

## CHAPTER 13

### THEMATIC PROJECTIVE MEDIA

#### 1. INTRODUCTORY ORIENTATION

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

Once again, it is emphasized that when a child projects him/herself, he/she is not in a communicative relationship with the person on whom he/she projects (see 177, 17). As Van Lennep (294, 22 [in Dutch]) expresses this, "When I see in my fellow person characteristics which he does not possess, I am not in a communicative relationship with him, but rather, I am isolated from him, i.e., I am not susceptible and open, e.g., to what his face really expresses, but I have used him 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**" which cannot be communicated by the parents and child in educating, and which 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/her 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/her experiential world (see 174, 117), and his/her 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/her parents, other adults, other children, and things. Essentially, this amounts to the child telling "stories" about a "third" party to whom he/she (unintentionally) attributes his/her own feelings and thoughts.

With respect to the construction of the projective story, three aspects are distinguished, which give rise to the focus of the representation, i.e., the fact that it originates from an assignment which the child is really required to begin with the visual representation of the picture, and the fact that he/she must 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/she can not merely matter-of-factly communicate about what he/she sees; rather he/she creates a story which springs from his/her existence as a person. This embodies his/her dialogue with the world as a **living** story.

To breathe life into the character, the child creates for the figures in the pictures by imagining and fantasizing and, thus, allow him/her to deal with real, existential beings, the figures must be brought into relationship with his/her world. According to Van Lennep (294, 218), such a relationship is no thing-like quality which 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 can only achieve its point of relationship when he/she lends his/her points of concern to such a figure; i.e., when **he/she 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 relationships or connections stemming from a frame of reference which can be nothing more than the relationships from the frame of reference of the narrator him/herself. 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 which the picture directs to a person's feelings must be differentiated from the appeal which 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 him/herself, but as a distinct, real person different from him/herself, but who enters a relationship of "we", via an encounter with him/her.

In projection, there is no mutual encounter, or intersubjective dialogic association, because the other figure, which the narrator creates, and by which he/she doubles him/herself cannot participate in a situation of mutual association. The narrator cannot appeal to the imaginary figure to be him/herself. Thus, the narrator lends to the figure he/she creates from the pictures, his/her own frames of reference without receiving anything back in return; thus, he/she projects him/herself, as he/she appears to him/herself, onto the figure he/she creates [from the picture] (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 to prevent that "he be led where he dares 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 are mentioned as thematic projective media.

Each consists of several 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 him/herself. 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, moreover, the ease with which he/she projects depends on the relationship he/she has with his/her averted self, according to Lubbers (150, 43). He/she can make the distance to his/her averted self so great that he/she is not conscious of it and is entirely unaware that he/she 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/she is asked to tell a story about it. He/she must 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/her 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'm 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 must be taken not to create the impression that he/she must **dictate**.

The use of a hidden microphone and tape recorder is recommended so that later precisely what the child has said, and how he/she said it can be reviewed accurately.

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

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

At the end, all the pictures are placed before the child, and he/she is asked to indicate which struck him/her 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 which invite him/her to represent his/her feelings and thoughts regarding his/her family and school milieu, and his/her relationships with the world.

His/her age also must be considered 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/her choice and ordering can block the child's constitution of his/her 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 is 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 **projection**, and which merely contain descriptions.

With reference to a scheme of Jaspers, Van Lennep (297, 152) infers which expression, 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 is mention of projection where this has to do with the way a person builds up his/her story, e.g., its logical order, arrangement of information, the ways in which affective contents are embedded among cognitive aspects, which all refer to the ways in which the person designs his/her world (296, 168). In the third place, there is mention of communicative and non-communicative expressions which 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 themes, and they are always related to the results from the other media.

In the themes, the orthopedagogic evaluator finds relationships which 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/she becomes aggressive whenever he/she sees a musical instrument, but rather it might refer to his/her rebelling against demands which are placed on him/her in his/her educative situation (see 57, 40-41).

It is important to warn against the investigator merely being focused on confirming his/her 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, i.e., to take seriously everything a person says, and through sensing, comparing, and analyzing, to determine what he/she, as a person, is really saying. This requires all 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/she criticizes his/her own story.

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

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

Henry differentiates content into three subparts, i.e., 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 his/her feelings and thoughts onto one character in his/her story and, therefore, the degree of his/her identification with the characters must try to be gauged. Attention must be given to the personal desires he/she 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 must 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 is 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/her 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 which the child restrained in becoming adult attributes to the pictures "different" from what he/she imagines for him/herself because he/she "unknowingly" ascribes his/her own feelings and thoughts to the pictures which he/she cannot accept for him/herself.



According to Langeveld, all 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/her 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 to prevent what Langeveld calls **projection fatigue from** occurring because of the appeal which color directs to a child's affective life.

The "titles" 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 must 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/she feels safe inside and outside the house. and if he/she is ready to venture with gnostic-cognitive tasks, and educative contents. Also, an indication is gotten of which feelings guide him/her, 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/she **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 him/herself" 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 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 overprotection, authoritarian authority, and more.

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

Also, the **relationships** of actualizing his/her becoming adult can be recognized as such. Attention is given to how he/she, via the pictures, enters a relationship with things in and out of school; what is the nature of his/her relationships with other children--also in and out of school; what is his/her relationship to adults, first with his/her 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 special 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/her own world. Does he/she establish relationships with his/her mother or father? Does he/she remain an outsider? If so why? Is there conflict? What sorts of conflict? Is this his/her 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/she must make a choice him/herself. Does he/she want to go back to bed?

Does he/she undertake something? **What** is he/she going to do? Where is he/she going? To his/her parents? Away from them? Is he/she called? Who calls him/her? Why is he/she called? Does his/her home provide safety?

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

4. With whom does he/she identify him/herself? Does he/she "belong" to the group or distance him/herself? Does he/she take the initiative him/herself and feel that he/she 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 him/herself free"? Does he/she feel alone? Is he/she taken along? Why? Where? Who does he/she come across? Does he/she come back? How are things then?

6. The child must 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/she go in or walk by? If he/she goes in, with whom does he/she establish relationships? With his/her mother, his/her father, his/her brothers, or sisters? If he/she walks past, where does he/she go? Does he/she notice the man? Does he/she approach or avoid him? Does he/she establish relationships with peers or tasks?

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

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

9. He/she must create his/her own personal world. Is he/she coming or going? What is he/she doing? Why is he/she there? Will he/she remain alone or will others join him/her? Who will join him/her?
10. He/she must do something. Who takes the initiative? Someone else or him/herself?
11. This has to do especially with the emancipation of the pre-puber. Does he/she undertake the trip **him/herself**? Does he/she do nothing? What is he/she going to use for oars? Where is he/she going? Will he/she come back?
12. This has to do with "making him/herself free" from the (vague) past. How does he/she 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/she see something or someone? What is he/she doing? Is he/she going to go back to bed? Is he/she seeking help? From whom does he/she seek help? What does he/she tell the following day?
14. Is there tranquility, relaxation, security. or flight? Why is he/she there? Is he/she exploring or is he/she disposed to do nothing?
15. The person is on a path to somewhere else. What is he/she going to do? Is he/she on vacation? On a visit? Looking for a job? Who does he/she meet? Does he/she 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/she find his/her work? Who are the persons in the picture? Are they talking? What is said? How does he/she 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/her 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/she 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/she 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/she for him/herself? Anyone else for him? He/she for someone else? Is there perhaps a retreat to an "old", safe space? Is he/she entertaining a visitor? Who visits him/her?

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

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

To evaluate the level of his/her becoming adult, Langeveld begins with the child's progression from **dependence** to **independence**, from being not yet responsible to being responsible morally, and he/she uses his/her 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 a habitual pathic-affective attunement are found, e.g., in a tendency for disorder regarding the narrative style, and sentence structure, and anxiety and uncertainty. If the child stays with a mere description of the picture, this indicates uncertainty and anxiety, and a labile affect, by which he/she will not venture; he/she 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/her logical, organized, systematic structure, and presentation of the story.

However, this medium deals with an exploration of the child's **meanings** within established relationships, e.g., if he/she lived experiences safety in relation to him/herself, and if he/she lived experiences acceptance, warmth, security in his/her relationships with his/her parents, brothers, sisters, peers. and teachers.

Questions which the orthopedagogic evaluator must continually try to answer for him/herself are the following, among others:

What is the child's place in these relationships?

Does he/she also lived experience agreement and approval?

Does he/she lived experience independence?

How does he/she interpret his/her socioeconomic, cultural, language, school, and family world?

How does he/she explore? Only the known? Or is he/she ready to explore the unknown?

Does he/she perhaps lived experience an unrealistic safety within particular situations?

With whom does he/she identify? His/her parents, peers, teachers? And not with whom?

Does he/she feel left in the lurch, lonesome, and from whom does he/she seek support?

What is his/her idea of reality in terms of his/her communication with reality via the pictures?

How does he/she feel about his/her becoming?

How does he/she understand him/herself in terms of moral responsibility?

How does he/she interpret the reality of the educative event?

Does he/she 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, and how he/she feels about this can be determined by the mentioned criteria; or does he/she lived experience that he/she 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 how the child attributes meaning to his/her 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/she 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/her biological moment; helplessness,s; safety, and security; his/her affective and conative life; interests; attentive concentration; etc.; how does he/she explore; how does he/he carry on a dialogue; in this light, how is his/her experiencing; how is his/her willing; on what level does he/she explore the educative contents; how does he/she emancipate him/herself; on what level of actualizing his/her psychic life will he/she know; in his/her own view, how does he/she know; how does he/she distance him/herself from the pathic, from others ,and from the educative contents; how does he/she direct him/herself; how is his/her sensing; his/her 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 must 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 must 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 his homework. It is not pleasant at school for him, and he is angry because his teacher scolded him for not listening to what she had told him. She was not sorry for him, and now he just lies there and plays by himself."

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, 1961). The pictures which, 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	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			

\* 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.

	man		x	x
12 BG	Boat picture	7		x
13 G	The staircase	10	x	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 stair-			
	case			x
20	Person against lamp		x	x

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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, which are particularly suitable for bringing to the fore certain relationships in the educative situation of a child restrained in becoming adult, are considered briefly.

Here attention also is continually given to all 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 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 aspects of his/her 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/she relatively interested or does he/she remain neutral? With reference to his/her interpretation of the picture, an indication can be gotten of his/her self-image, and his/her 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/her parents). This is reinforced by asking him/her to think about the origin of the situation, while the question of the ending encourages an image of his/her vision of his future, his/her achievements, and task accomplishments, the judgments of others, etc." (274, 25 [in Dutch]).

In particular, the violin directs an appeal to the boy to become involved with it. Is the child touched by this appeal? Is he/she affectively ready to freely become involved with it? Must he/he be told to do this? Does he/dhe persist with the involvement? Is he/she accepted? Who exercises authority, and does he/she accept demands? What is the nature of his/her 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/she interpret his/her 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, which 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 him/herself, and how this is attuned with his/her 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/her 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 must simply interpret their relationship. Particularly, 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, i.e.:

- 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/her, "Look carefully at the four pictures because in a moment you are going to write a story for me about all four in relation to each other. In a moment I am going to take the pictures away and then you must 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/her story. If he/she asks how long it should be, or how much time he has available, it can be said that he/she can use as much time as he/she 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/her story is noted.

According to Kouwer (110, 133), the fact that the four pictures must 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. It should be kept in mind that the Four Picture medium especially provides an image of the child's view of him/herself, his/her ideals, his/her teachers, and his/her 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, which may be interpreted" (297, 179 [in English]).

Particular attention should be given to the different themes which 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/her 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 ways of actualizing the psychic life within the child's relationships to things and others, as he/she explores his/her educative reality by perceiving, thinking, imagining, and fantasizing, and remembering.

From the above, 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 several pictures from other series which 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/her and his/her teacher, between the other pupils, and between him/her 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 pedagogical 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 and

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 Pelsner (1979) where animal figures represent the characters to present particular "educative relationships". Also, the **Children's Apperception Test (C.A.T)** of Bellak and Bellak (1958) 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/her educative situation.