

# CHAPTER 11

## THE WARTEGG DRAWING MEDIUM

### 1. INTRODUCTION

This medium is based on the **personality scheme** of Sander, which incorporates the following aspects:

- a) **Emotions**, where there is a distinction between **extrovertive** and **introvertive** emotions;
- b) **Imagination**, where a distinction is made between **combining** and **creative** imagination. Combining imagination relies heavily on perception and, thus, on perceivable reality. Creative imagination is characterized by its loose relationships with perceivable reality, and here imagination and fantasy are much more prominent;
- c) **Intellect**, with respect to which there is a distinction between **practical** and **speculative** intelligence. Regarding practical intelligence, the perceptual also is more prominent, and is paired with systematic thinking. Such a person is more oriented to a factual, concrete reality, and to inductive reasoning. The person whose intelligence is more speculative is attuned to principles rather than facts, and he/she chooses theorizing over practice; and
- d) **Activity**, which includes **dynamic** and **controlled** activity. The dynamic person is ready to explore; he/she is self-assured, venturesome, and enthusiastic. He/she asserts him/herself readily in interpersonal relationships. The controlled person shows more stability in his/her actions and choices. H/she plans and thinks before he/she acts, and later also reconsiders his/her choices. In general, such a person is more reliable and usually attains his/her goals. He/she prefers order and regularity, and usually can, via adequate attending, take a position on a gnostic-cognitive level. However, his /her concentrated attending also can develop into fixations, and his/her constant efforts into perseverations.

The medium consists of eight numbered square spaces (of approximately 1 1/2 x 1 1/2 inches) on a piece of paper. Numbers 1 to 4 are placed horizontally next to each other, and numbers 5 to 8 are immediately beneath them.

In each square a little line, a dot, a dotted line, or a figure is introduced, each of which can be viewed as an incomplete drawing.

According to Kinget (98, XIV), this medium has a series of qualities which gives it special merit as an exploratory medium. Some of these characteristics are directly relevant to its value as a diagnostic medium, others are of practical value, but not of as much importance since the usability of a medium is primarily defined by them. This implies a combination of characteristics which are useful to the activities of the child, and the investigator.

The material, which is very unstructured, is presented to the child. The graphic marks which appear in the squares are very few, and extremely simple; besides there is sufficient space around them in relation to their size. For this reason, several possibilities are offered the person for elaboration and expression.

Although the medium confronts the child with unstructured material, it presents the orthopedagogic evaluator with highly structured material and furnishes him/her several criteria to objectively evaluate the child's "drawings".

For example, relatively reliable indications can be found of the child's intelligence, the concrete or abstract direction of his/her thinking, his/her affectivity, his/her interests, his/her sociability, his/her artistic abilities, his/her motor skills. (see 174, 119).

The child is provided with a medium-hard, sharp pencil, and an eraser, and the following instructions are given:

"Here someone has begun to make eight drawings, one in each Square, but not one is completed. We don't know what he/she wanted to draw. Now you finish the drawing. You can draw anything, and there are no right or wrong drawings. You can begin with any of the little drawings, perhaps the one you like most. You do not have to complete them in the order in which they are presented, and you can work as long as

you want. However, you must not rotate the paper. Number your drawings in the order which you complete them."

The time it takes the child to complete the drawings is recorded in minutes. He/she then is asked to explain his/her drawings. Also, he/she is asked if the marks remind him/her of anything other than what he/she has drawn, and is asked about which drawings he/she likes best, likes least; which drawings were easiest, and which most difficult to complete.

## 2. INTERPRETATION OF THE DRAWINGS

Although the child's drawings also are quantifiable for the purpose of interpretation, the orthopedagogic evaluator primarily takes a phenomenological view.

The following analytic aspects of the drawings serve as **guidelines** for evaluating the child's actualization of his/her psychic life. The investigator looks at his/her **design** as a particular view of him/her in his/her reality. The abiding question is why this child has made this drawing.

The results of the analysis should only be interpreted as supplementary to those results obtained with the other media.

There are three bases for interpreting the drawings, i.e., the **relationship** between the **mark** (as an appeal) and the **drawing**; the **content** of the drawing; and the **way** the drawing is executed (see 98).

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### Analysis of drawings

Aspects, responses to the appeal, and possible interpretations  
with reference to actualizing the psychic life

#### Aspect

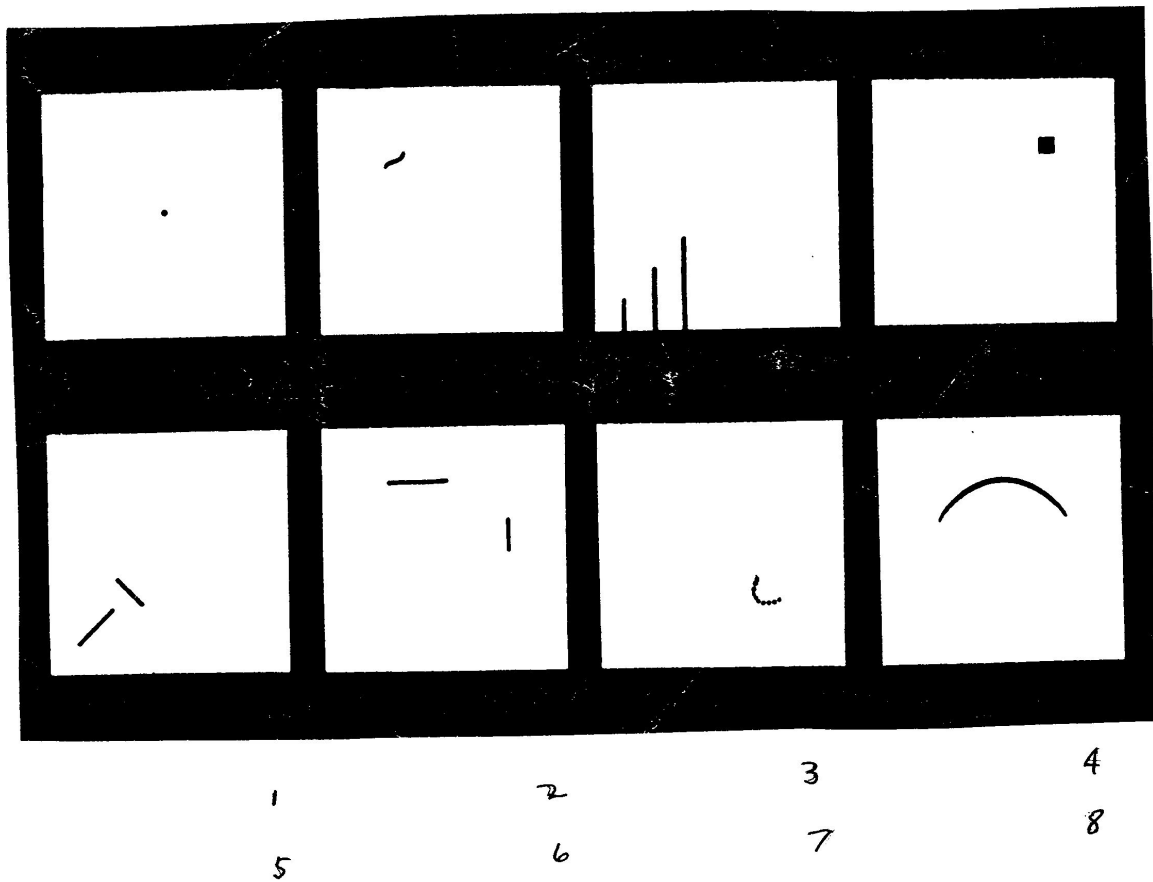
#### A) THE RELATIONSHIP BETWEEN THE MARKS AND THE DRAWING

##### Marks:

1. **The dot:** although its smallness makes it easy to ignore, because of its position in the exact **center**, it directs a clear appeal. The child is confronted with the **problem** of discovering in the insignificant mark something of **functional** importance.

Response to the appeal (dot):

Sensitivity in series: attuned to affective-cognitive; relaxed disposition; emotionally stable; spontaneous; sense of detail; finicky-precise.



Insensitivity in series: life-estrangement; tension; insecurity; affectively blocked;

affectively labile; inattentiveness.

2. **The wavy line:** suggests something lively.

**Response to the appeal:**

**Sensitivity in series:** cognitive attunement;  
relaxed; favorable life relationships.

**Insensitivity in series:** life-estrangement;  
tension; insecurity; antagonistic; affectively  
blocked.

3. **The three vertical regularly increasing lines:**

among other things, represent regularity, order,  
progression.

**Sensitivity in series:** attuned to factual; more  
theoretical intelligence, can organize; good  
attending; firm; self-assured; affectively  
stable.

**Insensitivity in series:** unrealistically  
practically directed; inactive; inconsistent;  
poor self-esteem.

4. **The black square:** appears solid and static and  
gives a somber, sometimes depressive  
impression.

**Sensitivity in series:** factually attuned.

**Insensitivity in series:** unrealistically  
practically directed.

5. **The two opposed slanting lines:** create the  
impression of conflict and dynamism and  
also suggest constructive or technical use.

**Sensitivity in series:** factually attuned;  
intelligence more theoretically directed; can  
organize; adequate attending; firm; vibrant;  
competitive; ambitious.

**Insensitivity in series:** unrealistically  
practically directed; inactive; inconsistent;  
retiring; quiet.

6. **The horizontal and vertical lines:** the sober and  
strict horizontal and vertical lines confront  
the child with the problem to think about  
making a balanced whole of their eccentric  
positions.

**Sensitivity in series:** factually attuned;  
intelligence more theoretically directed; can  
organize; adequate attending; firm; self-

assured.

**Insensitivity in series:** unrealistically practically directed; inactive; inconsistent; poor self-esteem.

7. **The dotted half circle:** suggests something supple and delicate. However, the child must consider its position.

**Sensitivity in series:** affective-cognitive disposition; intelligence more theoretically directed; can organize; relaxed; adequate attending; favorable life relationships; sense for details; finicky-precise.

**Insensitivity in series:** life-estrangement; inactive; tense; insecure; antagonistic; inattentive.

8. **The broadly curved line:** has the quality of roundness and flexibility of number 7 (dotted half circle) but appears in addition restful, large, fluent and easy to deal with.

**Sensitivity in series:** affective disposition; relaxed; favorable life relationships.

**Insensitivity in series:** life-estrangement; tense; insecure; antagonistic.

## B) THE CONTENT

### 1. Scribblings

- to
- a) **General:** Refer to an inadequate sensitivity to the appeal and an indifference to the task which he faces; labile affect; possible problems socializing because he doesn't try to satisfy reasonable standards. Unwilling to proceed to give meaning the marks also refers to an unwillingness to explore and an inadequate distancing to the gnostic-cognitive level.
  - b) **Violent:** Possibly weak muscle control; tension; aggression; hostility; problems with interpersonal relationships.
  - c) **Mellow:** More control over feelings and possible esthetic attunement.

### 2. Abstractions

Where the general approach is **decorative:** the pathic-affective does not serve as an adequate foundation for gnostic-cognitive distancing; life tasks are avoided; interpersonal communication problems, especially as a

consequence of strong personal opinions held about matters and there is not an attempt to understand the other's point of view.

### 3. Pictures

- a) **Animate nature** (persons and animals): Identification with the organic world and as such on a pathic-affective level as a precondition for the gnostic-cognitive; adequate actualization of intelligence.
- b) **Predominantly human figures**: Potential for identifying with fellow persons; a readiness to participate in interpersonal relationships; strives to be accepted. (The drawing of the human figure is analyzed and interpreted as explained in chapter 10).
- c) **Animal figures predominate**: problems with interpersonal relationships.
- d) **Inanimate nature** (foliage, landscapes): disposed to and interested in practical matters and a sense of reality (see 107, 98).
- e) **Exclusively objects**: unfavorable, unilateral relationship with things at the cost of communicating with fellow persons.
- f) **Atmosphere**: possible good humor; indulgent; despondency; dreaminess.
- g) **Symbolism** (This refers to a reproduction of values, ideas, ideals, e.g., emblems, a cross, flags): an indication of the child's values, beliefs and goals. One or two can indicate good abilities but more refer to orientation problems.

### C) THE EXECUTION

- 1. **Good form**: pathic-affective serve as adequate precondition for the gnostic-cognitive (see 107, 98); relaxed.
- 2. **Line and line use**:
  - a) **Very heavy and weak level of form**: impulsive-labile affect; aggressive; attuned to self-assertion.
  - b) **Faint with weak level of form**: exclusive of an organic defect: insecurity, anxiety, withdrawing and depression.

### D) FILLING OF SPACE

1. **Much space used, but drawing is empty of structure and details:** experiences apathy (107, 98); inadequate self-assertion; weak ambition and future perspective.
2. **Small drawing:** pathic flooding as a result of anxiety, depression, etc. (107, 98).
3. **Full use of space** (approximately 3/4/ of space used and good structure; animate nature and high level of form): actualization of cognitive modes of the psychic life on the basis of a pathic-affective experiencing of security (see 107, 98. 99).
4. **Excessive:** interpersonal communication problems.
5. **Expansive** (refers to an implicit preference for some drawings, especially landscapes, indoor scenes, etc. to extend beyond the limits of the square): readiness to explore and progress to the ever broadening experiential horizon.

#### E) SHADING

1. **Dark:** enthusiasm; readiness to explore.
2. **Heavy and black:** emotional impetuosity; impetuous; affective impulsivity; animosity; aggressive.
3. **Light:** sensitivity; sentimental; idealistic; also possible anxiety, depression, animosity, daydreaming.

#### F) COMPOSITION

1. **Completeness:** pathic-affective as a precondition for distancing to the gnostic-cognitive.
2. **Parts without context:** inadequate gnostic-cognitive distancing.

#### G) DETAIL

1. **Correct:** good visual perception; adequate attending; attuned to gnostic-cognitive level.
2. **Excessive:** will gladly show off.
3. **Absent:** intellectual mediocrity and pathic-affective lability.

#### H) PERSEVERATIONS

Possible brain damage; pathically imprisoned.

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### 3. IN CONCLUSION



Matters such as variation, carefulness, indifference, agitation, originality, commonness, clarity, and vagueness which might be manifested in the child's drawings also have to be continually taken into consideration. In addition, the various aspects of the drawings mentioned should always be interpreted in relation to each other.

Close attention is continually given to indications of the child's affective lived experiences and how this influences his readiness to distance himself to a gnostic-cognitive level, and in which ways his/her drawings are representative of the differentiated ways of actualizing his psychic life, e.g., perceiving, thinking, imagining, fantasizing, and remembering.

The following drawings are offered as examples:

The drawings were completed by Jane (see chapter 10) in the series 1, 2, 7, 6, 8, 5, 3, 4.

The fact that she shows a relative insensitivity to appeals 4, 3, 5, and 8 indicates a possible unrealistic practical direction, inconsistency, poor self-assertion, a life estrangement, tenseness, insecurity, and animosity. Her affinity for 7 refers to a sense for details and the fact that her intelligence is more theoretically directed.

Her affinity for scribbles refers to an esthetic attunement and the possibility that she tries to control her feelings.

The fact that human figures predominate refer to the possibility of identifying with fellow persons and a readiness and longing to establish interpersonal relationships, and a striving to be accepted.

Her interest in the magic-romantic refers to abstractions, a preference for fantasizing and to orientation problems.

The good level of form and the complete use of space are evidence that the pathic-affective adequately support the gnostic-cognitive.

The tendency to be expansive in 2, 3, 4, 5 and 8 is evidence of her readiness to explore and a willingness to broaden her experiential horizon and refers to a possible lived experience of being imprisoned in her educative situation.

The correct detail indicates good visual perception, adequate attending, and a gnostic-cognitive attunement.

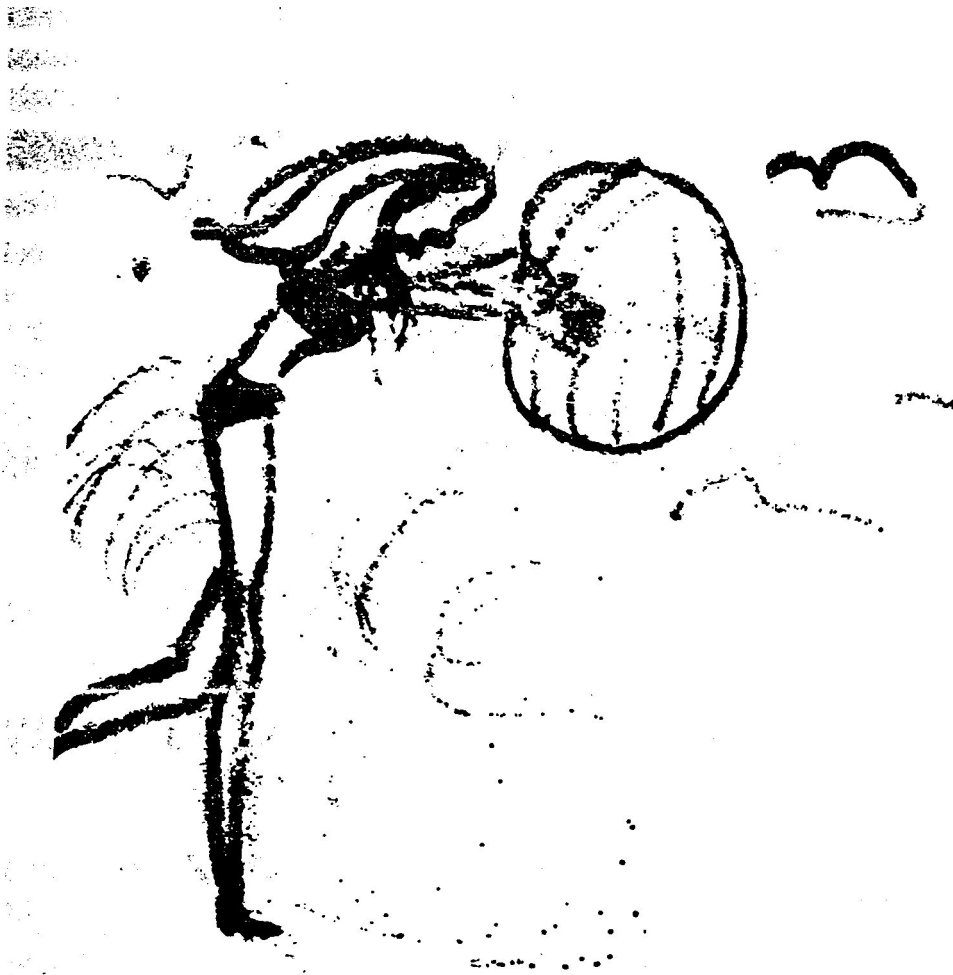
The moving persons also possibly represent her lived experience of being imprisoned in her educative situation and striving to escape it.

The quality of her drawings (solutions) is evidence of originality and good intellectual ability.



Tekening 1

SQUARE 1



Tekening 2

SQUARE 2



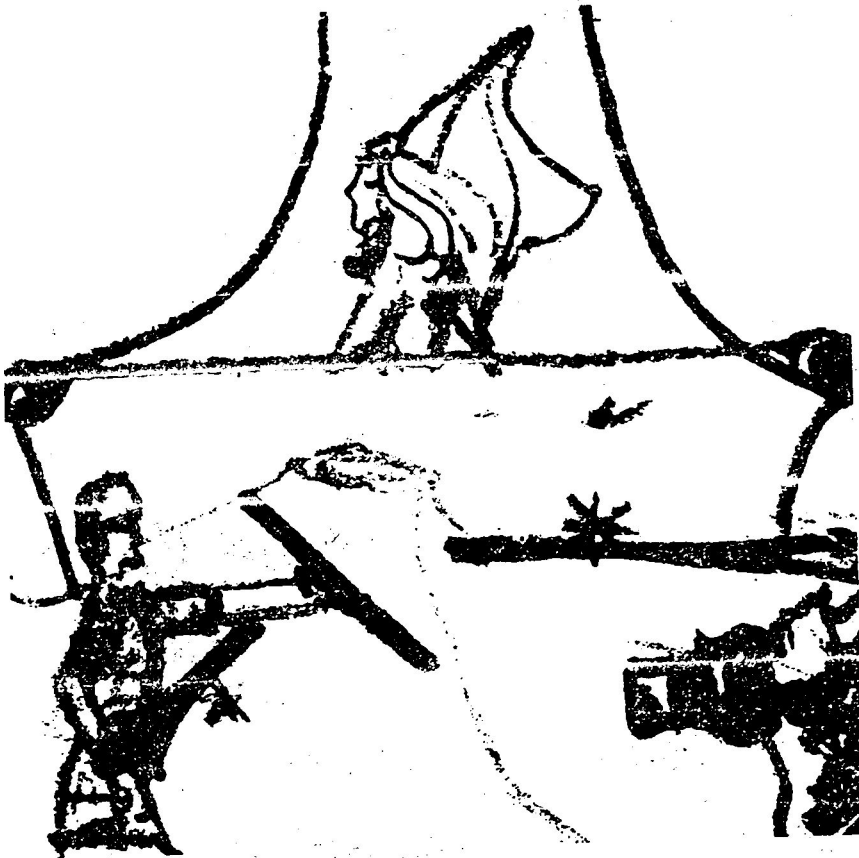
Tekening 7

SQUARE 3



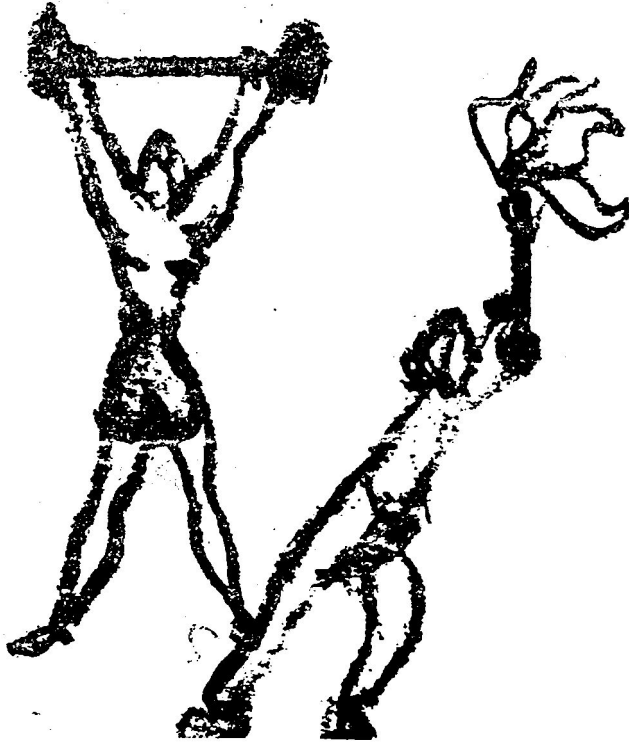
Tekening 6

SQUARE 4



Tekening 8

SQUARE 5



Tekening 5

SQUARE 6



Tekening 3

SQUARE 7





Tekening 4

SQUARE 8