

ASSESSING THE STAGES OF GROUP DEVELOPMENT USING CHILDREN'S
SERIAL GROUP DRAWINGS

By

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ABSTRACT

The research problem that was examined in this study was two-fold. First, was the idea that the stages of group development could be depicted in serial group drawings completed by children who had participated in structured learning groups. Second, was that by using a rating scale that was designed for this purpose, trained objective raters could classify the stages of group development from the serial drawings completed by the children.

Fifteen sets of drawings were gathered from fifteen children who had participated in different structured learning groups. These drawings were then analyzed and classified by raters who had been trained to use the rating scale. The rating scale was devised to identify the stages of group development within children's serial drawings.

Qualitative data analysis showed that the stages of group development were depicted in some of the sets of serial group drawings. Quantitative data analysis showed that raters were able to use, with limited success, the rating scale designed to classify the drawings into the stages of group development.

Many extraneous variables effected the results. These include: the unique characteristics of each child, the leadership style of each counsellor, the varying group topics, the adequacy of the rater training procedure, the objectivity

of the raters, and the accuracy of the rating scale.

Due to the many extraneous variables, it is clear that methodologically this study leaves many questions unanswered. Further research is necessary to more fully investigate the idea that the stages of group development can be identified within serial group drawings completed by children who have participated in structured learning groups. If further research proves that the stages of group development can be depicted and measured using a rating scale, it will provide group counsellors with a useful tool when evaluating group development.

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CHAPTER 1

INTRODUCTION

Structured learning group experiences can make an important contribution to the personal growth of the children who participate. It is within the context of a well led group that a child can feel validated and worthwhile. The need to belong, to be cared about, to be recognized and accepted by others are all important to how children feel about themselves and about their relationships with other people. If these needs are met within the group then the life of the group will go through different developmental stages.

Theory and research in the area of group process suggests a group will move through four developmental stages of life. (Corey, 1987; Gazda, 1984; Mahler, 1969; Schmuck, 1971). The group will move from the initial stage, through the transition stage, into the working stage and then into the final stage (Corey, 1987). The stages of group development are seen as following an evolutionary process. The development of a group is considered sequential and cyclical (Corey, 1987; Schmuck, 1971; Standford, 1977) and although the stages are not considered discreet nor mutually exclusive (Corey, 1987; Standford, 1977) it has been recognized that each stage does have its own distinctive characteristics that helps to distinguish it from the other stages (Corey, 1987).

Each stage of group development is characterized by a set of common occurring attitudes, feelings, and behaviors of children interacting in a group (Gumaer 1984). Children participating in structured learning groups will exhibit these attitudes, feelings, and behaviors. By observing how children interact within the group, the stage of group development can be identified.

Art has long been considered a means of self expression. Drawings are especially powerful in capturing a person's thoughts, feelings, and experiences (Klepsh & Logie, 1982). A drawing is a unique and personal expression of a person's inner experiences (Oster & Gould, 1987).

Because drawings have been used as a projective technique to measure self in relation to others (Klepsh & Logie, 1982) it would seem possible to use drawings as a projective technique to measure self in relation to others over time within a structured learning group. Thus, the drawings become the avenue for observing the feelings, attitudes, and behaviors of the children participating in a structured learning group. The material within the drawings will then distinguish the different stages of group development.

This study sets out to explore the idea that the stages of group development can be depicted in serial group drawings completed by children who have participated in structured learning groups, and that objective raters can classify the

different stages of group development from children's serial drawings using a rating scale designed for this purpose.

Establishing a linkage between the stages of group development and serial group drawings would be of importance to both researchers and clinicians. If this were to be established, further research would be able to modify and refine the rating scale so that it would be a valid and reliable tool for measuring the stages of group development within serial group drawings. Clinically the information gained using the rating scale would help counsellors assess group development within the groups they run, and enhance the planning and progress of their counselling groups.

To date, little research has been done to link together the idea that the stages of group development can be depicted in serial group drawings. It is a research direction that warrants exploration.

The research problem to be examined in this study has the following two objectives:

1. To explore the idea that the stages of group development can be depicted in serial group drawings completed by children who have participated in structured learning groups.
2. To determine the extent to which objective raters could classify the different stages of group development from children's serial drawings using a rating scale designed

for this purpose.

Definition of Terms

Because of the complexity of the definition of terms used in this study all but two of these terms will be dealt with extensively in Chapter 2. The two terms to be clarified here are, Structured Learning Group, and Serial Group Drawing.

Structured Learning Group

A structured learning group is a small (4 to 8 children), counsellor led, group counselling experience. Gumaer (1984) puts forth a definition of growth-centered counseling that will be used in this study to explain the term, structured learning group:

Growth-centered group counseling involves the structuring of the necessary conditions, dynamics, interpersonal processes, and therapeutic functions of a counselling group. Group members are normal children who use the group structure and interactions to explore and examine personal values, beliefs, attitudes, and decisions to gain greater awareness, understanding, and acceptance of self and others. Growth-centered counseling groups are structured to help children realize and utilize their inner resources to cope with developmental problems and lead more self-fulfilled lives. (p.240)

Serial Group Drawing

Serial group drawing refers to the process of having the children who are participating in a structured learning group follow standardized drawing instructions to complete a drawing of their group at the end of each session. Each child's drawing of the group is collected and at the termination of the structured learning group, individual sets of children's serial group drawings that span the life of the group have been compiled.

CHAPTER 2

REVIEW OF THE LITERATURE

This chapter reviews the literature pertinent to the present study. In the first section, the process of group development is discussed, including an overview of group process, Schutz's theory of interpersonal behavior, and group dynamics. This is followed by a look at group counselling with children and ends with an examination of the four stages of group development that research indicates are common to both adults and children.

In the next section the general concept that art is pictorial language is examined and supported. This is followed by looking specifically at the technique of serial drawing and at drawings as a projective technique. The literature regarding the Draw-a-Family (D-A-F) Technique, the Kinetic-Family-Drawing (K-F-D) Technique, the Draw-a-Group Test, the Kinetic School Drawing (K-S-D) Technique, the Akinetic School Drawing Technique, as well as the interpretation of group drawings are discussed in detail. Finally, a summary is given that includes a discussion on the current state of the field and the purpose for the present study.

GROUP DEVELOPMENT

Overview of Group Process

Duncan and Gumaer (1980) define Group Process as "the continuous, directional, interaction within the group from initiation through termination" (p.32). This process of changing from a collection of individuals into a cohesive working group is known as group development (Standford, 1977). Schmuck (1971) says that groups move through developmental stages as they mature.

Many group therapists and group counsellors, (Mahler, 1969; Schmuck, 1971; Gazda, 1984; Gumaer, 1984; Corey and Corey, 1987; Pollard, 1989) have reported that counselling and therapy groups go through four developmental stages. Corey and Corey (1987) identify these stages as the: Initial Stage, Transition Stage, Working Stage, and Final Stage. It is important to note that the stages are not discrete, nor are they mutually exclusive. They do not flow neatly and predictably but overlap between the stages (Corey & Corey, 1987; Standford, 1977).

Standford (1977) states that as a group learns more productive ways of working together, of developing trust in each other, of being open to new experiences, of improving communication and feeling freer to participate they will undergo many successive changes to reach the stage of a productive working group. And as Corey and Corey (1987) point out, once

a group has moved to an advanced stage it would not be uncommon for it to stay at a plateau for a period of time or to temporarily regress to an earlier stage. The reason for this is because the development of a group, as well as being seen as sequential, and successive, is also considered to be cyclical (Corey & Corey, 1987; Schmuck, 1971; Standford, 1977). This is because the group must deal with the same developmental issues of trust and clear communication that arise with new situations (Schmuck, 1971) when the group deals with the factors that are influencing the direction that the group is taking (Corey & Corey, 1987). A good group never finishes dealing with earlier issues, they come back to them periodically in a more in depth, sophisticated manner (Standford, 1977).

Schutz's Theory of Interpersonal Behavior

Schutz (1967, 1971) developed a Three-Dimensional Theory of Interpersonal Behavior. The theory provides insight into interpersonal relations and how this impacts on the process of group development.

Schutz (1971) proposed that there are three basic interpersonal needs that are common to all individuals and groups. These three needs of inclusion, control, and affection "form the basis for exploring the realm of interpersonal relations and the methods whereby full human potential may be achieved between man and man" (Schutz, 1967, p.117).

At the beginning of a group's life the predominant area of interaction begins with issues regarding inclusion (Schutz, 1967). When people initially come together they must find out where they fit. This will include being in or out of the group, establishing one's self as a distinct individual and seeing whether one will be paid attention to or ignored (Schutz, 1971). When confronted with one another, individuals will ask questions dealing with the problem of identity, "How important will I be in this setting? Will they know who I am and what I can do, or will I be indistinguishable from many others?" (Schutz, 1971, p.100). Another basic problem at this phase is that of commitment to the group. Participants must decide to what extent they will become members of the group and how much of themselves they will invest into this new group (Schutz, 1967, 1971). Anxiety regarding inclusion is demonstrated by overtalking, withdrawal, exhibitionism and the telling of hero stories (Schutz, 1971).

Energy and boundaries are the main concerns of the group at the inclusion phase. When individuals commit themselves to the group, the group is energized. Lack of group energy will result in the group terminating. The boundary problems deal with the requirements for membership and for staying or leaving the group (Schutz, 1971).

The inclusion phase, unlike the affection phase, does not involve strong personal bonds to individual persons and it is

unlike the control phase as the emphasis is on prominence, not dominance (Schutz, 1971).

Once the group has established itself, it begins to differentiate. People begin to take on or seek roles within the group. Control issues centering around the decision-making process between people and the areas of power, influence and authority become dominant (Schutz, 1967). Problems involved with the sharing of responsibilities, the distribution of power and control are evident (Schutz, 1971). Typical behavior at this phase will include "a leadership struggle, competition, discussion of orientation to the task, structuring, rules of procedure, methods of decision-making, and sharing responsibility for the group's work" (Schutz, 1971, p.102).

Anxiety regarding control centers around having too much or too little responsibility and too much or too little influence. Each person is involved with establishing himself comfortably within the group in relation to the other group members with regard to control, influence, and responsibility (Schutz, 1971).

When problems of control are resolved issues relating to affection become the focus. Because affection is based on the building of emotional ties it is usually the last phase to develop. Individuals must deal with emotional issues surrounding affection and closeness. Each person is striving to find the optimal balance for giving and receiving affection. Issues that

come up have to do with being liked or disliked, and being too intimate or not intimate enough (Schutz, 1971).

Schutz (1967) states that:

In the inclusion phase, people must encounter each other and decide to continue their relation; control issues require them to confront one another and work out how they will be related; then, to continue the relation, affection ties must form and people must embrace each other to form a lasting bond. (p.174)

Schutz (1971) views the stages of group development as sequential, believing that in the life of a group the area of interaction begins with inclusion followed by control and then affection. He does not see inclusion, control and affection as being three distinct phases, rather he emphasized that all three issues are always present, but are not always of equal importance as each area is emphasized at different times in the growth of the group. Schutz believes that this sequential cycle may reoccur many times during the life of the group. He also suggests that when the group is ending the sequence is reversed with affection issues being dealt with first, followed by control and finally ending with inclusion.

Group Dynamics

Group dynamics has been defined as "the interactive forces operating within a group" (Glanz & Hayes, 1967, p. 274) which

influence behavior of the group members (Gumaer, 1984). Group dynamics looks at the way people behave in groups and attempts to understand the factors that make a group more effective (Standford, 1977).

Yalom (1985) proposes that therapeutic change is an immensely complex process that takes place through an interplay of many different guided human experiences, which he refers to as "therapeutic factors." He identifies eleven therapeutic factors that are the mechanisms of change. They function interdependently and represent different parts of the change process, some refer to the actual mechanisms of change and others can be described as the conditions for change. These eleven therapeutic factors include: instillation of hope, universality, imparting of information, altruism, the corrective recapitulation of the primary family group, development of socializing techniques, imitative behavior, interpersonal learning, group cohesiveness, catharsis, and existential factors.

Therapeutic forces that must be recognized and managed for the group to be an effective therapeutic environment are identified by Ohlsen (1977) as being: leadership expertise, attractiveness of the group, acceptance by the group, expectations, belonging, security within the group, client readiness, client commitment, client participation, client acceptance of responsibility, congruence, feedback, openness,

therapeutic tension and therapeutic norms.

Standford (1977) identifies leadership style, patterns of influence, process by which decisions are made, norms, patterns of communication, openness, and cohesiveness as the factors that interact within a group.

Although no definitive agreement exists in regards to what the factors involved in group process are, it is important to recognize that group dynamics do exist (Gumaer, 1984) and that it is the interaction of these therapeutic forces that guide, shape and direct a group's development.

Group Counselling with Children

Children become members of a group at birth. It is within the family group that children learn about themselves, their world and the people around them. They learn to become social beings. As children become more self confident they expand their social world to their peer group. It is the interpersonal relationships that children have within the family and the peer group that help them develop their self-identities and learn the skills necessary to cope with life.

Gumaer (1984) emphasized that children who develop their sense of self-worth and become self-fulfilled because of positive interactions in their two early group encounters become "group adjusted". For those children who do not feel they belong in their groups because they lack the skills to integrate

themselves into various groups that occur in their lives group counselling can be an effective intervention to help children become "group-adjusted". Faust (1968) has stressed that much of what children learn is learned in groups so that new learning and 'unlearning' can be carried out via group counselling.

Group counselling provides children with the opportunity for personal growth and problem solving (Gumaer, 1984). Gazda, Duncan and Meadows (1967) capture in their definition the essence of what group counselling is:

Group counseling is a dynamic interpersonal process focusing on conscious thought and behavior and involving the therapy functions of permissiveness, orientation to reality, catharsis, and mutual trust, caring, understanding, acceptance, and support. The therapy functions are created and nurtured in a small group through the sharing of personal concerns with one's peers and the counselor(s). The group counselees are basically normal individuals with various concerns which are not debilitating to the extent requiring extensive personality change. The group counselees may utilize the group interaction to increase understanding and acceptance of value and goals, and to learn and/or unlearn certain attitudes and behaviors. (p.306)

Gumaer (1984) says that "group counseling provides a

lifelike representation of children's everyday world" (p.213). As Gumaer (1984) points out, the richness and value of the small group counselling experience comes because children will interact with each other, sharing their lives and receiving feedback from their peers about their feelings, thoughts and behaviors. It is within the context of the group that they learn to identify effective and ineffective social skills. They learn about themselves by hearing other children's perceptions of them. They learn that they are sometimes similar and sometimes different and that it is okay to be unique. Children learn that sometimes a person must conform and cooperate and that at other times original and creative thinking is valued and encouraged. The group is a safe place to explore life, try out ideas and behavior because it provides a sense of love, security and belonging. This is congruent with Thompson and Rudolph (1983) who say that group counselling is important because children can unlearn inappropriate behaviors and learn new ways of relating through interaction and feedback in a safe practise situation with their peers.

The Stages of Group Development

Initial Stage

The initial stage of a group is a time for orientation and determining the structure of the group (Corey & Corey, 1987).

Group members get acquainted, they learn how the group functions, spoken and unspoken norms that will govern group behavior are developed, fears and hopes about the group are explored, expectations are clarified, personal goals are identified and members determine whether the group is a safe place. A central issue at the initial stage is trust verses mistrust. At this stage the basic attitudes of respect, empathy, acceptance, caring and responding are learned. These promote the building of trust. Group cohesion and trust will gradually occur if members are able to express their thoughts and feelings. If mutual trust and caring do not occur the group will not reach the next stage of development (Gazda, 1984). Both positive and negative feelings will be expressed as members test to determine if all feelings are acceptable. Members will be concerned with whether they are included or excluded and will begin to define their place within the group.

According to Gumaer (1984) children will be somewhat anxious and insecure about the group and its members at the initial stage. They will be excited about the group and yet unsure. They may manifest their uncertainties behaviorally, "by giggling, not attending, being late to group or by mildly acting out" (p.222). These behaviors are not considered disruptive, but rather as the way of learning about the group and how it functions. Children depend on the counsellor at this stage. The counsellor establishes the group by: "(1) helping children

understand the purpose(s) and structure of the group, (2) helping them get better acquainted, and (3) helping children to begin to become aware of feelings in self and others" (Gumaer, 1984, p.222).

Transition Stage

According to Corey and Corey (1984) groups will typically go through a transition stage before progressing to a working stage. Gazda (1984) says that the transition stage occurs when one or more members begin to disclose at a significantly deeper level than before. Group members will feel threatened as the typical social group does not usually function in this manner.

Groups will be "characterized by anxiety, defensiveness, resistance, the struggle for control, member conflicts, conflicts with or challenges to the leader, and various patterns of problem behaviors" (Corey & Corey, 1987, p.140). These problems must be recognized, acknowledged and dealt with for the group to move to a working stage. If resistance is by-passed or conflict smoothed over and left as an undercurrent open group interaction will be destroyed and the group's ability to move forward will be crippled (Corey & Corey, 1987).

In the transition stage children are no longer anxious about the new experience, rather they are afraid of "greater personalization" (Gumaer, 1984). Children begin to open up but because they do not yet feel secure about their position in the

group and fear they will be judged, misunderstood, or might hurt people they love, they feel threatened. Some children will attempt to control the group and move it in a safer, more superficial direction by attempting to change the focus of the group by acting out, storytelling, withdrawing, or claiming boredom. As trust, acceptance, and cohesion develop children receive assurance and support for their involvement within the group (Gumaer, 1984). Gumaer continues: They learn that other children in the group have the same fears and that they are as much alike as they are unique (p.230).

It is important to remember that the group will develop no faster than the slowness of its slowest member to participate (Gumaer, 1984).

Working Stage

Corey and (1987) state that when a group reaches the working stage level of trust and cohesion is high, communication and members share the leadership functions by interacting and directly. The leader provides a balance between support and confrontation. He becomes the gatekeeper for group safety (Gazda, 1984). Members are willing to risk personal information so that they can discuss and understand themselves. When conflict among members occurs it is dealt with directly and effectively. Feedback is received in a non-defensive manner and

confrontation occurs in a way that is non-judgmental. Members are willing to work outside the group to make behavioral changes because of the group support. They feel that they can change if they are willing to take action and risk new behavior (Corey & Corey, 1987).

At the working stage children have overcome their anxieties about the group. They have developed attitudes of caring and sensitivity towards one another. This stage is characterized by the children sharing their inner most thoughts and feelings. Feelings of security and belonging have developed within the group and members recognize their individuality and the need to work on their own personal problems. It is a time of personal growth, a time when children are willing to set personal goals for behavior change and take action to make the changes (Gumaer, 1984).

Final Stage

According to Corey and Corey (1987) the final stages of a group are essential because it is at this time that members are able to clarify the meaning of their experiences in the group, consolidate their learning, and transfer it to their everyday life. The group leader reinforces the growth made by group members and ensures that all members have the opportunity to work out differences with others (Gazda, 1984). The leader provides the structure that allows for this processing (Corey

& Corey, 1987). Group members begin to participate in less intense ways; there might be some sadness and anxiety in regards to the dissolvment of the group, fears of separation, and fears about being able to carry through in their daily life what was learned in the group (Corey & Corey, 1987). Group members are reluctant to have the group experience terminate and sometimes plans are made for a group reunion (Gazda, 1984).

Mahler (1969) says that the ending stage of a group can be seen as a "commencement" because it is at this point that the group members actually step out into the world and are on their own. They must apply what they have learned in the protective environment of the group to their daily lives.

Gumaer (1984) says that when children are actively working towards making positive behavior changes in their daily lives, taking responsibility for their thoughts and actions, and becoming more socially effective persons, the termination stage of the group has begun.

ART

Art is Pictorial Language

In early times, long before written language was developed, men and women used drawings and other artistic creations to express and record their feelings, needs and actions (Klepsch & Logie, 1982). These pictorial symbols were permanent

expressions of their communication (Oster & Gould, 1987).

Oster and Gould (1987) point out that for a long time now, archaeological researchers looking at societal development have used works of art as examples of how early men and women endeavored to express their thoughts and feelings. Therefore, they postulate that, "drawings must be considered as the basis for elemental communication" (p. 3).

Klepsh and Logie (1982) define language in its broadest sense as "every action which proceeds from the human body" (p. 5). They maintain that not only do people communicate with words but also with unconscious gestures, with different ways of sitting, standing and walking, with choreography and dance forms, with handwriting styles, with creative writing, and with music and art. The self, whether the person wills it or not is projected into all of these activities.

The act of drawing is a powerful expression of self that helps to establish self-identity and gives a way to express feelings (Oaklander, 1978). Ulman, (1961) believes that art is "the meeting ground of the inner and outer world" (p. 93) and that:

Its motive power comes from within the personality; it is a way of bringing order out of chaos--chaotic feelings and impulses within, the bewildering mass of impressions from without. It is a means to discover both the self and the world, and to establish a

relation between the two. In the complete creative process, inner and outer realities are fused into a new entity. (Ulman, 1961, p. 20)

A drawing symbolically captures a person's thoughts and feelings on paper (Klepsch & Logie, 1982). It is the symbols and images that become the "containers" for the emotions being experienced (Allan, 1988). Rubin (1978) said that "the artistic symbol is a way for a child to communicate to himself and others about vague, non-verbal, essentially ineffable feeling experiences" (p. 255).

It is the drawing that becomes the vehicle for insight into aspects of a person's emotional life. Klepsch and Logie (1982) state that a person "leaves an imprint, however, incomplete, of his inner self upon his drawing" (p.6). The person may not even be drawing himself yet he unconsciously puts in his own attitudes, traits, behavior characteristics, and personality attributes (Klepsh & Logie, 1982).

A drawing like other artistic creations is a personal statement about a persons' struggle to make sense of life. It is a unique personal expression of a person's inner experiences (Oster & Gould, 1987). Art has the special power to not only symbolize intrapsychic events but also interpersonal ones "and to collapse multilevelled or sequential happenings into a single visual statement. The artistic symbol is a condensation, a carrier of many meanings" (Rubin, 1978, p.255).

Drawings can be used therapeutically to gain information about a person's inner thoughts and feelings. The next segment of this chapter examines the serial drawing technique, and reviews the use of drawings as a projective technique.

Serial Drawing

Allan (1978, 1988) in his work with disturbed children has used a therapeutic approach called Serial Drawing. This approach involves the counsellor meeting with a child on a regular weekly basis for twenty to twenty-five minutes and asking the child to "draw-a-picture" (Allan, 1988).

With time, as the relationship between the child and counsellor develops and the child's inner conflicts are expressed and resolved, the healing process within the child occurs (Allan, 1988). The serial nature of this approach and the sharing of the child's material with an understanding adult are the two key variables that promote growth.

Three main stages, the initial, middle and termination stages, have been identified when counsellors in the public school system have used serial drawing with mildly to moderately disturbed children (Allan, 1988). Allan (1988) has suggested that within each stage distinct themes and images occur.

According to Allan (1988) drawings in the initial stage (first to fourth sessions) appear to:

(a) give a view of the child's internal world, often showing images that reflect a cause of his or her problems, (b) reflect loss of internal control and the presence of feelings of despair and hopelessness, and (c) offer a vehicle for establishing the initial rapport with the counselor....

In the middle stage (fifth to eighth sessions), the drawing content seems to reflect (a) an expression of an emotion in its pure form, (b) the struggle between opposites ("good" vs. "bad") and the isolation of ambivalent feelings, (c) the deepening of the relationship between the child and the helper. At the end of this phase, the child often uses the drawings as (d) a bridge to talk directly about a painful issue or to disclose a secret. (p.26)

Drawings in the termination stage (ninth to twelfth sessions) show: "(a) images that reflect a sense of mastery, self-control, and worth, (b) scenes reflecting positive imagery (i.e., an absence of war, violence, and damage), (c) a central self symbol (i.e., self-portrait or mandala forms), (d) humorous scenes, (e) pictures reflecting a detachment from the helper" (Allan, 1988, p.26).

When all of the child's drawings are laid out in a line, in chronological order, movement through the three stages can be seen (Allan, 1978). Allan (1978) admits that, although this

development through drawing is different for each child, common patterns can be seen.

Drawings as a Projective Technique

The underlying assumptions of projective techniques are that because the materials used are quite ambiguous in nature they allow children to make responses that they would normally find difficult, and that in responding, they are able to organize their materials in terms of their own motivations, perceptions, attitudes and personality traits (Klepsch & Logie, 1982).

The projective technique of drawings tap into the dimension of fantasy and imagination (Gumaer, 1984; Klepsch & Logie, 1982). Klepsch & Logie (1982) are convinced that children's drawings bring out information about themselves which no other technique can do, that "they dig deeper into whatever aspect is being measured; and they seem to be able to plumb the inner depths of a person and uncover some of the otherwise inaccessible inside information" (p.11).

Gumaer (1984) finds that how children perceive their relationships with the significant others in their lives such as family or friends and to their surrounding environments such as home and school are projected into drawings and other art works done during art therapy sessions.

Drawings are considered valuable clinical tools that

provide useful information in diagnostic assessments, (Gumaer, 1984; Oster & Gould, 1987; Rubin, 1980) and enhance the therapeutic process of psychotherapy (Oster & Gould, 1987). Mental Health professionals believe, "that drawings can be considered a unique, personal expression of inner experiences which, when used appropriately, can offer clues that are of value both diagnostically and therapeutically (Oster & Gould, 1987, p.8).

Klepsch and Logie (1982) believe that much can be learned about children's personalities, perceptions, values and attitudes from their drawings and that the richest source of information are the human figure drawings that are done. They identify four projective uses for children's human figure drawings: As a Measure of Personality, As a Measure of Self in Relation to Others, As a Measure of Group Values, and As a Measure of Attitudes (Klepsch & Logie, 1982).

Drawings As a Measure of Self in Relation to Others is the projective technique using children's human figure drawings that will be expanded on because of its relevance to the present study. Klepsch & Logie (1982) explain that As a Measure of Self, "Group drawings are useful if one wants to find out how a child perceives himself within the particular group drawn" (p.12). They believe that when children draw themselves together with their family, friends, teacher or schoolmates they project into their drawings their perceptions of themselves in

relation to others in the group.

Koppitz (1968) believes that human figure drawings are objective and reliable indicators of children's self-concepts and their attitudes towards others and that these then are central to their emotional adjustment. She said that successive human figure drawings of a child taken over a long period of time would show any change or lack of change in a child's attitude toward himself and others.

The Draw-a-Family (D-A-F) Technique

The family drawing technique was suggested by Hulse (1951) as giving insight into a child's perception of his family constellation. In his study with emotionally disturbed children he asked: "Will you draw your family (for me)?" (p.152). When the children completed their drawing they were asked to identify the figures and to make any comments they wanted to. Hulse, when examining the drawings took into consideration the size of the figures and their relation to each other expressed in relative size, distance and distribution over the paper. Attention was paid to details such as strength of pencil stroke, shading and coloring, the sequence in which the family members appear, the cartoon-like exaggerations of certain persons or body-features and the omission of others. What Hulse was most concerned with, however, was the total drawing, the Gestalt. It was this general concept that he believed was the main source

of early information about the child's conflicts and which gave diagnostic value to the method.

In another study, Hulse (1952) looked at how family conflicts might be projected in the drawings of children who were well-adjusted. He concluded that normal children project their deep emotional feelings for the different family members into their drawings.

In 1975, Deren (cited in Klepsh & Logie, 1982) investigated the validity of the D-A-F technique as Hulse's findings were mostly of a qualitative nature and contained little information on construct validity. He studied drawings of 239 members of families, including those done by both children and adults. Drawings of black, Puerto Rican and white groups were scored for detail and number of figures. Ethnicity was related to significant differences in the size of the figures. First, blacks drew the mother figure larger than the other figures. It was also noted that the family drawn was not always of the child's actual family. This was especially true for two-member families, who typically produced more than two figures. Deren concluded that his findings generally support the validity of the D-A-F technique.

Reznikoff (1956) compared the family drawings of black and white children. They found that sex differences were great. Differences. Boys placed themselves in the center group and omitted the mother from the

family group or drew her without arms. The differences in economic status were reflected in the family drawings to a much greater degree than sex or race differences. Children from low income families significantly more often made themselves the smallest figure in the family, omitted the mother figure, made an older sibling the largest member, drew families as if suspended in air and frequently drew the father figure without arms.

In 1970, Shearn and Russell (cited in Klepsh & Logie, 1982) adapted and expanded Hulse's family drawing technique. Instead of having the person draw his own family, he was asked to draw a family. Drawings were obtained from the child and also from one or both parents. The parental drawings compared with the child's provided information regarding the important aspects of family dynamics. The authors used case studies to illustrate the significance of these drawings.

Britain (1970) found that stress effected the family drawings of four and five year olds. When compared to the drawings of controls, the drawings of children exposed to stress were constricted, grossly distorted, disorganized, fragmented and had poor line quality. She concluded that dynamic defense processes were reflected in drawings.

Koppitz (1968) believed that a child's positive and negative attitudes towards his family can be seen when a child draws a picture of his family. In a drawing, "a child can

reveal unconsciously negative attitudes towards his family by disguising the shapes of his parents and siblings and by using signs and symbols he may not be aware of" (p. 128). Her recommended instructions for obtaining a family portrait are: "I would like you to draw a picture of your whole family; you can draw it any way you want to" (p. 134). When analyzing the drawings Koppitz emphasized that family relationships as perceived by the child will be expressed by the relative size and placement of the figures on the drawing as well as by omissions of family members, substitutions, or exaggerations of the figures or parts of them.

DiLeo (1973) considered family drawings completed by children as valuable expressions of their feelings regarding how they perceive the dynamics operating within the family. When examining the drawings DiLeo considered the following to be significant: omission of a family member, omission of self, the parent figure that the child placed himself closest to, similarity in clothing to another member, relative size of family members, effect of divorce, role in the family and interaction and isolation. When children are old enough to portray movement in their drawing, DiLeo, after having the child draw his family to determine if and how the child sees himself in the family group will have the child complete a Kinetic Family Drawing.

The Kinetic-Family-Drawing (K-F-D) Technique

The Kinetic-Family-Drawing (K-F-D) technique is a tool that measures family dynamics, including the development of the self within the varying family matrixes (Burns & Kaufman, 1986). When Burns and Kaufman (1970) first introduced the Kinetic Family Drawing technique based on their clinical experience they did not provide formal evidence of reliability or validity. However, they believed that their kinetic technique differed from akinetic techniques because with the addition of movement to the akinetic drawings a child's feelings related not only to self concept would be addressed but also to the area of interpersonal relations as well. Their instructions for obtaining the K-F-D are: "Draw a picture of everyone in your family, including you, doing something. Try to draw whole people, not cartoons or stick people. Remember, make everyone doing something - some kind of action" (Burns & Kaufman, 1972, p.5).

In their second book Burns and Kaufman (1972) provide a more detailed scoring system. An interpretive manual for K-F-D actions, styles and symbols along with a grid and analysis sheet are provided. When scoring the K-F-Ds the following are considered: styles such as compartmentalization, encapsulation, lining on the bottom, underlying individual figures, edging, lining on the top and folding compartmentalization; symbols; actions of individual figures and action between individual

figures; and characteristics such as erasures, arm extensions, omission of body parts and omission of figures; height of individual figures, location of self, and the distance of the child from the mother and father and others.

In their third book Burns and Kaufman (1982) focus on application and research with K-F-Ds and new dimensions of K-F-D interpretation. They summarize and report on studies that have been done regarding K-F-Ds. Included in their book are the following ideas: that other psychological tests that are related to visual family interactions can be correlated with K-F-D findings; that cultural studies using the K-F-D technique have demonstrated that this technique is clinically useful across the cultures explored; and that data from studies dealing with developmental norms, with reliability, and with validity for K-F-Ds are being acquired.

A dimension presently being examined by Burns and Kaufman deals with putting together a computerized quantification of the scoring procedures for the many K-F-D-variables.

A suggested direction of future study in this area deals with the development of a grid. This grid superimposed over the KFD would be able to measure the self verses other figures and the distance of self from other figures. "Superiority" or "inferiority" could be defined in terms of size of self or placement on the grid.

A study done by Sims (1974) compared K-F-Ds with responses

obtained from the Family Relations Indicator (F-R-I), a standardized picture projective technique for exploring the relationships between family members. It was found that the drawings and the responses were significantly related for the mother and father figures, but not for the siblings. Sims proposed that K-F-Ds are a valid technique for studying disturbed parental relations.

Schornstein and Derr (1978) found K-F-Ds to be helpful in child abuse cases. Parents, not children were asked to do the drawing. The drawings were helpful in assessing family relationships, determining how the parents regarded the abused children, finding out who perpetuated the abuse and evaluating whether or not the abuse occurred as a reaction to situational pressures.

Levenberg (1975) had doctoral clinicians, predoctoral interns and hospital secretaries judge 36 children to be normal or disturbed based on K-F-Ds by indicating their degree of confidence in each rating. All of the doctoral level clinicians and most of the interns were found to perform better than chance suggesting that the K-F-D is a valid measure.

Scoring is not the easiest part of any technique. Several researchers have tried to make the scoring system for the K-F-D more objective.

O'Brien and Patton (1974) devised a computerized system that compared children's drawings with their scores on a

questionnaire comprised of the Coopersmith Self-Esteem Inventory (S-E-I), the Children's Manifest Anxiety Scale (C-M-A-S), and a School Behavior Checklist completed by their teachers. The K-F-Ds were analyzed for manifest anxiety, general self-concept, social self and peers, school and academic self concept, aggression, and hostile isolation. The results suggest that the activity level of the father figure is the most important variable for predicting manifest anxiety. For school and academic self-concept, the most important variable was the number of figures in the drawing. The more members of the family drawn, the greater the self concept.

Reynolds (1978) developed a quick scoring guide for the interpretation of K-F-Ds. He listed and discussed the meanings of 32 potentially significant clinical indicators gathered from a review of the literature as well as addressing the pros and cons of this guide.

A quantitative scoring system was developed by Myers (1978) to score 21 measurable styles, actions, and characteristics of K-F-Ds. This system was used to evaluate drawings from four different groups of boys and to test its effectiveness in differentiating among two age levels and two levels of emotional adjustment. The results generally support the use of this scoring system to differentiate the emotionally disturbed from the well-adjusted. The system was also, to some degree sensitive to some age differences, however, Myers cautioned

against using the system for this purpose.

Draw-a-Group Test

Hare and Hare (1956) developed the Draw-a-Group Test to reveal the structure of a group and how an individual adjusts to it. Instructions for the test are:

Think of the children you like to play with most on the playground. Now think of the things you like to do best with this group of children. Then draw a picture of your group doing the thing you like to do best. When you are through, we will write down what is going on in your picture. (p.52)

In this exploratory study using 10 elementary school classrooms the teachers' rankings of the children's status in class from leaders through followers to isolates were compared with the drawing results. The correlation obtained was significant with the results supporting the hypothesis that a child's drawing of his group is related to his position in the group. However, the investigators realized that more studies were needed before this approach could be used with confidence.

The Kinetic School Drawing (K-S-D) Technique

Prout and Phillips (1974) developed a variation of the K-F-D, the Kinetic School Drawing, to find out how children perceive themselves in the school situation. Children were given the following instructions:

I'd like you to draw a school picture. Put yourself, your teacher, and a friend or two in the picture. Make everyone doing something. Try to draw whole people and make the best drawing you can. Remember, draw yourself, your teacher, and a friend or two and make everyone doing something. (p.303)

When assessing the drawings, the children's perception of themselves in school, of their teachers and of their peers were considered. This technique has potential, however, there was no systematized scoring system provided nor was evidence regarding validity supplied.

Schneider (1977) used a multiple regression procedure to find out if a combination of the K-S-D score, K-F-D score, age and IQ would significantly predict family and school ratings that he had completed beforehand. He found that neither the K-S-D score, nor the K-F-D score added to the prediction level that was achieved by age and IQ alone. Although his results offer little support for K-S-Ds he did not feel that the technique was useless. He suggested that more research into scoring procedures would be helpful. He also suggested that the criteria used should be more sensitive to the degree of difference rather than to just the presence or absence of a characteristic. He considered a subject's perception of self and of his relationships to being most directly related to K-S-D responses.

Akinetic School Drawing Technique

Kutnick (1978) gave the following instructions to elementary school children: "Will you please draw me a picture of a classroom with people in it" (p.177). Upon completing their drawing children were questioned about the content of their picture. The analysis of the drawings focused on human figures, the classroom and objects found within, and the teacher. Also, correlations were made regarding certain aspects of what the children had said with what they had drawn. The analysis, which was dependent on the developmental ability of the child to draw human figures and classroom content showed; sex differences in the drawing of human figures; developmental differences in drawing human figures and classroom content; and children who put a teacher in their picture perceived the teacher not only as a presence in the classroom but for the teachers disciplinary functions. Kutnick concluded that the drawings were indicative of the child's own social understanding of the teacher in school.

Interpretation of Group Drawings

When interpreting group drawings Klepsch and Logie (1982) suggest that to get the overall impression of the drawings you should ask questions such as, "Are the members of the group all engaged in the same or similar activities? Are they doing something different? Is there total interaction, interaction

between only a few, or completely independent functioning?" (p.86). The answers will help you to determine whether a group or a family is cohesive or not cohesive, constructive or destructive, happy or unhappy.

Specific indicators that Klepsch and Logie (1982) suggest are important to look for are: omission of figures, inclusion of extra figures, placement of figures on the page, relative size of figures, similar treatment of figures, differential treatment of figures, underlining or baselining, separation of individual by lines or encapsulation, two individuals engaged in an activity that shows rivalry, and actions in kinetic drawings that take on significance.

DRAWINGS AND ASSESSMENT: CURRENT STATE OF THE RESEARCH

Research has shown that the quantification of hypotheses and interpretations of drawings have met with inconclusive results (Koppitz, 1968). However, to the many mental health professionals who employ this technique in both assessment and therapeutic situations the use of drawings is a valuable, non-threatening way to gain much needed information about a person's conflicts, wish fulfilments and fantasies (Oster & Gould, 1986). The impact of using drawings as projections of a person's inner experiences has been immense (Koppitz, 1968). Information that comes from drawings tells us "the way a person

really is" (Klepsch & Logie, 1982, p.174).

Research very clearly indicates that it is the overall impression gained at the first sight of a drawing that is more important than a single sign or indicator. When several signs begin to point in the same direction, then a person is in a better position to say something about the child. Information acquired from a drawing tells us something about the way that person is on a particular day (Klepsch & Logie, 1982). Gumaer (1984) states: "It allows children to express the truth of the moment, that which is real for them at that time" (p.97). To check to see if a child is like this all the time, it is necessary to gather drawings over time. By examining several drawings, enduring themes and characteristics can be separated from temporary ones (Klepsch & Logie, 1982).

Earlier studies often looked at the drawings of abnormal groups, however, more recently researchers have begun to look at less atypical groups. Drawings done by children who are experiencing normal adjustment problems can be used to better understand and help them. Group drawings, in particular can provide valuable information about how children experience the normal anxieties, jealousies and frustrations that occur in relationships with others (Klepsch & Logie, 1982).

The work of Burns and Kaufman and their Kinetic Family Drawing Technique has acted as a catalyst for other investigators to do research relating to both family and school

group drawings.

Research in the area of group drawings, where the focus is on relationships is especially valuable as children are often referred to the mental health professional for help in this area. As Klepsch and Logie (1982) state, "in these times of marital discord, single-parent families, high mobility, second marriages, etc. it is extremely important to have insight into children's perceptions of themselves relative to others" (p.175).

Most research in the past using human figure drawings has focused on measuring personality. A valuable area that needs to be explored is children's attitudes and perceptions regarding family, school and peer groups.

Current research indicates that children's drawings reveal much about their inner thoughts and feelings; and that analyzed over time, reflect children's changing perceptions. Serial drawings give insight into how children see themselves in relation to others.

It is understood that when children participate in a small structured learning group, the group will go through the different stages of group development. Each stage of group development will be characterized by distinctive behaviors and expressed thoughts and feelings.

Linking together the idea that the stages of group development can be reflected in serial group drawings is a new

direction that is to be explored in this study. To date, little research has been done to link these two concepts.

The difficulty in doing research of this nature lies in trying to set up studies that can statistically measure and analyze the information found in drawings. This study will attempt to develop a method for analyzing children's serial group drawings in relation to the stages of group development and in doing so link the two concepts.

Purpose of Study

The purpose of the present study is two-fold. Firstly, it is an opportunity to explore the idea that the stages of group development can be depicted in serial group drawings completed by children who have participated in structured learning groups. Secondly, to determine the extent to which objective raters can classify the different stages of group development from children's serial drawings using a rating scale designed for this purpose.

CHAPTER 3

METHOD

This chapter provides a description of the research procedures in four sections: collection of drawings, development of the rating scale, training and rating procedure, and data analysis.

Included in the collection of drawings section is the counsellor and subject selection along with how the drawings were collected in both the pilot study and the formal study. In the development of the rating scale section the evolution of the rating scale is discussed. The training and rating procedure section describes how the raters and helpers were selected, the training procedures for both the raters and helpers and, the procedures for the rating process. Finally, the data analysis section concludes with a description of how the statistical analysis was used.

COLLECTION OF DRAWINGS

Pilot Study

Six children, aged 6 to 8 years old, participated in a structured learning group dealing with friendship skills. The 3 girls and 3 boys met with the counsellor for 10 sessions and learned techniques and skills that would help them to become

better friends.

At the end of each session the children were asked to think about how it had felt to be in their group that day and then were asked to draw a picture of their group. The request for the drawing was phrased in a different way each session until a standard method of instruction was established. This standard method of instruction was used in the final study.

For the first three sessions each child was asked a series of questions about their picture. This process took a long time and was, therefore, judged not to be feasible in the formal study. From the fourth session up to and including the eighth session each child was asked to choose a word from a chart of selected "feeling words" that best described how he or she felt while participating in the group. After much thought and consultation, it was decided that the feeling word information would not add further information to the objectives of the formal study. In the last three sessions the children were simply asked to draw a picture of their group without any verbal reporting.

Selection of Counsellors

In the fall of 1988, 15 elementary school counsellors from the Surrey School District in B.C. participated in a 60 hour training program on how to run small structured learning groups. This training program was experiential in design and was run as

a small group experience. As part of the training program each counsellor conducted a small structured learning group within one of their schools. The topic of each group was determined by the individual counsellors who identified specific needs within the population they serviced.

In the formal study five counsellors implemented the research component of serial group drawings into their group design. Drawings collected from within these groups were used in the rating process. These counsellors all hold Master's level degrees in Counselling Psychology and have at least one year of experience as an elementary school counsellor.

Selection of Subjects

Elementary school students in the Surrey School District, were selected by their school counsellors to participate in structured learning groups. The students came from varying racial and socioeconomic backgrounds.

Of the 48 children that were initially involved in a structured learning group only 15 children and their serial group drawings were used for the study. The 12 female and 3 male students ranged in age from 7 years to 13 years (mean: 11 years).

Drawings from the other children were not used for the following reasons: loss of group members in some groups; counsellor changes in the format and structure of the group;

children copying from each others drawings because space was cramped; and counsellor loss of picture sets.

Formal Study

The research component of the study was non-intrusive. The drawing activity that the children completed at the end of each session as part of the research project was incorporated into the design of each structured learning group.

The structure of each group was determined by the individual counsellor with variations in time and length according to the age of the students, the topics presented and the activities involved.

Each counsellor was responsible for obtaining verbal and/or written parental permission for each child participating in his or her group. Since the small structured learning groups were established by the elementary school counsellors to meet the needs of populations within their different schools and not for research purposes, additional permission for the drawing component was not judged necessary.

At the end of each session children were supplied with an 8x11 inch piece of paper, a pencil and an eraser by their counsellor. They were asked to find a quiet place in the room to work. The standard instructions that were delivered were:

Close your eyes and go inside of yourself... I want you to think about how it felt to be in our group today... In a minute I am going to ask you to open

your eyes and draw a picture of our group.....When you are ready open your eyes and begin your picture.

The counsellors were able to repeat the instructions a second time if they felt it necessary.

The drawings took the children 5 to 10 minutes to complete. The children were free to leave when they had completed their work. To ensure that the children had enough time to complete their drawings the structured learning groups were scheduled so that they ended on a break time, for example, recess. This gave the children extra time to complete their drawings as well as the freedom to leave when they were finished.

All the drawings completed by the children were collected by their counsellor after each session.

At the termination of the group, the counsellor replaced the names of the children with a number code that was supplied by this researcher so that the confidentiality of the children participating was assured.

DEVELOPMENT OF THE RATING SCALE

The Rating Scale (Appendix A) was constructed from the drawings in the Pilot Study and based on Group Stage Theory and Expressive Art Therapy.

The process of developing the Rating Scale began with the laying out of all the drawings in sequential order and then

examining them for certain themes. The drawings were then divided into the four stages of group development that are described in Chapter 2. These stages, Initial, Transition, Working, and Termination became the four components within the Rating Scale.

Common pictorial themes were then identified within the four components and arranged into six categories. These six categories: Grouping, Body Representation, Action, Communication, Symbols/Metaphors, and Style, are common to all four stage components.

A list of descriptors for each category was then defined. These descriptors identified pictorial details that were specific to each of the four components.

The result was the development of a four component Rating Scale that contained the same six categories with different descriptors for each stage of Group Development (Appendix B).

TRAINING AND RATING PROCEDURE

Selection of Raters

The four raters chosen to participate in the rating process were experienced elementary school counsellors in the Surrey School District. They had also participated in the same 60 hour training program on how to run small structured learning groups as the counsellors who participated in the art collection phase

of the study.

Selection of Helpers

Four people were asked to act as helpers for the rating procedure. It was the helper's job to record the rater's placement of each set of pictures.

Training and Rating

Both the training and rating procedures took place during a one day workshop. The following is an account of the training and rating procedures. Total time for the day was six hours.

The workshop began with an introduction to the raters and helpers. This included the purpose of the study, purpose of the day, process and procedure of the day, time schedule, assignment of helpers to raters, assignment of rater identification numbers, division of raters and helpers into their respective groups for training purposes, and assignment of material to be read by the raters while the helpers were being trained.

Helper Training Session

The purpose of the Helper Training Session was to explain to the helpers their role in the rating session. Each helper was assigned to one rater for the duration of the rating session. Each helper was given a package that contained the training and rating data sheets (Appendix C), the decoding for the symbols

(Appendix D), and four separate cards on which were printed the words: "Initial", "Transition", "Working", and "Termination".

The helpers were shown a sample of the drawings and the coding on the back was discussed. There were two different codes used; one for the Random Order and one for the Sequential Order. Random Order was the order in which the drawings were laid out for each rater to look at initially. Sequential Order was the chronological order in which the pictures had been drawn by the students.

For both the training and rating sessions the helpers were told that it was their job to ensure that the drawings were placed in random order according to the coding on the back of each drawing before the rater looked at them. The helpers were instructed not to discuss the drawings with the rater in any way, but to wait until the rater had completed his or her evaluation of the set of drawings. It was explained to the helpers that the raters would use the four cards to divide the set of drawings into the four stages. The helpers were to collect the data according to how the rater grouped the drawings by recording the sequential code symbols found on the back of each drawing in the appropriate place on the data sheet. The helpers were then to rearrange the drawings back into random order for the next rater. It was explained that their final job was to transpose the sequential symbols into their corresponding number values and record these in the appropriate place on the

data sheet.

Rater Training Session

The purpose of the Rater Training Session was to spend time discussing and reviewing the stages of group development and serial art drawing and to introduce and familiarize the raters with the categories of the four component Rating Scale.

Each rater had been given two selected pieces of material related to the theory of group stage development to read. The excerpt from Corey and Corey (1987, p.229) summarizes the four stages of group development. The selection from Gumaer (1984, p.222) describes the stages of group development as well as the behavioral characteristics of children in each of the stages. This reading material was then discussed by the raters and this researcher.

The raters then read an article written by Allan (1978) focusing on serial drawing. Again, this material was discussed by the raters and the trainer. A short discussion using the Integrated Model by Borgen, Pollard, Amundson, and Westwood (1989, p. 274) summarized and pulled together the information from the reading material.

After the discussion about the reading material, the Rating Scale was examined. Each of the four components of the Rating Scale was presented individually by the trainer; beginning with the Initial Stage, followed by the Transition Stage, the Working

Stage, and ending with the Termination Stage.

The same procedure for examining each of the four components of the Rating Scale was followed. Each began with the raters looking at a collage of magazine pictures which had been put together by the trainer to give the sense of the particular stage being looked at. The raters were asked to brainstorm words that would describe the stage being examined. The trainer added these words to the collage. The raters then drew a picture, added it to the collage and explained why they included it in the stage.

During the training for the Initial Stage component the raters were introduced to the six categories that would be found in each component of the Rating Scale. These categories were summarized on a visual chart (Appendix E). This visual chart was reviewed when each of the subsequent Stage Components were presented.

A handout describing in detail the six categories of the specific component was then given to each rater (Appendix A). The information in the handout had been reproduced on a large visual chart for training purposes. In addition to the written information on the chart, were samples of children's drawings which illustrated the specific descriptors in each category. These drawings were chosen by the trainer from sets of drawings that were not included in the formal study.

The chart was used by the trainer to present to the raters,

in a systematic manner, the descriptors found in each of the six categories. During this presentation key factors within the component were pointed out and emphasized.

During the presentation of the Initial Stage component it was emphasized that descriptors in the Style Category were important. In the Transition Stage component, the Symbols/Metaphors Category with descriptors that emphasized movement were important. In the Working Stage Component, the Symbols/Metaphor Category with descriptors that emphasized task and activity were important. In the Termination Stage component, the Symbols/Metaphors Category with descriptors that emphasized the end of the group were important to note.

To conclude this part of the Training Session, the trainer presented the raters with general information for them to keep in mind when rating the drawing sets. They were told to look at each drawing as a whole and in detail, to look at the drawings intuitively and concretely, and to look for symbols, metaphors, and subtleties.

The trainer explained that the pictures would have different combinations of descriptors that would help determine which stage the picture should be placed in. As well, they were told that the pictures might not divide evenly into the four stages and that a particular stage might not be apparent at all in a set of drawings. For example, the group might have gone from the initial stage to the working stage, therefore, there

might not be any drawings representing the transition stage; or the group might have continued in the working stage even in the last sessions, therefore, there might not be an apparent termination stage in some of the sets of drawings.

The raters and helpers then worked through five sample sets of drawings. The purpose of having the Raters do the sample sets was to increase their expertise in looking at and rating the drawings.

The first three sample sets were examples drawn by the trainer. These sets were used to train the raters to a high level of accuracy.

The raters were given Sample Set One to rate on their own. After they rated Sample Set One, their helpers recorded the data on the Training Data Sheet. The raters then came back together as a group and saw the correct placement of the drawings. Ratings were discussed and compared. Uncertainties about the drawings, the Rating Scale and the process were discussed.

The same procedure was repeated for Samples Two and Three.

The level of accuracy increased as the raters worked through the three sample sets. On the third set of drawings, the rating accuracy amongst the raters was within one error of categorization.

Sample Sets Four and Five were sets of children's drawings from the Pilot Study. The same procedure as for the first three sample sets was followed. The purpose of including these two

sample sets in the process was to familiarize the raters with actual examples of children's serial group drawings.

Rating Session

Fifteen sets of drawings were laid out in different rooms. Each set of pictures was displayed in random order. Rater One began the rating process with Set One and moved sequentially through the remaining sets. When Rater One had completed rating Set One and had moved to a different room to begin rating Set Two, Rater Two began rating Set One. All four raters continued this process for the fifteen sets.

The Raters all followed the same sequential order when rating the sets of drawings. The purpose for this was to ensure uniform presentation of the sets, giving the raters a common experience.

The raters were able to work at their own pace moving from one set to the next. However, none of the raters were able to return to a previous set of drawings and change their rating choices. To ensure that raters did not discuss the drawings nor see what another rater had done, only one rater was allowed in a room at a time.

DATA ANALYSIS

The data collected from the ratings of the drawings were

ranked. The ranks 1, 2, 3, and 4 were assigned to the Initial, Transition, Working and Termination Stage categories respectively.

The data was entered on a VAX computer system in the Research and Evaluation Department of the Surrey School District.

Spearman's Rank-Order Correlation Coefficients, were calculated between each possible pair of raters on each set of drawings. This generated a matrix of six correlation coefficients for each set.

CHAPTER 4

RESULTS

This study provides an opportunity to explore the idea that the stages of group development can be depicted in serial group drawings completed by children who have participated in structured learning groups. Further, that there are objective criteria that can be established to differentiate the various stages of group development.

For the study, 15 sets of drawings were collected from 15 children who participated in structured learning groups. Raters were trained to classify the drawings based on a rating scale that was developed for the purpose of identifying the stages of group development in children's serial art drawings.

This chapter outlines the two objectives for the study, and includes both a quantitative and qualitative analysis of the results.

Objectives

1. To explore the idea that the stages of group development can be depicted in serial group drawings completed by children who have participated in structured learning groups.
2. To determine the extent to which objective raters can classify the different stages of group development from

children's serial drawings using a rating scale designed for this purpose.

Quantitative Data Analysis

The Spearman product-moment correlation coefficient was used to obtain inter-rater reliability coefficients for ranked data. Correlation coefficients for each pair of raters were calculated for each set of drawings. A measure of inter-rater reliability among the 4 raters for each set of drawings are shown in Table 1.

As can be seen, there is considerable variability evident in Table 1. The correlational coefficients range from $-.51$ to 1.00 with most of them being positive.

For discussion purposes a reliability coefficient of $.5$ or higher was adopted as an acceptable standard. There are three sets of drawings that met this criterion. Sets 1, 5, and 7 show reasonable consistency among raters. These sets are consistent across the range with Set 1 showing most agreement.

For Set 1 the correlational coefficients show a range of $.73$ to $.95$. This is consistently high. Although lower, the correlational coefficients for both Set 5 and Set 7 are consistent across the range and are above the adopted standard.

Contrasted with this are Sets 4, 15, and 6 which do not show adequate consistency across the range with Set 4 having the poorest inter-rater reliability.

Set 4, in contrast to Set 1, has very low reliability. Five of the 6 reliability coefficients are way below the adopted standard of .5 with 3 of them being negative.

The correlational analysis provides some limited support for objective 2, this in turn allows for a qualitative analysis of objective 1. Set 1 and Set 4 will form the basis for the Qualitative Discussion below.

Qualitative Analysis

The drawings of Sets 1 and 4 will be used to form the basis of the qualitative analysis because they produced the highest and lowest range of inter-rater reliability respectively.

Set 1 has the best inter-rater reliability coefficients across the range as can be seen in Table 1. The drawings from Set 1 can be seen in figure 1. Each drawing within this set clearly depicts the child's thoughts and feelings regarding what went on in the group. The drawings show that the drawer is actively involved with the group and the tasks of the group. The child has internalized what has gone on in the group and has personalized the experience in the drawings. Each drawing creatively expresses the essence of the group process. The details that are evident in the drawings offer clues to help identify the group process.

Set 4 has the poorest inter-rater reliability as seen in Table 1. The drawings from Set 4 can be seen in figure 2. In

contrast to the drawings in Set 1 the drawings in Set 4 are not personalized or detailed. The drawings are more a summary or report on what learning tasks were presented to the group than on the thoughts and feelings the child had about the group. There is not a sense that the child was actively involved in the group process. All of the verbal communication is in the third person with no ownership of feelings or thoughts of what occurred in the group. There is little if any difference in the details and content of the drawings from the first drawing to the last.

In summary, Objective 1 holds for some students, that the stages of group development can be depicted in serial drawings completed by some children who have participated in structured learning groups. The results also show qualified support for objective 2, limited by all the difficulties inherent in objective 1. Therefore, objective raters may be able to classify the different stages of group development from children's serial drawings using a rating scale designed for this purpose, however, the many extraneous variables that are present complicate the results. The variables that impact this study will be discussed in Chapter 5.

Table 1

Inter-rater Reliability Coefficients

Drawing Sets	Rater Pairs					
	AB	AC	AD	BC	BD	CD
1	.78	.95	.73	.80	.80	.82
2	.45	.55	.61	.92	.30	.61
3	-.02	.01	.14	.55	.85	.61
4	.06	-.10	.22	-.22	-.34	.57
5	.53	.57	.53	.92	1.0	.92
6	.16	.48	.20	-.45	.33	.16
7	.63	.64	.68	.60	.68	.38
8	.97	.85	.09	.88	.16	-.06
9	.60	.44	.60	.16	.46	.79
10	.34	.11	.66	.69	.35	.35
11	.95	.04	1.0	.09	.95	.04
12	.67	-.35	.71	.28	.20	-.51
13	.71	.22	-.32	.70	.00	.00
14	.46	.56	.29	.56	.71	.40
15	.03	.62	.65	-.23	.37	.02

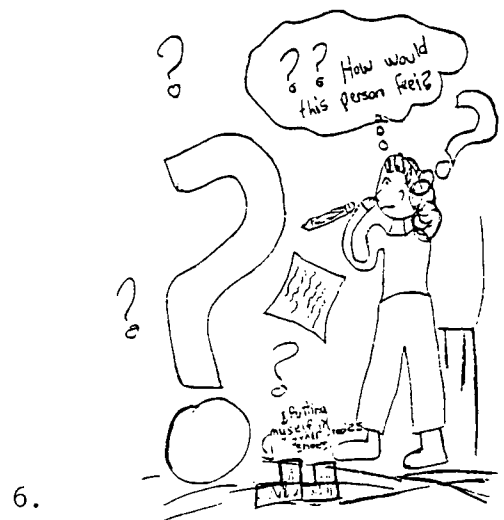
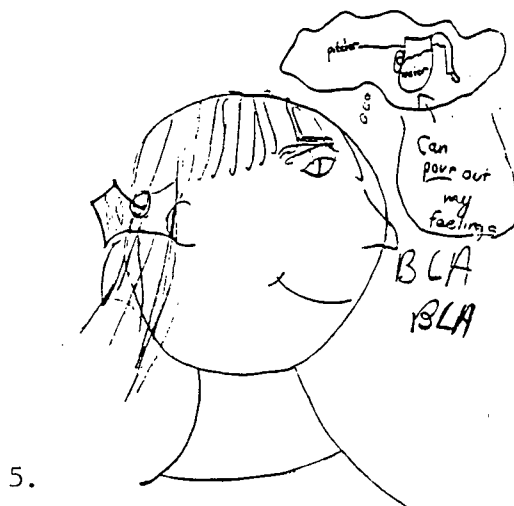
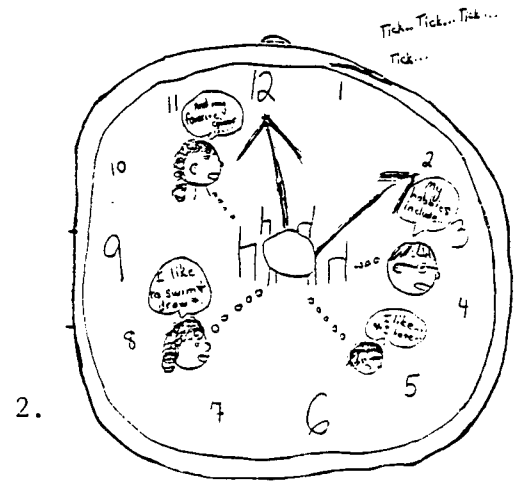
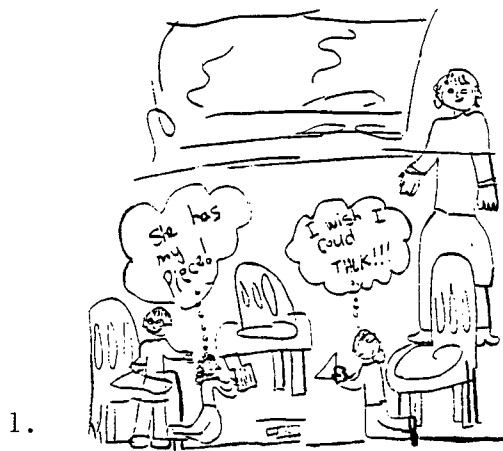
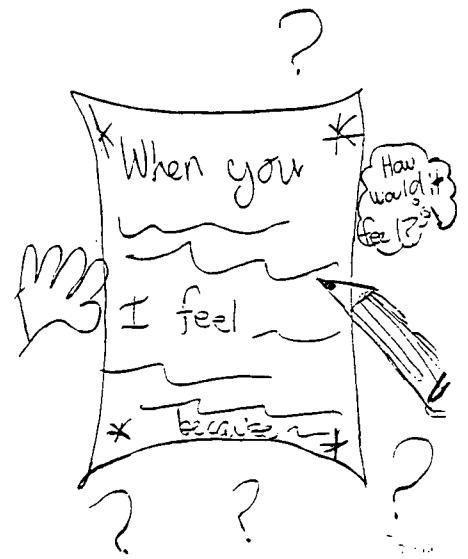


Figure 1: Drawing Set 1

7.



8.

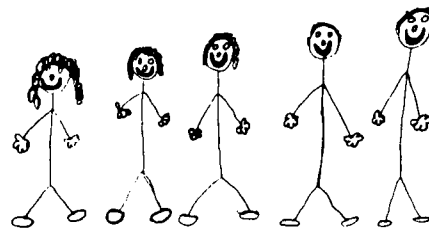
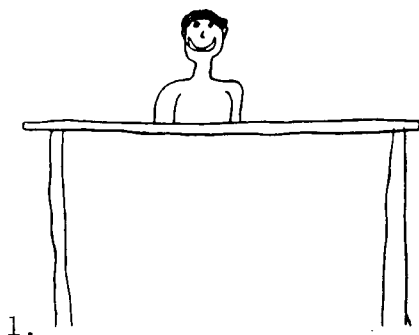


9.



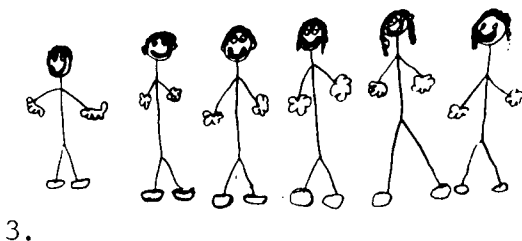
Figure 1: Continued

IT was interESTing To know more
about our friends and iT was fun.

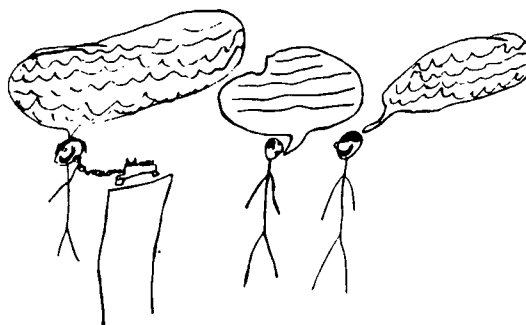


Today we learned how To listen Nicely.

we Talked about being polite



Today we learned how to introduce
ourselves



Today we Talked about what we would
do if we were all alone in The World.

Today we practised compliments



Figure 2: Drawing Set 4

Today we talked about feelings

Grrrrrr!



7.



Today we talked about what we would be when we grew up.

8.

ahahahahaha! Our eyes



9.



10.

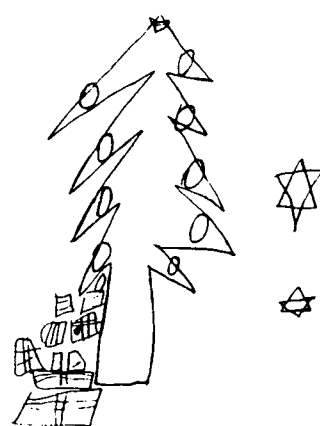


Figure 2: Continued

CHAPTER 5

DISCUSSION

This final chapter includes a summary of the research problem, the method and the results. It also includes a discussion of the many extraneous variables that impacted and limited this study, the implications for further research and the conclusion.

The research problem examined in this study was two-fold. First, was the idea that the stages of group development could be depicted in serial group drawings completed by children who had participated in structured learning groups. Second, that by using a rating scale that was developed for this purpose, objective raters could classify the stages of group development from the serial drawings completed by the children.

Fifteen sets of drawings were gathered from fifteen children who had participated in various structured learning groups. These drawings were then analyzed and classified by raters that had been trained to use a rating scale. The rating scale was designed to identify the stages of group development within children's serial drawings.

The results showed qualified support for both of the objectives which were:

1. To explore the idea that the stages of group development could be depicted in serial group drawings completed by

children who had participated in structured learning groups.

2. To determine the extent to which objective raters could classify the different stages of group development from children's serial drawings using a rating scale designed for this purpose.

Some support for objective 2 was found as raters were able to use, with limited success, the rating scale designed to classify the drawings into the stages of group development. The results may have been affected by variables such as the adequacy of the rater training procedures, the objectivity of the raters, and/or the accuracy of the rating scale itself. The results were also limited because objective 2 was contingent on qualities in objective 1, as discussed in the qualitative analysis in Chapter 4.

From the quantitative results associated with objective 2, qualified support for objective 1 can be found. In some sets of children's serial group drawings the stages of group development were depicted to some extent. Objective 1 had inherent limitations such as the unique characteristics of each child, the leadership style of each counsellor, and the varying topics of each group.

Limitations of the Study

It is apparent that this study leaves many questions

unanswered due to the presence of a number of extraneous variables. It is important to discuss these confounding elements present and to understand that they impacted the results of this exploratory study.

Quality of the Drawing Instructions

It is important to consider the drawing instructions that were delivered to the children. Each drawing reflects the individual child's understanding of the instructions. It is the instructions that must tap into the essence of the group process. The difficulty of capturing this essence makes the wording of the instructions a variable that must be contended with. The words may need to be experimented with and modified so that the children understand more clearly what they are being asked to draw.

Quality of the Drawings

The quality of the drawings produced by children who participated in structured learning groups will have been affected by many variables. These include: age, sex, and the reason for participating in a structured learning group. Along with these variables the child's drawing ability, the desire to draw, understanding the drawing instructions, and having adequate time and space to complete the drawings will have affected the quality and content of the drawings.

Quality of the Leader

Leadership style plays an important part in how a group will function. The leadership style of the counsellor will greatly influence the group process. Each counsellor has his/her own approach. In this study a counsellor's leadership style will have impacted the presentation of the drawing instructions to the children and although the instructions for obtaining the drawings were standardized the level of importance that the counsellors put on the task may have varied and their timing in presenting the instructions may have differed. For future research in this area it will be important that together, all of the group leaders receive training so that the delivery of the drawing instructions will be as uniform as possible. It is recommended that they be supplied with specific information regarding the study, thus giving them the opportunity to become committed to the study and its outcome. As well, housekeeping details such as setting up the physical surrounding and setting the tone for delivering the drawing instructions should be included. A final recommendation is to coach the group leaders on their presentation and delivery of the drawing instructions.

Quality of the Group

Individual counsellors who participated in this study chose the topics for their small structured learning groups, the method of implementation, and the children who participated in

them, therefore, there were no controls within the study for subject matter, nor for implementation processes, such as the length of group life, session length, time of day, or the regularity of sessions, nor was group composition controlled. Children of varying ages, sexes, and interests participated in the small groups and, therefore, in this study.

Quality of the Rating Scale

The Rating Scale that was devised to enable raters to classify the different stages of group development within children's serial group drawings is in its early stages of evolution. It was constructed using the drawings from the Pilot Study and was based on Group Stage Theory and Expressive Art Theory. As with developing any new method, validating it is of major concern. The question that arises is whether or not the Rating Scale is an accurate instrument for determining the stages of group development in serial group drawings. The results of this study provide hope for the idea that the stages of group development can be depicted in serial group drawings and that a rating scale can be a viable way of measuring this. What must follow are further refinements and adaptations to the scale as the research procedure for acquiring the drawings changes and improves.

Quality of the Training

There are many variables to consider when looking at the effectiveness of the training that the raters received and how these things may have impacted the study.

Being an exploratory study this was the first time raters were trained to use a rating scale to classify the different stages of group development in children's serial group drawings. Inherent in this are the difficulties of trying something for the first time. Questions in regards to the effectiveness of the training program must be considered. Length of training time, appropriateness of materials and method of presentation will have all effected the outcome of the study.

Quality of the Raters

The level of understanding with regards to group stage theory and expressive art theory will have varied amongst the raters. Also, the level of understanding with regards to the rating scale after being trained will be different because of the different learning styles of each person. These variables, in conjunction with the level of commitment that each rater had for the project will effect the findings of the study.

Implications for Future Research

Further quantitative and qualitative research is necessary to investigate the notion that within serial group drawings,

completed by children who have participated in structured learning groups, the stages of group development can be identified.

Consideration must be given to both the presentation and wording of the drawing instructions and the effectiveness of the rating scale. Along with this it will be important to use other measures, such as self-reports, story telling and check lists, to help determine whether or not the idea of measuring the stages of group development using a rating scale is viable.

If further research proves that the stages of group development can be depicted and measured using a rating scale it will provide group counsellors with a projective technique that will be useful when they evaluate group process.

Conclusion

It is very clear that, methodologically this study leaves many questions unanswered due to the number of extraneous variables. The inconsistency of the results confirms the difficulty of engaging in research of this kind. The relationship between what has been experienced by children participating in a group and the drawings they produce is a complex and variable one. Combine this with developing an instrument to measure the experience captured in the drawings in terms of the stages of group development and it becomes an even more intricate process. At the same time, because there

was limited support for the idea that the stages of group development can be seen in children's serial group drawings and because the rating scale that was developed to quantify this was somewhat helpful there is a basis to pursue further research in this area.

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APPENDICES

Appendix A

The Rating Scale

THE INITIAL STAGE

A. GROUPING

1. An aggregate of human figures is seen.

One figure is prominent and distinct.

Figures are in a cluster.

One figure is separated from the aggregate.

No figures in the picture.

2. Structural detail of the room is emphasized rather than the individual human figures.
3. There may not be a sense of organization.

B. BODY REPRESENTATION

1. The human figures are not detailed.

The figures are faceless.

Backs of heads are seen.

Hands and feet are seen.

Clothing lacks detail.

2. Spatially, the human figures do not give the sense of being grounded.

C. ACTION

1. The human figures are static.

D. COMMUNICATION

1. Fears and wishes are verbalized.
2. Information is given and recorded.

Names identify the figures.

Rules are outlined.

3. Verbal interaction is not defined.

E. **SYMBOLS/METAPHORS**

1. Symbolic representation of the basic needs within the initial stage is evident.

The need for orientation and structure is evident.

The need for safety is evident.

Concern about being focused on and exposed is evident.

Concern about belonging is evident.

Concern about expectations is evident.

2. Symbolic representation of fear is evident.

Erasing is evident.

Overwork, the process of going over and over something that has been drawn, is evident.

F. **STYLE**

1. At the initial stage, safety is the goal for the individual. Structure is the process that facilitates the feeling of safety. In the drawings this can be seen in the styles that occur.

2. Compartmentalization is evident. Human figures are separated by barriers.

Tables, chairs and walls are barriers.

Boxes and rectangles are barriers.

Figures that are back to back are barriers.

3. Encapsulation is evident. Human figures are enclosed.

Figures are circled.

THE TRANSITION STAGE

A. GROUPING

1. Groupings are forming.

One figure is prominent and distinct at the beginning of the transition stage. This figure may not be evident at the end of the stage.

The figures are seen in: isolation, pairs, small groups or a large group.

B. BODY REPRESENTATION

1. The human figures are not well defined. There is not a sense of the full human being.

The size and shape of the figures vary.

There is a mixture of full shaped people and stick people.

One figure is dominant.

2. Spatially, some of the human figures give the sense of being grounded and others do not.

C. ACTION

1. There is a sense of change.

Some figures are face to face.

Some figures are in a circle.

Some parts of the figures are touching each other.

D. COMMUNICATION

1. There is the beginning of dialogue.

Conversation does not give the sense of positive interaction.

2. Written verbalization is evident.

Words such as boring, dumb and yuck represent control issues.

E. **SYMBOLS/METAPHORS**

1. At the transition stage symbolic representation is prominent.

Symbolic representation of time is evident.

Symbolic representation of movement is evident.

Symbolic representation of balance between the individual and the group is evident.

Symbolic representation concerning the need to be heard and understood is evident.

2. Symbolic representation of anxiety is evident.

Scribbling is evident.

F. **STYLE**

1. Compartmentalization is not evident.
2. Encapsulation is not evident.

THE WORKING STAGE

A. GROUPING

1. Group comes together.

A prominent figure is not evident.

The figures are close together.

Figures that are in pairs are facing and/or touching each other.

Figures that are in a group are in a circle or are positioned holding hands.

B. BODY REPRESENTATION

1. The human figures are well defined.

The figures have big smiles.

Feet, fingers, hair and clothing are detailed.

2. Body parts used to communicate with are intact.

Eyes, mouths and ears are evident.

C. ACTION

1. The pictures have kinetic properties.

The figures are engaged in activities.

The figures are working together.

There is a sense of the figures helping each other.

Verbs are used in the written language.

D. COMMUNICATION

1. There is interactive dialogue between the human figures.

All members of the group may not be represented, however, there is active interaction between a few group members engaged in a task.

Verbal interaction between the figures is task oriented.

The figures use names in conversation.

2. Written verbalization is task oriented.

3. There is written verbalization of feelings.

E. **SYMBOLS/METAPHORS**

1. Symbolic representation at the working stage is focused on the activities that the group is engaged in rather than on the group process.

Work accomplishment is evident.

Demonstration of skills is evident.

2. Symbolic representation of fear and anxiety is not evident.
3. Symbolic representation is action oriented.

Talking is evident.

Purposeful conversation is evident.

The sharing of thoughts and feelings is evident.

F. **STYLE**

1. Compartmentalization is not evident.
2. Encapsulation is not evident.

THE TERMINATION STAGE

A. GROUPING

1. Group representation

Figures are seen in isolation, pairs and small groups.
Focus is on the individual.
No figures are evident.

B. BODY REPRESENTATION

1. Human figures may be detailed, undifferentiated, or distorted.

2. Human figures within a picture are not consistently drawn.

The size and shape of figures vary.
The body details vary.

3. Only faces are evident.

C. ACTION

1. There is a sense of ending.

D. COMMUNICATION

1. Written verbalization is characterized by self statements.

Fears and anxieties are verbalized.
Enjoyment is verbalized.

2. There is written reflection on what was important at the moment.

3. Written verbalization is in the past tense.

4. Good-bye is written.

E. SYMBOLS/METAPHORS

1. Symbolic representation of celebration and good feelings is evident.

Concrete symbolization is evident.
Abstract symbolization is evident.

2. Symbolic representation of anxiety and fear is evident.

Scribbling is evident.
Figures are crossed out.

3. Symbolic representation of ambivalence is evident.

Ambivalence between excitement and fear is evident.

Ambivalence between happiness and sadness is evident.

The ambivalence between the ending of the group and the beginning of something new is evident.

F. **STYLE**

1. Compartmentalization is evident.
2. Encapsulation is evident.

Appendix B

The Structure of the Rating Scale

The Rating Scale

4 Components			
Initial Stage	Transition Stage	Working Stage	Termination Stage
A.Grouping <div>Descriptors</div>	A.Grouping <div>Descriptors</div>	A.Grouping <div>Descriptors</div>	A.Grouping <div>Descriptors</div>
B.Body Representation <div>Descriptors</div>	B.Body Representation <div>Descriptors</div>	B.Body Representation <div>Descriptors</div>	B.Body Representation <div>Descriptors</div>
C.Action <div>Descriptors</div>	C.Action <div>Descriptors</div>	C.Action <div>Descriptors</div>	C.Action <div>Descriptors</div>
D.Communication <div>Descriptors</div>	D.Communication <div>Descriptors</div>	D.Communication <div>Descriptors</div>	D.Communication <div>Descriptors</div>
E.Symbols/ Metaphors <div>Descriptors</div>	E.Symbols/ Metaphors <div>Descriptors</div>	E.Symbols/ Metaphors <div>Descriptors</div>	E.Symbols/ Metaphors <div>Descriptors</div>
F.Style <div>Descriptors</div>	F.Style <div>Descriptors</div>	F.Style <div>Descriptors</div>	F.Style <div>Descriptors</div>

Appendix C

TRAINING: Data Sheet

Rater #: _____

SAMPLE SET #	INITIAL	TRANSITION	WORKING	TERMINATION
	Record Sequential Code Symbols ----- Transpose Symbols into Corresponding Number Values			
	-----	-----	-----	-----
	-----	-----	-----	-----
	-----	-----	-----	-----
	-----	-----	-----	-----
	-----	-----	-----	-----

RATING: Data Sheet

Rater #: _____

GROUP #	CHILD #	INITIAL	TRANSITION	WORKING	TERMINATION
		-----	-----	-----	-----
		-----	-----	-----	-----
		-----	-----	-----	-----
		-----	-----	-----	-----
		-----	-----	-----	-----
		-----	-----	-----	-----
		-----	-----	-----	-----
		-----	-----	-----	-----
		-----	-----	-----	-----

Rater #: _____

GROUP #	CHILD #	INITIAL	TRANSITION	WORKING	TERMINATION
		-----	-----	-----	-----
		-----	-----	-----	-----
		-----	-----	-----	-----
		-----	-----	-----	-----
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Appendix D

Random and Sequential Order Codes

Random Order

3 = .
4 = :
7 = ∴
5 = ∴
6 = ∴
1 = ∴
10 = ∴
2 = ∴
9 = ∴
8 = ∴

Sequential Order

1 = □
2 = △
3 = ~
4 = ○
5 = ◇
6 = ✕
7 = T
8 = ▭
9 = ✕
10 = Y

Appendix E

Visual Chart: The Rating Scale Categories

A. **GROUPING**

These are the people.

B. **BODY REPRESENTATION**

This is what they look like.

C. **ACTION**

This is what they are doing.
" the how "

D. **COMMUNICATION**

This is what they are saying about it.
" the what "

E. **SYMBOLS/METAPHORS**

This is what it all means.

F. **STYLE**

This is how it is emphasized, embellished, or categorized.