be taken into account in selecting the pictures. It has been found that pictures from the following series can be implemented with greater success for children of the following ages:

TAT: older than ten years;
CAT: younger than ten years;
SAPAT: younger than eight years; and
Columbus: all ages.

Also, the sequence in which the pictures are presented is an intuitive matter, although for most series a particular order is recommended.

It is always important that the orthopedagogic evaluator deliberately select and order the pictures, since his choice and ordering can block the child's constitution of his world (see 77, 47). Langeveld says, "Sometimes a picture is presented such that it provokes the obvious and the child hardly has freedom of interpretation and his response remains merely descriptive or contrary to expectation" (136, 170 [in Dutch]).

Girls readily project to "boy pictures" but boys will not ordinarily project to "girl pictures" and seldom know what to do with pictures 17, 19 and 21 from the Columbus series (126, 18).

Moreover, too many pictures should not be used and, **at most**, ten can be mentioned as a guideline.

c) **The interpretation**

The orthopedagogic evaluator has the task of identifying what is meaningful in the child's stories, to interpret them and formulate them as pedagogically meaningful. The essential problem for the orthopedagogic evaluator is to determine which interpretations can be accepted as **projections** and which merely contain descriptions.

With reference to a scheme of Jaspers, Van Lennep (297, 152) infers which expressions in connection with his Four Picture medium are not projective in nature. In the first place he refers to voice intonations, hesitations, accentuations and exclamations as expressive phenomena and, as such, are not authentic projections. In the second place there also is mention of projection where this has to do with the way a person builds up his story, e.g., its logical order, arrangement of information, the ways in which affective contents are embedded among cognitive aspects, which all refer back to the ways in which the person, in reality, designs his world (296, 168). In the third place there also is mention of communicative and non-communicative expressions that have to do with language and style (see 177, 17).

The interpretation is **phenomenological**. The content is interpreted **symbolically** and there is a search for the appearance of particular **themes**, and they are always related to the results from the other media.

In the themes the orthopedagogic evaluator finds relationships that give rise to uncertainty, anxiety, aggression and more. This never involves a literal interpretation. For example, if a child should say of the "Violin picture" from the T.A.T. that "He sees the violin and smashes it", this does not mean he becomes aggressive whenever he sees a musical instrument but rather it might refer to his rebelling against demands that are placed on him in his educative situation (see 57, 40-41).

It is important to warn against the investigator merely being focused on confirming his conjectures in connection with the historicity image and to only extract that which is evident in the projected story (see 57, 35-36). Du Toit and Piek (57, 42) say that there is only one accountable approach, namely, to take seriously everything a person says and through sensing, comparing and analyzing to determine what he as a person is really saying. This requires all of the interpreter's empathy.

With reference to the work of Henry (89), the following guideline is offered for analyzing and interpreting the child's projected story; the story is analyzed and interpreted in terms of its **form** and **content**.

Regarding **form**, matters such as length of the story, its organization and language usage are considered.

The amount of content is referred to the sphere of interest from which the child selects it, how clear or distinct the image is and the originality of the way the picture on the plate is viewed. It is noted whether the course of the story is fluent or if, perhaps, he criticizes his own story.

Regarding organization, attention is given to whether he concentrates more on the past, the present or future; if he merely enumerates matters, if his descriptions are related to the picture and if his story has a logical coherence; if he notices the subparts of the picture and integrates them into a meaningful whole.

With respect to language usage, his possible preference for certain types of words is especially noticed, e.g., those that suggest movement, that describe, that indicate feelings.

Henry differentiates content into three subparts, namely, favorable content, its dynamic structure, and unfavorable content.

Favorable content includes everything the child says. The content is unfavorable to the degree that important information is left out of the story.

It is verified whether the general tone of the story is hopeful, downcast, passive, aggressive, etc. and what the central activity is in

the story. The central figure in the child's story especially is reflected on.

A child does not necessarily project all of his feelings and thoughts onto one character in his story, and therefore the degree of his identification with the characters must try to be gauged. Attention has to be given to the personal desires he attributes to the characters, and what characters are introduced from the "outside" while not themselves appearing in the picture. The mutual relationships among the characters have to be accurately analyzed continually.

Also it is important to determine if the interpersonal relationships are initiated by certain "types" of characters, and, if so, what "sorts" of characters.

Next, a careful description of the use of some specific thematic projective media are presented.

3. THE COLUMBUS SERIES OF LANGEVELD (126)

The **Columbus** series consists of 24 pictures and was designed by Langeveld with the aim of evaluating a child's becoming mature (self-reliant). His point of departure is his principles of becoming which include **the biological moment**, the principles of **helplessness**, of **safety** and **security**, of **exploration** and of **emancipation** (see 134). The child's development from being dependent to being independent is explored and in this respect his direction to the future is always of importance.

Just as what Columbus had discovered in his "new world" was much different from what he had anticipated, so are the meanings that the child restrained in becoming adult attributes to the pictures "different" from what he imagines for himself because he "unknowingly" ascribes his own feelings and thoughts to the pictures that he cannot accept for himself.

According to Langeveld, all of the pictures provide insight into the blockage of the child's emancipation, i.e., with respect to his restrained becoming adult as this arises in his relationships with fellow persons.

There are 21 black-and-white and three colored pictures. The intermingling of the black-and-white with the colored pictures serve, in particular, to prevent from appearing what Langeveld calls **projection fatigue** on the basis of the particular appeal that color directs to a child's affective life.

The "titles" that Langeveld has given to the pictures (see 126, 27), for the purpose of this discussion, sufficiently describe what each picture depicts and, with the aim of additional discussion, the following listing is sufficient (the number of the picture, its name and whether it is suitable for boys and girls is indicated):

1. Under the table: boys, girls
2. At the top of the stairs: boys, girls
3. In front of the window: boys, girls
4. In front of the farm: boys, girls
5. (Color) Bird: boys, girls
6. Interior: boys, girls
7. Boy near house: boys, girls
8. Playing in the street: boys, girls
9. Attic: boys, girls
10. On the landing: boys, girls
11. Boat: boys, girls
12. Archway: boys, girls
13. In front of the window at night: boys, girls
14. (Color) Boy resting: boys, girls
15. Hiker: boys, girls
16. At work: boys, girls
17. In the garden: girls
18. Playing fields: boys, girls
19. Girl's room: girls
20. Corner house: boys, girls
21. Houses: girls
22. Bedroom: boys, girls
23. Lighted window: boys, girls
24. (Colored) Magic shop: boys, girls

The choice of pictures has to be done in accordance with the child's particular problems and historicity, but regarding age, Langeveld (126, 26-27) recommends the following:

- 5 to 8 years: pictures 1-8
- 7 to 12 years: pictures 4-14, 24

10 to 16 years: pictures 5, 6, 9-18, 24
15 to 20 years: pictures 1, 5, 11-24

An image is obtained of the state of the child's **basic security**, e.g., if he feels safe inside and outside the house and if he is ready to venture with gnostic-cognitive tasks and educative contents. Also an indication is gotten of which feelings guide him, e.g., security or insecurity, anxiety, helplessness, failures or successes.

For example, the following indications are interpreted as unfavorable (see 126, 68-72):

If with picture

1. the child remains under the table and doesn't communicate with others;
2. the child remains passive because he **may** not; or **dares** not;
3. the child is **out** of the group, is sent back, is punished;
4. the child is left behind, can't keep up;
5. the child flies away, "escapes";
6. the parents worry about something;
7. the house is avoided;
8. the woman is meddling, protecting or scolding;
9. the child "hides himself" because of fear;
10. the person is timid or angry;
11. the person remains passive and has nothing to do with the boat;
12. the person remains passive and does nothing;
13. something outside is threatening;
14. the boy is afraid or not inclined to go home;
15. the person walks away from or tries to avoid the present situation;
16. the father is a good-for-nothing or evil;
17. one of the two tries to bully or avoid companionship;
18. there is no participation in the play, or no conversation is occurs;
19. the two are unfavorably compared, one is left in the lurch or is afraid of not finding a husband;
20. there is "despair" regarding their relationship;
21. there is nostalgia for better days;
22. there must be an end to being "just alone"; has to "cope with many difficulties" by himself;
23. the person is lonely or afraid;
24. there is mention of relief, revenge, etc.

It also can be continually determined if there is mention of **limited freedom**, e.g., because of over-protection, authoritarian authority and more.

Within the relationships that are created regarding the pictures, there also is a search for the quality of actualizing his psychic life on pathic-affective, gnostic-cognitive and meaning giving levels.

Also the **relationships** of actualizing his becoming adult can be recognized, as such. Attention is given to how he, via the pictures, enters a relationship with things in and out of school; what is the nature of his relationships with other the children--also in and out of school; what is his relationship to adults, first with his parents in the framework of the family, but also with them and the teachers within the class and school situation.

These relationships are always viewed within the context of the child's social relationships with the other children and adults, but now with particular reference to them as possibly disturbed relationships.

With respect to these relationships, the following guidelines are mentioned (see 126, 48-52):

Picture

1: Here a child is in his own world. Does he establish relationships with his mother or father? Does he remain an outsider? If so why? Is there conflict? What sorts of conflict? Is this his own house and is there mention of security? Is there perhaps talk of alienation?

2: The child is out of bed. Are the parents absent? He has to make a choice himself. Does he want to go back to bed? Does he undertake something? **What** is he going to do? Where is he going? To his parents? Away from them? Is he called? Who calls him? Why is he called? Does his home provide safety?

3. Does he establish relationships? With whom? Insider or outsider? Does he take the initiative? Is he called upon? Does he feel himself an insider or outsider? Does he feel together with others or alone? What role does his mother play in what he undertakes?

4. With whom does he identify himself? Does he "belong" to the group or distance himself? Does he take the initiative himself and feel that he is "included" or "excluded" by the group, "with" them or alone? Is this house without problems?

5. Is there active emancipation in the sense of "making himself free"? Does he feel alone? Is he taken along? Why? Where? Who does he come across? Does he come back? How are things then?

6. The child has to give content to this relationship where the parents are in the foreground. What is their attitude and action toward the sleepers?

7. Whose house is this? Does he go in or walk by? If he goes in, with whom does he establish relationships? With his mother, his father, his brothers or sisters? If he walks past, where does he go? Does he notice the man? Does he approach or avoid him? Does he establish relationships with peers or tasks?

In the above the basic security in his established relationships especially is explored. In the following pictures, to a greater degree, he is committed to establishing **self**-relationships.

8. This has to do with peer relationships. Why are some "excluded"? Does he enjoy playing with others? Who takes the lead? Who may not play together? Why not? Does he show more interest in the surrounding circumstances? The relationship between boys and girls also can be explored.

9. He has to create his own personal world. Is he coming or going? What is he doing? Why is he there? Will he remain alone or will others join him? Who will join him?

10. He has to do something. Who takes the initiative? Someone else or himself?

11. This has to do especially with the emancipation of the pre-puber. Does he undertake the trip **himself**? Does he do nothing? What is he going to use for oars? Where is he going? Will he come back?

12. This has to do with "making himself free" from the (vague) past. How does he view the future?
13. This has to do with the "inaccessible" outer world (the night). What has happened? Is there fear? What sort of fear is it? Does he see something or someone? What is he doing? Is he going to go back to bed? Is he seeking help? From whom does he seek help? What does he tell the following day?
14. Is there tranquility, relaxation, security or flight? Why is he there? Is he exploring or is he disposed to do nothing?
15. The person is on a path to somewhere else. What is he going to do? Is he on vacation? On a visit? Looking for a job? Who does he meet? Does he come back?
16. The child-parent relationship can figure here but now it has to do with the child's autonomy and self-direction. How does he find his work? Who are the persons in the picture? Are they talking? What is said? How does he interpret the passivity of the "passive" person?
17. The child-parent relationship also can figure here. This also can have to do with a man-woman, father-daughter relationship. Is there communication? What is the conversation about? This has to do with his independence and self-direction.
18. Why are they here? Who takes the initiative? Is he "together with" or "alone"?
19. How does the child view this situation? Is he coming or going? Is there conversation? Is the one "excluded"? If going out somewhere, where? If staying home, what is done?
20. How are the figures interpreted? Are they husband-wife, beau-girl friend, friends, son-mother? Is the person going in or passing by? Then, where is he going?
21. How does the child interpret the two houses? Who lives in each? Is there a move from one to the other?
22. Is independence accepted in its own place? Who cares for whom? He for himself? Anyone else for him? He for someone else?

Is there perhaps a retreat to an "old", safe space? Is he entertaining a visitor? Who visits him?

23. How does he go to meet the "unknown"? Does he appear to be independent? Must he be helped? Who is in the house? Whose house is it? Does he answer the appeal of the open door or pass it by? Where does he go?

24. Does he answer the "invitation" to enter? Does he buy anything? (in this shop anything whatever can be purchased).

To evaluate the level of his becoming adult, Langeveld begins with the child's progression from **dependence** to **independence**, from being not yet responsible to being responsible morally and he uses his principles of becoming as criteria in this regard.

The orthopedagogic evaluator can, with the help of (psycho-) orthopedagogic criteria (see 299, chapter 6) also evaluate the child's actualization of becoming adult in each established relationship (exploring, emancipating, distancing, objectifying, and differentiating in terms of momentary aspects of pathic-affective sensing, and the gnostic-cognitive positions of attending, perceiving, thinking, imagining and fantasizing).

Therefore, for each story attention is given to the state and structure of the ways these modes of the psychic life are actualized. Emotional lived experiences are gauged in terms of impulsivity, lability or stability and determine what interpersonal relationships sensing will stabilize or labilize, e.g., relationships with parents, other family members, teachers.

Indications of an habitual pathic-affective attunement are found, e.g., in a tendency for disorder regarding the narrative style and sentence structure, and also anxiety and uncertainty. If the child stays with a mere description of the picture, this indicates uncertainty and anxiety and a labile affect on the basis of which he will not venture; he will not become involved.

That the child proceeds to a cognitive level of attunement with the educative contents can be seen, e.g., in his logical, organized, systematic structure and presentation of the story.

In particular, however, this medium deals with an exploration of the child's **meanings** within established relationships, e.g., if he lived experiences safety in relation to himself and if he lived experiences acceptance, warmth, security in his relationships with his parents, brothers, sisters, peers and teachers.

Questions which the orthopedagogic evaluator has to continually try to answer for himself are the following, among others:

What is the child's place in these relationships?
Does he also lived-experience agreement and approval?
Does he lived-experience independence?
How does he interpret his socio-economic, cultural, language, school and family world?
How does he explore? Only the known? Or is he ready to explore the unknown?
Does he perhaps lived-experience an unrealistic safety within particular situations?
With whom does he identify? His parents, peers, teachers?
And not with whom?
Does he feel left in the lurch, lonesome, and from whom does he seek support?
What is his idea of reality in terms of his communication with reality via the pictures?
How does he feel about his becoming?
How does he understand himself in terms of moral responsibility?
How does he interpret the reality of the educative event?
Does he lived experience trust or mistrust, being understood or not understood, love or lack of love, being addressed by or the absence of demands?

The question always is: are there signs of increasing stability at the cost of lability? Especially with respect to learning relationships, this has to do with how ordered and systematized the child's cognitive attunement is, or is not, and how his feels about this can be determined by the mentioned criteria; or does he lived experience that he also knows; also is aware; also can know and can be aware or perhaps not know or understand.

In addition, there is a query about the level on which the gnostic-cognitive abilities are actualized. Also the educative event is evaluated by inquiring about what emotional atmosphere is created

--secure or anxious; and also how the child attributes meaning to his cognitive guidance, e.g., as an adequate or inadequate presentation of learning material.

In terms of these criteria, the investigator recognizes problems of becoming adult and he also highlights what gives rise to them and determines how the child lived experiences and assimilates these problems by trying to obtain answers to questions such as the following:

What is the state of his biological aspect; helplessness; safety and security; his affective and conative life; interests; attentive concentration; etc.; how does he explore; how does he carry on a dialogue; in this light, how is his experiencing; how is his willing; on what level does he explore the educative contents; how does he emancipate himself; on what level of actualizing his psychic life will he know; in his own view, how does he know; how does he distance himself from the pathic, from others and from the educative contents; how does he direct himself; how is his sensing; his perceiving, etc.?

The above can be illustrated briefly with the stories of a nine year-old girl, with an above average intelligence, as potentiality, and whose parents are divorced. She has problems with school progress:

Picture 2: "The boy wants to go to the toilet; he is terribly afraid to walk in the dark; now he is sucking his thumb."

Picture 3: "A boy, he has done something naughty and now has to stay in the house for a week. He doesn't have a papa and no playmates, brothers or sisters."

Picture 5: " A girl has gotten on a little bird. Until she grows up she chooses to run away. He flies far away with her. Her mother scolds her and doesn't love her much. Her father is away for a long time."

Picture 6: "This is very late in the evening. The children are

all asleep. Mother is telling father how naughty the children were in school."

Picture 12: "This is a little girl who wanted to run away from home. It wasn't pleasant there any more. She wants to have a new house with a garden and a new room. She has walked to a dead-end and come to a hotel. She has no money and she thinks, 'I'll ask my ma for money.'" She thinks out a plan and asks her ma if she will drive her to the store. Her mother says, 'Yes.'" Her mother also says, 'Then you have to take the money with you.' But she didn't go to the store but got a hotel room for herself and never again returned."

Picture 14: "He lies and thinks what he will do. Perhaps he can play in the park. He has already done all of his homework. It is not pleasant at school for him, and he is angry because his teacher scolded him for not listen to what she had told him. She was not sorry for him and now he just lies there and plays by himself."

It is clear that this girl ascribes her own feelings and thoughts to the characters in her stories. She clearly manifests her unfavorable relationships with her mother and teacher. Also, it seems that she longs for her father. She shows an excessively pathic involvement with things, since she is not able to adequately break through it to an adequately distanced (cognitive) position to give and lived-experience meaning.

Conspicuous, for example, are: lived-experienced anxiety (2); "being naughty" (3, 5, 6, 12); feelings of loneliness and not being understood (3, 5, 12, 14); unsuccessful exercise of authority and inadequate trust and understanding (3, 5, 6, 14); lived-experiences the school situation as threatening (14); fantasies about acceptance by her father (3, 5, 6, 12).

4. THE THEMATIC APPERCEPTION TEST

The T.A.T. consists of 31 black-and-white pictures compiled by Morgan and Murray (1965, 761). The pictures that, from personal experience, appear to be most suitable for use in an orthopedagogic

evaluative study, and particularly with reference to older children, are the following:

Picture	Name*	Recommended order	Suitable for: boys	for: girls
1	Violin picture	1	x	x
2	Family picture			x
3 BM	Child by couch		x	x
3 GF	"Downcast" woman			x
4	Young man and girl		x	x
5	Mother picture	2	x	x
6 BM	Son-mother picture	6	x	
6 GF	Father-daughter	4		x
7 BM	Father-son picture	4	x	
7 GF	Mother and daughter	6		x
8 BM	Operation		x	x
8 GF	Pensive woman	7		x
9 GF	Two women			x
10	Father-mother picture	5	x	x
11	"Wild animals"		x	x
12 F	Old woman and young man		x	x
12 BG	Boat picture	7	x	
13 G	The staircase	10	x	
13 B	Boy in the door	9	x	x
14	Silhouette	3	x	x
17 BM	Rope climber	8	x	x
18 GF	Two women on staircase			x
20	Person against lamp		x	x

In proposing the general use of this medium Holt says, "The most important kind of sentimentive content in the T.A.T., for most purposes, is the attitudes toward other persons. Here the subject's characteristic interpersonal relationships make their nature known" (91, 197 [in English]).

In the following, some pictures that are particularly suitable for bringing to the fore certain relationships in the educative situation of a child restrained in becoming adult are considered briefly.

* The names of the pictures generally do not follow Morgan and Murray but Van Niekerk, with his pedagogic perspective, focuses on mother, child, boy, girl, family, etc.

Here attention also is continually given to all of the matters broached in the discussion of the Columbus series and the types of questions possible about the child's relationships at home, outside of the home, in and out of school, with things and others as these figure in his stories and these questions are not repeated again here.

Picture 1

Pictured here is a boy who sits thinking and looking at a violin on the table in front of him. The picture lends itself very well to disclosing relationships to **things**, but also to **others** within which particular aspects of his psychic life are actualized such as exploring, emancipating, etc., and perceiving, thinking, fantasizing, etc. (see 107, 116).

This is a good picture to begin with. It can also be derived how the child approaches the new situation: more emotionally or more gnostically-cognitively, actively or passively? Is he relatively interested or does he remain neutral? With reference to his interpretation of the picture, an indication can be gotten of his self-image and his readiness or unwillingness to establish interpersonal relationships (see 57, 45).

According to Van den Broek (274, 24), this picture presents a situation with a task and a recreational aspect. Since the violin has task and recreational possibilities, and since it is generally "experienced as a third factor, the picture invites a reflection of the child's social vision and relationships (especially with his parents). This is reinforced by asking him to think about the origin of the situation, while the question of the ending encourages an image of his vision of his future, his achievements and task accomplishments, the judgments of others, etc." (274, 25 [in Dutch]).

In particular, the violin directs an appeal to the boy become involved with it. Is the child touched by this appeal? Is he affectively ready to freely become involved with it? Must he be told to do this? Does he persist with the involvement? Is he accepted? Who exercises authority and does he accept demands? What is the nature of his directedness to the future?

Example (a story by an 11 year old boy):

"The boy has played for a long time and now he is tired and wants to go to sleep. He is disgusted because **no one wants to watch what he has done and play with him. Everyone has walked by and looked at him in disgust.** An old chap who walked by has **kicked him.**"

The emphasized parts can be viewed as projections of the child's own feelings and thoughts and it can be inferred that he feels isolated and alone, feels excluded from the community and weighed down by feelings of being unsafe and insecure.

Picture 2

A girl stands with a book in her hand. Another woman looks over the field, while an adult man is busy working the land.

Also prominent are interpersonal and especially parent-child relationships. Does the child notice the different relationships? How does he interpret his father-mother relationship? What significance is given to the work? How do trust, understanding and authority figure in?

Picture 3 BM (Children in puberty)

With legs slanting and folded under, a figure sits leaning on a couch with the back to the fore while head and one arm are supported on it. An object that looks like a revolver lies to the left of the couch.

Here indications can be gotten of the extent to which a child in puberty is able to maintain himself and how this is attuned with his emancipation. Is there mention of aggression? Against whom is it directed? Is the revolver noticed? What is its purpose? Du Toit and Piek (57, 47) say if it is not noticed, suppression of aggression can be presumed.

Picture 5

A middle-aged woman stands in a half open door and looks in. Here the child's relationship with his mother can especially be explored. What is she doing there? Who is she looking for? What is she saying? Is she giving instructions or requesting something? The child's interpretation of the relationship of trust, understanding and authority, and the mother's role in them can be manifested here.

Picture 6 BM (Boy in puberty)

A young man with frowning forehead tightly holds his hat with both hands and an older woman stands with her back turned toward him while she looks out of a window. Implied is a mother-son relationship. Are there signs of overprotection, dependence, over demanding, indifference, interest?

Picture 6 GF (Girl in puberty)

An older man with pipe in mouth stands behind a "young girl" who sits by a "little table" and looks at him over her shoulder. Aspects of a father-daughter relationship can be shown here.

Picture 7 BM (Boy in puberty)

The heads of an older and younger male are portrayed such that the child simply has to interpret their relationship. In particular, this has to do with a father-son relationship, and here there can be an indication of the nature and quality of the fundamental pedagogic structures (trust, understanding, authority) between father and son. What is the state of authority and how does the son accept the views of his father?

Picture 7 GF

A woman sits on a settee and rests her arms on a table while she looks at a doll on the lap of a girl who sits leaning on an easy chair to the side of the table and looks over her shoulder away from her "mother". Is a conversation initiated? By whom? What is talked about? What is done with the doll?

Picture 8 BM

In the background, a man is operating while a boy stands in the foreground with his back turned to the operating table. Also a rifle is prominently depicted in the foreground. This picture directly represents aggression. Who was shot? Who did the shooting? Why was there a shooting? Who is operating?

Picture 13 B

A boy sits with his chin supported in his hands in a large doorway that is an entrance to a dark room behind him.

Picture 13 G

A child stands below a staircase that is **above**. Will he go up? Why will he go? Does this perhaps refer to flying away? Is his aim reached?

Picture 14

The silhouette of a man (or woman) appears against a bright window. Why is he/she there? Is he/she fleeing? Why? Is there a threat?

Picture 17 BM

A muscular man climbs up a rope.

In conclusion, it is stressed that usually pictures 2, 5, 6BM, 6GF, 7BM, 7GF, 10, 12F and 13B bring family relationships to the fore, and the **refusal** or affective blocking of these pictures are an indication of the child's attitude toward his parents and evidence of an inadequate pedagogic relationship of trust, understanding and authority.

5. THE FOUR PICTURE TEST OF VAN LENNEP (296; 297)

As the title of this medium suggests, there are only four pictures. They are all colored, the themes are drawn relatively vaguely and the figures do not display identifiable physiognomies. The pictures are colored with a two-fold aim in mind, namely:

- i) The affective value of colored pictures is greater;
- ii) the mood of the pictures are unified somewhat by using similar colors and, thus, what is gnostically-cognitively difficult (integrating disparate things) is made easier by this emotional effect of using similar colors.

The child is asked to **write** a story regarding all four pictures, e.g., by saying to him, "Look carefully at the four pictures because in a moment you are going to write for me a story about all four in relation to each other. In a moment I am going to take the pictures

away and then you will have to write a story about them for me. You can begin with any of the pictures. You can also give your story a title". After about a minute, the pictures are removed and the child begins to write his story. If he asks how long it should be or how much time he has available, it can be said that he can use as much time as he wants but usually the stories of other children fill a page and a half (8 1/2 x 11 inches).

The time it takes for the child to complete his story is noted.

According to Kouwer (110, 133), the fact that the four pictures have to be integrated into a unity makes a more searching inquiry possible.

Regarding the interpretation of the child's story, the same point of departure and approach holds as already described. In particular, it should be kept in mind that the Four Picture medium especially provides an image of the child's view of himself, his ideals, his teachers and his social relationships (see 274, 24).

According to Van Lennep (297, 158) the medium has to do with exploring the following relationships:

- Being together with one other person;
- being personally alone;
- being socially alone; and
- being together with many others in a group.

For him, the potential of this medium is in that "It is chiefly the subject's attitude toward life, emerging from the protocol, that may be interpreted" (297, 179 [in English]).

Particular attention should be given to the different themes that might figure in the child's story such as friendship, work, cooperation, jealousy, anxiety (see 77, 47), aggression, submission (see 107, 118). It should be verified if the central figure at the beginning of the story, e.g., is bound to a group, is speaking with a peer, is isolated or perhaps dreams about lost opportunities. How does his immediate attitude toward the future emerge at the end of the story? In what kinds of places does the event occur (see 107, 118)?

In addition to a projective medium, it also is a useful language medium and a good indication can be gotten of the availability of language to the child.

Accomplishing an integrated story directs an appeal to be cognitive and the level of integration, as such, can be determined on a concrete-visual, gnostic-cognitive level or on a more cognitive level of abstraction (see 157, 75).

The medium lends itself outstandingly to elucidating particular ways of actualizing the psychic life within the child's relationships to things and others as he explores his educative reality by perceiving, thinking, imagining and fantasizing and remembering.

From the above, it is clear that this medium is suitable for use in an orthopedagogic evaluative study of the older child and includes tasks too difficult for the younger child.

6. SOME PICTURES FROM OTHER SERIES

There also are a number of pictures from other series that have shown themselves to be useful in the orthopedagogic evaluation practice and brief reference is made to a few of these.

i) The Michigan Series (159)

This series was compiled by the Michigan Department of Mental Health. It consists of 12 pictures and is designed for use with children from eight to 14 years. Especially for an orthopedagogic evaluative study, pictures 1, 2, 3, 4B, 8G, 10B, 10G and 11B can be used fruitfully.

Picture 3 (for boys and girls)

A classroom situation is depicted. One pupil who appears to be holding a book is standing while another is sitting and looking at him. Relationships in the child's school situation can be explored here such as between him and his teacher, between the other pupils and also between him and the learning material.

Picture 4B (for boys)

An adult, who can represent a father figure, sits and looks at a boy who stands with his head bowed. Here the actualization of the fundamental pedagogic relationships in general can be explored and in particular the relationship of authority and the normative.

Picture 8G (for boys and girls)

A girl sits in a classroom at her desk with her head held in her hands. In front of her sits a boy who is only partly visible. Here one can get an indication of the child's relationship to the learning assignments, to other pupils and possibly also to the teacher.

Picture 10B (for boys)

An adult, who could represent the principal, stands behind his desk and looks at a boy who has taken a position beside the desk. In particular, the child's relationship to teachers and the school situation can be explored here.

Picture 10G (for girls)

An adult, who can represent the father, and a girl sit in a room while he looks at her. The father-daughter relationship can be brought to light here especially regarding the actualization of the educative relationships and the daughter's acceptance or rejection of the father's demands and authority.

ii) From the series by Symonds (256)

Picture A1 (for boys)

A boy stands among tall trees with a satchel in his hand. Here the child's relationship to the learning assignments, in particular, and approach to school, in general, can be brought to the fore.

Picture A5 (for girls)

A girl sits alone in a field with a packet of books next to her. Here one can find possible indications of the child's relationship to the learning assignments and her interpretation of her situation in this regard.

Picture A6

A boy enters a room. A lamp is shining on a piece of furniture and in the darkness of the background is a vaguely visible person (mother?). The son-mother relationship can appear here.

Picture B6 (for boys)

A boy sits in a chair. His attitude is untidy; his hands are in his pockets and his legs are outstretched. An indication of his emancipation perhaps can be found here. Why does he sit there? Why does he sit the way he does? What is he planning? Or does he plan nothing? Is he tired? Why? Is he angry? Who is he angry at?

Picture B7 (for girls)

A girl apparently dressed in an evening gown is busy ascending the steps in a house. Apparently it is 3:25 AM. A woman can be vaguely seen at the head of the stairs. The mother-young daughter relationship clearly arises. Where is the girl coming from? What does she say? The normative is very prominent and in addition an indication can be gotten of the actualization of the basic educative structures between mother and daughter.

With respect to an investigation of the younger child restrained in becoming adult, fruitful use can be made of the pictures of the **South African Picture Analysis Test** of Nel and Pelsler (1979) where animal figures represent the characters in order to present particular "educative relationships". Also the **Children's Apperception Test (C.A.T)** of Bellak and Bellak (1955) is more suitable for investigating younger children where use also is made of animal figures. Here, especially useful are pictures 3BG (school situation) and 5BG (parent-child relationship). With the use of picture 8B, the so-called "run away" picture, indications often can be gotten regarding the young child's interpretation of his educative situation.