PROJECTIVE TECHNIQUES WITH CHILDREN:
ASSESSMENT THROUGH GUIDED IMAGERY,
DRAWING, AND POST-DRAWING INQUIRY

by

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Through the use of guided imagery, drawing, and a post-drawing inquiry, this study sought to explore the effectiveness of projective techniques for personality assessment with elementary school children.

An extensive literature review reported on the use of guided imagery and drawing as projective techniques and their applicability with children. The literature supported the concept that projective methods are valid techniques to use with children because of their non-threatening nature and because of their ability to tap into the children's inner world.

The guided imagery, drawing activity, and post-drawing inquiry were administered to twenty children, ranging in age from nine to twelve. The children were chosen by the elementary school counsellor and by the regular classroom teachers based upon their work and social behaviours in the classroom. Ten children were grouped as "positive copers" and ten children were grouped as "negative copers".

The data from the study was evaluated both from a quantitative and a qualitative perspective.

The Fischer Exact Probability Test noted the predominance of the presence of thorns in the drawing done by the "negative copers". This test also recorded that the raters had a high degree of agreement in the "picture only" sort and the "picture and statement combined" sort, but that there was no
significant agreement in the "statements only" sort.
From the qualitative perspective, it was observed that in the
drawings the "positive copers" used characteristics of smiling
faces, suns shining, and flowers blooming, while the "negative
copers" showed characteristics of tangled branches, large
thorns, and barred doors. In the statements accompanying the
drawings, the "positive copers" used such metaphors as "I'm
a happy rosebush", while the "negative copers" used words
depicting death, loss, violence, neglect, hurt, and abandon-
ment. Some exceptions were also noted.
Two of the "positive copers" consistently indicated through
the drawings and statements that they were dealing with some
unresolved psychological pain, while two of the "negative
copers" demonstrated creativity and some definite psycholog-
ical strength.
In summary, the qualitative approach to analysing the data
yielded more useful information than the quantitative approach
and the findings indicate that the combination of the guided
imagery, drawing, and post-drawing inquiry as a projective
method can be a useful tool for elementary school counselling.
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I thank God for His amazing world and for the miracle of people.
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PROJECTIVE TECHNIQUES WITH CHILDREN: ASSESSMENT THROUGH GUIDED IMAGERY, DRAWING, AND POST-DRAWING INQUIRY

CHAPTER ONE
THE SCOPE AND FOCUS OF THE STUDY

Introduction

The elementary school of today is more than a place for academic learning. As well as having a varied curricula which aims to meet the child on the appropriate cognitive level, the school functions as a melting pot where children of different cultures and family backgrounds merge and develop socially. The elementary school is often the first place, outside the home, where children are confronted with a variety of emotions and conflicts and begin to explore different strategies to help them deal with the problems.

Consequently, the classroom is transforming from a place of cognitive learning, to an environment which explores both the cognitive and affective areas that the children experience. The learning environment either depreciates or is endorsed according to the general mood of the class. The class members, the teacher, and the learning atmosphere are all affected by the wide range of emotions and attitudes. For some children, school is a cold, hostile place, where they feel alienated and alone. For others, school is a refuge from a difficult home environment, and for others, school provides a stimulating learning environment.

As the need increases to include affective learning in
the classroom, more responsibility is placed upon the elementary school counsellor to suggest programs, to provide more services, and to take on larger case loads. The elementary school counsellor is regarded as a person who has all the answers and has a variety of techniques on hand that will solve any problems that may occur. As the teachers focus more upon the counsellor to alleviate a problematic situation in the classroom, frustration and a loss of confidence occur when the elementary school counsellor does not satisfy the increasing demands. Finally the teachers give up, the children continue to struggle with their emotional turmoil, and the elementary school counsellor feels overwhelmed.

**Background to the Problem**

Different types of personality assessment have been developed over the years to help counsellors understand children better and to help predict future behaviour (Muro and Dinkmeyer, 1977). The different ways to assess personality include finding out what the child says about himself, what others say about him, and by observing the child's behaviour in a specific setting (Muro and Dinkmeyer, 1977).

Current assessments of personality are either objective (such as the Junior Eysenck Personality Inventory and the California Test of Personality), or projective (such as serial drawing, sentence completion, and the Children's Apperception Test). In both cases, however, some type of personality assessment is useful for the counsellor in order to meet the needs of the school personnel, and to obtain some
information on the child, before proceeding with a course of action (Keat, 1974).

The viewpoint of the author is that action should not be preceded by stocktaking. That is, one does not blindly plunge ahead to change things, with a paucity of information. Instead one proceeds from a background of knowledge about the child (Keat, 1974, p.19).

Personality assessment can either be made formally, using objective tests, or through a structured interview format, which will use a combination of objective techniques, where children can symbolically portray their inner world. What is important is that the school counsellor needs a technique that will identify emotional problems and help build a warm facilitative relationship with the child. Combining projective techniques with a structured interview is an intervention which will combine a meaningful counselling experience for the child with an appropriate personality assessment for the counsellor (Amundson, 1978).

Often with children a discussion about their problems is ineffective because they are unable to clearly express their thoughts and feelings in words (Klepsch and Logie, 1982). Consequently, the use of projective techniques is effective with children, because projective techniques can illustrate quite successfully the inner world of the child.

Statement of the Problem

With the increasing expectations placed upon the school
counsellor, a simple, yet effective intervention is needed that will help the counsellor to evaluate which children would benefit most from counselling. The intervention needs to provide some type of personality assessment that will focus on the child's problem areas. This study proposes that an intervention which combines guided imagery, drawing, and a post-drawing inquiry would be a satisfying design for personality assessment.

The proposed intervention consists of three elements, which are these: guided imagery, drawing, and a post-drawing inquiry. The study will discuss the theoretical framework from which the intervention is derived, how the intervention is used, and how effective the intervention is as a personality assessment tool.

Guided imagery and drawing are both examples of projective techniques. Projective techniques can be useful strategies to use with elementary school children because the children can often present critical psychological issues with which they are struggling in a non-threatening way (Rabin, 1960).

One non-threatening projective technique is guided imagery. Guided imagery helps the child to relax and to focus on a specific image. The image is designed to evoke some type of affect from the child. The affect can then be projected.

One way of projecting the affect is through drawing. Drawing has long been used as a projective technique (Levick,
1983) because art is a pictorial language and can quite effectively express the inner conflicts and confusion that the child is experiencing (Klepsch and Logie, 1982).

Guided imagery and drawing will be used as a part of the intervention that will be examined in this study. A third technique is also used: a post-drawing inquiry. The post-drawing inquiry seeks to assimilate the effects of the guided imagery and the drawing activity on the child. As well, it focuses on the symbolism that is projected into the drawing, that may indicate the inner conflicts and feelings that the child is experiencing.

The purpose of this study is to observe how effective such an intervention would be for tapping into areas of emotional concern, how the child will react to this method, and how it can be used for personality assessment.

The rosebush was chosen as the stimulus to use in the guided imagery and drawing. In the work that Oaklander (1978) presented on the rosebush, she observed that the rosebush intervention brought out some issues in the child's life that had previously remained hidden. Through her description of the children's reaction to the rosebush intervention, it appeared that the rosebush could elicit useful diagnostic imagery, which would lead to the formation of some type of personality assessment. Consequently, the guided imagery centers on the rosebush, and asks the child to visualize him or herself as a rosebush. From there, the child is directed to draw a picture of a rosebush, based upon his or her
experience during the guided imagery. Finally, the child is interviewed by the researcher, as though he or she was the rosebush. Each step of the intervention helps to further intensify the child's experience as being a rosebush. Using the same rationale as the one used by Bolander (1977) for projected tree drawings, it is believed that the rosebush will evoke the child's inner experiences and feelings, and that the child will be able to talk metaphorically about his or her own personal issues. The purpose of this study is to observe to what extent projective techniques can elicit useful diagnostic imagery, how effective this intervention is as a tool for personality assessment, and how beneficial it would be to incorporate this intervention into the counsellor's repertoire of skills.

The Delimitations

The effect of the proposed technique will be evaluated through comparing the results of the rosebush intervention between ten children who are defined as being "positive copers" and ten children who are defined as being "negative copers". The children will be in an elementary school, enrolled in a grade four, five, or six class, and will range in age from nine to twelve years. This study will concentrate on the effectiveness of the intervention in establishing protocols which identify a need for counselling.

Definition of Terms

Art therapy. The term refers to the use of art in a therapeutic setting. When used this way, by trained counsellors,
art "has the ability to gain access to unexpressed thoughts, feelings and reactions" (Burgess and Holmstrom, 1979, pp. 294-295).

Drawing. Drawing is one form of art therapy. It is the directed art experience which will be focused on in the study. The goal of the drawing is to explore how the person is able to project thoughts, symbols and images which are a part of the inner world of the client.

Inner World. The inner world is the part of the client which is not seen or apparent to others, and parts of which may even be unknown to the client. The inner world is affective in nature, full of thoughts, feelings, images and symbols which are largely ignored or repressed (Jung, 1965).

Projective Technique. Lindzey (1961) defines a projective technique as "an instrument that is considered especially sensitive to covert or unconscious aspects of behaviour, it permits or encourages a wide variety of subject responses, is highly multi-dimensional, and it evokes unusually rich and profuse data" (Rabin, 1981, p.11). In short, a projective technique provides the facilitator with some clinical intuition concerning the inner world of the client.

"Positive Coper". A "positive coper" is a child who demonstrates signs of well-adjustment in the classroom, who is working at an appropriate developmental level and who interacts appropriately with his or her peers. The "positive coper" is determined by the observations of the elementary school counsellor and the classroom teacher (Shafter and
Shoben (1956). "Negative Coper". The "negative coper" is defined as being a child who is not working at an appropriate developmental level and who displays acting out behaviour or withdraws from his or her peers. The "negative coper" is determined by the observations of the elementary school counsellor and the regular classroom teacher (Shafter and Shoben, 1956).

Delineation of the Research Problem

This study hopes to determine protocols for assessing individuals who may require counselling. The drawing and the post-drawing inquiry are designed to promote a greater understanding of the client's inner world and to discover the inner conflicts and turmoils that the client is experiencing. Through the investigation, it is hoped that some hypotheses and tentative conclusions can be formed which will aid the school counsellor in making assessments about children in the classroom.

Justification of the Study

Projective techniques which are designed to assess the inner conflict and turmoil of the client are many. Test results are standardized and norms are established to determine the client's status. As well, great care is taken to convince the client that the test is to determine the client's creative ability and the real purpose of the test is not disclosed (Rabin, 1981). The technique proposed for this study is handled quite differently.

In order to conceive the dynamics of the client's inner
world, the facilitator must work together with the client. The client needs to feel at ease. The environment must be non-threatening. The guided imagery provides the opportunity to relax and concentrate on certain stimuli. The drawing permits the client to concretely express what he experienced during the guided imagery, and the post-drawing inquiry provides a time of self-reflection and an examination of the client's reaction to the testing experience.

This study is important because it offers an alternative to more formal ways of assessing the client's needs. The drawing is symbolic of the client's inner world and provides the facilitator with a glimpse of the dynamics that have taken place. The post-drawing inquiry further explores the art experience and seeks to connect the visual experience with the client's emotional perspective. Through the drawing and the interview, protocols will then begin to form which could facilitate the decision about which children would benefit most from counselling.

The researcher chose to use this technique rather than using another drawing technique such as the House-Tree-Person Test (Hammer, 1960) or the Draw-A-Person Test (Machover, 1949) because this technique is simple to administer, requires few materials, and yields intense results. The guided imagery and drawing is based on a rosebush, which is a non-threatening stimulus and whose structure is not as rigidly defined as is a house, tree, or person. As it is a less rigid form, the child is freer to express his visual
style. Both Violet Oaklander (1978) and John Stevens (1977) have discovered significant results in using this technique.

Unlike other projective drawing techniques, this technique first allows the child to relax and get in touch with his inner world by concentrating on one specific image. After visualizing the image, the child draws it. In the post-drawing inquiry, the child talks as though he is the drawing. Consequently, the drawing experience is intensified, rich data is accumulated, and the experience becomes more than an exercise in drawing.

The study will be meaningful to elementary school counsellors who are interested in using a projective technique with a client which will promote self-understanding and aid in personality assessment.

Summary of the Chapter

This chapter sought to provide an introduction to the issue of personality assessment in elementary schools. The chapter discussed the different types of personality assessment that are available and established a rationale for using a personality assessment which combines guided imagery, drawing, and a post-drawing inquiry.

The stimulus chosen for the guided imagery is the rosebush based upon the writings of Oaklander (1978) and Stevens (1977). The review of the literature chapter will provide a detailed account of the influence of projective techniques in personality assessment, elaborate upon guided imagery, and
discuss art counselling as a projective technique. The methodology chapter will elaborate on how to use the techniques of guided imagery, drawing, and a post-drawing inquiry. Following this, the results of the study will be presented and some conclusions will be developed.
CHAPTER II
REVIEW OF THE LITERATURE

The literature relevant to this study is presented using two different formats. The first section uses a sequential format beginning with projective techniques, and then focusing on two projective techniques: guided imagery and art counselling. Each of these components will be looked at categorically. The categories under which the literature will be explored are these: definition, history, theory, advantages and disadvantages, implications for children, and summary.

The second format used in reviewing the literature is concept oriented and will focus on the reasons for choosing the rosebush as the symbol for the study.

By using both formats, it is hoped that the literature will be carefully explored according to the volume of information that has been collected.

Projective Techniques
Definition of Projective Techniques

The term "projective technique" comes from the word "projection", which Freud originally developed. Freud defined projection as "an unconscious process in which the individual unconsciously attributes to external objects characteristics which are not integrally a part of those objects" (Hutt, 1954, p.138). Projection was also linked to ego defense mechanisms. Other authors expanded the term
projection to include the idea that both positive and negative emotions could be expressed (Bolander, 1977). However, for the most part, projection was defined as being the interaction between inner processes and the environment (Amundson, 1982).

Freud developed the concept of projection in order to describe psychopathological attributes of schizophrenic patients. It was Jung who discovered that:

... "normal" as well as disturbed persons tend to project onto others or onto the world around them constellations from both the personal and the impersonal unconscious which have not yet been assimilated into consciousness. In other terms, we may assume that when an inner attitude or archetype is projected and experienced by the individual as "coming from" an object or situation "outside" the self, the individual is not aware that these materials really "belong" to the inner world (Bolander, 1977, p.15).

Projection is a defense mechanism used to keep the inner self from being hurt. An individual projects onto someone or something else what he or she is experiencing, because he or she cannot accept the fact that these feelings are a part of the self (Oaklander, 1978). However, just as projection has negative aspects, it also has positive aspects. Oaklander (1978) states that projection is the basis for artistic creativity. "Since our projections come from inside us,
from our own experiences, from what we know and care about, they tell a lot about our sense of self" (Oaklander, 1978, p.193).

The concept of projective techniques emerges from projection. Projective techniques are defined as being the link between the individual's inner and outer worlds. Projective techniques are designed to bring out the organizing principles of the individual's personality (Rapaport, 1952). The feelings, attitudes and beliefs that the individual has developed for him or herself, either consciously or unconsciously, become a part of the individual's "inner world". Projective techniques externalize the inner processes.

"Projective techniques, it is claimed, provide the avenue by which material is 'projected', which in ordinary life experience never becomes projected externally but remains enclosed in the personal life of the individual" (Zubin, 1965, p.7).

The inner world also contains the ego controls, and the characteristics of withdrawal, tension-building, wish-fulfillment, and denial (Reichard, 1956). The processes of the inner world are brought to the surface through the help of projective techniques, which employ a variety of ambiguous stimuli.

A projective technique is an instrument that is considered especially sensitive to covert or unconscious aspects of behavior, it permits or encourages a wide variety of subject responses, is highly multi-dimensional, and it evokes
unusually rich and profuse response data with a minimum of subject awareness concerning the purpose of the test (Rabin, 1981, p.11).

Projective techniques were useful for their predictive abilities and for personality assessment. This study is concerned with projective techniques as tools for personality assessment. Consequently, an individual's personality can be effectively assessed through projective techniques. "The essential feature of a projective technique is that it evokes from the subject what is in various ways expressive of his private world and personality process" (Rabin, 1981, p.10).

Perhaps one of the better definitions of projective techniques is the one written by Murphy (1947):

The term projective methods has come into general use in recent years to denote the devices that enable the subject to project himself in a planned situation. He sees in it what he personally is disposed to see, or does with it what he is personally disposed to do. We are interested primarily not in the quantity of production, as in an educational test, but in what he indirectly tells us about himself through his manner of confronting the task. All psychological methods involve some projection in the sense that a person reveals himself in whatever he does. One may put little, or much, of one's self into a production thus the
carpenter projects himself when he makes a doorsill, and to a much greater degree when he makes a boat. The Allport-Vernon methods are in some degree projective, the graphological methods still more so, and the interpretation of ink blots perhaps most projective of all. There is a continuum of self-expression or self-projection, from the slight reflection of individuality in rapid-fire mechanical utterance of the "opposites" to words like black or heavy, up to the identification of one's self with a character in a stage production. Since there is a continuum, the definition is for convenience only. We shall include under projection all those methods in which the individual has full opportunity to live empathetically, that is, in terms of identification with the material presented to him. But we agree that there is some degree of empathic self-realization in a much wider variety of methods than we shall describe; that some individuals realize themselves empathically in some materials which are handled rather mechanically by others; and that a method may be exceedingly projective for a person today, but only slightly so tomorrow (Murphy, 1947, p.669). In short, projective techniques can be defined as being idiosyncratic and revelatory in nature (Amundson, 1982).
History of Projective Techniques

Freud developed the concept of projection in the 1890's when he was investigating neuroses and introduced this term in 1894 in a paper entitled "The Anxiety Neurosis". Projection was more fully elaborated in 1896 in a paper entitled "On the Defense Neuropsychoses". From there, the term projection gained popularity as different projective tests were developed.

Rorschach began his work on inkblots before World War I. The term "projective techniques" became more popular in the 1920's when clinical psychologists began to develop different tests for personality assessment. In 1926 Goodenough developed her Draw A Man test, which led to Machover's Draw A Person test in 1949 (Bolander, 1977). With the advent of World War II, more projective techniques were developed to provide appropriate assessment for military personnel selection. Techniques such as the Word Association Test and the Thematic Apperception Test were developed at that time.

A great amount of literature was written on projective techniques during the 1950's, and many tests were developed. Since that time, however, many criticisms have been made and projective techniques have lost much of their popularity because the results of the tests were not given to the clients. As projective testing followed the medical model, the examiner was deemed to be the "expert" and it was believed that any information given to the client would be harmful. Only the expert needed to know what inner conflicts
the client was experiencing.

Theory of Projective Techniques

The theory upon which projective techniques has been developed is based upon projective psychology.

Psychoanalysis has been a major reservoir of theoretical conceptions underlying projective techniques. To mention but a few: the emphasis on personality as a dynamic process; the insistence on the importance of unconsciously motivated behaviour; attributing to conflict a central role in understanding personality; the description of personality both as a depth as well as a surface phenomenon; the adherence to a genetic view of individual personality; and the emphasis on the role of the ego in psychopathology (Holzberg, 1954, p.420).

A projective psychology provides an opportunity for a more creative and imaginative way of observing human personality (Frank, 1960). Projective psychology is defined as being holistic in its approach.

Hence the projective point of view employs a holistic outlook in which behaviour in a particular modality of expression is studied within the matrix of the whole personality and must be understood in relationship to all other behavioural expressions of the individual. The projective productions of individuals are therefore to be
regarded merely as parts of a whole (Abt, 1959, p. 37).

In projective psychology, personality is seen as a process which continues to develop from birth to death. The individual organizes his experiences in terms of the physical and social reality of his changing world (Abt, 1959). Thus, projective techniques are established to study as many personality variables as possible and to provide a series of significant descriptive statements, which will assess the individual's personality development.

Ego development plays a major part in projective psychology. Ego regression permits artistic creativity to emerge.

Bellak (1959) states that in studying the way an individual interacts with the environment, not only is the ego studied, but as well the interactional drives of the id are studied, the forces of the superego and how the ego integrates the whole process. Levick (1983) provides the following definitions of id, ego, and superego.

In analysis, the ego is perceived as the "seat of observation", and one of the goals of analysis is to explore the contents, boundaries, and functions of the ego. It is the ego through which knowledge of the id and superego is obtained. Id derivatives become apparent only when instinctual impulses are not gratified through transformations and feelings of tension and unpleasure are felt. In well-adapted
individuals, boundaries between ego and superego are not easily differentiated (Levick, 1983, p.18).

It is important to study the relationship between the forces of the id, the ego, and the superego as they interact with outer reality. "It permits us to understand the manifest outcome of the struggle of these forces and to make some predictions about the stability of future movement of their equilibrium" (Bellak, 1959, p.11). Consequently, the value of projective techniques stems from the study of ego defenses and of character formation.

It is believed that because of the ambiguous stimuli of projective techniques, projective techniques can reach into the deeper layers of personality, and elicit responses which will reflect repressed unconscious feelings and motivations, which the individual either could not or would not express openly. Furthermore, the responses are rich in content and responses are original (Bolander, 1977).

Lindzey (1961) elaborates on the theory of projective techniques by stating that projective techniques elicit a diversity of responses which manifest both overt and covert behaviours:

A projective technique is an instrument that is considered especially sensitive to covert or unconscious aspects of behaviour, it permits or encourages a wide variety of subject responses, is multi-dimensional, and it evokes unusually rich or profuse data with a minimum of subject awareness
concerning the purpose of the test. Further, it is very often true that the stimulus material presented by the projective test is ambiguous, interpreters of the test depend upon holistic analysis, the test evokes fantasy responses, and there are no correct or incorrect responses to the test (Lindzey, 1961, p.45).

Advantages and Disadvantages of Projective Techniques

Projective techniques are designed to provide new insight or information about the client. They are designed to provide material which would otherwise be inaccessible because of the individual's conscious control over it (Kass, 1956). Projective techniques provide useful hypotheses and questions that can be formed that may help to explain an individual's behaviour. The advantages of projective techniques are that the stimuli is non-threatening and the individual's responses are accepted unquestioningly. As well, projective techniques are used as a tool in personality assessment, and a better sense of what is happening to the individual can be determined. However, at the same time, many criticisms of projective techniques have been voiced.

First of all, Singer (1963) suggests that it is important to clarify the individual's self-perceptions, and to use them while interpreting the results of the projective techniques. Forer (1961) further claims that there is a need to be more aware of the client's interaction with the environment and the relationship between the external stimuli and
stimuli from within the organism.

Goldstein (1961) feels that a distinct disadvantage of projective techniques is the variety of assumptions that have been made, that have not been fully tested. Some of the assumptions are that the individual reveals conflicts when performing an unstructured task, similarity in themes indicate where the individual feels the conflicts, and that the more unstructure there is, the more unconscious and dynamic material will be elicited. Goldstein encourages the researcher to consider if projective techniques reflect momentary or enduring personality characteristics and do projective techniques succeed in obtaining unconscious material that would otherwise remain unreachable.

Deutsch (1954) states that in order to make an effective personality assessment, it is important to consider the context in which the projective technique is explored.

Too often, interpretations of projective tests are faulty because they do not take into consideration the social context in terms of which the subject is responding or they are meaningless because they do not specify the implications of the test results for the subjects's behaviour in specified social situations (Deutsch, 1954, p.434).

Klopfer (1981) cautions the researcher to have a constructive purpose for administering projective techniques and to make sure the results will be helpful to the individual.
By their very nature, projective methods elicit material that the individual might not be willing to reveal about himself if he had more complete conscious control over what he was communicating; therefore, we are deliberately attempting to get under his guard, reach inside of his character armour, and tease out aspects of his personality. Sometimes we may be putting ourselves against his conscious will (Klopfer, 1981, p.234).

Klopfer (1981) also states that there is a tendency to generalize the findings and contends that it is important to examine other sources of information. He regards projective techniques as "clinical detective work" and feels that the best way to find out what an individual thinks is to ask him. Singer (1981) urges the researcher to use discretion when administering projective techniques.

Rather than ask "What will schizophrenics and neurotics do on my new 'Draw-A-Nose test'?" the investigator ought better to consider what underlying psychological process needs measurement and then choose or devise his instruments accordingly (Singer, 1981, p.325).

Amundson (1981) urges that projective techniques be used for the purpose of establishing structured interviews rather than as diagnostic assessment. Thus, an advantage of projective techniques is that it can be used to initially develop a
focus and to ease the tension between the counsellor and the client.

The use of this type of approach helps client and counsellor become more concrete about the issues to be dealt with in counselling. In instances where the 'real' problem is something other than what is initially presented, it allows the counsellor and client to efficiently establish the parameters for further counselling. The concrete task orientation also seems to help establish a more positive working relationship. This is particularly the case in situations where the client is not very verbal (Amundson, 1972, pp.18-19).

Consequently, it is important to think through the research problem before initiating a variety of projective techniques. Projective techniques can be effective, but only if they are used correctly.

**Implications for Children**

Projective techniques reflect the language of images, which is the speech of the unconscious, and is a more direct mode of personal communication than words (Naumberg, 1973). Projective techniques can reveal the distorted and repressed aspects of personality in childhood (Naumberg, 1973). Projective techniques can also facilitate communication and bring about greater understanding of what the child thinks and feels.
In the treatment of children, projective techniques become even more important than with adults, because children are less able to express their thoughts and feelings in words and are closer to the more primitive expression of themselves through the language of images and play (Naumberg, 1973, p.52).

Sigel (1960) states that the phenomenon of projection with children is different than with adults. Children see reality in many ways, and much depends upon the amount of experience they have been exposed to, the amount of knowledge that they have acquired, and their verbal ability. Rabin (1960) further reminds us that the ego and character of a child are not fully developed or stable. Consequently, the effects of projective techniques on children are not understood very well.

The ego evolves rather gradually from an undifferentiated state to high levels of differentiation in the external and internal environments as a result of the constant interplay of learning and maturational processes. Development of the various ego functions is often saltatory. Moreover, there is often a lack of age-appropriateness in some functions as compared with others. Earlier levels of integration exist along with later ones. Such a fluid state in ego development
dictates considerable caution in evaluation, diagnosis and prediction (Rabin, 1960, p.5).

Rabin (1960) goes on to say that the emphasis in doing projective techniques depends upon the maturity of the child. "The very nature of the task with which a child is presented, and the response demands that are made upon him, are to no small degree dependant upon the age level and/or level or ego development in the child" (Rabin, 1960, p.9). The projective techniques that allow the child to be expressive provide the most insight into the inner world of the child, give clues to the process of ego formation and indicate if consolidation is occurring.

Altman (1960) states strongly that in assessing projective techniques done with children, it is important to integrate diagnostic evaluations with developmental concepts. "Primarily, the child's best productions must always be viewed in the light of his relative lack of stability, rapidity of change, lack of clear differentiation and individuation, and the occurrence of sudden changes at certain critical stages" (Altman, 1960, p.333). As well, it is important to take into consideration that the developmental process varies from child to child, and is partially dependent upon age and maturation. Furthermore, upsetting or unusual experiences will have a potent effect on the child's outcome of the projective techniques.

Crandall (1956) suggests that imagination and ingenuity are needed to change and adapt projective techniques to meet
the ever-changing needs of children. In order to use projective techniques for personality assessment, Crandall states that the following question must be asked:

(a) Does the technique elicit behaviour relevant to the problem under investigation from all ages of children studied? (b) At what level of expression is this behaviour elicited? (c) Is there an adequate sampling of this behaviour to insure stability of measurement? (d) Is the range of this behaviour sufficient to allow inter-subject and intra-subject variability?

At the moment, few of these questions can be answered in respect to existing methods of personality assessment" (Crandall, 1956, p.253).

Consequently, despite the disadvantages that are listed in the previous section, projective techniques can be potent tools for personality assessment of children, providing that there is an awareness of the developmental level of the child, and the realization that the child's ego is not fixed, but in a state of "becoming".

Summary of Projective Techniques

There is a vast amount written on projective techniques. The literature has included many different ideas and approaches, but the underlying philosophy has not changed much. Essentially, projective techniques were developed in order to facilitate personality assessment. The philosophy supporting the theory of projective techniques was based upon an ego
psychology, which Freud began, and other researchers changed and adapted.

Projective techniques gained their popularity during and just after World War II, when it was necessary to develop effective means for making personality assessments with military personnel. Many tests were developed and norms were established. Projective techniques are still being used, however, the emphasis seems to no longer be on evaluating the person according to the norm. Projective techniques are now being used to further understand the individual's inner world.

This paper will now examine the literature on drawing and guided imagery and how they can be used as projective techniques which tap into the individual's inner world.

Guided Imagery As a Projective Technique

Definition of Guided Imagery

There have been several different terms used for guided imagery in the literature. Some of the terms are "guided fantasy", "affective guided imagery", and "directed daydream technique". Guided imagery is classified as a projective technique because it taps into the inner world of the individual. Guided imagery is used to encourage a free-flow of symbolic, uncensored communication, to alleviate impasses, to facilitate emotional expression, to focus more deeply on issues that are important to the self, and to develop a deeper awareness of how the individual interacts with the world.
around him (Kelly, 1972).

The term imagery implies thinking in pictures. Like art counselling, guided imagery tries to elicit pictures of the unconscious (Naumberg, 1973).

The term guided imagery implies that the imagery is controlled, contrary to daydreaming or "pretending". In guided imagery, a specific image is developed and given to the individual.

One of the first steps, then, in the use of imagery in therapy is that the therapist, by calling attention to the importance of private processes, dreams, fantasies and by noting the possibility that imagery can be used as a resource in the treatment, opens up a dimension that has been glimpsed only briefly by many patients in the past (Singer, 1974, p.249).

Thus, guided imagery can open up new doors and provide a rich and meaningful experience for an individual who is seeking to bring harmony between his inner and outer world.

**History of Guided Imagery**

Like other projective techniques, guided imagery got its start from a psychoanalytic perspective. Freud used hypnosis and observed the emotional catharsis that took place. The imagery used in hypnosis generated the birth of guided imagery. Freud discovered how an image could change the emotions and thoughts of an individual and bring about catharsis (Singer, 1974).
Other people soon began to discover the effect of guided imagery. Jung used images as an evaluative tool for both himself and for his patients. Hume (1912) was struck by the vividness in imagery, and in 1922, Binet encouraged the use of imagery with the eyes closed. Schultz (1932, 1959) first developed an autogenic training technique, and then later, was responsible for developing muscular relaxation.

Robert Desoille, a French psychotherapist, and Hanscarl Leuner, a German psychiatrist, are chiefly responsible for the development of guided imagery. Desoille and Leuner developed guided imagery as a means of assisting their clients to achieve more satisfying ways of functioning, to develop their insight and their awareness, and to help them be more self-accepting (Kelly, 1972).

From the early development of guided imagery through a psychoanalytic perspective, guided imagery is used in a wide variety of ways. Some of the ways that guided imagery is being currently employed include career planning (Morgan and Skovholt, 1977), holistic healing (Brown, 1974), and in schools (Anderson, 1980).

Theory of Guided Imagery

Like art counselling, ego psychology can be applied to guided imagery. It is believed that as the individual relaxes, defense mechanisms are lowered, there is less resistance, and the individual can more clearly visualize his inner world. Impasses are surmounted, and the individual is able to grapple more effectively with his inner experiences.
Although images of power and beauty are experienced in guided imagery, negative images are visualized as well. It is equally important for the individual to get in touch with the negative feelings. Stevens (1971) believes that those who refuse to grapple with the negative elements, will not benefit from guided imagery.

Quite a few people discover experiences of great strength and beauty in their fantasies; most people, if they are honest, will also discover something that is unpleasant or threatening. If this unpleasantness is fully experienced, it will also blossom into a kind of strength and beauty (Stevens, 1971, p.53).

Catharsis can occur through a guided imagery providing that the individual is willing to work through the unpleasant images, understand what is going on, and act upon the understanding (Stevens, 1971).

The individual projects his life experiences into the guided imagery. The deeper that the individual is willing to go in a guided imagery, the more his awareness is increased. Heightened awareness results in better ego functioning. "The resort of imagery may catch the patient by surprise and outwit his defenses, as Reigher (1963) has so strongly argued" (Singer, 1974, p.251). Similarly, awareness is reduced when the individual avoids the unpleasant aspects of the experience (Stevens, 1971).

Symbolism plays a significant role in guided imagery.
It is necessary to attend to the symbols that are being projected. "The therapeutic process in effect calls attention to the ongoing interior monologue which most people ignore except for their thrill of recognition when they see it in the writings of a fine novelist" (Singer, 1974, p.249).

Guided imagery opens up new doors to human potential. The individual's repertoire of behavioural skills is expanded (Singer, 1974), awareness is enriched, and creative problem solving skills are developed and enhanced.

Advantages and Disadvantages of Guided Imagery

Guided imagery combines both mental and visual exercises to tap into the inner world of the individual. The first step in guided imagery is relaxation. The individual is asked to relax and close his eyes. Secondly, the imagery is given. The counsellor gives a series of suggestions or a story to the individual. The individual concentrates on the stimuli from the counsellor's suggestions. Finally, the individual processes the guided imagery. Different types of processing are available, however, this study has the individual process his guided imagery experience through drawing.

Guided imagery can be described as being a journey that takes place between a counsellor and the client. In a sense, the counsellor is the guide, and the client is the tourist. As the guide, the counsellor facilitates the experience. The counsellor makes sure that the client is comfortable and relaxed, and provides the appropriate image for the client to view. At the end of the journey, the counsellor works through
Throughout the journey, the counsellor offers support to the client, because the client may confront frightening images from time to time. The counsellor encourages the client to remain in the presence of the negative images, and to develop more effective strategies for dealing with these entities (Singer, 1974).

Morgan and Skovholt (1977) encourages the use of a common guided imagery with a variety of participants because of the richness and diversity of the experience. This study is using a common imagery with twenty participants.

To further enhance the guided imagery experience, Morgan and Skovholt encourage the use of different sensory modalities. If the client is encouraged to taste, see, feel, smell, and hear the environment of his inner world, his experience is intensified and the experience takes on greater significance.

The guided imagery can be used effectively for personality assessment because major problems are expressed quite clearly as resistance is generally lower than usual (Singer, 1974). The more sensitive and facilitative the counsellor is, the easier it is for the client to describe the journey and to express the impact the journey has made on his life.

Guided imagery is used more and more as a projective technique because it often is a pleasurable experience. It is also non-threatening, and the individual determines how much of the experience that he wishes to share. Because of
its symbolic nature, feelings can be shared quite easily and without embarrassment. Probably the greatest benefit that guided imagery offers is that the individual is permitted to explore his or her inner world, and to discover the parts of him or herself that are generally ignored or repressed.

The guided fantasy experience gives credence to the notion that to have fantasies, far from indicating craziness or idleness, implies that one is capable of tuning into and using one's inner experiences for one's benefit - including enhancing creative problem-solving abilities (Morgan and Skovholt, 1977, p.395).

As the individual realizes that he has control over his feelings and thoughts, autonomy is developed, as well as insight. The individual becomes more aware of his capabilities, his strengths and his uniqueness.

Despite its appeal, there are certain disadvantages to guided imagery. Guided imagery may not be suitable for some clients who are reluctant to get in touch with their inner worlds. Furthermore, the emotions elicited may be quite powerful, and could alarm both the client and the counsellor. There may also be a need for the counsellor to help the client to integrate the guided imagery experience with other life experiences because of the gap between the client's perceptions and reality.

**Implications for Children**

Guided imagery appears to be a useful technique to use
with children because it is a fun, non-threatening activity which helps the child to express those feelings and problems that may otherwise remain repressed.

Through fantasy we can have fun with the child and we can also find out what a child's process is. Usually her fantasy process (how she does things and moves around in her fantasy world) is the same as her life process. We can look into the inner realms of the child's being through fantasy. We can bring out what's going on in the child's life from her perspective. For these reasons we encourage fantasy and use it as a therapeutic tool (Oaklander, 1978, p.11).

Oaklander (1978) believes that the fantasy world (a part of the inner world) is created because the real world creates a lot of difficulty for the child. The fantasies are repressed and usually are anxiety-producing. For a child, whose ego is still developing, Oaklander states that the fantasies need to be brought out into the open, dealt with, and finished. Guided imagery is one way that the fantasy can be explored effectively and a satisfactory conclusion can be formed.

As the child learns to deal with his fantasies in a more effective way, guided imagery can also help the child to realize the possibilities that the real world has to offer (Hershey and Kearns, 1979). Thus, guided imagery can be used as a tool for child development.
Summary of Guided Imagery

Guided imagery is a useful projective method because not only does it tap into the individual's inner world, but it facilitates resolution of problems that the individual may be experiencing. Used with children, guided imagery helps the child to deal with his fantasies appropriately, and can be used as an introductory skill for creative problem-solving.

A special bonding between the counsellor and the client occurs through guided imagery. The counsellor becomes the guide and the client is the tourist. The guide takes the tourist through a metaphorical journey of the inner world, and supports the tourist as much as possible, while at the same time, allows the tourist to venture on his own. The guide helps to direct the journey, but it is the tourist that must make the journey.

Both the counsellor and the client benefit from the guided imagery. The counsellor gains a rich and diverse experience from observing the guided imagery and facilitating the process of it. The client is strengthened through the guided imagery because he is able to experience his repressed feelings in a new way, and is more able to deal with conflicting emotions more effectively.

Art Counselling As a Projective Technique

Definition of Art Counselling

Edith Kramer (1971) describes art as being "the making of a symbolic object that contains and communicates an idea"
Art is a combination of manual, intellectual, and emotional elements which symbolically express a perception or a feeling that the artist has experienced. Art is something that can be experienced by anyone.

Art serves yet one more purpose that is not confined to any particular individual or situation. It is a universally pleasurable experience and therefore expansive of the self. It affords gratification while at the same time it may be used to serve other functions. Creative experience allows for the loosening of rigid defences, fosters integration, and so provides the opportunity for a restoration of the wholeness of the individual (Pine, 1974, p.117).

Art counselling can be described as being a communication tool which combines creativity with psychological processes which tap into the inner world of an individual. Fears, fantasies, dreams, wishes, desires, hurt, and pain can be expressed through art counselling. "Art therapy thus conceived does not stand alone: it complements psychotherapy by bringing unconscious material closer to the surface and by providing an area of symbolic experience wherein changes may be tried out, gains deepened and cemented" (Ulman, Kramer and Kwiatkowska, 1977, p.8).

Art counselling is further defined as being a way in which the inner world and the outer reality can be met and understood. Art counselling can transform a mass of confused
feelings and perceptions into a more realistic perspective. 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, 1975, p.13).

In short, art counselling symbolizes the dynamics of the inner world and is a way of projecting what the individual experiences.

History of Art Counselling

Art has been a part of every culture in the world which seems to indicate that art serves a fundamental human need (Rubin, 1980). Although art has been used by man through the ages, it was not until the past century that art became recognized for its therapeutic effect. In the 1800's it was noticed that certain inmates of mental institutions drew wherever they could, with whatever they could find. Although the art work was collected, the administers could not explain the driving compulsion of the inmates to draw (Rubin, 1980). It was Freud and Jung who first began to study the art of the mentally insane and attempt to decode what the inmates were trying to say. The field of art counselling has grown enormously since then.
One of the key leaders in the field of art counselling was Margaret Naumberg. Naumberg was interested in psychoanalysis and believed that:

Art was a form of "symbolic speech" emanating from the unconscious, much like dreams, to be evoked in a spontaneous way and to be studied and interpreted through free association, always respecting the artist's own meanings. Thus, art was perceived as a "royal road" to unconscious symbolic contents, a means of both diagnosis and therapy, the latter involving insight and verbalization as well as art (Rubin, 1980, p.3).

Margaret Naumberg opened Walden School in New York City in 1914, and art became the main component of her curriculum. Naumberg hoped to discover the unconscious processes of her students through their art expressions (Rubin, 1980).

From there, Naumberg worked with children individually who were at the New York Psychiatric Institute. Naumberg used art as the main form of communication. She published six case studies in the 1940's and later published her work about schizophrenic art and her work with psychoneurotics (Rubin, 1980). Naumberg began to teach courses on art therapy at New York University in the late 1950's, and provided the first formal course work on art therapy (Rubin, 1980).

Another person whose roots were in psychoanalysis, who also lived in New York, was Edith Kramer.
For Kramer, art was viewed as a "royal road" to sublimation, a way of integrating conflicting feelings and impulses in an aesthetically satisfying form, allowing the ego to control, manage, and synthesize through the creative process itself. Although Kramer's approach relies more on the later development of ego psychology (cf. Kris, 1952), both are consistent with Freudian theory while emphasizing different facets of the creative act (Rubin, 1980, p. 3).

Kramer first worked with delinquent and disturbed boys at the Wiltwyk School. Her beliefs about the effectiveness of art therapy were developed through her work with children.

In 1961, the Bulletin of Art Therapy, which is now called the American Journal of Art Therapy, was founded by Elinor Ulman. Eight years later, the American Art Therapy Association was formed, which was responsible for developing master's degree programs, and the journal: Creative Arts in Therapy.

Ulman studied the psychoanalytic approaches that both Naumberg and Kramer had developed and believed that art counselling provided a wide variety of activities that was "a way of bringing order out of chaos—chaotic feelings and impulses within, the bewildering mass of impressions from without. . . a means to discover both the self and the world, and to establish a relation between the two" (Ulman, Kramer,
It was Hanna Yaxa Kwiatkowska who introduced art counselling into family therapy.

While Naumberg was exploring art counselling using a psychoanalytic framework, art therapy was being examined for its effectiveness as a projective technique. The use of visual stimuli was first explored with the use of the Rorschach and the Thematic Apperception Test, and from there, different projective tests were developed which required the individual to draw a picture (Rubin, 1980).

Art counselling originated from the observations that Freud, Jung and other analysts made about the first psychotic drawings that they saw. The elaboration of art counselling theories was either based from an ego psychotherapy framework (Naumberg and Kramer) or from a projective perspective, where tests were being developed which would reveal the inner conflicts and turmoil that an individual was experiencing.

**Theory of Art Counselling**

Art counselling provides cognitive and emotional insight into the individual's inner world. It provides "the experience of creating, of having produced something new, of having shaped material in line with some internal conception, of having expressed oneself" (Kreitler, 1978, p.206).

Art counselling can be viewed as being a form of symbolic language which can be used to illustrate the perceptions and the feelings of an individual.

The making of art satisfied a need to communicate and to impose order on chaos. The act has its
wellsprings in the unconscious and, when successful, gives form to aspects of an individual's past, present and future (de Knegt, 1978, p.96).

Art counselling allows the individual to deal with painful and frightening experiences, as well as forbidden wishes and impulses. Art therapy serves to illustrate the complex balance of inner forces in the individual's world. "Art always reveals truth, but not necessarily the whole truth. Different pictures may show different, sometimes contradictory facets of the personality" (Kramer, 1971, p.32).

In art counselling, both the conscious and the unconscious perceptions of the individual in relation to himself and to himself and to his environment are reflected in his drawings. The drawing indicates much about the individual.

The strong emotions from within the individual are released and an image is created on paper, which allows the individual to begin to deal with the inner conflicts that he is experiencing. Art counselling promotes catharsis, self-disclosure, and changes in behaviour and attitude.

Art counselling provides the therapist with rich resources that can help to build the client's ego strengths (Ciornai, 1983). It is through art counselling that the nebulous and difficult-to-define feelings are translated into visible and concrete realities. Art counselling permits the individual with new possibilities for dealing with his experiences and feelings (Ciornai, 1983).
Most of all, perhaps, art activity provided the possibility of a very literal way of "having the situation in hand", of being able to symbolically master it, of daring to experiment with changing it, destroying it, nurturing it, augmenting it, or diminishing it at one's will (Ciornai, 1983, p.67).

Naumberg states that art counselling has four main functions:

First, it permits direct expression of dreams, fantasies, and other inner experiences that occur as pictures rather than words. Second, pictured projections of unconscious material escape censorship more easily than do verbal expressions, so that the therapeutic process is speeded up. Third, the productions are durable and unchanging; their content cannot be erased by forgetting and their authorship is hard to deny. Fourth, the resolution of transference is made easier (Ulman, 1975, pp. 4-5).

The affective domain is stimulated through the use of visual imagery. By representing emotions graphically, the individual is more able to discuss the problem verbally, and the healing process begins.

The art approach can touch an individual in a way nothing else can because in visual imagery
much affect is contained. It is the affective aspect of imagery that causes it to figure in destructive re-experiencing (phobic image, nightmare, flashback) of a traumatic event (Garrett, 1979, p.106).

Jacobi (1955) describes art counselling as being pictures from the unconscious. The pictures can be enhanced through an image, a mood, an emotion, a memory, a fantasy, a dream, or a similar process that cannot be sufficiently expressed in words. "These 'pictures' enable us to get a glimpse of the psychological landscape which is the home of all that is dimly envisioned or dully felt, and which, though incomprehensible, is nevertheless intensely urgent" (Jacobi, 1955). The creator is now faced with aspects of his inner life, and the vital processes of the psyche which operate outside of consciousness are revealed.

Janice Rhyne (1973) takes a more holistic approach to art counselling. What is portrayed in the drawing can indicate what is of significant importance to the individual. The lines, shapes, and colours in a drawing demonstrate how the individual has chosen to design his life. The structure of the picture is closely related to how the individual interacts with his environment.

As well as the theories that different researchers developed about art counselling through observations of what took place during an art session, a theoretical framework has been developed for the use of drawing as a projective
test. Machover (1949) believed that human figure drawings projected inner thoughts and feelings, as well as reflected persistent patterns of personality (Coppersmith, Sakai, & Beardslee, 1976). Goodenough and Harris (1950) stated that when a person is asked to draw a human figure, prominent characteristics of how the person sees himself will emerge. Coppersmith (1967) goes on further to state that "... there is good reason to believe that self-esteem will be expressed in figure drawings" (Coppersmith, Sakai, & Beardslee, 1976, p.370). Coppersmith concludes that:

The possibility that personal perceptions of one's behaviour are reflected in a draw-a-person figure appears as tenable as the possibility that perceptions of one's thoughts and feelings are reflected in such drawings (Coppersmith, Sakai, & Beardslee, 1976, pp.374-375).

Hammer (1958) contends that projective drawings yield rich material which serve to uncover the basic needs and conflicts of the individual. From his observations, Hammer believes that an individual will not only draw what he sees, but also what he feels. The whole approach of the individual must be taken into consideration. "The subject, by the size, placement, line pressure, content of the drawing, and the like, conveys what he feels in addition to what he sees. His subjective aspects colour and define his objective intent" (Hammer, 1958, p.28).

Hammer (1958) also states that man views the world from
his own image, and distortions in his anthropomorphic view occur to the extent that what is projected in the drawing is a defense mechanism. The projective drawing is even affected by the attitude of the individual toward the drawing.

In the realm of projective drawings, even the attitude with which the subject approaches the task offers a wide range in which the personality can manifest itself: the subject might draw cheerfully or sourly; silently or garrulously; in a tense manner or with the calm poise of a man who cooks pancakes in a restaurant window; with confidence or hesitancy; with one eye on the examiner, or with apparent disregard of the other person's potential opinion (Hammer, 1958, p.59).

The theoretical framework upon which art counselling is based is largely psychodynamic in its orientation. The focus is clearly on the inner world of the individual. The various theories all agree that through drawing, either spontaneous "free" art such as Naumberg has developed, or projective drawing tests like those of Hammer and Machover, the individual will project his inner feelings, conflicts, and turmoils onto paper. The advantages and disadvantages of art counselling will now be explored.

Advantages and Disadvantages of Art Counselling

The literature on art counselling indicates that art
counselling is a useful projective technique. A therapist who chooses to use art counselling as a projective technique can decide whether to use a "free" drawing method, such as the one that Naumberg has developed, or to use a projective drawing test such as Draw-A-Person or House-Tree-Person. Each of these methodologies will be examined separately.

Naumberg (1973) believes that how the art experience is introduced to the client is very important when using art counselling as a projective technique. She states that it is necessary to allow freedom in the art activity and to encourage spontaneity.

As soon as original art work is encouraged, instead of dependence on models and specific techniques, the focus of a patient's art activity is modified. He will begin to draw on his own inner resources and this will inevitably lead to some expression of the conflicts within the personality, which may reveal aspects of the pattern of his mental disease as well as the specific insecurities or traumatic experiences within the patient (Naumberg, 1973, p.50).

Sandra Pine (1974), following a similar model to that of Naumberg, uses art counselling to loosen rigid defenses, to promote integration and to restore the wholeness of the individual. She believes that communication with the self must be emphasized.
Colour calls forth an affective response, a loosening of controls, encouraging freedom and offering a change to explore, express, create and have a cathartic experience. It affords an opportunity for a new experience of oneself, for ego growth, an opportunity to try again for a synthesis of feeling and thought and to take a fresh look at one's ability (Pine, 1974, pp.96-97).

The "free" art method provides the individual with the opportunity to express his feelings symbolically on paper rather than having to express the feelings verbally (Garrett, 1979). The art activity permits the individual to be in control of the situation and to be able to determine its outcome (Ciornai, 1983). Those following a model similar to Naumberg's look upon the art activity as symbolizing the individual's inner world. The art experience is valuable because it reflects an image of the language of the unconscious (Naumberg, 1973).

There are some discrepancies between art therapists about what type of person will benefit most from art counselling. Kramer believes that art counselling is most beneficial with children from the ages of about four to puberty (Ulman, Kramer & Kwiatkowska, 1977), whereas, other art therapists contend that art therapy can be used with people of all ages and in a wide variety of situations. "Art therapy has found a place not only in psychiatric hospitals and clinics but also in geriatric centers, rehabilitation programs for the
physically disabled, residential centers and schools for retarded, and penal or correctional institutions" (Ulman, Kramer & Kwiatkowska, 1977, p.8). The wide range of literature on art counselling seems to testify to the flexibility of art counselling to be able to be applied to a wide context of experiences, people, and cultures.

Art counselling allows dreams and other inner experiences to be expressed as pictures rather than words, and so, the individual is less likely to censor his feelings, and the therapeutic process is quickened (Ulman, 1975). Communication from the unconscious is directly projected into the drawing.

Part of the methodology consists of how to interpret the drawing. Naumberg feels that the "... the therapeutic value of such art expression does not depend on interpretation, but rather on its value as an image language of the unconscious" (Naumberg, 1973, p.53). Burgess (1979) disagrees with Naumberg. She believes that art assessment provides greater insight into the presenting problem.

It can add to diagnostic processes through projective use of graphic products. It can offer treatment, sequenced to promote growth and reintegration of a traumatized personality. As existential art therapy combines with a psychodynamically oriented framework, insights are frequently offered through art work as to the depth and extent of the psychological trauma (Burgess, 1979, p.295).

However, for others who use projective drawings as test
measures, it is necessary to consider that the amount of information that the researcher can gain from a drawing depends upon the skills and experience of the researcher. It is important not to go overboard with the interpretation (Levy, 1959). Myers (1978) suggests that the evaluation procedure needs to include physical proximity, barriers, force fields, erasures, and shading.

Coppersmith, Sakai, Beardslee, and Coppersmith (1976) provide further components to consider in evaluating a projected drawing. It is important to assess the size of the figure, the affect displayed, the sense of movement, and the security of footing. Other variables that are important to consider are the horizontal and vertical placement on paper, the footing stability, the content, and the amount of movement in the picture.

Bolander (1977) does not believe that the projected drawing is a clinical diagnostic tool. She does believe, however, that the projected drawing can provide a variety of information about the individual. Bolander further stresses that it is necessary to consider the developmental level of the individual.

It can be said further that analysis of the drawing will aid in an assessment of the general maturity and internal balance of the subject. Indeed, a judgment of the level of development should be the first step in interpretation, for all further observation must be evaluated in
connection with the maturity factor (Bolander, 1977, p.5).

Bennett (1966) states that the interrelationship or pattern of clues from the projected drawing facilitates the making of generalizations about the personality of the individual. However, Hammer (1981) is quick to point out that interpretations cannot be made from just one source.

Rubin (1980) believes that one way in which art counselling is distinguished from other forms of counselling is that art counselling includes both doing and reflecting. It is important to discuss the drawing with the individual, so as to gain a better perspective of what the individual is trying to communicate.

The reflecting may be minimal with certain populations who are unable to do so, but some consideration of the experience, either during or after, is critical to learning from it. From a diagnostic point of view, the products are only limited usefulness without the person's associations. The therapist's challenge then becomes one of creative interviewing to maximize what is learned from the event by both client and therapist (Rubin, 1980, p.8).

Thus, in deciding upon the methodology in art counselling, one of the vital elements to consider is how the drawing will be interpreted. Which techniques would best suit the situation? Is a post-drawing inquiry important to the
research? What will the researcher do with the information?
It is necessary to design an effective evaluation process.

Amundson supports the idea of identifying the general themes of a picture.

As a starting point, approach the interpretive task from a global perspective and leave the interpretation of specific details until later (Tolor, 1968). The most valid and reliable information usually comes from the identification of general themes. In approaching each drawing as questions such as: How does this drawing as a whole impress me? Is it reasonably well structured? What are the essential components? What kind of person is likely to produce a drawing such as this one? (Amundson, 1992, p.37).

As well, Amundson (1992) states that the interpreter need not only be concerned with what is drawn, but with what is omitted.

One concern raised about the applicability of art counselling is who will most benefit from it.

The present state of knowledge scarcely allows a prediction about who will profit most from art therapy. It is worth trying when there is difficulty in verbal communication or when people are adept in the use of language to con-
ceal thought and feeling (Ulman, Kramer, & Kwiatkowska, 1977, p.12).

Furthermore, in considering art counselling, it is necessary to ask to what extent does artistic creativity influence an individual to grow and change. "Nor have we studied the specific influence on the potential for change that may be exercised by an understanding of the subtler unconscious as well as conscious meanings of any art product" (Kubie, 1973, p.97). In examining the literature on art counselling and on carrying out the research project, it is important to consider how the creative art process will help the individual to change.

Implications for Children

Art counselling has been used in private and public institutions and in schools. It has been used with learning disabled children, mentally and physically handicapped children and adults, terminally ill patients, individuals, groups, and families. Although art counselling has been shown to be effective with a wide population, its effectiveness is manifested most clearly with children. "In the treatment of children, projective techniques become even more important than with adults, because children are less able to express their thoughts and feelings in words and are closer to the more primitive expression of themselves through the language of images and play" (Naumberg, 1973, p.51). Lowenfeld (1975) supports the idea of art as a language of images. He further adds:
Expression grows out of, and is a reflection of, the total child. A child expresses his thoughts, feelings, and interests in his drawings and paintings and shows his knowledge of his environment in his creative expression (Lowenfeld, 1975, p. 9).

Art counselling as a projective technique permits the child to have control as the creator, and allows the child to express his thoughts and feelings without personal risk (Thompson, 1983). Art counselling "helps the child relax in the counselling session and allows his unconscious to express itself quickly and directly due to the child's relatively simplistic level of differentiation which results in a limited vocabulary and unsophisticated defense mechanisms" (Thompson, 1983, p. 93). Art counselling can work in many ways.

It can provide clues to a therapist regarding areas of trouble and strength. It can offer assessment through art interviewing techniques. It can add to diagnostic processes through projective use of graphic products (Burgess and Holmstrom, 1979, p. 295).

Drawing is a useful technique for personality assessment of children because often, children are unable to verbally express what they want to communicate. Both verbal and writing skills are often insufficient as tools for self-expression (Klepsch and Logie, 1982), whereas, drawing is
able to tap into the children's inner world.

Since drawing also reflects the person, the idea of using it as a measurement of personality, of self in relation to others, of group values, and of attitude is not out of line. Its use is all the more valid when one considers that children are able to convey in their drawings thoughts and feelings they cannot possibly express in speech or writing. They simply do not have the words with which to do it, and like our ancient ancestors, must learn to draw before they learn to write (Klepsch and Logie, 1982, pp. 6-7).

Drawing evokes the dimension of fantasy and imagination. The fact that most children like to draw, further encourages the use of drawing as an effective measure of personality assessment. Klepsch and Logie (1982) have observed that children "... 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" (Klepsch and Logie, 1982, p.11). Klepsch and Logie (1982) state that drawings can cover four projective uses: (1) measure of personality, (2) measure of self in relation to others, (3) measure of group values, and (4) measure of attitudes.

Levick (1983) discusses art counselling from a psychoanalytic perspective. She states that most children have
developed a repertoire of defense mechanisms by around the age of ten, that enable them to make the transition from adolescent to adult. For Levick, art counselling serves to illustrate ego mechanisms of defense. "Knowledge of defense mechanisms of the ego and how individuals utilize them provides inferences about total personality development, particularly when identified within the gestalt of graphic images produced by normal and abnormal populations" (Levick, 1983, p.xix). The use of drawings is important to Levick because it promotes identification and understanding of defense mechanisms and how they relate to cognitive skills from a developmental perspective (Levick, 1983).

Through her psychodynamic model, Levick believes that the drawings reveal inner conflicts. The drawing provides the child with an opportunity to re-experience the conflict, to resolve it, and to integrate the resolution. The most important goal in art counselling is to be aware of and remain consistent with the child's needs. The defense mechanisms need to be related to the child's level of development.

Unlike other projective techniques or other measures of personality assessment, drawing is an easy way to establish rapport and serves as an "ice breaker" with a shy or difficult child. The emphasis is taken away from verbal ability, and provides the child with more freedom for self-expression.

The drawing page serves as a canvas upon which the subject may project a glimpse of his inner world, his traits and attitudes, his behavioural
characteristics, his personality strengths and weaknesses. Children find it easier to communicate through drawings than through verbal projective techniques much that is important to them and much that troubles them (Hammer, 1960, p.258).

Hammer (1960) has also discovered that projective drawings have a far greater range of applicability than other projective techniques because children are not intimidated by feelings of inadequacy concerning verbal expression and ability. Although projective drawings were originally designed to tap intellectual capacities, it is now apparent that emotional and personality factors are also tapped. Drawing indicates what is important to the child, how the problems affect the child, and what the child does about the problems. Submerged layers of feeling are elicited through drawing (Hammer, 1960).

Drawing can also be seen as a record of play (Lark-Horowitz, Lewis, & Luca, 1967). Children enjoy outwardly expressing the inner urges as a means of attempting to gain insight into the world and self. Through drawing, children seek to clarify what they are feeling, to put the world into order and to establish a place for themselves. Drawing serves as an emotional outlet. "The child, in his art, is the center; everything revolves around him and must be brought into harmony with his self" (Lark-Horowitz, Lewis, & Luca, 1967, p.24).
Drawings manifest children's personality characteristics. They are sources of cognitive and perceptual growth, as well as indicators of children's ability to communicate with the world around them (Lark-Horowitz, Lewis, & Luca, 1967).

Expression grows out of, and is a reflection of, the total child. A child expresses his thoughts, feelings, and interests in his drawings and paintings and shows his knowledge of his environment in his creative expressions (Lowenfeld and Britlain, 1975, p.9).

The different stages of development in children are reflected in the art work. The intellectual capacities, the physical development, the creative and perceptual involvement, and social awareness are all graphically illustrated through art counselling. "Drawings give us a good indication of the child's growth, moving from an egocentric point of view to a gradual awareness of the self as part of a larger environment" (Lowenfeld and Britlain, 1975, p.52).

It is also important to consider the use of colour in children's drawings. Hammer states that colour drawings reveal more about the personality than pencil drawings (Klepsch and Logie, 1982). A study on the significance of colour was conducted by Hammer, Jolles and Precker in 1950. The researchers concluded that red indicates violence or excessive emotion. It can also reflect cheerfulness. Yellow represents hostility, dependency, and infantile behaviour. Orange shows a good relationship with the surroundings. It
may, however, also suggest areas of discomfort. Blue suggests self-restraint or controlled reactions. Green also suggests controlled reactions. On the other hand, black can indicate controlled reactions or a compulsive type of behaviour. Brown represents timidity and regression. When brown and black are used together, anxiety or depression is indicated. The study concluded that one should pay attention to an excessive use of one colour. Furthermore, well-adjusted children use a variety of colours, whereas, emotionally unstable children tend to use only a few colours (Klepsch and Logie, 1982). At the same time, it is interesting to note that Marzolf and Kirchnel (1979) cautioned researchers not to infer too much from colour.

As well as looking at the colours, interpretation involves looking at the overall impression of the drawing and then focusing on the specificities.

The overall or global impression the drawing portrays or projects is more important than information given by one specific sign. One specific sign should not be viewed as indicative of a problem or concern. Several signs are required before inferences like that can be made about a child (Klepsch and Logie, 1982, p.42).

Furthermore, it is important to remember that the drawing only represents the child on the day that the drawing was made. The child may not have felt the same way the day
before, and may not feel the same way again (Klepsch and Logie, 1982). It is only through periodical collecting of drawings or through the use of other projective techniques or an interview, that the researcher will be able to gain some understanding of persistent characteristics in the child. A lot of the interpretation hinges on the child's current stage of mental development. It is important to remember that the attitudes and concerns at the given moment of the drawing, may change over time, due to maturation and experience (Koppitz, 1968). At best, the drawing is a portrait of the inner child at the moment (Koppitz, 1968). Kramer reminds us that:

Art always reveals truth, but not necessarily the whole truth. Different pictures may show different, sometimes contradictory facets of personality (Kramer, 1971, p.32).

Interpreting the drawings is only the first step in helping the child. Oaklander (1978) believes that children who have indicated that they need help have some impairment in their "contact functions". The contact functions are looking, talking, touching, listening, moving, smelling and tasting. Consequently, Oaklander (1978) suggests that children need to renew contact with their senses, body, feelings, and intellect. She believes that in order to elicit change, a building of awareness must be developed. Pine (1974) advocates setting goals in order to help children.

In short, art permits the child to do the impossible.
He can learn to control the real world by experimenting with active mastery of tools, media, and the ideas and feelings expressed in the process. He can gain symbolic access to and relive past traumas, and can rehearse and practice for the future. He can learn to be in charge in a symbolic mode, and thus come to feel competent to master reality (Rubin, 1978, p.29).

**Summary of Art Counselling**

Art counselling covers a wide range of ideas and interpretations. What is important to consider is that throughout the literature, art counselling is recognized as an effective projective technique and a useful measure of personality assessment. Art counselling can bring about catharsis, growth and change. It can be used within many different circumstances and by people of many different ages.

Art serves yet one more purpose that is not confined to any particular individual or situation. It is a universally pleasurable experience and therefore expansive of the self. It affords this most important and appropriate gratification while at the same time it may be used to serve other functions (Pine, 1974, p.117).

Through art counselling, emotional conflicts can be reconciled, and self-awareness and personal growth can be encouraged. In addition, a more compatible relationship
between the individual's inner and outer worlds can be promoted (Levick, 1983). Art counselling becomes a springboard for self-expression and communication. The implications for using art counselling almost appear to be limitless.

The Use of the Rosebush Intervention As A Projective Technique

Introduction

A projective drawing technique was chosen for several reasons. First of all, most children enjoy drawing and consequently, a projective drawing exercise is not a threatening activity for them. Secondly, the drawing is the means of communication, and so, co-operation is facilitated, rapport is easily established, and anxiety is decreased. Thirdly, drawings provide insight on an intellectual level, personality dynamics are illustrated, and the child's perceptual motor skills are exhibited (Loney, 1971). As well, a projective drawing technique is flexible and can be a springboard for other projective techniques. Furthermore, the drawing acts as a quick screening device, which can indicate aspects of the personality from a glance. Finally, projective drawing exercises are inexpensive and easy to administer, either individually or with a group.

Rationale

The rationale for using the rosebush is similar to Bolander's (1977) and Hammer's (1960) rationale for using the tree as a projective drawing technique. It is necessary to assume at the outcome that aspects of the individual's per-
sonality will be projected in the drawing.

It is assumed by nearly all of the investigators working with the broad-theme techniques that the subject will express or project in the drawings various facets of his personality: his self-view, his attitude towards others, his feelings about the environment, his conscious inclinations, and his unconscious conflicts (Bolander, 1977, p.30).

The tree represents life, and the ability to derive satisfaction from the environment (Buck, 1953). The rosebush could be described similarly. The rosebush represents life, and can also illustrate the individual's relationship with the environment. For some, the rosebush is healthy and vibrant, for others, the rosebush is full of thorns and may only bear one or two buds. Hammer (1958) saw the tree as being a symbol that could be used to project deeper personality feelings. The rosebush can work in the same way. The flower can indicate depression, anxiety, alienation, just as a tree drawing can.

Bolander (1977) believes that a tree is a neutral object to draw, and that a tree is free of stereotype or conventional restraint. The rosebush is also free from stereotype. It is easy to draw because the form is not specific. The rosebush could be one flower, or many. It could be growing out of a pot, or on a trellis. To draw a rosebush is a non-threatening experience.
In observing the drawing, Bolander (1977) offers the following suggestions. It is important to note the size, the shape, the position, the general impression conveyed, the roots, any special signs, the proportion of the rosebush in relation to the rest of the picture, the type of foliage, the branches, and the ground. All these elements will also assist in making an appropriate assessment of the projective drawing of the rosebush.

Hammer (1960) observes that deeper feelings are brought out when the object of the drawing becomes less personal. Clinical experience also suggests that it is easier for a subject to attribute more conflicting or emotionally disturbing negative traits and attitudes to the drawn Tree than to the drawn Person because the former is less "close to home" as a self portrait. The deeper or more forbidden feelings can more readily be projected onto the Tree than onto the Person, with less fear of revealing oneself and less need for ego-defensive maneuvering (Hammer, 1960, pp. 363-364).

Summary

The same theoretical applications that both Bolander (1977) and Hammer (1960) use can be applied to the rosebush. The rosebush is an object which is not "close to home", and therefore the chances that more negative feelings are projected increase. Resistance is lowered, as the rosebush is
a more nebulous object to draw. Ego defense mechanisms become less rigid, and the individual experiences a greater freedom to express how he or she feels and what he or she perceives.
CHAPTER III
METHODOLOGY

The previous chapter explored the literature related to projective techniques, guided imagery, and drawing. The purpose of this chapter is to describe the proposed methodology that will be used to examine the use of guided imagery, drawing, and the post-drawing inquiry as projective techniques. The methodological considerations and details of the present study are also specified in this chapter.

Overview

The ways that children cry out for help are many. Due to a lack of mature language, children can not often tell counsellors directly what is troubling them. As well, certain thoughts and feelings may be too painful to be kept at a conscious level. A simple intervention that elementary school counsellors can use to help identify emotional problems and build relationships with children, in a non-threatening way, is necessary. The intervention needs to tap directly into areas of emotional concern. By combining guided imagery, drawing and the post-drawing inquiry, it is believed that the child will be able to express or reveal concerns that may otherwise be buried or hidden.

Statement of the Problem

It is particularly noticeable that when using the projective techniques of guided imagery and drawing with children, that the drawings, and the verbal statements associated with
the drawings, tend often to be characterized by a predomi­nance of either positive or negative emotion. The question remains as to whether it is possible to differentiate between children who are described as being able to "positively cope" (those who are described by their teacher as working at a satisfactory level and are able to relate in an appropriate manner with their peers) from children who are described as "negative copers" (those who are described by their teacher as demonstrating academic and social problems that vary from the norm).

Furthermore, the information gleaned from such an inter­vention, may point out that all is not as it appears to be. Perhaps, some of the "positive copers" may be struggling with issues that have remained hidden. Perhaps, some of the "negative copers" may exhibit signs of strength, growth, and congruency. The guided imagery, drawing, and the post-drawing inquiry will yield one representation of how the child experiences the world around him or her. The careful use of such an intervention may be an ideal tool for the elementary school counsellor to use as a means of assessing the child's individual needs and to determine the appropriateness of further counselling.

Population and Sampling Procedures

Twenty children served as subjects in this study. The children were enrolled in three regular elementary school classrooms and were in grade four, five, or six.

Ten children were chosen as "positive copers" and ten
children were chosen as "negative copers". The classrooms were located in two different elementary schools which are a part of a large school system in a major urban centre located in the interior of British Columbia. Both schools are situated in the inner city core and located in economically diversified neighborhoods.

Parts of the neighborhood are quite well-developed and have a large middle class section. However, other areas are economically deprived, and are designed mainly for the working class. In the latter area described are found trailer courts, low-cost housing, and run-down sections.

These two schools were chosen because of the presence of an elementary school counsellor, who worked in both schools. It was the elementary school counsellor who contacted the teachers who volunteered in the study. Between the elementary school counsellor and the teacher, children were chosen for the study based upon criteria selected to determine whether the children exhibited signs of either "positive" or "negative coping".

"Positive coping" was defined as being able to work in the classroom at an appropriate developmental level and to be able to interact effectively with one's peers. "Negative coping" was defined as being unable to work in the classroom at an appropriate developmental level and acting out or withdrawing in the classroom environment rather than interacting effectively with one's peers (Shaffer, L. and Shoben, E., 1956).
Parental permission to participate in the study was obtained for the children prior to administering the rosebush intervention. (For further information on the children, refer to Appendix A).

Research Method Used for the Rosebush Intervention

Each child was seen individually and the interview consisted of three parts:

1. Guided Imagery

The guided imagery is designed to establish a warm, facilitative atmosphere between the counsellor and the child. The researcher began by saying:

Thank you for coming here. I'm interested in children's imaginations and drawings, and your teacher thought that you might be interested in this project. Today, we are going to listen to a tape about a rosebush, and then, I will ask you to draw a picture of what you imagined. After you are finished with your drawing, I will talk to you about the picture. Now, I would like you to sit comfortably in your chair . . . let yourself relax . . . and close your eyes.

The tape of the guided imagery of the rosebush is played (see Appendix B). The tape takes ten minutes to complete. While the tape is being played, the researcher has time to observe the child and to determine how deeply relaxed the child is. At the end of the tape, the child is directed to
draw a picture showing what he or she imagined during the guided imagery.

2. Drawing

The child is given a piece of white, 8½" x 11" paper, a pencil, an eraser, and a set of twelve pencil crayons whose colours are white, black, red, orange, pink, light green, dark green, light blue, navy blue, light brown, dark brown, and yellow. No other instructions are given to the child except that the child is requested to draw a picture of what he or she imagined during the guided imagery.

During this part of the intervention, little or no dialogue takes place between the researcher and the child. If the child raises questions about what he or she is allowed to draw, the researcher reminds the child to draw what he or she imagined. The child is allowed to draw and colour the picture any way that he or she desires. The drawing takes between ten and twenty-five minutes to complete.

3. Post-Drawing Inquiry

The final part of the intervention is the post-drawing inquiry (see Appendix C). The post-drawing inquiry consists of eleven questions that the child is asked about the drawing. The child is directed to answer the question as though he or she were the rosebush.

The researcher keeps notes on the observations that she has made on the child, which will be used in the analysis.

Method of Analysis Used in the Rosebush Intervention

Three main methods of analysing the data were selected.
The details of each method are presented below.

1. Quantitative Analysis

The drawings will be analysed first from a quantitative perspective. The analysis will be a non-parametric contrast group design in which specific signs will be statistically evaluated to determine if a significant difference between the drawings of the "positive" and the "negative copers" exists. A 2 x 2 factorial design (Campbell and Stanley, 1963), is used for this analysis.

The following indicators were measured:

a. presence or absence of flowers
b. presence or absence of leaves
c. presence or absence of stems (or branches)
d. presence or absence of thorns, and
e. presence or absence of roots.

These indicators were chosen because they were common elements in all the pictures.

The Fischer Exact Possibility Test was used and the one tail test was administered.

2. Sorting Technique Done By Raters

Overview

In order to establish some objectivity, three raters were selected to sort the drawings, the statements (taken from the post-drawing inquiry) and the drawings and statements together for two reasons. First of all, raters were used to evaluate the drawings, the statements, and the drawings and statements together to determine whether they elicited predominantly
positive or predominantly negative affect. As well, raters were used to determine which sort was most effective. The question, which sort would provide the raters with the most information about the "positive" and "negative copers", needed to be answered.

Before the sorting began, the purpose of the study was explained to the raters (i.e., to determine the effectiveness of the rosebush intervention as a projective technique for personality assessment). As well, the raters were shown nine pictures and nine statements from a previous pilot study which were used as examples to generate a discussion on possible differences between predominantly positive and predominantly negative affect. Definitions of "predominantly positive" and "predominantly negative" were also described.

"Predominantly positive" was defined as affect that was believed to express happiness, nurturing, or health. "Predominantly negative" was defined as affect that was believed to express anger, neglect, hurt or pain. Some examples were used to illustrate the definitions but the raters were also encouraged to approach the sorting on an intuitive level.

Qualifications of the Raters

Three raters were chosen for the study. Raters A and C were completing the Master of Education program in Counselling Psychology at the University of British Columbia. Rater A has been a secondary school counsellor for seven years while Rater C has taught elementary school for two years and has worked as a volunteer counsellor at the Unemployed Teachers
Action Centre, as well as at Student Services at the University of British Columbia. Rater B has completed the Diploma in Counselling Psychology at the University of British Columbia, has taught elementary school for the past twenty-eight years, and has spent the last eleven years in learning assistance. All the raters have taken a course in projective techniques and are familiar with the use of art counselling.

**Rationale For The Sorting**

The basis of these sorts were made in terms of the predominant feeling tone of the drawings, the statements, and the drawings and statements combined. To make judgments about the drawings, the statements, and the combined drawings and statements, the rater was asked to consider the total gestalt of the expression, as some drawings and statements will have a combination of both positive and negative imagery.

The purpose of these three analyses is to try to determine which is the most effective way of analysing the data. This is different from many other studies which tend to rely upon pictures alone in order to differentiate "normal" from "pathological" populations.

**Instructions For Rating**

After the raters received some training and indicated that they understood the difference between predominantly positive and predominantly negative affect, they were asked to sort the data into piles. They were allowed two sorts for each category. In the first sort, the raters sorted the material into three piles: "predominantly positive", "pre-
dominantly negative", and "not sure". In the second sort, the raters had to decide whether the material in the "not sure" category belonged in the "predominantly positive" or the "predominantly negative" pile. They could make any other changes as well. The task was done individually.

It was assumed that the "predominantly negative" responses would be from the "negative copers" and that the "predominantly positive" responses would be from the "positive copers".

The raters were asked to sort the data from three different perspectives: first, drawings alone; second, statements alone; and third, drawings and statements combined. Each sort was done separately.

The raters were not given any information about the children, nor were they told which children had been selected as being "positive" or "negative copers".

The Fischer Exact Probability Test was used to determine the interreliability of the ratings.

3. Qualitative Analysis

Overview

The qualitative study was designed to provide the reader with the wholeness of the research topic. It was designed to explore the difference between "positive" and "negative copers" and to illustrate any discrepancies that may occur between the two groups.

Rationale For The Qualitative Study

One might assume that a child who is described as a
"positive coper" will project a predominance of positive affect. As well, one might assume that a child who is described as a "negative coper" may project a predominance of negative affect.

However, some of the discrepancies that may occur are when a "positive coper" projects a predominance of negative affect and what a "negative coper" projects a predominance of positive affect. The qualitative study is designed to address these issues.

As well, the qualitative section will explore how the children were affected by the guided imagery, examine similarities and differences between the drawings of the "positive" and "negative copers", and consider the implications of using the rosebush intervention in elementary school counselling.

Method of Qualitative Analysis

The qualitative analysis will be patterned after the way in which the design is established. Both a detailed art analysis of the drawings will be made and the children's statements will be interpreted from a metaphorical and psychological perspective.

Method of Art Analysis

The drawing will be analysed from six types of interpretation. Each will be explained below:

a. Approach to the Picture

The way in which the child started to draw appears to be
a significant characteristic in determining one difference between "positive" and "negative copers". Whether the child started to draw right away or hesitated will be explored in this section.

b. Initial Placement

Where the child started to draw on the paper also seems to be significant in determining a difference between "positive" and "negative copers". Where on the paper the child first began to draw will be explored in this section.

c. The Drawings Analysed: According to Elkish's Categories

The pictures will be discussed and analysed through contrasting pairs of positive and negative characteristics as developed by Elkish (1965). These are rhythm vs. rule, complexity vs. simplicity, expansion vs. compression, and integration vs. disintegration. First of all, however, it is necessary to define the various categories.

Rhythm vs. Rule

Rhythm is defined as being flexible strokes which create a sense of time and space (Thompson, 1983). Elkish claims that a well formed object usually indicates an adaptive ego that has both defined boundaries and healthy defense mechanisms. However, should the object not be well formed, the rhythm usually indicates some type of mental disturbance.

Rule can either be defined as Rigidity or as Inertness. Rigidity is a mechanical, tight, spasmodic movement whereas, Inertness is sloppy in appearance and there is no sense of
time and space (Thompson, 1983). Rule manifests as ego that is underdeveloped. Rule-Inertness illustrates an underdeveloped ego. A child whose boundaries have not been outlined or who has no set value system may manifest these characteristics in Rule Inertness. A child whose background is very rigid and who may have felt repressed, may manifest these feelings in Rule-Rigidity (Thompson, 1983).

Complexity vs. Simplicity

Complexity generally indicates that the drawing is complete and detailed, showing both individualization and differentiation. Too much detail, however, can indicate that the child is overly meticulous. Complexity is generally believed to be a positive quality (Thompson, 1983).

Simplicity must not be confused with simplexity. Simplicity is a picture that is drawn realistically but without a lot of fancy decoration, whereas, simplexity is: "a lack of detail, impoverished differentiation which suggests a fixation in earlier stages of development, archarisms, or perhaps regression" (Thompson, 1983, p.21). Simplexity, therefore, is regarded as being a negative characteristic.

Expansion vs. Compression

Expansion is shown when only a part of the object is drawn to provide the observer with a sense of spaciousness. Expansion encourages the characteristics of independence and spontaneity, as well as, illustrates well-defined ego boundaries. If overly developed, expansion can also indicate flights into fantasy, escapism, and suggestibility (Thompson,
In contrast, compression is illustrated by the "meticulous smallness of an object in relation to the space available in which to draw it and its spatial relationship to other objects in the picture" (Thompson, 1983, p.22). Compression in a picture is indicative of a restricted ego which may illustrate withdrawal or depression.

Integration vs. Disintegration

Integration provides a sense of the wholeness of what the child is trying to convey through the drawing. It indicates that the child is able to combine, unify, assimilate, and organize what he or she may be experiencing (Thompson, 1983).

Disintegration can be sub-divided into either piecemeal or condensation. Piecemeal implies that the various objects in the picture have no connection with each other and that there is no assimilation. Condensation is when objects are drawn that are intended to promote a feeling of oneness but that are not related (Thompson, 1983). It is usually indicative of immaturity.

Size of Rosebush

The size of the rosebush is examined next. In this analysis, the size of the rosebush is determined in comparison to the rest of the drawing. The rosebush may be drawn in proportion to the rest of the picture, may be drawn proportionately larger than the rest of the picture, or may be drawn proportionately smaller than the rest of the picture.
Colour Analysis

Colour will be examined more from how it contributes to the overall feeling tone of the picture than to the significance of specific colours in the drawing. Analysing the colour in this way is supported by Amundson (1982) who states that:

Brower and Weidler (1950) suggest that constricted people tend to use fewer colours, people with an effervescent nature shift rapidly from colour to colour, depressed persons rely more heavily on darker colours and aggressive persons tend to emphasize brighter colours such as red and orange.

(Amundson, 1982, p.17).

This study proposes to explore the general colouring principles within the pictures so as to eliminate conflicting interpretations of what each colour signifies.

Types of Rosebushes

The types of rosebushes represented in the drawings is also a useful form of analysis. It is worthwhile to note which children used rosebushes and which created their own forms. This may also prove to be a useful characteristic in determining differences between "positive" and "negative copers".

Analysis of the Post Drawing Inquiry

Each of the statements will be analysed separately. First, the statements made by the "positive copers" will be
discussed, then the statements by the "negative copers" will be examined. In the analysis, a report of the statements will first be discussed, and secondly psychological themes will be developed. Finally, a summary for each statement will be given, providing the reader with the similarities and differences encountered between the "positive" and the "negative copers".

Summary of the Methodology Chapter

This chapter sought to describe how the rosebush intervention is used and elaborated upon the method of analysis that will be used.

The rosebush intervention is done in three stages. First, the child listens to the guided imagery, second, the child draws a picture, and third, the child is asked the questions from the post-drawing inquiry.

The data is analysed in a variety of ways. There is a quantitative analysis of the drawings, raters are asked to sort the drawings, the statements, and the drawings and statements into "predominantly positive" and "predominantly negative" piles, a qualitative art analysis is presented, and finally an interpretation of the post-drawing inquiry is made.

The results of the various analyses are presented in the following chapter.
CHAPTER IV
SUMMARY OF RESULTS

Overview

The results obtained in the investigation of the rosebush intervention are reported in this chapter. The same format that was used in the methodology chapter will be used here.

Quantitative View of Data

Using a non-parametric contrast group design, the following indicators from the drawings were compared between the "positive" and the "negative copers":

1. absence or presence of flowers
2. absence or presence of leaves
3. absence or presence of thorns
4. absence or presence of stems/branches, and
5. absence or presence of roots.

These characteristics were chosen because their absence or presence were evident in all the drawings.

Tables 4.1 to 4.5 indicate that presence or absence of flowers, leaves, stems (branches), thorns, and roots.

Table 4.1 Flowers

<table>
<thead>
<tr>
<th></th>
<th>Presence</th>
<th>Absence</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Positive</td>
<td>9</td>
<td>1</td>
<td>10</td>
</tr>
<tr>
<td>Negative</td>
<td>8</td>
<td>2</td>
<td>10</td>
</tr>
</tbody>
</table>

Not Significant

Table 4.2 Leaves

<table>
<thead>
<tr>
<th></th>
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<th>Absence</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Positive</td>
<td>6</td>
<td>4</td>
<td>10</td>
</tr>
<tr>
<td>Negative</td>
<td>2</td>
<td>8</td>
<td>10</td>
</tr>
</tbody>
</table>

Not Significant
Table 4.3 Thorns

<table>
<thead>
<tr>
<th>Presence</th>
<th>Absence</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Positive</td>
<td>3</td>
<td>7</td>
</tr>
<tr>
<td>Negative</td>
<td>8</td>
<td>2</td>
</tr>
</tbody>
</table>

\[ p < .05 \] (one-tailed test)

Table 4.4 Stems

<table>
<thead>
<tr>
<th>Presence</th>
<th>Absence</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Positive</td>
<td>7</td>
<td>3</td>
</tr>
<tr>
<td>Negative</td>
<td>10</td>
<td>0</td>
</tr>
</tbody>
</table>

Not Significant

Table 4.5 Roots

<table>
<thead>
<tr>
<th>Presence</th>
<th>Absence</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Positive</td>
<td>3</td>
<td>7</td>
</tr>
<tr>
<td>Negative</td>
<td>2</td>
<td>8</td>
</tr>
</tbody>
</table>

Not Significant

A 2 x 2 Factoral Design Examining Presence and Absence of Specific Characteristics In The Pictures Using The Fischer Probability Test

The Fischer Exact Probability Test was used with the one tail test. N is twenty.

In the absence or presence of thorns, the probability was less than .05. This would seem to indicate that children who are "negative copers" will use thorns in their drawings more often than children who are "positive copers".

Nothing significant was noted in the other tables.

Conclusions

The lack of statistical significance would seem to indicate that this study would benefit more from a qualitative
analysis, where the material could be examined from a wholistic perspective.

**Results of the Raters**

The sorting by the raters yielded some significant findings. The results of the sorts as well as a discussion, summary and conclusions are presented below.

**Results of the "Picture Only" Sort**

At the end of the first sort, the raters agreed on the ratings of ten pictures (out of a possible twenty). Five of the ratings were "positive" (#01, #04, #07, #10, and #19), three of the pictures were rated "negative" (#05, #16, and #21), and two were rated as being "not sure" (#11 and #15). After the second sort, the raters agreed on the ratings of sixteen pictures (80% accuracy). Ten of the pictures were rated "positive" (#01, #02, #03, #04, #07, #08, #10, #17, #19, and #22) and six of the pictures were rated "negative" (#05, #12, #13, #15, #16, and #21). There was no agreement made on #11, #16, #18, and #20.

**Discussion of the "Picture Only" Sort**

In the "picture only" sort (see Table 4.6), rater A observed that the picture drawn by #12 was difficult to rate because the fence covered the rose and the rose was not coloured. Rater A felt that the fence may indicate enmeshment in the family and described the colouring as being "helter skelter". Rater A described the picture drawn by #18 as being deceiving. The flower is smiling, yet the dog looks as though he is going to trample on the rosebush and the
Table 4.6

PICTURE ONLY

<table>
<thead>
<tr>
<th>First Sort</th>
<th>Second Sort</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Rater A</td>
</tr>
<tr>
<td>01</td>
<td>P</td>
</tr>
<tr>
<td>02</td>
<td>P</td>
</tr>
<tr>
<td>03</td>
<td>N/S</td>
</tr>
<tr>
<td>04</td>
<td>P</td>
</tr>
<tr>
<td>05</td>
<td>N</td>
</tr>
<tr>
<td>06</td>
<td>N/S</td>
</tr>
<tr>
<td>07</td>
<td>P</td>
</tr>
<tr>
<td>08</td>
<td>P</td>
</tr>
<tr>
<td>10</td>
<td>P</td>
</tr>
<tr>
<td>11</td>
<td>N/S</td>
</tr>
<tr>
<td>12</td>
<td>N/S</td>
</tr>
<tr>
<td>13</td>
<td>N/S</td>
</tr>
<tr>
<td>15</td>
<td>N/S</td>
</tr>
<tr>
<td>16</td>
<td>N</td>
</tr>
<tr>
<td>17</td>
<td>P</td>
</tr>
<tr>
<td>18</td>
<td>N/S</td>
</tr>
<tr>
<td>19</td>
<td>P</td>
</tr>
<tr>
<td>20</td>
<td>P</td>
</tr>
<tr>
<td>21</td>
<td>N</td>
</tr>
<tr>
<td>22</td>
<td>P</td>
</tr>
</tbody>
</table>

After First Sort: 10  
After Second Sort: 16

N/S = Not Sure
* = agreement made by Raters A, B, and C.
and the hand looks as though it is going to grab the flower. The picture seemed defenseless. Rater A also commented that the picture drawn by #13 seemed to indicate that #13 did not want anyone to come near.

Rater B made few comments during the "picture only" sort. Rater C stated that the "pictures only" sort was difficult because of the ambiguity of some of the pictures. She felt that there were too many things missing in #15's picture and found the imagery overwhelming in #18's picture.

Results of the "Statements Only" Sort

At the end of the first sort, the raters agreed upon eight statements. Five of the statements were rated as being "positive" (#01, #07, #17, #19, and #22), two of the statements were rated as "negative" (#05 and #21), and one was rated as "not sure" (#15). After the second sort, the raters agreed upon twelve statements (60% accuracy). Seven of the statements were rated as being "negative" (#05, #06, #13, #15, and #21). No agreement was made on #02, #04, #08, #11, #12, #16, #18, and #20).

Discussion of the "Statements Only" Sort

While sorting the "statements only" (See Table 4.7), Rater A observed that the word "supposed" used in the statement made by #16 indicated to her that something was not right and the #16 is not as big and important as he would like to be. She observed that #04's statement sounded as though the child would like to let you know that he is alone.

Rater A also said that the statements were easier to
Table 4.7

**STATEMENT ONLY**

<table>
<thead>
<tr>
<th>First Sort</th>
<th></th>
<th></th>
<th></th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rater A</td>
<td>P</td>
<td>P</td>
<td>P</td>
<td>*</td>
</tr>
<tr>
<td>01</td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Rater B</td>
<td>P</td>
<td>P</td>
<td>N/S</td>
<td></td>
</tr>
<tr>
<td>02</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rater C</td>
<td>N/S</td>
<td>P</td>
<td>P</td>
<td></td>
</tr>
<tr>
<td>03</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>P</td>
<td>P</td>
<td>P</td>
<td>*</td>
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After Second Sort: 12
sort than the pictures because the statements provided more concrete information than the pictures and did not require as much intuition.

Rater B also found it easier to sort the "statements only" than the "pictures only" because she found more meaning in the words than in the visual images.

Rater C, like Raters A and B, preferred the "statements only" rating to the "pictures only" because the verbal imagery seemed to be more explicit. The statement made by #02 was troublesome for Rater C because so little was said. She wondered why the child was unable to say more about herself. Like Rater A, Rater C questioned #16's use of "supposed to be" rather than stating "I am".

Results of the "Pictures and Statements Combined"

At the end of the first sort of the "pictures and statements combined" (See Table 4.8), the raters agreed upon fourteen pictures and statements. Eight of them were rated as being "positive" (#01, #02, #03, #07, #10, #17, #19, and #22), five of them were rated as being "negative" (#05, #06, #11, #13, and #21), and one was rated as being "not sure" (#15). After the second sort, the raters agreed upon eighteen pictures and statements (90% agreement). Nine of the pictures and statements were rated as "positive" (#01, #02, #03, #07, #10, #17, #18, #19, and #22) and nine were rated as being "negative" (#05, #06, #08, #11, #13, #15, #16, #20, and #21). The only two pictures and statements that were not agreed upon were #04 and #12.
Table 4.8

**PICTURE & STATEMENT**

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After First Sort: 14  
After Second Sort: 18
Discussion of the "Pictures and Statements Combined"

Rater A made a variety of observations while sorting the pictures and the statements. Although previously Rater A had sorted #18 and #12 as being "predominantly negative", she decided to sort them as being "predominantly positive", based upon the children's statements. She stated that #18 did not seem to be worried about the possibility of someone snatching him, and that #12 did not indicate that there was any enmeshment or a feeling of being trapped.

Rater A stated that #05 did not provide a lot of material on which to make an assessment. The nothingness of the statement and the serpentine quality of the picture seemed ominous but Rater A found it difficult to decide what the child was trying to express.

Rater A also commented that #20 seemed to be expressing a negative self-concept, while, by drawing a red daisy, #15 seemed to be saying that he did not want to be put into a mold.

Rater A concluded that the assessment as to whether the material elicited either "predominantly positive" or "predominantly negative" material was most effective when the picture and the statement were used together.

Rater B stated that the most successful rating was when the picture and the statement were combined together because the words helped to clarify the ambivalency in the pictures. She decided to move #12 from the "predominantly positive" pile because, when the picture and the statement were combined,
a "predominantly positive" affect seemed to be projected.

Although she found it somewhat confusing, due to the ambiguity of some pictures and statements, Rater C preferred to rate the picture and the statement together. She discovered, for the most part, that through combining the picture with the statement, that useful information would be elicited.

While sorting the picture and the statement, Rater C found it difficult to rate #18. Rater C also observed that #12 and #15 both seemed to be non-committal and found them difficult to rate. When she did not observe anything positive, but did not note anything to be obviously negative, Rater C decided to rate the material as being "predominantly positive".

Comparison Between the Results of the Raters and the Perceptions of the Teacher and the Elementary School Counsellor

The following observations were made when the assessments made by the raters were compared with the assessments made by the teacher and school counsellor (see Table 4.9). Ten of the assessments (50% accuracy) were the same (#01, #03, #05, #06, #10, #13, #17, #19, #21, and #22) in the "pictures only" sort, while eleven assessments (55% accuracy) were the same (#01, #03, #05, #06, #07, #10, #13, #17, #19, #21, #22) in the "statements only". Fourteen of the assessments (70% accuracy) were the same (#01, #02, #05, #06, #07, #08, #10, #11, #13, #17, #19, #20, #21, and #22) when the pictures and the statements were combined.

The differences between the assessment made by the teacher
Table 4.9

OF THE PICTURES ONLY, STATEMENTS ONLY, and PICTURE & STATEMENT TOGETHER THAT THE Raters AGREED UPON, HOW ACCURATE WAS THE ASSESSMENT?

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<td>P</td>
<td>P</td>
<td>P</td>
</tr>
<tr>
<td>20</td>
<td>N</td>
<td>N/A</td>
<td>N/A</td>
</tr>
<tr>
<td>21</td>
<td>N</td>
<td>N</td>
<td>N</td>
</tr>
<tr>
<td>22</td>
<td>P</td>
<td>P</td>
<td>P</td>
</tr>
</tbody>
</table>

N/A = No agreement
* = Discrepancy between two assessments
and the elementary school counsellor and that of the raters were also noteworthy.

While #02 was assessed as being a "negative coper", both her "picture only" and her "statement only" were ambiguous enough that the raters did not unanimously agree. It was only through the combined use of the picture and the statement that the raters all felt that #02 elicited "predominantly positive" affect.

#04 was also difficult for the raters to assess and in all three categories no agreement was made between the three raters. This was the same for #12. Both the visual and the verbal imagery were considered as being too ambiguous.

Although #06 and #15 were assessed by the teacher and the elementary school counsellor as showing positive coping skills, the raters sorted the picture, the statement, and the picture and statement combined of #06 as being negative. No agreement was made between the raters on the "pictures only" and the "statements only" of #16, however, once the picture and the statement were combined, the raters rated #16 as being "predominantly negative". Although #07 was rated as being "predominantly positive" in both the "statement only" and the picture and statement combined, the "picture only" was rated as being "predominantly negative".

No agreement was made on the "picture only" and the "statement only" of #08, #11, #18, and #20, however, once the picture and the statement were combined #08, #11, and #20 were rated as being "predominantly negative" which corresponds
with the perception of the teacher and the elementary school counsellor, while #18 was rated as being "predominantly positive" which did not correspond with the perceptions of the teacher and the elementary school counsellor.

**Interreliability of the Ratings**

The Fischer Exact Probability Test was used as a measure for testing the interreliability of the ratings.

**Table 4.10 Comparison Between the Raters on the "Picture Only" Sort Using the Fischer Exact Probability Test.**

<table>
<thead>
<tr>
<th>Rater A</th>
<th>Positive</th>
<th>Negative</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rater B</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Positive</td>
<td>10</td>
<td>2</td>
<td>12</td>
</tr>
<tr>
<td>Negative</td>
<td>1</td>
<td>7</td>
<td>8</td>
</tr>
<tr>
<td>P &lt; .01</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Rater A</th>
<th>Positive</th>
<th>Negative</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rater C</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Positive</td>
<td>11</td>
<td>1</td>
<td>12</td>
</tr>
<tr>
<td>Negative</td>
<td>1</td>
<td>7</td>
<td>8</td>
</tr>
<tr>
<td>P &lt; .01</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Table 4.11 Comparison Between the Raters on the "Statement Only" Sort Using the Fischer Exact Probability Test

<table>
<thead>
<tr>
<th></th>
<th>Positive</th>
<th>Negative</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rater B</td>
<td>8</td>
<td>4</td>
<td>12</td>
</tr>
<tr>
<td>Negative</td>
<td>3</td>
<td>5</td>
<td>8</td>
</tr>
</tbody>
</table>

Not Significant

Table 4.12 Comparison Between the Raters on the "Pictures and Statements Combined" Sort Using the Fischer Exact Probability Test

<table>
<thead>
<tr>
<th></th>
<th>Positive</th>
<th>Negative</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rater B</td>
<td>10</td>
<td>0</td>
<td>10</td>
</tr>
<tr>
<td>Negative</td>
<td>1</td>
<td>9</td>
<td>10</td>
</tr>
</tbody>
</table>

P < .01

<table>
<thead>
<tr>
<th></th>
<th>Positive</th>
<th>Negative</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rater C</td>
<td>9</td>
<td>1</td>
<td>10</td>
</tr>
<tr>
<td>Negative</td>
<td>0</td>
<td>10</td>
<td>10</td>
</tr>
</tbody>
</table>

P < .01
In tables 4.10, 4.11, and 4.12, the results of Rater A were compared with the results of Rater B and then with the results of Rater C. Table 4.10 explored "Picture Only" sort, Table 4.11 examined the "Statement Only" sort, and Table 4.12 looked at the "Picture and Statement Combined" sort. The one tail test was used and N was 20.

There was an impressive degree of agreement elicited in the "picture only" sort and the "picture and statement combined" sort. However, nothing significant occurred from the "statement only" sort.

Therefore, it would seem that the "picture only" sort yielded significant findings. The "statements only" offered no discrimination. The "picture and statement combined" sort offered significant findings because of the influence of the picture with the statement.

**Summary of the Ratings**

Rater A observed that the "negative copers" expressed varying degrees of negativeness and that she would want to work more with some children than with others. She also felt that the rosebush intervention could be used at a secondary level but that it would be more applicable with younger children.

Rater B stated that the rosebush intervention seemed to be useful for children and acknowledged that the elements in the pictures and statement pertained to issues in the children's lives.

All three raters concluded by stating that they preferred
the "picture and statement combined" sort to that of the "picture only" and "statement only" sorts.

The discrepancies in the assessment made by the elementary school counsellor and the teacher, and that of the raters are significant.

The discrepancies would seem to indicate that some children who appear to be "positive copers" may not be coping as effectively as it would first appear (#06, #15, #16) and could benefit from counselling.

As well, the ratings may also indicate that some of the "negative copers" may be coping better with their problems than expected. Children such as #02 and #18 perhaps are learning to function more effectively because of the help that they have received.

As well, the fluctuation in ratings help to emphasize that other counselling strategies need to be used in the case of some children (such as #04 and #12) to determine how they are feeling. The mixed messages in the statements of both positive and negative affect and the ambivalency in the drawings, symbolize the confusion that these children seem to be experiencing.

The use of the Fischer Exact Probability Test also yielded some significant results. Through the test, it was shown that an impressive degree of agreement was achieved in the "pictures only" sort. This result seems to contradict the sentiments of the raters who all found the "picture only" sort quite difficult to do because of the ambiguity involved.
The "statement only" sort did not yield any significance with the Fischer Exact Probability Test, and yet, the raters all found this sort easier to do because the statements were seen as generally being less ambiguous than the drawings.

The "picture and statement combined" sort offered an impressive degree of agreement, however, from the test, the degree of agreement only seems possible because of the influence of the picture. The "picture and statement combined" sort was the one that the raters preferred and found most effective.

In conclusion, it would appear that the intuitive grasp of the data is a more reliable indicator of "positive" and "negative coping" than any cues that have been abstracted.

Qualitative Art Analysis

Overview

The drawings will be discussed and analysed through a variety of techniques which include observations of the child during the drawing activity, the initial placement of the drawing, evaluating the picture in terms of four categories developed by Elkish (1965), the size of the rosebush in relation to the rest of the picture, the use of colour in the drawings, and the types of rosebushes used. In each segment of the analysis, the observations of the "positive copers" will go first, followed by the observations of the "negative copers". At the end of each section, there will be a section called summary and conclusions (See Appendix D for the pictures).
Method of Approaching the Drawing

The background to the picture is concerned with the behaviour of the child at the end of the guided imagery, and what type of behaviours the researcher observed during the drawing activities.

The Method of Approaching the Drawing By The "Positive Copers"

#17 started to draw the rosebush right away. He worked carefully and kept looking at the researcher. He tended to cover up the picture while drawing and colouring. #16 started to draw right away as well, and like #17, he kept the drawing covered. He seemed very intense while drawing the picture. When he had completed it, #16 asked if he had to colour it, and decided that he did not want to. #15 started to draw the picture right away as well. He drew the vase first.

#19 started by drawing a line in the middle of the page, then he drew a flower with roots, and then started to colour the picture immediately. He would then put in a little more detail, then colour a little, and then draw a little.

#22 said that he remembered all of what he had seen during the guided imagery but didn't know how he was going to draw it all. He took a few moments before he started to draw, looked at the paper for a while and wondered aloud how to draw a rosebush. He also said that he had been practising how to draw a rose in art class. When he completed the picture, he put the pencil down and said, "and that's what I thought", and then coloured the picture. #07 also hesitated
before he started to draw. He seemed to be quite definite about what he was doing and he made sure to put a smile on the tree trunk.

Both #01 and #03 started to draw right away. #01 drew readily and easily. She was quite detailed and made a careful choice of colours and shading. #03 displayed a lot of creativity and imagination. She drew a horse with polka dots, a smiling sun and a tree, and made a careful selection of colours.

#10 asked if he was to draw what he saw in his mind. He started off by drawing a hill, and seemed to be very definite in his drawing. He used solid lines and carefully considered what he was doing. His picture was detailed with a careful selection of colour. He would use one shade of colour and then another shade to compliment it. He concentrated on the task and was not distracted by outside noise. #10 also checked the colours carefully and reconsidered his choice from time to time.

In contrast, #06 wanted to know if she could draw with a pencil, started to draw right away and kept the drawing to herself.

The Method of Approaching the Drawing By The "Negative Copers"

#13 started to draw right away. He drew quickly and kept the drawing covered. He did not colour carefully but seemed to know what colours he wanted to use. #18 used light strokes, seemed quite intense on drawing and drew carefully. He put a lot of energy in the picture, but kept seeking the
researcher's approval. #20 kept the drawing mostly covered and drew intensely. She put a lot of time and effort into the drawing. She occasionally would look at the researcher. As for #21, she paused for a moment, and then drew two half circles on the page. She would draw something and then colour it, and did not seem too particular about neatness.

#02 stretched first, thought about the picture for several moments before beginning to draw, and started off by drawing a picket fence. She was quite detailed in her drawing and made careful colour selection. As well, she would outline each object before colouring it. She coloured lightly and seemed to want to make her picture perfect. She was quite tense because of back pain and tapped her fingers several times as she considered what colour to use.

#04 expressed concern that he was missing too much work while doing the rosebush intervention, and constantly talked throughout the drawing. He started to draw right away and spent a lot of time drawing thorns. #04 also said that he wished that he could draw what he saw and he did not think that he was a good drawer.

#05, #08, #11, and #12 all started to draw right away. #05 kept his drawing covered with his hand and leaned over it. #08 drew quite intensely and kept his work partially covered. He coloured carefully and made a careful decision about what colours to use. After completing the rest of the picture, #08 added the sun. #11 talked while he drew and said that he had fallen on a rosebush before. He had a bad cold, and
talked about his cold and about his mom being in the hospital. 
#12 announced that he was good at drawing fences. His fence
design was quite intricate and detailed.

Summary of the Method of Approaching the Drawing

The vast majority of the children approached the activity
without any hesitation and started to draw right away. Both
the "positive" and the "negative copers" were concerned with
doing a good job, made a careful choice of colour, and
seemed to concentrate on making a real effort to do a good
job.

Some of the children wanted to keep their picture from
the researcher's view and only a few of the children talked
while drawing. It would seem that the drawing activity was
meaningful for each child and that each picture was creative
and personal.

The Initial Placement of the Drawing

The Initial Placement of the Drawings of the "Positive Copers"

From what the researcher was able to observe, six of
the "positive copers" started their picture in the middle of
the page (#17, #15, #19, #03, and #10) and one child (#07)
started his drawing at the bottom of the page.

The Initial Placement of the Drawings of the "Negative Copers"

Only two of the "negative copers" (#21 and #18) started
to draw in the middle of the page, while five children (#13,
#02, #05, #11, and #12) started to draw at the bottom of the
page.
Summary of the Initial Placement of the Drawings

It would seem from these observations that children who cope positively tend to begin to draw their picture in the middle of the page, whereas, children who cope negatively tend to draw their picture at the bottom of the page.

Summary of Elkish's Categorizations

Before analysing the drawings, it is important to remember that rhythm, complexity, expansion, and integration are usually defined as being positive characteristics, whereas, rule, simplicity, compression, and disintegration are defined as being negative characteristics.

Keeping this in mind, the pictures will be analysed according to the above categories. The pictures drawn by the "positive copers" will be discussed first, and the pictures drawn by the "negative copers" will then be explored. A summary of the findings for each section will follow.

Results of Rhythm vs. Rule

"Positive Copers"

It would seem that rhythm was predominant in all the pictures. Each child seemed to use flexibility in their drawings and seemed to draw the various objects in proportion with each other. No one seemed to exemplify either Rigidity or Inertness.

"Negative Copers"

Flexible strokes seem to be demonstrated by #08 and #20. Both children seemed to best illustrate the concept of
rhythm. It would seem that the other "negative copers" demonstrated the concept of rule.

As rule can be broken down into rigidity and inertness, it is necessary to classify the other pictures into these two categories.

Rigidity, as has been previously defined, is composed of tight movements. It would appear that the pictures drawn by #05, #02, #12, and #13 are indicative of rigidity. Particularly the drawings done by #05 and #13 appear to be tight and mechanical in nature. It was more difficult to assess the pictures drawn by #02 and #12, and the judgment was based upon the illustration of the rosebush. #02's rosebush is rigid in form and the lines over #12's rosebush are tight and mechanical looking.

Inertness is defined as being sloppy in appearance and lacking in definition. Although some indication of definition seems to be established in the pictures, it would seem that the pictures drawn by #04, #18, #21, and #11 display some of the characteristics of inertness.

The pictures drawn by #18 and #22 have both a sense of proportion and a lack of proportion in the drawings. Overall, they are both drawn and coloured in a sloppy manner, and although both express strong affect, the messages are confusing.

The pictures drawn by #04 and #11 are even more difficult to categorize. Both of the drawings seem to express aspects of rigidity, due to the tight, spasmodic movements on the page, but also show some degree of inertness because of the
lack of care in which they were coloured.

**Summary of Rhythm vs. Rule**

Overall, therefore, it would seem that the "positive copers" demonstrate the concept of rhythm in their drawings, whereas, the majority of the "negative copers" demonstrate the concept of rule in their art work.

**Complexity vs. Simplexity**

*"Positive Copers"*

The concept of complexity seemed to be best illustrated by the drawings of #10, #07, #03, #16, #22, #17, and #06. Each of these pictures showed individualization and differentiation. Not only was the rosebush represented clearly in each of these drawings, but also a distinct environment was developed.

However, in the pictures done by #01, #15, and #19, there seems to be less detail, which gives the pictures an impoverished effect. Although the rosebush is visible, the environment around it is undeveloped and incomplete. Thus, by definition, the pictures drawn by #01, #15, and #19 characterize the concept of simplexity.

*"Negative Copers"*

The characteristic of complexity seems to be illustrated in the pictures drawn by #11, #12, #12, #02, #18, #20 and #08. These pictures seem to be quite detailed and have varying degrees of completeness to them.

In contrast to them, the pictures drawn by #04, #05, and
#21 demonstrate the characteristic of simplexity.

**Summary of Complexity vs. Simplexity**

The majority of both the "positive" and the "negative copers" demonstrate complexity in their drawings. The drawings are usually detailed and the boundaries seem to be quite well-developed.

The characteristic of simplexity is more difficult to ascertain. As simplicity refers more to an impoverished style rather than a picture that is not full of intricate design, what constitutes simplicity is harder to define. However, it would seem that certain children in both the "positive" and the "negative" groups drew pictures that were stark, seemed to lack affect, and did not communicate effectively what the children were feeling. These pictures were categorized as being simplex in nature.

**Expansion vs. Compression**

"Positive Copers"

It would seem that the pictures drawn by all the "positive copers" (#15, #22, #06, #10, #17, #19, #07, #01, #03, and #16) all demonstrate the characteristics of independence and spontaneity, and provide the observer with a sense of spaciousness. These characteristics constitute expansion.

"Negative Copers"

For the most part, the pictures drawn by the "negative copers" also demonstrate the concept of expansion. The pictures drawn by #12, #13, #11, #18, #20, #21, #08, and #04
seem to provide a sense of perspectiveness and a quality of expansion. One picture that seems to demonstrate most clearly the concept of expansion is the picture drawn by #18. The size of the dog seems to be in proportion to the height of the flower.

However, based upon the size of the rosebush in comparison to the rest of the picture, it would seem that #02 and #05 best illustrate the concept of compression. Both rosebushes seem to be meticulous in their structure. The rosebush drawn by #02 does not seem to be in proportion with the rest of the picture, and #05 has only chosen to draw the rosebush. However, the rosebush is drawn only in the bottom half of the page.

**Summary of Expansion vs. Compression**

It would seem that for the most part, all the "positive copers" and the majority of the "negative copers" are able to use the concept of expansion in their pictures. Most of the children can use the technique of perspectiveness and are able to put the various objects in their drawings in proportion with each other.

However, there are certain "negative copers" whose spatial relationship seems to be poor and so concentrate on projecting a sense of meticulous smallness in their drawings.

**Integration vs. Disintegration**

"Positive Copers"

In determining the characteristics of integration, it is
necessary to consider if the child is conveying a sense of wholeness through the drawing. Although some of the pictures do not necessarily seem to be projecting a positive experience (such as #16 and #06), it would seem that most of the "positive copers" (#03, #01, #07, #17, #10, #22, #16, and #06) display the characteristics of unification, assimilation, and organization which would indicate integration. However, the picture drawn by #15 does not display any type of assimilation with the environment, and it is difficult to determine from the picture what #15 may be experiencing.

"Negative Copers"

As integration is designed to convey a sense of the wholeness of what the child is experiencing, it would seem that only a few of the pictures drawn by the "negative copers" would be indicative of this characteristic. The pictures drawn by #13, #11, #08, and #18 seem to assimilate and unify what the children are possibly experiencing. The other pictures drawn by the "negative copers" seem to illustrate the concept of disintegration.

Disintegration is divided into two types, which are referred to as piecemeal and condensation.

Piecemeal is when there is little or no assimilation between the various objects in the picture. There seems to be no connection between the different objects in the pictures drawn by #04, #02, #12, and #20. The objects are disjointed and do not seem to interact with the rest of the environment.

Condensation occurs when a sense of oneness is attempted
to be expressed but the objective is not met. It would seem that the pictures drawn by #05 and #21 best meet this criterion. The picture drawn by #05 shows no unity and is serpentine in nature. It would appear in the picture drawn by #21, that a sense of unity between the various objects is trying to be expressed, but it is difficult to ascertain how a sense of oneness is being developed.

Summary of Integration vs. Disintegration

The majority of the "positive copers" (90%) display the qualities of assimilation, unification, and organization in their drawings, which would indicate integration. However, although a sense of wholeness is there, this does not imply that all the pictures project predominantly positive affect.

The majority of the "negative copers" (60%) demonstrate the characteristic of disintegration. These pictures are disjointed and do not convey a sense of assimilation.

It would seem that integration is characteristic of the "positive copers", while disintegration is characteristic of the "negative copers".

Size of the Rosebush in Relationship to the Rest of the Picture

The size of the rosebush in relationship to the rest of the picture is an important aspect to consider when analysing the children's drawings. Based upon Bolander's (1977) assessment of tree drawings, it would seem that a healthy, well-adjusted child would put the rosebush in the appropriate
perspective based upon the rest of the picture. A child who is experiencing difficulty in coping with his or her environment, will probably distort the size of the rosebush to either compensate or manifest the anxieties that he or she is experiencing. An overly large rosebush may show that a child is trying to compensate for the power that he or she feels is lacking. A diminutive rosebush would help to illustrate the child's low self-esteem.

"Positive Copers"

In general, most of the "positive copers" positioned the rosebush in proper perspective to the rest of their picture. It would seem that these children (#03, #07, #17, #10, #22, and #19) are developing positive coping strategies, and have a healthy perspective of how they are interacting with the world around them.

However, the rosebush drawn by #06 is quite small in relationship to the rest of the picture. This drawing seems to convey a sense of insecurity and low self-esteem.

In contrast to the rosebush drawn by #06, the rosebushes drawn by #01 and #16 are overly large for the rest of the picture. The focus of the picture drawn by #01 is on the rosebush. Although the rosebush is carefully coloured and a lot of detail is put into it, there is little else in the picture. Either #01 feels very confident in herself or #01 is exemplifying how she would like to be.

The rosebush drawn by #16 covers the entire picture. The thorns seem to be the dominant characteristic of the
rosebush. It would seem that #16 is trying to convey a sense of power, and even hostility. The picture seems to be quite defensive in nature. Perhaps for #16, one coping mechanism is to appear to be a lot stronger than he may feel.

The rosebush drawn by #15 is an enigma. It is difficult to ascertain if the rosebush is drawn in correct proportion to the rest of the picture. There seems to be too many details lacking to get a proper perspective of the size of the rosebush in comparison to the rest of the picture.

"Negative Copers"

Three of the "negative copers" seem to have drawn the rosebush in proportion with the rest of the picture. #18 clearly distinguishes the size of the rosebush in comparison to the rest of the picture. He very carefully includes only part of the dog to show the relationship between the dog and the rosebush. #20 also seems to have a good grasp of proportion in her picture. #08 conveys a sense of control over her life and some element of hope. Although the wind seems to be moving the tree and the leaves, which may indicate some indecision, the budding flowers can be seen as a sign of hope.

In the pictures drawn by #02 and #12, the rosebush is quite small, in comparison to the rest of the picture. The focal point of the picture drawn by #02 seems not to be the rosebush at all, but the fence. It would seem that #02 wants to isolate and protect herself. #12 has almost completely obliterated the rosebush from view with the fence that he has
drawn on top of the rosebush. It would seem that #12 would prefer to hide the rosebush from view. Perhaps, #12 feels neglected, ignored, or inadequate.

The pictures drawn by #04, #11, and #21 all convey the rosebush as being bigger than the rest of the objects on the page. #04's rosebush is quite large. It would appear that through this, #04 is seeking to draw attention to himself. The same could be said of the picture drawn by #11. He may be trying to attract attention, or he may have drawn the rosebush out of proportion to compensate for the feelings of powerlessness and helplessness that he is experiencing.

The rosebush drawn by #21 is also quite large. It covers the top third of the page and almost seems to indicate that #21 is trying to conceal something. Again, the theme of power and control seems to be manifested in this picture.

Both the pictures drawn by #05 and #13 are much more difficult to assess. It is difficult to determine the size of the rosebush of #05 because the rosebush is the only object in the picture. It seems to manifest the desire to control (the twisted branches and large thorns), but the inability at the same time (as the rosebush only occupies the bottom half of the page). At first glance, the rosebush drawn by #13 seems to be smaller than the rest of the picture. However, the perspective in the picture appears to be quite accurate, and if this is taken into account, it could be that the rosebush is somewhat larger than originally thought, as the rosebush is located in the foreground. At the same
time, the rosebush seems to be removed from the rest of the picture and somewhat isolated.

Summary of the Size of the Rosebush in Relationship to the Rest of the Picture

It would seem that more of the "positive copers" drew their rosebushes in proper perspective than the "negative copers". Six of the "positive copers" put their rosebushes in proper perspective, while only three of the "negative copers" did. One of the "positive copers" drew the rosebush proportionately smaller than the rest of the picture, while two of the "negative copers" did. Two of the "positive copers" drew their rosebushes proportionately bigger than the rest of the picture, while three of the "negative copers" did. One picture drawn by a "positive coper" was difficult to classify, while two pictures drawn by the "negative copers" were difficult to determine.

If the size of the rosebush is an indicator of how the child perceives the world around him or her and how the child interacts with his or her environment, it would seem that the children whose rosebushes are appropriately proportioned to the rest of the picture, are more able to cope positively with their environment, whereas, children whose rosebushes are not appropriately proportioned, may display negative coping mechanisms.

Analysis of Colour

Much has been written on the significance of colour in
art counselling (Alschuler and Hattwick, 1943, 1969; Hammer, 1965; Jolles, 1957; Pasto, 1968; di Leo 1970; Cooper, 1978; and Buck, 1948). However, for the purpose of this discussion, colour will be explored only in connection to the overall effect of colour in the picture, rather than focusing on the specific choices of colour.

"Positive Copers"

Out of the "positive copers", only #16 chose not to colour his picture. Perhaps #16 was not interested in colouring the picture or did not want to invest more of himself emotionally by completing the picture. The picture conveys a feeling of starkness that perhaps #16 is experiencing.

#07, #17, #22, #19, #06, and #15 all appear to have coloured their pictures carefully and made appropriate colour selections. The tone of these pictures is soft and the use of colour does not seem to manifest either any strong positive or any strong negative feelings.

The use of colour in the pictures drawn by #01, #03, and #10 highlight the creativity and imagination of the children. These children seem to be particularly concerned with detail and have used colour to help evoke positive feelings that they could be experiencing.

"Negative Copers"

Only one of the "negative copers" (#05) chose not to colour his picture. He did, however, add a small red flower during the post-drawing inquiry. The lack of colour seems to accentuate the feeling of ambivalency that #01 was projecting
throughout the activity.

Four of the "negative copers" (#02, #20, #08, and #12) seemed to be concerned about making the correct colour choice and colouring carefully. #08, #20, and #02 outlined the items to be coloured before colouring the inside. The colours that were chosen were realistic and no one colour was overly used.

Although 12's colour choices also seemed to be appropriate, one alarming element is that #12 chose not to colour the rosebush. Although the colour choices made by #18, #21, #13, #11, and #04 also seem to be appropriate, the style of colouring is somewhat inappropriate for the children's stage of development. The colouring style is somewhat sloppy and little effort is made to be tidy. It would seem that the style of colouring is conveying a sense of confusion and ambivalence that perhaps these children are experiencing.

Summary of the Analysis of Colour

The majority of both the "positive" and the "negative copers" coloured their drawings. Only two children decided not to colour their pictures (#16 of the "positive copers" and #05 of the "negative copers").

The tone of colour used by the majority of the "positive copers" is soft and seems to add another quality to the pictures. As well, it appears that the "positive copers" chose their colours carefully and used the colours to help project their feelings. There did not appear to be an excessive use of any colour that the "positive copers" used.
Although colour is used by the majority of the "negative copers" the general tone of the pictures seem to be more confusing and ambivalent. Fifty percent of the "negative copers" demonstrated a colouring style that seemed inappropriate for their age group. The style of colouring was somewhat sloppy and their choice of colour did not appear to be carefully planned. Perhaps this colouring style is indicative of the confusion that the "negative copers" find in their lives.

There did not appear to be an excessive use of any one colour by the "negative copers".

**Types of Rosebushes**

The type of rosebush that the child chose to draw is also significant. It would seem that the children who chose to draw a rosebush, allowed the guided imagery to control their thoughts. However, children that used other objects to represent the rosebush, would seem to have been more aware of divergent thoughts than on creating a standard image of a rosebush.

A standard image of a rosebush would include a bush with some type of leaves or flowers, a more divergent image would be a tree.

"Positive Copers"

For the most part, the "positive copers" tended to represent the rosebush as some type of flowering bush. #01, #06, #19, #22, #17, #15, and #10 contain common elements of
flowers and stems. In addition, #06, #19, #22, #17, #10, and #01 have leaves. Both #01 and #19 also have thorns and roots.

On the other hand, #16, #07, and #03 represent the rosebush more divergently. #16 uses a thorn bush, #07 uses a tree, and #03 uses a person riding on a horse. These divergencies could suggest that the children were more free to creatively express their inner world when they did not have to focus on a specific stimulus.

"Negative Copers"

Seven of the "negative copers" (#02, #20, #12, #18, #13, #11, and #04) used rosebushes in their pictures. Three did not.

#01 used a thornbush instead of a rosebush, serpentine in nature, with one, small, red flower. Both #08 and #21 used a tree. It would seem that these children were able to use a divergent form as a vehicle to express their feelings.

Summary of the Types of Rosebushes

The same number of children in both the "positive" and the "negative copers" chose to use the rosebush in their drawings. The other children used a different symbol for the rosebush. It could be hypothesized that the children who used other images than the rosebush in their drawings were less able to relate to the stimuli in the guided imagery.
Summary of the Art Analysis

In considering the art analysis, the following tentative conclusions can be made about the "positive" and the "negative copers".

a. Most of the "positive" and the "negative copers" were able to start drawing as soon as the guided imagery was over.

b. The majority of the "positive copers" started to draw in the middle of the page whereas, the majority of the "negative copers" started to draw at the bottom of the page.

c. Most of the "positive copers" displayed the qualities of rhythm, complexity, expansion and integration, whereas, most of the "negative copers" demonstrated the qualities of rule, complexity, expansion and disintegration.

d. Most of the "positive copers" drew the rosebush in appropriate perspective to the rest of the picture, whereas the majority of the "negative copers" drew the rosebush out of proportion (i.e. either too big or too small).

e. The use of colour in the pictures drawn by the "positive copers" seems to emphasize the care and meticulousness that the majority of the "positive copers" took during the activity. Although the colouring added to the overall effect of the picture, there seemed to be no predominant use of colour.

Although there was no predominant use of colour in the "negative copers", the style of colouring seemed to be inappropriate for the children's developmental level. Perhaps,
for some of the "negative copers", the way in which the colour was used accentuates the confusion and ambivalence that they may be experiencing.

f. Most of the "positive copers" and the "negative copers" used the image of the rosebush in their pictures to symbolize the rosebush.

Analysis of the Statements

Although originally sixteen questions were used in the post-drawing inquiry, it was decided to combine certain questions together because some of the questions focused on similar themes and it was believed that through combining the answers, that the content of the responses would be richer.

The responses will be analysed through comparing the responses between the "positive and the "negative copers". The responses of the "positive copers" will be looked at first, then the responses of the "negative copers" will be examined. A summary of discussion will follow.

Question One: What kind of rosebush are you and what do you look like? (See Appendix E, Question One)

Rationale for the Question

The question was designed to explore the child's self-concept. It was presumed that children who exhibit appropriate social skills, whose work habits are satisfactory, and who appear to be coping positively with their environment, would describe the rosebush in a positive way, noting the specific characteristics of the flower, the thorn, the stem, the leaf,
and the root, would be aware of their colour, and would perceive themselves as being nice, kind, pretty, or friendly.

It was also presumed that children who exhibit inappropriate social skills, whose work habits are not satisfactory, and who appear to be coping with their environment in a negative fashion, would describe the rosebush in a negative way, perhaps not having all the characteristics of the rosebush, may be without colour, and who would perceive themselves as being mean, hostile, ugly, selfish or unfriendly (Bolander, 1977).

Responses of the "Positive Copers"

The responses that the "positive copers" made are generally positive in tone, with such statements as "I'm a pretty large rosebush" (#01), "I'm a rosebush that rides horses and is really colourful" (#03), "I'm tall and friendly" (#17), "I'm a nice rosebush" (#19), "I'm big with about medium sized flowers and I'm strong" (#07), and "I'm big and tall, with red and yellow flowers" (#22).

Size seems to be a factor that connotes a positive image. Nine of the responses included a reference to size. It would appear that the children who saw themselves as being large or tall projected a positive image, while the child who saw herself as being small (#06) projected a more negative image, "I've got one red rose, and I'm dying".

Two children described themselves as "tall and skinny" (#15 and #19). It is questionable as to whether the word "skinny" has positive or negative connotations. From the
context of the statement made by #15, the statement appears to be predominantly negative, because #15 goes on to state that "I'm not really a rosebush, I'm a red daisy". From the context of the statement made by #19, it would seem that the statement is predominantly positive, because #19 concluded by stating "I'm a nice rosebush". The statements made by #06, #15, and #16 seem to be predominantly negative, whereas the statements made by #01, #03, #07, #10, #17, #19, and #22 are predominantly positive in content.

#06 talks about the dying rosebushes all around her and describes herself as dying as well. #15 states that he is not really a rosebush, but a daisy. #16 describes himself as being a thorny rosebush. Both #15 and #16 appear as though they want to take on another identity and seem reluctant to do this exercise in the form of a rosebush. As this question was designed to elicit responses focusing on self-concept, it would seem that #06, #15, and #16 have lower self-concepts than would appear in the classroom.

#01, #03, #07, #10, #17, #19, and #22 project more positive images of themselves. A high level of creativity is also shown by some of these children. #03 describes herself as "a rosebush that rides horses and is really colourful", #07 states that "I'm a wild rosebush with four different kinds of roses", and #10 states he doesn't bloom roses but daffodils. #15 and #16 also demonstrate creative responses as #15 says that he is a red daisy and #16 visualizes himself as "guarding the jewels in the castle".
Responses of the "Negative Copers"

The responses that the "negative copers" made are generally negative in content, with statements such as "I'm sad, coz I'm all alone (#04), "I don't feel very good because there are other people running around, and trees can't run around" (#08), "I'm out in the middle where they are going to make a parking lot, and my flowers are bent" (#11), "I'm a mean rosebush" (#13), "I'm prickly" (#20), and "I'm very mean. I take up most of the world, just to be selfish" (#21).

Once again, size is an important characteristic. Five of the children referred to size. #08 states that she is tall and fat, but then adds that she doesn't feel very good because she can't run around. #13 states "I'm big and tall", and then adds that he is a mean rosebush. #18 and #20 describe themselves as short, while #21 states that "I'm the biggest rosebush in the world" and then describes herself as being "very mean". "Tall" and "big" seem to be linked with feelings of loneliness (#08) or with feelings of anger and hostility (#13 and #18).

Most of the children described themselves as being rosebushes, except for #05 who stated that "I'm a billion thorns" and #08 described herself as a tree.

Eight of the children described themselves as having thorns or prickles (#02, #04, #05, #11, #12, #13, #18, and #20). It could be that the presence of thorns signifies that the children are defensive or protecting themselves and use the thorns so as not to be hurt.
Once again, creativity is expressed through the responses. #08 visualizes herself as being a tree, #11 told a story of what was happening to him, "There used to be a house there. The woman there used to take good care of me. They tore the house down. The woman lives in another place", and #05 states that "I'm a billion thorns". Although creativity is present, it only seems to enhance the feelings of desolation (#11) or defensiveness (#05) that the children are projecting.

Only #18 states that he has a happy face.

Summary of the Responses to Question One

The importance of size is a significant characteristic found in both the "positive" and the "negative copers". This is a common element and is one that both groups of children emphasized. However, the general themes that each group presented vary a great deal.

The themes of growth, health, activity, creativity, friendliness, worthiness, strength, and beauty are manifested in the responses of the "positive copers". The majority of the responses also seem to indicate that the children have positive self-esteem and consider themselves to be of worth.

The themes of loss, sadness, inactivity, hostility, selfishness, meanness, loneliness, anger, and despair are manifested in the responses of the "negative copers". The majority of the responses seem to indicate that the children have a low self-esteem and do not see themselves as having value.
Question Two: Tell me about your flowers (See Appendix F: Question Two).

Rationale for Question Two

This question was designed to explore the tactile qualities of the flower and to determine its significance in the child's life.

Responses of the "Positive Copers"

All the "positive copers" had flowers except for #16 who thought that it would not be "suitable to have flowers on a rosebush that's guarding jewels". Both #19 and #22 described their flowers as buds, in the process of blooming.

The flowers were described as being "nice and soft and they smell pretty" (#01), "the petals are soft and very pretty" (#06), "they feel soft and silky" (#07), "they feel soft" (#10), "the flower is velvety" (#15), "they're bushy" (#17), and "they feel nice and soft" (#19). In general, the children visualized that the flowers were soft to touch.

#03 stated that her eye was a flower, which kept the same imagery as she expressed previously, that she herself was the rosebush. The image of death continued to be a powerful one for #06 who stated that her one flower was going to die soon, "it blooms for a couple of days and then it falls off". #10 continued to describe his flowers as daffodils and #15 stated once again that he was a red daisy.

Responses of the "Negative Copers"

Eight of the "negative copers" had flowers. #13 didn't have flowers "coz someone moved away and took them" and #21
stated that "the last flowers I ever had were a long time ago and I ate them up because I was hungry".

Only one child described how the flower felt to touch "they feel weird, like powdery" (#08), whereas the other children described the flower in more functional terms, such as "they're in full bloom" (#02, "they're just buds, they want to grow" (#08), "they're nice and friendly" (#18), and "my flowers are kind of skinny and fat" (#18).

#05 does not know much about his flower, "I drew it just for something to do. I don't know if it likes being there". He was non-committal. #11 describes his flowers as changing from red to pink because they are no longer being taken care of. #12 chose not to describe his flower but rather to tell what happened when a bee came along. The statement made by #20 that the flowers are kind of fat and skinny is ambivalent.

**Summary of the Responses to Question Two**

The tactile sense of the flower was an important element for the "positive copers". The quality of touch was significant and emphasized throughout their responses. Another prevalent theme elicited from the "positive copers" was the theme of nurturance and health.

In contrast, the tactile sense of the flower was not stressed in the responses of the "negative copers". Very little was said about how the flower felt. Rather, the themes that were evoked by this question were themes of neglect and ambivalency.
Question Three: Tell me about your leaves. (See Appendix G: Question Three).

Rationale for Question Three

Question three was designed to determine how significant the inclusion or omission of leaves would be. It was believed that children who included leaves in their description would see themselves as being more "complete" than children who did not include leaves in their description (Bolander, 1977).

Responses of the "Positive Copers"

For the most part, the descriptions made by the "positive copers" about their leaves were quite short and did not provide a lot of information. Some of the comments were "they're furry on the back side" (#10), "they feel nice" (#17), and "I have lots of leaves" (#19).

Three of the children had no leaves. #15 did not have leaves because "they were all picked off", #16 stated that he did not bother with leaves, "I might have put some on. What I saw was just a big bunch of thorns and bushes that people are trying to get through, to get to the jewels", and #22 stated that rosebushes "don't have leaves".

#01 had "nice, big, white ones" that cover most of the tree. The leaves seem to represent security and protection. #07 also described the leaves as being a form of protection "they're shelter for animals".

#03 stated that she had a red leaf for her mouth and green leaves for her feet. In her description, #03 continued to use the image of herself as being the rosebush.
#06 continued with her theme of death, "some leaves are left - the rest have already died". #06 continued to be preoccupied with the images of death and dying that she envisioned.

For #16, the leaves did not provide adequate protection, thus, for him, leaves were insignificant, "What I saw was just a big bunch of thorns and bushes that people are trying to get through, to get to the jewels".

For the "positive copers", it would seem that the inclusion or omission of leaves was not highly significant. With three children, the leaves appeared to have some metaphorical value. #06 used the leaves as a visual sign that death was coming, "some are still green and the others are brown".

#15 appears to be making a statement of how there seems to be something missing from his life, "I don't have any leaves coz they were all picked off". What #16 seems to be alluding to is that he needs something more powerful than leaves to protect the "jewels" that he is guarding.

Response of the "Negative Copers"

The statements that the "negative copers" made about their leaves seem to yield more information than the statements made by the "positive copers" because the statements explain more fully why there is either the presence or absence of leaves.

Five children had leaves. #08 stated that the "leaves are dying and they're falling off". Her statement intensifies the feelings of sadness and loneliness that #08
previously discussed. Whereas, for #12, the leaves seem to have a nurturing effect, "there's lots of caterpillar eggs on it".

#13 states that he has "red leaves coz I just have red leaves". Although the colour and the texture of the leaves (i.e. "they feel wet") are unusual, he declines to comment further. #18 also seems to have unusual looking leaves. He described them as having "long black spines", while #21 states that she is "mostly made of leaves".

Five of the children stated that they had no leaves. #02 claimed that she did not want any. Perhaps, for her, leaves symbolized something that #02 did not feel comfortable about having, so she chose not to have leaves in her picture. It is interesting to note that #02 had previously been sexually abused.

#04 stated that he "never really saw any leaves". #05 continued to keep his comments short and offered the reason that "it's winter" to explain why he had no leaves.

#11 lost his leaves when the wind blew them away. It would appear that #11 is mourning the loss of something or someone in his life and that he is powerless to stop it. Both #08 and #11 visualize the wind as being in control and having the power to take the leaves away. #20 expresses quite a strong dislike about having leaves around her, "I don't like them around me". It is almost as though leaves represent persons or things that cause frustration in her life.
Summary of the Responses to Question Three

The themes elicited from the "positive copers" seem to focus on nothingness, protection, and death. The themes elicited from the "negative copers" focus on sadness, loneliness, emptiness, and powerlessness.

The tactile quality of the leaves is very rarely touched and a predominance of both "positive" and "negative copers" did not include leaves at all in their pictures.

Question Four: Tell me about your stems and branches. (See Appendix H: Question Four).

The Rationale for Question Four

The purpose of this question is to determine how the child perceives that he or she is supported. Is there something solid to hold up the flowers and leaves? It would seem that if the stems and branches are perceived as being strong, that the child would feel that his or her foundation is secure. However, if the stems and branches are weak or unhealthy, perhaps the child is attempting to say that he or she does not feel as strong as he or she may appear and that the foundation is insecure.

Responses of the "Positive Copers"

For the most part, stems were synonymous with branches and the two words were used interchangeably. Some of the description of the stems and branches made by the "positive copers" include "I have leg stems and arm stems" (#03), "big and strong" (#07), and "they're hard. You can't break them" (#19). As well, one of the children stated "my stems -
they're old and they break easily" (#06).

Three of the children seemed to focus on the strength of the branches and stems. #07 stated that the branches are big and strong. Again, he refers to the nurturing qualities of the rosebush by stating that "the birds live on the branches". #07 appears to be satisfied and fulfilled with himself because he goes on to state how happy he is feeling. #16 describes the branches as being "thick like trees". It seems very important to him that the branches are solid because "smaller ones could break". It appears to be very necessary for #16 to have thick branches in order to have security. #19 also need strong branches. He makes sure that "you can't break them".

#01 seems to have a firm foundation as she describes her trunk as being "wide". #03 continues to project herself as the rosebush and says that she has "leg stems and arm stems". She seems to be confident in her image. As well, #06 continues to illustrate her theme of death and dying. The stems break easily, "they're not very strong and they sag. My rosebush is slowly falling apart". #06 seems to portray a lack of security and the fear of eventually falling completely apart.

When #15 describes his stem as being "rubbery, long, and skinny", it is almost as though one can't quite get a hold of the stem because it is quite elusive. The stem has also been cut off which raises the question on how much the stem will be able to continue to support the flower and provide it
with the nourishment that it needs.

#10 states that his stems "don't have thorns", whereas both #17 and #22 describe their branches as being "prickly". It would seem that #10 feels secure with the branches the way they are and has no need for further protection, whereas, #17 and #22 may be feeling somewhat insecure and require further protection. In addition #22 describes his stems as being "long and tangly", making the rosebush snake-like in appearance.

Responses of the "Negative Copers"

It is interesting to note that only one of the "positive copers" described the branches as being tangly, whereas, six of the "negative copers" describe the branches as being tangly, using such words as "they're crinkled up - they go back like that and that" (#04), "they're twisted" (#11), and "they're brown and long and curvy" (#21).

The characteristic of tangled or twisted branches or stems would seem to denote some type of evasiveness or a defense mechanism. Either the child may not want to deal with a problem so he or she attempts to ignore it by twisting it up and distorting the problem, or the area of concern is too painful to confront causing a distortion in the child's perceptions. #02, #04, #05, #11, #20, and #21 all have twisted branches.

As well as being twisted, #02's branches are "thick and they're layered". Perhaps the branches are also a form of protection. The texture of the branches of #04 are unusual
because they are "spongy", which would seem to indicate that they do not offer a firm support. It is interesting to note that the wind which blew away the leaves off #11 also is responsible for twisting the branches all up. Again, there appears to be a statement of the sense of powerlessness that #11 is experiencing. #20 appears to allude to confusion that she could be experiencing in her life as the branches are tangled up and "some grow from one branch to another, to another". There appears to be no beginning or no end. #21 describes the stems as being "long and curvy" rather than using the terms tangled or twisted. This statement appears to be quite positive.

#08 states that the branches are "strong but some of them are breaking". It would appear that #08 is in some type of transition, where she is going from a weaker foundation to one that is more secure. #12 talks about the branches being straight and fat and #13 says that they are "hard and strong". It would seem that both boys feel secure with where they are presently.

Summary of the Responses to Question Four

Question four seems to provide some sense of how secure the child perceives him or herself to be. The more secure children describe the branches as being strong and straight, whereas, the less secure children describe the branches as being easy to break and as being tangled or twisted. Those children whose branches are tangled or twisted appear to have some difficulty with coping with certain issues, and instead
of confronting the problem, the children have chosen to distort the image so that it becomes almost unrecognizable.

The predominant themes of the "positive copers" are those of strength, nurturance, happiness, stability, and protection. The predominant themes of the "negative copers" are twisted-ness, distortion, pain, lack of security, scattering, loss and helplessness. It would seem that the stems are a metaphor for security and are a foundation on which to grow. For the majority of the "positive copers", the security seems to be there. However, for the majority of the "negative copers", there is no centrality or security.

Question Five: Do you have thorns? If so, tell me about them. If not, tell me how you protect yourself. Are you a mean or a friendly rose-bush? (See Appendix I: Question Five).

Rationale for Question Five

Question five was designed to determine how protective the child is and what type of defense mechanisms he or she might project. As well, it will provide some information on how the child perceives him or herself as being (either "mean" or "friendly") and it may help to shed some light on self-perceptions and how they facilitate or hinder the way in which a child copes.

Responses of the "Positive Copers"

Six of the "positive copers" said that they had thorns. The description of the thorns include "they're little and they stick out of the stems, and maybe if you touch them, they'll
probably stick in your fingers. They're black and they're little, and they sting and stuff" (#01), "they're really sharp and they're big and they're all over the place on the stems and the branches" (#06), "they're regular thorns, they're not so big" (#16), "they're little skinny thorns, they don't hurt a lot" (#17), "the thorns are prickly, they hurt when you touch them" (#19), "they're sharp and small, if someone tries to pick a rose, the thorns will go into them" (#22). #01, #17, and #19 describe the thorns as being friendly. Although they hurt, they don't hurt a lot and they are used for protection. These thorns do not appear to be hostile or aggressive. #22 states that the thorns are "both mean and friendly". This would seem to indicate that #22 may initiate conflict from time to time.

#06 describes her thorns as being mean and used to keep people away. There is a shift in theme in this statement. In the previous statements, symbols of death and dying were very strong, whereas, this statement seems to be more hostile and almost acts as a warning to keep out.

The statement made by #16 appears to justify why the thorns are present. #16 first states that "they're regular thorns", which seems to imply that they are neither bigger nor smaller than usual. He also seeks to explain why they are there, "they're just trying to keep you out of the castle".

#03, #07, #10, and #15 all have no thorns, however, the reasons vary. #03 does not need thorns because she has a different form of protection, "I protect myself with my hands
and my legs and my mouth. I kick and punch and I bite. On the other hand, #07 feels no need for protection, "no thorns coz I like to have animals come near me".

Both the comments of #10 and #15 are short and do not provide much information. They both state that they do not protect themselves.

The presence of thorns in the statements made by the "positive copers" acts as protection. For the most part, the thorns are designed to startle the intruder. Little anger or hostility is expressed in the statements. The "positive copers" are more concerned about being in a safe environment.

Responses of the "Negative Copers"

Unlike the "positive copers", the "negative copers" had much more to say about thorns and how they protected themselves. Perhaps this is because the "negative copers" had developed their defense mechanisms more fully.

Only one of the "negative copers" did not have thorns. #08 stated that she had "no thorns, no protection". She had been sexually abused and was living in a foster home at the time of the interview. Perhaps, #08 did not feel she needed to protect herself for the moment because her environment was secure, or perhaps she had given up because of the feeling of powerlessness that she alluded to in previous statements.

Some of the description of thorns include "they're very sharp, pointy" (#02), "sharp, mean thorns" (#04), "they're sharp, they draw blood" (#05), "there's poison on some of the thorns" (#11), "people can get stabbed" (#12), and
"they're prickly, sharp, and sometimes dangerous" (#18). The thorns are used for protection and are generally described as being mean.

#02 warns that "if any person comes up, they get prickled". #02 was also previously sexually abused and mentioned in the pre-interview that she prefers to be by herself. Perhaps, for her, the thorns are a means of keeping people away. #05 also uses the thorns to keep people away, "leave me alone". The thorns are threatening, "if you touch them, you'll find out what they do". Throughout the intervention, #05 appeared to be on the defensive, and did not want the researcher to get close to him. #05 goes on to state that "sometimes I trick people" and gives an example of how he does it, "I live in front of a house - I grow two stories, they're looking for the house - hmm - there must be a house here . . . and things like that". #05 behaved in a similar fashion during the pre-interview, when he stated that his mother is a lawyer, whereas, she is unemployed and on welfare.

#04 has both short and long thorns that are "real prickly". The statement "sometimes they take my roses off - unless they want to pull them for fun - they'll pull them out with their hands or wear gloves just to be mean" appears to illustrate that #04 might believe that life is not fair and that he may see himself as a victim, but that he will fight back, "if they grab them, they'll get prickled".

The statements made by #11 about the thorns appear to be ambivalent, because he states that "some of them are real
big and some of them are real small" and "some of them are mean and some of them are friendly". Perhaps #11's world view is ambivalent as well because he also states that "the friendly ones just poke you. The mean ones will give you a cut". However, #11 also provides a cure for any pain that may occur, "you just have to get a shot and then you'll be okay". There appears to be continual fluctuation and uncertainty in #11's life.

The statements made by #18 also seem to reflect ambivalence and uncertainty. He describes the thorns as being "both mean and friendly". Although in previous statements, #18 states that he is happy, he describes the thorns as being "prickly, sharp, and sometimes dangerous". Perhaps some of his experiences are too painful to discuss even metaphorically. #18 has been physically abused, but it would seem as though he wants to repress these memories.

#20 also mentions long and short thorns, however, the thorns are mean and "they hurt sometimes". #20 protects herself with the thorns, "people will get a prickle from the rose". Although protection is important, it would appear that there are times when protection is more important than other times.

Another child who has remained ambiguous in his statements is #12. It is through the statements about the thorns, that #12 is able to express some of the anger and hostility that he feels, "if someone touches them, they get it all the way through their finger. People can get stabbed. The thorns
are mean". #12 has also been sexually abused and it would seem that question five is the first question which has permitted him to express some of the anger and hurt that he is feeling.

#13 has mean thorns as well. They hurt "like a bee sting". #13 was quite reluctant to say much during the post-drawing inquiry, so his statements about the thorns could illustrate that there is some painful material with which he is unable to cope.

#21 has "thorns but you can't see them". She also has "a thorn coming down from the stem, it goes through the mountain. Every time the rosebush gets thirsty, the thorn gets water from the lake". Although the thorns act as protection and are mean, the thorn that goes down from the stem seems to have some nurturing effect, as it provides water whenever the rosebush needs it. Thus, the thorns can be both hostile and caring at the same time. Perhaps, the statements about the thorns could be a metaphor for how #21 perceives her life. There has been suspected sexual abuse in the home, but at the time of the interview, the father was still living in the home. It is interesting to note #21's final statement, "a long time ago, a woodman came and tried to cut me down but I wouldn't let him".

Summary of the Responses to Question Five

Although most of the other questions generated approximately the same amount of responses from both the "positive" and the "negative copers", question five elicited more
responses from the "negative copers". It would seem that this question had more metaphorical significance for the "negative copers".

The main themes that seem to be elicited from the "positive copers" are pain, power, and protection. The pain seems to refer to what the thorns can do and reflect the power that they have. The thorns seem to be used for protection, but not in an aggressive way.

The main themes that seem to be elicited from the "negative copers" are pain, hostility, destruction, protection, and ambivalency. The thorns are threatening in nature. The pain here seems more acute and the thorns are menacing.

There is also an element of disintegration in the statements made by some of the "negative copers". As the post-drawing inquiry continues, some of the children become less and less congruent.

Ambivalency seemed to characterize the nature of the thorns of children who were either physically or sexually abused. For these children, the uncertainty of who they are and the feeling of powerlessness in their situations seem to be symbolized by statements such as the thorns are "long and short" and "mean and friendly".

**Question Six**: Tell me about your roots. (See Appendix J: Question Six).

**Rationale for Question Six**

This question was designed to determine how stable and secure the child is feeling. It was presumed that a child
who feels secure will have roots that are long, healthy, and nurturing. Children who feel less secure will have shorter roots, or perhaps they will have no roots at all.

Responses of the "Positive Copers"

Three of the "positive copers" did not have roots and one was not sure, "maybe there are roots underground. I see myself just standing in front, not underground" (#16). #03 did not have roots because she was on her horse. #15 did not have roots as the flower was in a vase and #22 did not see any roots. The lack of roots does not appear to be very significant.

Four of the statements described the roots in similar terms. The statements all described the roots as being long and straight and as providing a firm foundation. The children described the roots as going "deep into the ground and they keep the tree really sturdy" (#01), "the roots are straight and good, deep and strong, and even if a hurricane came along, it couldn't take them out" (#07), "they just go straight down" (#10), and "they're long and straight, they go deep into the ground" (#17).

#06 and #19 described their roots differently. #06 stated that the roots are "long and skinny and way down in the earth searching for water and they can't find any". It would seem that #06 is searching for something that she can not find. She stated that the roots "feel pretty low down", which is probably how she is feeling as well. #19 has roots that are small and crooked. Although he says the sun is
shining, his foundation does not seem to be very secure.

Responses of the "Negative Copers"

Four of the "negative copers" did not have roots. #02 stated that she did not have roots because she "didn't want to draw under the ground - it's too hard". #04 stated that "I never saw no roots in my picture" while #13 said "I didn't grow any". #21 stated that "I don't have roots - I don't need them". Perhaps it is too painful for #02 to make roots as she may be hurt and confused. Similarly, both #04 and #13 could find it too difficult to draw roots at this time. As for #21, roots were unnecessary when the thorn functioned as a root.

#05 states that he has roots but that he didn't draw them. Roots were not important. Whereas, for some of the "positive copers" the word "straight" seems to be synonomous with "healthy", #08 states that "they're long and tangly". They're healthy". #12, #18, and #20 also seem to have healthy roots. "They're long and healthy" (#12), "they're long, they never quit growing" (#18), and "they grow deep into the ground, so my rosebush can grow taller and taller. And some of them are short, and some are long, some of them curl". It would appear that although these children were observed as not being able to effectively cope with their environment, that their foundation seems to be secure, and perhaps, with time, they will be able to cope more effectively.

Only #11 described the roots negatively, "they're in the ground, they're kind of short and they're twisted. They're
not so healthy". There seems to be a sense of despair in this statement, that is not present in the statements made by the other "negative copers".

Summary of the Responses to Question Six

For the "positive copers", the words "long and straight" were linked to the concept of healthy roots, whereas, for the "negative copers", as long as the roots were long, they were seen as being healthy. The roots could be either twisted or straight.

The absence of roots seemed to indicate that either the children did not find them necessary or that they did not have a foundation on which to build.

It would seem that the main theme that both the "positive" and the "negative copers" have developed in their responses is one of nurturing. The majority of children who stated that they had roots in their picture also indicated that there was some nurturance. Those who did not have roots, did not allude to nurturance in their comments.

Question Seven: Tell me about where you live. What kind of things do you see around you? How do you like living where you are? (See Appendix K: Question Seven).

Rationale for Question Seven

This question was designed to determine how the child perceives the environment in which he or she lives and whether the child views the environment as being pleasant or unpleasant. It is presumed that the "positive copers" will like
living where they are, but that the "negative copers" will not. Whereas most of the previous questions were intrapsychic in nature, question seven is designed to determine where the child perceives him or herself as being in relationship to the environment.

**Responses of the "Positive Copers"**

The "positive copers" describe a variety of environments in which they live. Some of the more positive environments include "there's a fence around me and like there's pine trees and things like that" (#01), "I live in a purple space... and there's little trees floating around and birds... and the sun is shining" (#03), "around me I see big redwood trees, and spruce trees, and pine trees, and nice fluffy clouds, animals running around and playing, and me growing" (#07), "in a park, I see swings and a pond and I see the ducks" (#10), "I can look down the street. People come in, sit down at the table and eat. I'm in the kitchen" (#15), "I live near someone's backyard but not in it. I'm out in the open" (#17), and "I live in someone's backyard. I see a fence and some grass and a clothesline" (#19).

Some of the descriptions of the negative environments included "I'm in the middle of the desert" (#06 and #19) and "I live on a fantasy island, guarding the castle, it's deserted, but there are jewels inside" (#16).

#01 and #16 described where they live as sometimes being boring. #01 said "it's kind of boring in a way because you just stand there" and #16 commented that "it get boring, some-
times it's boring when people aren't around". It would appear that for both of these children that they get bored when there is not enough for them to do but that they still like being where they are. #01 summarizes by saying "it's pretty okay" and #16 adds that "it's fun when people try to get through (the rosebush). Both children seem to have a positive attitude towards their environment. #16 is not concerned if someone tries to cut down the rosebush because "there's so much of me, I just keep growing". Only #06 does not like living where she is, "I see sand and sun and some other dead rosebushes laying all over the place. I don't like living there at all". Once again, the image of death is prevalent. #03, #07, #10, #15, #17, #19, and #22 all like living where they are. The description made by #03 has a dream-like quality to it, "that's a little patch of land there floating around. The horse is sort of just walking on air. It's different, strange, colourful...I wouldn't mind living there. I like the colours and I could just walk on air instead of always falling down." #03 seems to enjoy the environment that she has created.

#07 also seems to be content with the environment that he has created, "I've got grass and a little rabbit eating a rose, and I've got the sky. It's nice outside with just little fluffy clouds around." Although #07 likes where he is living, it is interesting to note that there are no people around, "My background is around in the country where nobody lives. I just stay there with wilderness and Mother Nature." Per-
haps #07 feels more comfortable with animals than with people. However, the environment seems to be a happy one and #07 concludes by stating that "I suggest that other rosebushes would like to live here". In observing #07 on the playground, he appeared to be quite happy playing by himself or being with younger children. However, he seemed to be intimidated when one of his classmates approached him. Children in his own age group seemed to like to tease him. Perhaps this fantasy was also a form of escape for the teasing that he was experiencing.

#10 also liked where he lived because "it's high and it's close to the sun". His needs seem to be met, "I have a tree beside me to shelter me if I want to stay in the shade" and he is happy to watch what is going on around him. Similarly, #15 is content to observe the world from where he is, "I can see everything outside. People and their dogs chasing sticks, other flowers on the ground". It would seem that #15 feels quite secure where he is (in the kitchen) and describes his environment as being "nice".

Like #10 and #15, #17 also seems to be by herself. She states, "I'm usually by myself. I like living where I am". #17 also states that she lives, "out in the open" and "near someone's yard, but not in it". It would appear that #17 wants some independence. Near her are two signs which say "keep out" and "one way". #17 says that behind the "keep out" sign is "electricity - they have all this electric equipment", but she does not elaborate further nor does she
offer an explanation for the 'one way' sign. Perhaps there are certain problems or issues in #17's life that she would prefer not to discuss.

Although #19 claims that "it's alright where I live", the environment seems to be barren and void of any positive feelings, "I live in the desert. I don't see anything around me". Perhaps #19 has learned to make the best of an environment that may otherwise be unpleasant.

#22 also likes where he is living which is in "someone's back yard". Although the environment does not seem to have much, "I see a fence and some grass and a clothesline", it still appears to be satisfying.

Although many of the "positive copers" seem to like where they live, for the most part there seems to be little interaction with the environment and each child seems very much alone. Perhaps a difference between the "positive" and the "negative" copers is that the "positive copers" are able to adapt more easily to the situation that they are in and try to make the most of it, whereas the "negative copers" have a more difficult time in making adjustments.

Responses of the "Negative Copers"

Question seven elicited a variety of responses from the "negative copers" which include "I live in the front yard - picket fence and big house behind me" (#02), "high upon a grassy area, with clouds in the sky, it's hot" (#04), "I live in a marble. It lives on top" (#05), "it lives in a park" (#08), "I'm in the country. They're going to make a store
and a parking lot. They're making a parking lot where I am now" (#11), "I live at 21-23 Street, on the corner by the sidewalk." (#12), "I live in an empty lot by a street that nobody comes near. I see broken bottles, broken windows, and glass. No people." (#13), "I live in a person's yard with lots and lots of animals around, I have lots and lots of friends but they've all been picked and put into jars." (#18), "I live in the desert but lately some people put a fence there." (#20), and "I live in a desert where a lot of dark people used to live. An old man planted me and didn't know that I was evil, so I grew up." (#21).

From studying the responses, it would appear that one child (#11) does not like his environment, two children (#02 and #12) like where they are living and the other children (#04, #05, #08, #13, #18, #20 and #21) have mixed feelings towards their environment.

The statements made by #11 seem to manifest despair and a deep sense of loss, "I like it when the lady lived there, but I don't like it now." It seems that #11 is in a very vulnerable position and that there is little he can do about it, "The jeep is going to mow me down. I'm going to scratch the jeep." At the same time, #11 is trying to protect someone, something or part of himself. The tree becomes a metaphor for whatever it is that #11 is trying to protect. It would also seem that #11 is aware of how much stronger he is than the tree, "I feel sorry for the tree too. It is just a baby tree. It was just born when the lady had to go. I'll
be harder to mow down than the tree."

#11's life seems to be rapidly changing and the theme of death is accentuated through his image of the rose, "The bumble bee is probably going to land on the rose, it's probably going to die. It's the last bit of pollen that I'll probably ever get." The environment and what #11 is experiencing is certainly "not very nice".

At the time of the interview, #11's mother was in hospital. This happens quite frequently and whenever it does happen, #11 is left alone, uncared for, and is quite neglected. If he does not take care of himself, there does not seem to be anyone there to help him.

For #02, her environment includes "a picket fence, a sidewalk, and grass". She goes on to state that "it's okay living where I am, my location is very peaceful". It would seem that what makes the location so peaceful is that it is completely void of any type of interaction. #02's statements seem to further illustrate her desire to be left alone. It would also appear that #02 is able to cope with her environment as long as she is not forced to develop inter-personal skills.

#12 describes his environment as being "friendly". He is situated at the street corner and sees cars and people. Unlike #02, #12 seems to be in closer contact to what goes on around him and it would seem that he would like to participate more in his environment, however, he seems to be prevented from doing so by the fence that goes "all the way around".
Whereas, it would seem that #12 derives pleasure from his environment, #02 does not.

The statements made by the other "negative copers" seem more ambivalent than those described above.

For #04, there seems to be little interaction with his environment. At first, #04 says he sees people and then says that he does not, "It was like the park was mine and I was all alone". He seems to feel both bored and happy. He feels bored because "I don't have no other friends like rosebushes", but he feels happy because "I'm on the grass. I can go into the grass". Perhaps the grass is a metaphor for warmth and a sense of belonging that #04 experiences occasionally. At the time of the interview, #04 had only been in the school for several months and although his behaviour was fairly disruptive at first, #04 was learning how to develop more effective and appropriate coping strategies. Perhaps being "spread out in the grass" is one way for #04 to cope more effectively.

#20 also alludes to feelings of boredom and of peace at the same time, "I see a lot of boring things to do and that. I just stare on anything I want - like the clouds or a boring bee buzzing around you...It's peaceful. And I like to be peaceful and that". #20 appears to be on the outside, watching and not participating a lot. Where she is, there does not seem to be anything exciting or worthwhile, whereas, "on the other side of the fence is another rose prickle bush and there's cactus, on the other side, there's animals. Just me
on this side". Although #20 may want to be there, she also seems to be preoccupied with herself, "I see some of my roots, and my branches, and my prickles". Perhaps for #20, her coping strategies focus inward as the environment may be too overwhelming to consider.

The statements made by #08 are similar to those of #20 in that both appear as though they want to be elsewhere, but feel unable to do anything about it, "I'd rather be a person so I could play around, but I guess it's fun". It may be that the environment is overwhelming and that change is both risky and scary. #08's response also elicits a feeling of helplessness, "I see children playing and people walking dogs and all sorts of things - but I don't know how to draw them".

Comments made by #05 also seem to be ambivalent because he states that the environment is "as good as earth to live on. It's like earth but smaller". However, it is difficult to determine his world view. It would also seem that power is important because #05 sees "teensy weensy people going in and out of their houses" which would seem to imply that #05 would like to have more control over his environment. At the same time, there is no interaction between #05 and the environment. It would appear that #05 has chosen to isolate himself.

The comments made by #13, #18, and #21 woke powerful images that enhance feelings of hostility, neglect, and loneliness. However, the children seem to condone and even support their living conditions. There appears to be quite
a love-hate relationship between the children and where they live. The vacant lot where #13 dwells is full of broken glass and there are no people, "can't get into the house or the apartment. It's an old part of town". It seems that #13 is alone and neglected. The environment is harsh and cruel, "the cracks (in the road) are from when the rain gets into the lines and it freezes". Although the environment is not a nurturing one, #13 states that "it's okay to be there". It would appear that #13 finds it easier to cope with the environment that he is in presently than to have to contemplate a change. The same could be said of #18.

At first, #18 depicts his environment as being friendly but then goes on to state that "there's a cage that goes all the way around". It would appear that perhaps #18 feels trapped and helpless. These feelings are enhanced when #18 goes on to state that "the dog's going to lick the flower. The flower feels mad. Sometimes I like the dog around but I don't like to be licked by the dog". Even though the dog is going to lick the flower, there is nothing the flower can do. #18 is also feeling angry, "I'm mad about the hand because the flower doesn't want to be touched". Again, there is a sense of helplessness. #18 has been physically abused so perhaps the dog and the hand are metaphors of fear and power. At the same time, this environment provides #18 with some recognition because he says "I love it because people can come around and look at me and say 'that flower is pretty'". Despite the menacing behaviours of the dog and the hand, #18
still gets the attention that he needs. Perhaps because #18 does get some recognition, he may not want to consider change.

The environment that #21 places herself in is violent in nature, "I killed two people that touched one of my thorns and everyone moved away from me as I grew because I was so mean". Unlike #13 and #18 who appear to be victims of their environments, #21 seems to be the catalyst.

Like #13 and #18, the environment in which #21 lives is stark and desolate. "I don't see anything because the men that went away took everything. All the plants died because they weren't watered". Similarly to #13 and #18, #21 appears to be content to stay where she is, "I find it very lonely but I think it's a lot better than having all those people around. Now that they know my reputation, they would try to cut me down". It would appear that perhaps #21 is feeling guilty and may be trying to hide something. She seems to consider herself as being an evil person and would rather remain in her present environment than risk being exposed.

As was observed in the comments made by the "positive copers", the "negative copers" also seem to interact very little with their environment and seem to be quite isolated. The main difference seems to be that the "negative copers" express more ambivalence towards their environment. The environment may be less than satisfactory and distorts their perception of themselves and the world. Change is not considered as an alternative and the environment perpetuates
their maladaptive processes.

Summary of the Responses to Question Seven

In conclusion, question seven yielded useful information on not only how the child perceives the world around him or her but also on how the child functions in the world. Although some of the descriptions were more detailed and graphic, the environments of the "positive" and the "negative copers" were quite similar. The children tended to be isolated and did not interact with the environment.

The main themes that were developed by the "positive copers" seem to be those of boredom, growth, nurturance, happiness, security, and independence. The main themes that were developed by the "negative copers" seem to be those of ambivalency, despair, loss, neglect, boredom, the feeling of being trapped, helplessness, powerlessness, hostility, and desolation.

It would also seem that the majority of the "positive copers" were content living where they are, whereas, the majority of the "negative copers" were ambivalent.

Question Eight: Do you think that you look like a rosebush or do you think that you look like something else? If so, what? (See Appendix L: Question Eight).

Rationale for Question Eight

The purpose of this question is to determine how closely the child followed the guided imagery and how much the child identified with being a rosebush.
Responses of the "Positive Copers"

Four of the "positive copers" stated that they look like a rosebush. #06, #07, #16 and #22 seem to have identified very closely with the image of the rosebush. #10 was not sure. He stated, "Well, I don't really know...sort of but I have different kinds of flowers".

However, #01, #03, #15, #17, and #19 all thought that they did not resemble a rosebush. #01 stated that she looked "probably like a tree with little blooms, like trees that have those little flowers on them". In the guided imagery, the children were told that they could be any type of flower that they like which probably helps to explain the answers of #10 and #01. It also helps to explain the responses of #15 and #19. #15 stated "I look like a daisy", while #19 said "I think I look like something else, a different kind of flower".

#03 said that she looked like a person "with just a little paper, a little cardboard over top of them, like Hallowe'en or something". This fits in well with #03's image of herself disguised as a rosebush.

#17 states that "I look like a monster". This response may imply that #17 has a low self-esteem.

Responses of the "Negative Copers"

More children in the "negative copers" felt that they looked like a rosebush. #02, #04, #11, #12, #12, and #18 all replied that they did look like rosebushes. However, #11 added that "probably all the other rosebushes look way better
than me. They're not going to be bulldozed down". This comment could be related to a low self-concept or to the impending destruction that #11 foresees.

#05, #08, #20, and #21 all believed that they did not look like rosebushes. #05 believed that he looked like a thornbush, #08 saw herself as a tree and #20 said she had "red flowers and different coloured branches". These responses are all quite acceptable as the guided imagery encouraged the children to use their imaginations quite creatively. However, #21's response promotes some concern as she states: "I think I look like a monster tree - very mean." #21 continues to cast herself as negative and evil.

**Summary of the Responses to Question Eight**

For the most part, the children either identified closely as being a rosebush or they imaged themselves as being different, while keeping within appropriate boundaries. However, the statements made by #17 and #21 raise concern as the children seem to have very low opinions of themselves and describe themselves as being "monsters".


**Rationale for Question Nine**

This question was designed to provide the child with an opportunity to describe who looks after him or her, who is significant in his or her life, and how effective the nurturing is.
Responses of the "Positive Copers"

Two of the "positive copers" said that no one looked after them. #06 stated that "Nobody takes care of me. I don't like it very much" and #19 said no one - "I feel sad". Both #06 and #19 probably feel alone and neglected. Both used the desert as a metaphor for where they live. Although both project images of children as being quite competent and able to cope, they both appear to be hurting. #06 goes on to say that "I need somebody to take care of me. I'd like a gardener". Perhaps a gardener would be able to bring #06 back to good health. #19 said that he looks "for water in my roots. I'd like another plant to look after me". #19 seems to be able to look after himself to some degree but would prefer some help. Perhaps having another plant there would reduce the loneliness that #19 is experiencing.

The other "positive copers" could all describe who takes care of them. Their descriptions include "the wife and sometimes the children" (#01), "the people, the things around me, like the birds, the trees and the grass" (#07), "just nature" (#10), "the mother" (#15), "I just keep growing and growing" (#16), "people come by" (#17), and "the person that owns the house" (#22).

For #01, #03, #15, and #22 people were the caretakers. For #01, the wife and the children are important because "they water me". When she was asked if there was a dad, #01 replied "yeah, he probably just waters me and makes sure that nothing's wrong". Probably for #01, significant others in her life
include her mother and her siblings. Father could be important but perhaps he is not there as much. #15 emphasizes the role of the mother, "she waters me every day, I feel good about it". For #22, the person is the caretaker because "she waters me and cuts the uneven sides", so there probably is someone significant who looks after him. #03 had a mixture of people and things to look after her, "when I'm upset they (birds, trees, and grass) make me happy. I eat grass and the birds - when I'm hot, they flutter over me and cool me off, and the sun, if I'm cold, warms me up". The whole environment seems to offer #03 both nurturing and acceptance.

Both #07 and #10 said that nature looked after them. For #03 this means "in spring, letting some rain down, in summer, shading me with the big trees and in winter by making me go to sleep, in the fall by making me fall asleep", while for #10 this means "the sun always shines on me so that my flowers will always stay in bloom, and when it's windy, the wind can pick up the water and water me". It would appear that #07 is quite dependent upon Mother Nature because he states: "I feel that without Mother Nature I probably wouldn't be alive". Although he appreciates being taken care of, it would seem that #07 is over-dependent. He has a very close bond with his mother and according to the counsellor, would appear to be over-protected at home. Perhaps #07 is afraid of going out on his own.

On the other hand, #16 would almost appear to be too independent. He sees himself as being responsible for his
own growth although he does get some help: "rain comes along and waters me". #16 attests that "it's fine the way it is". The message seems to be mixed because if everything was fine, would it be necessary for #16 to guard his jewels?

#17 also has a mixed message. When people come by and water her, she feels good but "I feel lonely and sad when no one comes by". Perhaps her environment is not as secure as she would like it to be.

It would seem that some of the "positive copers" are more able to cope than others. Some appear to have significant others which offer a nurturing and a protective environment. The children feel accepted and that they belong so that when there are times of difficulty, there is someone there on whom they can rely. However, some of the children do not perceive themselves to be in a warm and secure environment, so that although they may be appearing that they are coping, and consequently, less attention is given to them in the school, they are hurting and may be silently crying for help.

Responses of the "Negative Copers"

The "negative copers" tend to make themselves heard more and so are more often provided with the help that they need.

Four of the children did not feel that they were being looked after. Their statements include "I can't feed myself, I can't water myself" (#05), "nobody takes care of me now" (#11), and "nobody" (#13). #05 said that he is kept alive by "blood". He appears to be quite defensive and does not want anyone to interfere or to help look after him. He probably
is afraid of being hurt or rejected. #11 expresses loneliness and grief, "The lady was going to move me to a different spot but she didn't have enough money". Life's realities have been difficult. It would seem that #11 has been promised different things but that few promises have been fulfilled. There has also been a variety of father figures in #11's life but no one remains, "there used to be a gate keeper around, she had a gate keeper to look after me but he had a heart attack". #13 also said that no one takes care of him but that "I like being by myself". Perhaps it is easier for #13 to cope on his own than to have to deal with developing relationships.

#02, #04, #08, #12, #18, #20, and #22 all said that someone was taking care of them. The descriptions include "the people who live in the house behind me" (#02), "my thorns and my stems and the rain and the sun (#04), "the parkman" (#08), "the people who live in the apartment (#12), "my owner takes care of me" (#18), "I do" (#20), and "I'd rather look after myself" (#21).

Some one or something looks after #02, #04, #08, #12, and #18. For #02 it is the people who live in the house. Once again, through her statement, it would seem that #02 is re-emphasizing how she likes to be left alone, "they don't bother me - they don't pick me. I feel glad. They water me and they pick out the weeds behind me". #02 appears to be looked after but having her own private space is very important. She seems to be protected. Protection is also signi-
significant to #08. "He (the parkman) always watches me and all
the other trees and makes sure people don't climb me, that
they don't break my branches or anything". Similarly to #02,
#08 seems to like to be taken care of, while at the same
time, be allowed to have some privacy. Both these girls
have been sexually abused and at the time of the interview,
had both been removed from the source of the problem. #02
was living with her mother and #08 was in a foster home.

#12 also likes who looks after him (i.e. the people in
the apartment). He states that "when they water the grass
some of them sprays on me. The rain and the sun help too".
He seems content to be where he is. Although there has been
sexual abuse in the home and #12 was removed and lived in a
foster home for a year, it seems that #12 is most comfortable
in his present environment, although it is questionable how
adequate the care is. #18 also states that he likes where he
is living as "they give me water, good soil, put worms where
I am, and it's fun". This statement seems to be incongruent
with the reality of #18's home life as there has been reported
physical abuse.

However, for #12 and #18 it would seem that the children
feel most comfortable living with their families and would
rather try to cope with something familiar than to go else­
where. Change is more threatening than no change.

Although #04 appears to be well taken care of, "the rain
gives water and the sun gives hot. The thorns protect me."
They help me live", his feelings of loneliness are re-empha-
sized. #04 states, "it's nice that they're there, it's
beautiful, but no one comes around". Perhaps one of the
reasons for #04's negative coping skills is that he feels so
lonely and vulnerable that it is important to him to gain
recognition in any way that he can. At the same time, it
could be questionable as to how much nurturing #04 is getting,
as the thorns and the stems that take care of him are also a
part of him. #04 seems to be a lonely, vulnerable child.

Both #20 and #21 rely upon themselves for care and pro-
tection. Up to this point, the statements made by #20 have
been quite mild mannered, but here, the mood changes from one
of passivity to aggression. "When people climb over the
fence and try to pick a piece of me, I would squeeze and
squeeze, and they would get prickles and stop picking me."
Her statement is quite threatening in nature and it would
appear that #20 does not want anyone to come near her. As
well, #20 seems to take care of her own needs. "When the
roots get way down, they find water, I get it from there".
In her own family, #20 is often in charge of the three young
children as her mother is out at bingo frequently. #20 has
somewhat learned how to look after herself but she also
appears to be hostile and angry about the way she was been
treated.

#21's reply is quite short. She simply states that "I'd
rather look after myself than having people bugging me and
trying to cut me down". For her, a coping strategy seems to
be to pull inside herself so that she can avoid being hurt by the rest of the world.

**Summary of the Responses to Question Nine**

The themes elicited from the "positive copers" include nurturance and acceptance. The nurturance and acceptance was provided by a variety of people (including wife, children, mother) and nature. Sometimes the nurturance was provided by the individual.

For the "negative copers", the themes elicited from this response include neglect, grief, despair, loss, hurt, hostility, aggressitivity, and loneliness. There was a deep sense of abandonment and hopelessness. In contrast to the "positive copers", for the "negative copers" caring is sometimes viewed as a negative experience. Some of the "negative copers" would rather look after themselves than let someone look after them.

Question nine yields some clues on how the children have decided to cope with their various lifestyles. For some children, the environment and the nurturing that they receive from it seems to be stable and secure, while for others, this is not so. In the nurturing environments where significant others express affection and care, children are more able to cope in a positive manner. However, where the significant others do not express affection and care, children respond by coping negatively.

These "negative copers" either attempt to make the best out of a situation by blocking out or distorting the hurt and
the pain that they are experiencing, or by withdrawing inwardly and developing a world view that they can only trust themselves. The negative coping style manifests itself through acting out behaviours designed to obtain recognition and attention that the children desperately need or through refusing to interact with peers and being anti-social.

At the same time, it is important not to presume that children who seem to be coping in a more positive way are not hurting. For some of the "positive copers", feelings have been repressed so that outwardly they appear to be competent and well-adjusted. Like the "negative copers", however, their needs are not being met. More than that, however, perhaps their needs are not even recognized as they have not developed any method of expressing how they really feel.

**Question Ten:** What's the weather like for you right now?

What happens to you as the seasons change?

(See Appendix N: Question Ten).

**Rationale for Question Ten**

Question ten was designed to complement both questions eight and nine and to determine how the child perceives what is around him or her and also to explore how the child has learned to cope with change. It was presumed that a child who is relatively secure and comfortable in his or her surroundings would see the weather as being calm, mild, or summery. A child whose environment is not so secure may perceive the weather as being stormy or cloudy.

Whether or not the seasons change and whether or not the
child changes with the season may reflect the type of coping mechanisms that the child has developed and how flexible or rigid the child is.

**Responses of the "Positive Copers"**

For the most part, the weather was perceived as being pleasant. The descriptions included: "it's nice and sunny with the sun and the blue sky" (#01), "it's just right - like in between hot and cold" (#03), "the weather is nice and hot" (#07), "it's always sunny" (#10), "it's usually sunny" (#15), "it's hot and sunny" (#17) and "it's really sunny, it hasn't rained for days" (#22). Thus, it would seem that #01, #03, #07, #10, #15, #17, and #22 like being where they are and that the climate facilitates their growth and development. There seems to be enough rain and enough variation in the weather that the children feel satisfied.

However, the climate does not appear to be as facilitative for #06, #19, and #16.

For #06, the weather is "hot and dry", however, this seems to be preferred to rain because "I would have drowned in all the rain". #19 also describes the weather as being "dry". In both cases, the climate is arid and does not promote growth. For #16, it is the opposite as it generally rains, "I usually have enough rain to grow more". The climate is mostly rain which #16 claims to help him "keep on growing". However, like #06 and #19, for #16 there seems to be no balance.

The question "What happens to you as the seasons change?"
yields some powerful information. It raises the issue of whether no change implies rigidity and how no change relates to the development of coping mechanisms.

#01, #03, #07, and #17 said that they changed with the seasons. #01 stated "In the winter I'm just branches and that. My thorns kind of fall off and I just have little stems and branches. I don't have leaves or anything. In the summer I'm nice and bloomed". As the seasons change, #01 seems to be able to cope effectively and to transform according to the different seasons. #07 is also able to change with the conditions that he is exposed to, "when the seasons change, all my buds fall off, then all my leaves fall off too. Then I go to sleep for winter".

#17 also changes, "I get cold and hot and sometimes the leaves fall off." #03 is also able to change with the seasons and her creativity is expressed as well, "after fall, I change into something Christmas-y and in the spring, I change into water...I can change into other things". It would seem therefore, that it would be safe to conclude that #01, #03, #07, and #17 have all developed skills which help them to positively interact and cope with their environment.

From the responses elicited by question ten, it would seem that #06, #10, #15, #16, #19, and #22 would perceive that 'no change' is a more effective way of coping.

For #15, #16, and #22 it would appear that 'no change' is preferable to 'change' because they can continue the way they are. "I think I'll live a long time in the vase. I
stay the same" (#15), "Nothing happens to me as the seasons change, I just keep on growing" (#16) and "when it snows, she puts a covering over me" (#22). Rather than adapting to the changing climate, these children have decided to remain the same. Perhaps, this is a chief quality in their coping mechanisms.

#06, #10, and #19 also appear to have opted for no change. #06 is afraid of change, and perhaps she is more afraid of change than to remain the same, "I would have drowned in all the rain".

#10 says that, "it's always sunny", which could mean that #10 has decided to look upon his life experiences in a positive fashion or that he has decided to ignore the negative experiences. Here, the "no change" policy again seems to be a chief quality of his coping mechanisms.

#19 states that "the seasons don't change". To change could be threatening.

Thus, the "positive copers" seem to develop coping mechanisms based upon the concept of 'change' or 'no change'. Some are flexible and able to adapt to new situations while others have opted not to change, but to remain the same no matter what. For them, change may be threatening and the risk too great.

Responses of the "Negative Copers"

Like the "positive copers", most of the "negative copers" described the weather as being pleasant. The descriptions include, "sunny - the wind is very calm" (#02), "it's hot and
it's real sunny, a bit of clouds" (#04), "it's winter and the sun is still shining" (#08), "warm" (#12), "it's nice and shiny" (#20), and "it's perfect, warm" (#21). It would seem that #02, #04, #08, #12, #20, and #21 like the climate and that the climate may be a factor in determining how they cope.

#05 described the weather as being white. "If it's white, it's winter. It's medium. Snow on the ground". The climate is cold and unfriendly which #05 seemed to want to project throughout the activity. Being cold and unfriendly are components of his coping style.

The weather for #13, and #18 was described as being "terrible". #13 said "the weather is terrible. It rains hard. It's hot today". The climate does not appear to be facilitative in developing healthy coping patterns. The same can be said for #18, who states that the weather is "sunny, no clouds in the air and hotter than I can stand". The weather is arid and dry and growth is not encouraged. The climate for #11 also prevents growth.

#11 states that the weather has "mostly been raining and storms. Today it's shiny". However, destruction seems imminent as #11 states "that bulldozer supposed to bulldoze me down today". The weather seems to enhance the negative coping skills that #11 has developed.

#02, #04, #08, #12, #13, and #18 said that they changed with the seasons. The changing varies, but the descriptions include, "I lose my petals and that's it. In the spring I come up again" (#02), "my leaves falls off and my flowers
gets old and wrinkled up and dried. In the spring, my leaves start growing again and so does my flower" (#12), and "my leaves fall off and then they grow back" (#13). There seems to be definite transitions and these children appear to be able to cope with the changes. They know what to expect.

#04 describes the changes in more detail "the grass, it brings me underneath for a while and my stems go underneath and I stay there until the end of winter and then I sprout back up... the grass and that takes me down when it's winter, and it's warm, and I come back up when it's summer". The grass appears to be a metaphor for the nurturing that #04 gets. The grass is warm and protective and during times of change, #04 seems to have a refuge.

#08's description of what happens as the seasons change is also graphic, "I get cold in the fall. In the winter, I don't like the winter because it's cold. I like spring because it's getting a bit warmer, and I like summer because it's warm". Although #08 does not like winter, she is able to adapt. In order for her to cope, she has learned how to adapt to the changing climate.

However, for #05, #11, #20, and #21, no change was preferable to change. For these "negative copers", no change had various connotations. For #05, change never occurs. Everything stays the same, "nothing much happens". For #11, change is linked with destruction, "that bulldozer supposed to bulldoze me down today". Change has negative connotations.

On the other hand, for both #20 and #21, no change is
described as being warm and pleasant, "it's just perfect, warm. Seasons stay the same" (#21).

**Summary of Responses to Question Ten**

The "positive copers" generally describe the weather as being pleasant, warm, and sunny. The themes seem to be of growth and development. Forty percent of the children changed with the seasons. The change is perceived as being positive and the characteristics of adaptibility and flexibility are prevalent. However, sixty percent of the "positive copers" did not change with the seasons. No change provided stability and security.

The "negative copers" generally describe the weather as being pleasant and warm. The themes seem to be the same as those of the "positive copers", that is, growth and development.

Sixty percent of the "negative copers" changed with the seasons. Change seemed to be welcome and certain. The change was a transition with which the children seemed to be able to cope. Forty percent of the "negative copers" supported no change. Though ambivalency was one of the themes, similarly to the "positive copers", no change was pleasant, stable, and secure.

More "negative copers" welcomed change than "positive copers". This is quite significant and could point out that "negative copers" are more in a state of flux than "positive copers" and are forced to deal with that the best way they can. It could be that the concept of 'no change' is more
appropriate for children, in order to develop positive coping mechanisms, than to expose children constantly to new stimuli and encouraging change. Perhaps real change in behaviour can only occur once the individual has a foundation on which to build.

**Question Eleven:** How does it feel to be a rosebush? What is your life like as a rosebush?

**Rationale for Question Eleven**

This question was designed to focus on the child's self-concept and to learn more about the child's perceptions of his or her life experiences. It was assumed that "positive copers" would display more confidence and speak more positively about their self-concept than the "negative copers". It was also believed that the "positive copers" would speak more positively about their life experiences than the "negative copers".

**Responses of the "Positive Copers"**

The responses from the "positive copers" contained a variety of answers. Four of the children described their lives as being "nice", five of the responses were ambivalent, and one child expressed dissatisfaction.

The four children who enjoyed being a rosebush and thought that their lives were pleasant, made statements such as, "It's kind of interesting because I'm in a backyard and I watch people go by and they admire me and stuff like that - it's real nice" (#01), "it's easy, easy living since everybody is protecting me in a way" (#03), "it feels good to be
a rosebush. It's very fun watching the animals play around, coz they're playing around me and it's a great life" (#07), and "it's exciting because sometimes the ducks have babies, you know, ducklings - and I watch them. And this is an apple tree, except that it doesn't have apples on it. It's not like me - I always bloom" (#10). Except for #10, who said that his life was "sort of boring because I always have to stay in one spot but it's nice because I don't have to do my chores or do anything that I don't want to do", the children expressed satisfaction with their lifestyle. It would appear that these children (#01, #03, #07, and #10) have developed sufficient coping strategies that they are able to adapt easily and are able to make the most of a situation.

The responses of #15, #16, #17, #19, and #22 were more ambivalent, that is, the responses expressed both some satisfaction and some dissatisfaction about being a rosebush. Their responses include "it feels weird" (#15), "it's funny watching people trying to get through (the thorns) but it's boring sometimes" (#16), "my life is lonely and peaceful" (#17), "if I could, I would like to be another plant" (#19), and "it feels good to be a rosebush. My life is kind of boring coz nobody does anything with me" (#22). From the responses, it would appear that the children may be mainly satisfied with their lifestyle but there are some parts with which they are not happy.

Dissatisfaction seems to arise due to a lack of attention at times, "I get watered every day and that's it" (#15),
"sometimes it's lonely, no one comes around and it's cold out" (#17), and "she cuts me and all that, but that's it, you know. She doesn't talk to me" (#22). For others, boredom seems to be the main factor, "my life is boring. I don't have anyone to play with and I can't move around" (#19). Both #16 and #22 also discuss their feelings of boredom.

The ambivalency of responses would seem to indicate that perhaps the coping mechanisms of these children may not be as positive in orientation as they would initially appear to be. Combined with the previous responses of #16, #17, and #22 it would seem that these children are not coping effectively with their environment and that the rosebush intervention helps to bring out their feelings in a non-threatening way.

#06 expressed strong dissatisfaction about being a rosebush. Her statements include, "I feel sad, lonely, and ignored. I have no hope", "but now he's (the rosebush) growing older and he's going to die. Before, he used to have someone to take care of him and now he doesn't have any water or anything to keep him alive" and "my life is dull. Lots of wind and sad. Depressing". It would seem that #06 is containing a lot of negative feelings that are not being picked up from her classroom behaviour. Her cry of despair is unheard because of the mask she wears. The rosebush intervention seems to be able to chip off part of that mask.

Responses of the "Negative Copers"

The responses from the "negative copers" are also
varied. The content of the responses makes it more difficult to categorize the responses but it would seem that #02 and #12 visualize their lives as rosebushes as being 'nice', while #04, #05, #08, #13, and #18 are ambivalent, and #11, #20, and #21 express strong feelings of dissatisfaction.

#02 and #12 seem to be happy being rosebushes. #02 states "it's very peaceful and I have a lot of time to myself" and #12 states, "excellent, my life is fun". Again, #02 seems to be happy as long as she is able to have time to herself. However, #12's response seems to be ironic considering his family background and his environment. Perhaps for him, the only way to cope is to block out his own feelings.

Ambivalency seems to be characterized in the responses of #04, #05, #08, #13, and #18. The descriptions include, "Well, sometimes people come down and then I'm happy, but when they start to leave, then I'm sad" (#04), "it'a normal life. I have my good times and my bad times" (#05), "I feel bad because I can't get around like the kids, but I like it" (#08), "I think about what's going to happen to me where I'm living" (#13), and "the roots tickle me. I think I'll give the dog a thorn" (#18).

For #04, ambivalency seems to occur because of the loneliness that he feels "if there's another one (a rosebush) there, I'd feel happy, but...it's fun because all my friends come by, they like the smell...when they smell other roses and I hear about it, I get happy because if they like that rose, they like me too". He feels happy when he can go deep
into the grass, "the best part is when people come over or when I'm inside the ground". The grass continues to be a nurturing symbol for #04.

#05 is defensive as well as ambivalent, "terrible, I don't like to be video-taped. I don't want other people to hear this tape". He seems to be discontent but seems to be at a loss as to how to express his feelings.

#08 is sad because she can not move around but says that her life is okay because "God made me this way". #13 also describes his life as being okay but seems to be worried about his future, "I think about where I'm going to get water and stuff. I'm not getting too much". There appears to be little nurturing in #13's life.

#18 starts out by describing his life as being "playful" but there also seems to be a sense of foreboding as he concludes "I won't be in the ground very much longer". It would appear that #18's foundation is insecure and shaky.

For the children expressing ambivalency, it would seem that there are times when they can cope positively and times when they cannot. Much seems to depend upon their environment and how secure and comfortable they are feeling.

#11, #20, and #21 express dissatisfaction as being rosebushes. #11 states "no one takes care of me and I am going to be bulldozed down. My life is not very good. It used to be good til a year ago when the lady left". The sense of loss that #11 experiences in the previous statements occurs again in this response. He feels uncared for and alone. The rose-
bush intervention seems to be able to enhance this misery.

#20 seems to inflict pain upon herself which is why she is unhappy. "I get prickles on myself and stuff. I hurt myself and that. It's kind of painful for me being a rosebush. When I try to get to know myself more, it hurts". It would seem that getting to know herself is scary and risky. She is able to express her concerns through the rosebush intervention.

For #21, the rosebush intervention enhances how she perceives her life to be, "my life is very dull, very boring, very long, like I mean each day seems like a million years, no one to talk to, I don't know what life is like, I just sit there". There seems to be a feeling of entrapment, "I used to be able to move, but now, my thorn stuck itself right where it is, and now I can't move anymore". She seems to be lonely and desolate which would be factors that would help to explain why she has negative coping mechanisms.

**Summary of the Responses to Question Eleven**

In both the responses of the "positive" and the "negative copers", fifty percent of the children expressed ambivalence in their statements. The themes generated from the ambivalence of the "positive copers" included fun, nurturance, health, escape, lack of attention, and boredom. The themes generated from the ambivalence of the "negative copers" included happiness, thoughtfulness, discontent, inactivity, sadness, pain, hurt, and entrapment.

The predominance of ambivalence would seem to indicate
that some of the "positive copers" are experiencing more
difficulty coping than what their behaviour indicates in the
classroom. Similarly, some of the "negative copers" could be
coping more effectively than their behaviour in the classroom
indicates.

Those who are satisfied or dissatisfied with their life
experiences are much more fixed in their world outlook than
the children who are ambivalent.

The Discrepancies Between the "Positive" and the "Negative
Copers"

Through the drawing and statement analyses, certain dis­
crepancies between the "positive" and the "negative copers"
were noticed.

It would appear that certain "positive copers" are ex­
periencing difficulties in their lives and although they may
be functioning effectively at school, they are in pain and are
having trouble coping. As well, certain "negative copers"
would seem to be developing strengths and exhibiting signs
of growth and are coping more effectively than what may
appear in the classroom situation.

The two "positive copers" who consistently demonstrated
signs of loneliness, pain, death, and hostility in their draw­
ings and statements were #06 and #16. The two "negative
copers" who consistently demonstrated signs of growth, strength,
and nurturance were #02 and #16.

The drawings by #06 and #16 used disturbing imagery.
#06's drawing conveys a mood of depression with the use of a
setting sun, three dead rosebushes, and a rosebush with brown leaves falling off of it. #16's drawing is a giant thornbush full of large thorns. Located in the upper left hand corner is a castle with a moat around it, and located in the lower left hand corner is a hand with a large sword. The images used by both #06 and #16 in the drawings are depressing and hostile, and give no indication that the children are coping positively with their environment.

In contrast, the drawings done by #02 and #18 demonstrate the use of some positive imagery. #02 coloured neatly and outlined each image in the picture. However, the rosebush was the smallest image in the picture and somewhat out of proportion. #18's rosebush was drawn in proportion to the other images in the picture, however, the drawing was not neatly coloured. As well, the hand and the dog are threatening in nature. At the same time, however, the rosebush has a smile on its face (not visible in the photocopy).

Therefore, it would seem that the drawings done by #06 and #16 demonstrate negative imagery, while, although the pictures by #02 and #18 have some negative qualities in them, there is some expression of positive feeling. These discrepancies are further noticed in the statements made by the children.

The themes expressed in the statements made by #06 include the themes of death and dying (question 1 and 2), decay (question 3), resignation (question 3), fragility and deterioration (question 4), hostility and seclusion (question
5), depression and anxiety (question 6), desolation (question 7), desertion and rejection (question 9), pessimism (question 10), and loneliness and neglect (question 11). These themes indicate a high level of anxiety which contradict the categorization of #06 as being a "positive coper".

The statements of #16 express the themes of uncertainty and inadequacy (question 1), defensiveness (question 2, 3 and 5), feeling pressured to live up to unreasonable expectations (question 1, 2 and 3), overwhelming responsibility (question 3), feeling that he has to be strong (question 4 and 6), resignation to loneliness (question 7, 9, and 11), and ambivalence (question 10). #16 seems to be putting up a "front" of being strong and independent, but his statements indicate he is lonely and has a deep need to protect something from within, which makes him feel inadequate.

The themes that emerge from the statements made by #02 include growth (question 2), independence (question 3), confusion (question 4), hostility and self-protection (question 5), resignation (question 6), contentment (question 7 and 8), nurturance (question 9), peace and tranquility (question 10 and 11), and enjoying solitude (question 11). Although #02 is defined as being a "negative coper" and some of her statements are indicative of this, at the same time, signs of growth, strength, and independence emerge. She appears to be experimenting with ways to cope more effectively and is developing problem solving skills.

#18 expresses themes of contentment (question 1), friend-
liness and self-protection (question 2 and 5), self-assurance (question 3), endurance and growth (question 6), loss and imprisonment (question 7), anger (question 7), self-determination and dislike of being manipulated (question 7), self-importance (question 7), nurturance and affection (question 9), oppression (question 10), pleasure (question 11), and optimism (question 11). #18 also enjoys attention and likes to be noticed (question 7). These statements include signs of hope, strength, and endurance that, despite #18's history of physical abuse and poor home environment, demonstrate his ability to cope in a predominantly positive fashion.

In conclusion, not only did this study bring out common characteristics that were demonstrated by the "positive" and by the "negative copers", but also, certain discrepancies were emphasized. The best examples of the discrepancies were #06, #16, #02, and #18, although occasional discrepancies were noted among other children as well. These discrepancies serve to enhance the value of such a study because they emphasize that "all is not as it appear to be". Some of the "positive copers" are hurting inside and are unable to express their pain. Some of the "negative copers" are learning how to deal more effectively with their pain, but once labelled as being "negative copers", are not often considered able to grow and change. The rosebush intervention serves, therefore, as an assessment tool which can determine varying degrees of positive or negative coping.
Overview

The purpose of this study was to evaluate the effectiveness of the rosebush intervention as a screening device in order to determine which children would most benefit from counselling. Twenty children were used in the study: ten children who were defined as being "positive copers" and ten children who were defined as being "negative copers".

The study was also designed to observe how effective a projective intervention would be for tapping into areas of emotional concern and how children would react to this method.

The results of the research questions explored in the present study will now be discussed in the same order used in earlier chapters.

The Quantitative Analysis

In the quantitative analysis, a 2 x 2 factorial non-parametric contrast group design was used to analyse the pictures according to the five characteristics of: presence or absence of flowers, presence or absence of leaves, presence or absence of stems (branches), presence or absence of thorns, and presence or absence of roots. Using the Fischer Exact Probability Test, no significant differences were found in any of the tables except for the table on the presence or absence of thorns.

It was noted that children who are "negative copers" use
thorns more often in their drawings than children who are "positive copers".

Thus, one characteristic of the "negative copers" is the tendency to use thorns in the drawing. Thorns were not as significantly important in the drawings made by the "positive copers".

The lack of statistical significance also seemed to indicate that a study of this type would benefit more from a qualitative analysis where the material could be examined from a wholistic perspective.

The Results From The Raters

All three raters agreed that the most effective sort was the "picture and statement combined" sort. They all stated that the "picture and the statement combined" sort facilitated the decision as to whether there was a predominance of positive or negative effect.

Using the "picture only" sort, the raters agreed on eighty percent of the pictures, using the "statement only" sort, the raters agreed on sixty percent of the statements, while with the "picture and the statement combined", the raters had a ninety percent agreement.

Based upon these results, it would seem that in using an activity of this nature (where both picture and statements are gathered as data) that it would be best to combine the pictures and statements in analysing the data. Many drawing tests (such as House-Tree-Person) seem to rely solely on the drawings, and not so much on what the child is saying
about the drawing.

Although the majority of the pictures seemed to be clear cut as to whether they were expressing predominantly positive or negative affect, ambiguity in the pictures and statement was also noted and discussed by the raters.

The discrepancies made between the elementary school counsellor and the teacher, who observed the children as either being "positive" or "negative copers", and the raters, who assessed the pictures and the statements as displaying either predominantly positive or negative affect, are also of significant value.

The raters were in fifty percent agreement with the teacher and counsellor with the pictures only sort, fifty-five percent agreement with the statement only sort, and seventy percent agreement with the picture and statement combined.

These discrepancies between the perceptions of the classroom teacher and elementary school counsellor, who are provided with many opportunities to observe the children, and the raters, who had to make their selection based upon the data presented to them, could indicate that some children who are seen as being "positive copers", may be not coping as effectively as it first may appear. These children may be able to mask their feelings of confusion and alienation in the class, but may be able to express their deeper feelings through the drawing and the post-drawing inquiry.

Through the rating activity, it became apparent that
some of the "positive copers" used symbols and metaphors in their drawings and in their statements that were not expressing positive affect. Symbols of pain, depression, and death were used. This would seem to indicate that although these children were defined as being "positive copers" in the classroom, that they were experiencing difficulty in the world around them. The rating activity also served to indicate that the "negative copers" expressed varying degrees of negative affect, and that some children may be experiencing growth and nurturing in their lives, while others are not. As well, for certain "negative copers", there was a combination of both positive and negative images in their statements and drawings, and at times, the positive imagery or tone seemed stronger than the negative tone.

Art Analysis

The art analysis used a variety of techniques to examine the data. Through observation, using Elkish's (1965) categories, and examining certain traits, the following tentative conclusions were made.

The majority of the "positive" and the "negative copers" started to draw the picture immediately after the guided imagery, however, there seemed to be a significant difference as to where on the page the children first started to draw. The majority of the "positive copers" started to draw their picture in the middle of the page, while the majority of the "negative copers" started to draw their picture at the bottom of the page. It would appear that the majority of the "posi-
tive copers" felt quite confident to begin the exercise, while the majority of the "negative copers" may have felt less competent and somewhat anxious and so clung to the bottom of the page.

One hundred percent of the "positive copers" demonstrated the concept of rhythm in their drawings, while only twenty percent of the "negative copers" demonstrated rhythm. The other eighty percent of the "negative copers" illustrated the concept of rule in their art activity. It would seem therefore, that rhythm is a characteristic of pictures drawn by "positive copers", while rule is a characteristic of pictures drawn by "negative copers".

Seventy percent of both the "positive" and "negative copers" demonstrated the use of complexity in their drawings. Thus, no difference is noted between "positive" and "negative copers" in regards to the use of complexity and simplicity in the drawings.

One hundred percent of the "positive copers" and eighty percent of the "negative copers" demonstrated the concept of expansion in their drawings. Therefore, there seems to be a minimal difference between the "positive" and the "negative copers" concerning the use of expansion and compression in the drawings.

Ninety percent of the "positive copers" used the characteristic of integration in their drawings, while only forty percent of the "negative copers" used the characteristic of integration in theirs. Therefore, a common element in the
drawings made by the "positive copers" would seem to be the use of integration in their drawings, while a common element of the "negative copers" would be the use of disintegration.

Sixty percent of the "positive copers" positioned the rosebush in proper perspective to the rest of the picture, while only thirty percent of the "negative copers" placed the rosebush in proportion to the rest of the picture. Thus, it would seem that the "positive copers" tend to use more appropriate techniques of proportion than "negative copers".

The majority of both the "positive" and the "negative copers" used colour in their pictures. Ninety percent of the "positive copers" coloured their pictures carefully, and selected their colours thoughtfully. Only forty percent of the "negative copers" coloured their pictures carefully. Fifty percent of the "negative copers" used little care and the colouring style was somewhat sloppy. Therefore, it would seem that a characteristic of the "positive copers" is that they colour more carefully and made a more thoughtful selection of colours than the "negative copers".

Seventy percent of both the "positive" and the "negative copers" chose to use the rosebush in their pictures. Thus, there is significantly no difference between the "positive" and the "negative copers" in using the imagery of the rosebush as the focal point of their drawings.

Therefore, the art analysis has brought out some commonalities and some differences between the "positive" and the
"negative copers". The commonalities are that both the "positive" and the "negative copers" started to draw right away, demonstrating the use of complexity and expansion in their drawings, and generally put a rosebush in their drawings.

The differences include that the "positive copers" started to draw their pictures from the middle of the page, while the "negative copers" started at the bottom; the "positive copers" used rhythm while the "negative copers" used rule; the "positive copers" demonstrated integration while the "negative copers" used disintegration; the "positive copers" used proper perspective in their pictures while the "negative copers" were less accurate in their perspective; and the "positive copers" made a more careful colour choice and coloured thoughtfully while the "negative copers" did not choose the colours as carefully and were somewhat sloppy.

Analysis of the Post-Drawing Inquiry

As each question was analysed separately, the themes from each question will be summarized in this section.

Question One: Self-Concept

Seventy percent of the "positive copers" seemed to project the theme of a positive self-image, twenty percent projected the theme of a negative self-image, and ten percent projected the theme of death and dying. Ninety percent of the "negative copers" projected the theme of a negative self-image, as well as, themes of anger, hostility, and loneliness. Only ten percent of the "negative copers" referred to anything positively.
Therefore, it would seem that the majority of the "positive copers" perceive themselves as having a positive self-image, while the "negative copers" perceive themselves as having a negative self-image. As well, the "negative copers" project themes of hostility and desolation. The exceptions to this pattern are also significant as it could suggest that some of the "positive copers" may not be coping as effectively as they may appear in class, and that for some of the "negative copers" there is a sense of optimism and hope that may not appear in class.

**Question Two: Flower**

The pleasureable quality of the tactile sensations of the flower was emphasized in the statements made by the "positive copers". As well, the theme of growth is evident throughout the majority of the statements made by the "positive copers". The "negative copers" did not elaborate on the tactile sensations of the flower. They saw the flower in more functional terms. Included in the themes made by the "negative copers" are the themes of growth, mixed with feelings of neglect and ambivalence.

Thus, for the "positive copers", flowers represent growth and signify the pleasures of touch and affection, whereas, flowers for the "negative copers" emphasize apathy, loss, uncertainty, and bewilderment.

**Question Three: Leaves**

The themes projected by the "positive copers" were mixed. For some, the theme seems to be protection, while for others,
there is a strong sense of neglect. The themes by the "negative copers" included sadness, loneliness, neglect, loss, and powerlessness. As well, the "negative copers" refer more to the tactile quality of the leaves, however, this quality did not seem to be pleasurable, rather it was described in unpleasant terms.

Therefore, it would seem that the "positive copers" are generally projecting ambivalency in this statement. However, it is of importance for the "negative copers", as it seems to more deeply explore feelings of desolation and unhappiness.

**Question Four: Stems and Branches**

The images developed by the "positive copers" include the themes of strength, nurturance, confidence, and development. The majority of the "negative copers" expressed themes of evasiveness and pain.

Consequently, while the "positive copers" illustrated through their responses why they have developed positive coping mechanisms, the "negative copers" illustrated through their responses the reasons for developing negative coping mechanisms.

**Question Five: Thorns**

Sixty percent of the "positive copers" described themselves as having thorns. The thorns provide protection, but are generally described as being friendly. In contrast, ninety percent of the "negative copers" described themselves as having thorns. The thorns are generally described as
being mean, nasty, hostile, and are a means of alienating people. The "negative copers" project ambivalency and uncertainty in their statements. This is not as evident in the "positive copers".

Therefore, the stimulus of the thorns evokes powerful images for the "negative copers" and perhaps, manifests some of the coping mechanisms that the "negative copers" use. The thorns are not as antagonistic for the "positive copers". They are more for protection than for attack.

**Question Six: Roots**

Sixty percent of both the "positive" and the "negative copers" stated that they had roots. The themes projected by the "positive copers" include having a firm foundation and being secure, as did those of the "negative copers". It would seem, therefore, that some of the "negative copers" have a firm foundation and an inner strength which is not readily apparent to most observers.

Thus, for the majority of the children in both groups, roots were associated with the themes of foundation and security.

**Question Seven: Environment**

The themes evoked by the "positive copers" include growth and contentment, whereas, for the "negative copers", themes of loneliness, annihilation, isolation, and neglect are most noticeable. There was also a high degree of ambivalence in the statements made by the "negative copers".

Therefore, it would seem that the "positive copers" are
more able to adapt to their environment and feel content there, whereas the "negative copers" experience isolation and annihilation.

**Question Eight: Resemblance of Drawing to Rosebush**

Forty percent of the "positive copers" thought that they looked like a rosebush, while sixty percent of the "negative copers" thought that they looked like a rosebush. Those who did not see themselves as being a rosebush, saw themselves as something related to a rosebush.

Therefore, question eight seems to lack in a lot of significance for both the "positive" and the "negative copers". Little more is learned about the children from this question.

**Question Nine: Caretakers**

The majority of the statements of the "positive copers" used images of caring, and the whole environment seems to offer nurturance and acceptance. In contrast, the majority of the statements of the "negative copers" used images of loss, abandonment, and hopelessness. As well, for the "negative copers" caring was felt to be a negative experience.

Therefore, question nine is quite significant as it demonstrates how the children have chosen to cope in the world. Many of the "positive copers" are able to cope in a positive manner because they are in a nurturing environment where significant others express affection and care. However, for many of the "negative copers", the world is a painful place to be, and so they react to it with a sense of hopelessness and helplessness.
Question Ten: Climate

Seventy percent of the "positive copers" described the climate as facilitating their growth and development. However, only forty percent stated that they change with the seasons. Sixty percent of the "negative copers" described the climate as being facilitative. As well, sixty percent said that they changed with the seasons. Although it would appear at first glance that the "positive copers" demonstrate themes of positive environmental support and adaptability to stress and change, it is significant to observe that the "negative copers" project similar themes.

Therefore, the concept of "change" versus "no change" is an important one for both the "positive" and the "negative copers". The "positive copers" have demonstrated some difficulty in adjusting, as have the "negative copers". There appears to be an inner source of strength in the "negative copers" that help them to adapt to their environment sometimes more readily than the "positive copers".

Question Eleven: Life as a Rosebush

The themes projected are fairly repetitive of those discussed in question one. However, at the same time, the themes are more mixed.

The themes expressed by the "positive copers" include both themes of contentment and ambivalency. Fifty percent of the responses of the "positive copers" were ambivalent in nature. The theme of ambivalency was also apparent in fifty percent of the responses made by the "negative copers". As
well, thirty percent of the "negative copers" expressed the theme of dissatisfaction. The themes of ambivalency and dissatisfaction are more prevalent than the theme of contentment.

Therefore, this question would seem to suggest that for some of the "positive copers", the coping mechanisms may not be as positive in orientation as they would initially appear to be. Similarly, the theme of ambivalency seems to be more powerful than the one of hostility in the "negative copers". This would suggest that the ability to cope positively is not only difficult for the "negative copers", but also for the "positive copers".

Summary, Conclusions, and Suggestions for Future Research

In conclusion, the pictures and the statements yielded significant imports regarding the ways in which the children perceived the world around them. Although some of the "positive copers" appeared to be adapting well to their environment and showed signs of adjustment in the classroom, through their pictures and statements, it would seem that they have been experiencing some difficulties in their lives. Although they showed signs of positive coping skills in the classroom, this was not necessarily how they were experiencing the world them. Similarly, the pictures and statements of the "negative copers" suggested that some of the "negative copers" had areas of strength and growth that were not apparent in the classroom environment. Thus, the study yielded both commonalities that the "positive" and the "negative copers" groups shared, as well as emphasizing the discrepancies.
As well, the rosebush intervention appears to be a useful diagnostic tool as it is relatively easy to administer, can be done individually or in small groups, and yields a significant amount of data that can be used in determining where the children's problem areas lie, and what type of counselling strategies could be used. The rosebush intervention is also non-threatening and the children seemed to enjoy participating in it.

There seems to be two possible suggestions for further research that arise from the results of this study.

The first research possibility concerns the further studying of the effect of interpreting pictures without statements, and interpreting pictures with statements. In this research project, the raters all stated that they preferred to rate the "picture and statement combined" rather than the "picture only" or the "statement only" because the picture with the statement facilitated an understanding of the overall message that the children were conveying. However, the results from the Fischer Exact Probability Test showed the same amount of significance in both the "picture only" and the "picture and statement combined" sort, while the "statement only" sort yielded no significance. These results seem to contradict the observations of the raters who felt that the combination of the picture and the statement was more psychologically impacting. It would therefore seem that a useful topic for further research would be to examine more fully which method of interpretation is more effective: the
A second area of research that has arisen as a result of this topic is exploring the concept of change versus no change and how it affects the coping mechanisms of children. The research from this study tends to suggest that the children who develop positive coping skills prefer no change, whereas the children who exhibit negative coping skills are exposed to a wide variety of change. This would seem to contradict the idea that change is therapeutic. Those children who have to deal with less stimuli are able to cope more effectively with their environment than those children whose environment is in a constant flux. Consequently, a suggestion for further research would be to examine how change affects the way in which children interact with their environment.

Finally, there seems to be a need to, once again, consider the nature and the effectiveness of projective techniques in elementary school counselling and to use these techniques in such a way that young people can be helped to cope in a positive manner with life's varying experiences. It is through projective techniques that children are able to express their sometimes otherwise unheard cries for help. Projective techniques also provide an outlet that children can use as a means of expressing their growth and maturity.
References


APPENDIX A

Characteristics of the Subjects

The following information was gathered on the subjects. This information was provided by the subjects, the classroom teacher, principal, or the elementary school counsellor.

<table>
<thead>
<tr>
<th></th>
<th>&quot;Positive Copers&quot;</th>
<th>&quot;Negative Copers&quot;</th>
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</thead>
<tbody>
<tr>
<td>Female</td>
<td>4</td>
<td>4</td>
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</tr>
<tr>
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<td>7</td>
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<td>7</td>
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<tr>
<td>Two Parent Family (includes step-parents and common law)</td>
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<td>12</td>
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<td>1</td>
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<tr>
<td>Sexually or Physically Abused (suspected or reported according to elem. school counsellor or principal)</td>
<td>-</td>
<td>5</td>
<td>5</td>
</tr>
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</table>
I would like you to close your eyes. Just be aware of your body. Forget about what's been going on around you...just think about what's going on inside of you. Think about your breathing...feel the air move in through your nose and mouth, down into your chest - imagine that your breathing is like gentle waves lapping on the shore...as each wave rolls in, the more relaxed you feel.

Think about your right arm. Feel it getting heavier and heavier...Feel the heaviness go all the way down the arm, down to your fingertips...Think about your left arm...Feel it getting heavier and heavier...Feel the heaviness go all the way down the arm, down to your fingertips...Think about your right leg...Feel it getting heavier and heavier...Feel the heaviness go down, down and into your foot...Think about your left leg...Feel it getting heavier and heavier...Feel the heaviness go down, down, into your foot...Feel your body relaxing and feeling heavy...

Be aware of your thoughts and images in your mind - look at them (pause) - now put them into a glass jar and watch them (pause) examine them, as more thoughts and images come into your mind, put them into your jar too...Find out what you can learn about them...Now take the jar and pour out the thoughts and images, watch as they spill out and disappear (pause) - the jar is empty...
Now I'd like you to imagine that you are a rosebush. Become a rosebush and find out what it's like to be a rosebush...What kind of rosebush are you?...Are you very small?...Are you large?...Are you fat?...Are you tall?...Do you have flowers?...If so, what kind?...They can be any kind you want...What colour are your flowers?...Do you have many or just a few?...Are you in full bloom or do you only have buds?...Do you have leaves?...What kind?...What are your stems and branches like?...Do you have thorns?...What are your roots like (pause) or maybe you don't have any...If you do, are they long and straight?...Are they twisted?...Are they deep?...Look around you (pause) are you in a yard?...in a park?...in the desert?...in the city?...in the country?...in the middle of the ocean?...Are you in a pot or growing in the ground...or through cement...or even inside somewhere?...Look around you (pause) what do you see?...Other flowers?...Are you alone?...Are there any trees?...Animals?...People?...Birds?...Do you look like a rosebush or something else?...Is there anything around you like a fence?...Does someone take care of you?...What's the weather like for you right now?...

What is your life like?...How do you feel?...What do you experience and what happens to you as the seasons change?...Be aware of yourself as a rosebush...look carefully...Find out how you feel about your life and what happens to you...

In a few minutes, I'll ask you to open your eyes and I want you to draw a picture of yourself as a rosebush. Then, when I talk to you, I want you to tell me about the picture
as though you are the rosebush. (longer pause)

When you are ready, open your eyes and draw the rosebush.
APPENDIX C

Post-Drawing Inquiry

Question One: What kind of rosebush are you and what do you look like?

Question Two: Tell me about your flowers.

Question Three: Tell me about your leaves.

Question Four: Tell me about your stems and branches.

Question Five: Do you have thorns? If so, tell me about them. If not, tell me how you protect yourself. Are you a mean or a friendly rosebush?

Question Six: Tell me about your roots.

Question Seven: Tell me about where you live. What kind of things do you see around you? How do you like living where you are?

Question Eight: Do you think that you look like a rosebush or do you think that you look like something else? If so, what?

Question Nine: Who takes care of you? How do you feel about that? How do they look after you?

Question Ten: What's the weather like for you right now? What happens to you as the seasons change?

Question Eleven: How does it feel to be a rosebush? What is your life like as a rosebush?
APPENDIX E

Question 1: What kind of rosebush are you and what do you look like?

"Positive" Responses

#01: I'm a pretty large rosebush with large, blooming flowers that are kind of colourful and my stem has prickles on it, and I have long curly-like roots and the weather's pretty good where I am. I'm on a lawn, I get watered almost every day and sometimes they pick some blooming roses off of me and take them to their house. In the fall my leaves fall off and that, and in the spring they bloom again. Lots of bright green leaves and I think my flowers are kind of colourful, and my stem is a kind of nice rich brown. Black thorns.

#03: Well, I like horses and because when the rosebush came to my mind, like my horse is Amber, and I just thought of her...I'm a rosebush that rides horses and is really colourful. I have brown hair, blue eyes, red lips, I have red and orange flowers.

#06: I'm a small fat rosebush. I've got one red rose, and I'm dying. I've got brown leaves and I'm old. I've got one red rose - all my others have fallen off. I'm dying because of the hot sun and no water. There's a whole bunch of other rosebushes around me that are dying - no, they're dead. I'm the last one there that has any leaves left on me.

#07: I'm a wild rosebush with four different kinds of roses. I'm a friendly rose-

"Negative" Responses

#02: I'm a red rosebush. I have big stems and some thorns and I'm red.

#04: I'm happy and no - I'm sad, 'cuz I'm all alone. I have prickles on me, red roses and green stems.

#05: Thorn. I'm a billion thorns. One flower. Long stems. Nothing else.

#08: I have purple flowers on me, I'm tall, fat, sort of, and I have long branches. I don't feel very good because there are other people running around, and trees can't run around. I want to run around and play with the other kids but I can't because I'm a tree.

#11: I'm out in the middle where they are going to make a parking lot, and my flowers are bent. I've got lots of thorns. My flowers used to be red but now they are changing to pink. I have black, black stems. I have a fence surrounding me that is broken in some spots. There used to be a house there. The woman there used to take good care of me. They tore the house down. The woman lives in another place.

#12: I'm a rosebush with pink flowers and prickles. I have leaves and roots.

#13: I'm big and tall. I'm a mean rosebush. I have red leaves with yellow in the middle and I have brown thorns.
<table>
<thead>
<tr>
<th>Question #1 cont'd:</th>
<th>&quot;Positive&quot; Responses</th>
<th>&quot;Negative&quot; Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>#07 cont'd: bush. I'm pretty wide - I'm big with about medium sized flowers and I'm strong.</td>
<td>#10: I'm a big rosebush. I don't bloom roses, I bloom daffodils. I have lots of leaves and my leaves always stay on.</td>
<td>#18: I'm a red rosebush. I'm short. I have red on my leaves and black thorns. I have a happy face.</td>
</tr>
<tr>
<td>#15: I'm not really a rosebush, I'm a red daisy. I'm tall and skinny.</td>
<td>#16: I'm a thorny rosebush. I'm guarding jewels in the castle. I'm supposed to be enormous, I cover the whole castle. I'm supposed to be a thorn rosebush. I have thick bushes - other bushes are growing from them.</td>
<td>#20: I'm a prickly rosebush. I'm short and fat. I'm prickly, I have lots of roses, my branches are black, there's a fence around me. Sometimes I think that the clouds are animals.</td>
</tr>
<tr>
<td>#17: I'm tall and friendly. I'm tall, green leaves and green stems and pink flowers.</td>
<td>#19: I'm a red rosebush. I'm tall and skinny. I'm prickly, I have big thorns. I'm a nice rosebush.</td>
<td>#21: I'm the biggest rosebush in the world. I'm very tall and very long. I'm very mean. I take up most of the world, just to be selfish.</td>
</tr>
<tr>
<td>#22: I'm big and tall, with red and yellow flowers.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Question #2: Tell me about your flowers.

"Positive" Responses

#01: Their petals are nice and soft and they smell pretty, and they're kind of big flowers - not many flowers but quite big.

#03: My eye is a flower.

#06: My one flower just blooms. It's going to die soon. It blooms for a couple of days and then it falls off. The petals are soft and very pretty.

#07: There's some red flowers, some yellow flowers, some blue flowers, and some orange flowers. They're different colours 'coz that's how I like them. They feel soft and silky.

#10: They're yellow, they feel soft. Daffodils stay on.

#15: I've got one red daisy. It has a little round thing in the middle. A long stem. The flower is velvety.

#16: I don't think it would be suitable to have flowers on a rosebush that's guarding jewels.

#17: They're bushy.

#19: The flowers are just buds. They feel nice and soft. They will bloom soon.

#22: My flowers are just blooming. They'll be a lot more in just a little while.

"Negative" Responses

#02: They're big - they're in full bloom.

#04: They're roses - they feel weird - like powdery, and they smell nice.

#05: It's by itself. I drew it just for something to do. I don't know if it likes being there.

#08: They're just buds. They want to grow.

#11: My flowers are turning from red to pink. I ain't got no treatment, no one has been taking care of me.

#12: A bee come along and land on it inside and take some stuff out of it and take it to the other plants.

#13: No flowers 'coz someone moved away and took them.

#18: I have three flowers. They're nice and friendly. Sometimes when you try to pick one, they hurt. The roots are long and they grow in the green.

#20: My flowers are kind of skinny and fat. They close up at night and they open in the morning.

#21: The last flowers I ever had were a long time ago and I ate them up because I was hungry.
Question #3: Tell me about your leaves.

"Positive" Responses

#01: They're nice big white ones, they cover almost all the tree.

#03: One leaf is my mouth, it's red. The others are my feet, they're green.

#06: Some leaves are left—the rest have already died. Some are still green and the others are brown. They're going to fall off soon. (Do they know that they're going to die?) Well, they've seen the other ones fall off, so I guess they do.

#07: My leaves are green. They're just around the roses, but they don't cover up the roses. They're shelter for animals.

#10: They're furry on the back side.

#15: I don't have any leaves 'coz they were all picked off.

#16: I didn't bother with leaves. I might have put some on. What I saw was just a big bunch of thorns and bushes that people are trying to get through, to get to the jewels.

#17: They feel nice.

#19: I have lots of leaves. They're prickly.

#22: No leaves because rosebushes don't have leaves.

"Negative" Responses

#02: I don't have any leaves—I didn't want any.

#04: I never had leaves on my rosebush. I never really saw any leaves.

#05: No leaves. It's winter.

#08: My leaves are dying and they're falling off. They feel pretty sad that they're falling off. The wind makes them fall off.

#11: No leaves. I had two or three, not very many. They all fell off, the wind blew them away.

#12: There's a lot of caterpillar eggs on it. The leaves are light green, they feel rough.

#13: I have red leaves 'coz I just have red leaves. They feel wet.

#18: The leaves have long black spines on them.

#20: I don't have any leaves because I don't like them around me.

#21: I'm mostly made of leaves.
APPENDIX H

Question #4: Tell me about your stems and branches.

"Positive" Responses

#01: I have branches sticking out. It's kind of got a wide trunk, with not too wide of stems just sticking out.

#03: I have leg stems and arm stems. They're long and they're red and green.

#06: My stems they're old and they break easily. They're not very strong and they sag. My rosebush is slowly falling apart.

#07: Big and strong. The birds live on the branches. I'm a happy rosebush.

#10: They're brown and they don't have thorns.

#15: My stem is rubbery, long and skinny. It's been cut off.

#16: They're thick like trees. Smaller ones could break.

#17: They're prickly.

#19: They're hard. You can't break them.

#22: They're long and tangly and prickly.

"Negative" Responses

#02: They're thick and they're layered. They're tangled up.

#04: They're spongy. They're crinkled up - they go back like that and that. Some of them can turn.

#05: Tangly. They're about as tall as a two storey house.

#08: They're strong but some of them are breaking.

#11: They're twisted. The storm with the wind that blew the leaves twisted me all up.

#12: They're fat and the branches are straight.

#13: Hard and strong.

#18: n/a

#20: My stems and branches are black, they're tangled up, some grow from one branch to another, to another.

#21: They're brown and long and curvy.
APPENDIX I

Question #5: Do you have thorns? If so, tell me about them. If not, tell me how you protect yourself. Are you a mean or a friendly rosebush?

"Positive" Responses

| #01 | They're little and they stick out of the stems, and maybe if you touch them, they'll probably stick in your fingers. They're black and they're little, and they sting and stuff. They're kind of friendly thorns. I protect myself with the thorns. |
| #03 | No thorns. I protect myself with my hands and my legs and my mouth. I kick and punch and I bite. |
| #06 | The thorns are underneath the leaves that are still there. They're really sharp and they're all over the place on the stems and the branches. Mean thorns. They keep people away. |
| #07 | No thorns 'coz I like to have animals come near me. I have no form of protection. |
| #15 | No thorns. I don't protect myself. |
| #19 | The thorns are prickly. They hurt when you touch them. They're friendly thorns. I protect myself with the thorns. |

"Negative" Responses

| #02 | They very sharp, pointy. Mean. If any person comes up, they get pricked. |
| #04 | Sharp. Sharp, mean thorns. If people try and pull off the flower, one of them stick in you and they hurt. Sometimes they take my roses off - unless they want to pull them for fun - they'll pull them out with their hands or wear gloves just to be mean. If they grab them, they'll get pricked. There's some short and long - real prickly. |
| #05 | They're sharp. They draw blood. If you touch them, you'll find out what they do. Leave me alone. The thorns protect the rosebush. They protect the flower too. I'll grow smaller or big. Sometimes I trick people. Like - there's a house there - I live in front of a house - I grow two stories, they're looking for the house, "hmm - there must be a house here"...and things like that. |
| #08 | No thorns. No protection. |
| #11 | Some of them are real big and some of them are real small. They poke. The stems broke right here. The kids were fooling around on the fence, they broke the fence and one of the stems was broken. There's poison on some of the thorns. Some of them are mean and some of them are friendly. The friendly one just poke you. The mean ones will give you a cut. You just have to get a shot and then you'll be okay. |
Question #5 cont'd:

<table>
<thead>
<tr>
<th>&quot;Positive&quot; Responses</th>
<th>&quot;Negative&quot; Responses</th>
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<tbody>
<tr>
<td>#22: They're sharp and small. They're both mean and friendly. If someone tries to pick a rose, the thorns will go into them.</td>
<td>#12: They're real sharp. If someone touches them, they get it all the way through their finger. People can get stabbed. The thorns are mean.</td>
</tr>
<tr>
<td>#12: They're real sharp. If someone touches them, they get it all the way through their finger. People can get stabbed. The thorns are mean.</td>
<td>#13: They're sharp. They prick them. Like a bee sting. They're mean thorns.</td>
</tr>
<tr>
<td>#13: They're sharp. They prick them. Like a bee sting. They're mean thorns.</td>
<td>#18: I have six thorns. They're prickly, sharp, and sometimes dangerous. They're both mean and friendly.</td>
</tr>
<tr>
<td>#18: I have six thorns. They're prickly, sharp, and sometimes dangerous. They're both mean and friendly.</td>
<td>#20: My thorns are long, sometimes they're short. They hurt sometimes. They're mean. People will get a prickle from the rose. That's how I protect myself.</td>
</tr>
<tr>
<td>#20: My thorns are long, sometimes they're short. They hurt sometimes. They're mean. People will get a prickle from the rose. That's how I protect myself.</td>
<td>#21: I have thorns but you can't see them. They're very sharp. There's a thorn coming down from the stem, it goes through the mountain. Everytime the rosebush get thirsty, the thorn gets water from the lake. They are mean thorns. I protect myself with them. A long time ago, a woodman came and tried to cut me down but I wouldn't let him.</td>
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APPENDIX J

Question #6: Tell me about your roots.

"Positive" Responses

#01: They go deep into the ground and they keep the tree really sturdy.

#03: No roots - I'm on my horse.

#06: They're long and skinny and way down in the earth searching for water and they can't find any. They feel pretty low down.

#07: The roots are straight and good, deep and strong, and even if a hurricane came along, it couldn't take them out.

#10: (not in picture) They just go straight down. They're straight.

#15: No roots.

#16: Maybe there are roots underground. I see myself just standing in front, not underground.

#17: They're long and straight. They go deep into the ground.

#19: Dark brown roots. The sun is shining. My roots are small. They're crooked.

#22: No roots - I didn't see any.

"Negative" Responses

#02: No roots because I didn't want to draw under the ground - it's too hard.

#04: I never saw no roots in my picture.

#05: It has roots but I didn't draw them.

#08: The roots are down there underneath the ground. They're long and tangly. They're healthy.

#10: I don't have roots - I don't need them.

#11: I have roots but I didn't show them in the picture. They're in the ground, they're kind of short and they're twisted. They're not so healthy.

#12: The roots are underneath. They're long and healthy.

#13: I didn't grow any.

#18: They're long. They never quit growing.

#20: My roots are white, they grow long, they're twisted. They find water as they go down deep into the ground, so my rosebush can grow taller and taller. And some of them are short, and some are long. Some of them curl.

#21: I don't have roots - I don't need them.
APPENDIX K

Question #7: Tell me where you live. What kind of things do you see around you? How do you like living where you live?

"Positive" Responses

#01: There's a couple of trees, and there's a fence around me and like there's pine trees and things like that. It's kind of boring in a way because you just stand there. It's pretty okay.

#03: I live in a field. It's like space - I live in a purple space...and there's little trees floating around and birds...and the sun is shining. That's a little patch of land there floating around. The house is sort of just walking on air. It's different, strange, colourful...I wouldn't mind living there. I like the colours and I could just walk on air instead of always falling down.

#06: I'm in the middle of the desert. I see sand and sun and some other dead rosebushes laying all over the place. I don't like living there at all.

#07: I've got grass and a little rabbit eating a rose, and I've got the sky. It's nice outside, with just little fluffy clouds around. The rosebush is about seven feet high. There are big trees around, but the rosebush is bigger. My background is around in the country where nobody lives. I just stay there with wilderness and Mother Nature. No people around, just animals. Around me I see big redwood

"Negative" Responses

#02: I live in the front yard - picket fence and a big house behind me. I see a picket fence, a sidewalk and grass. It's okay living where I am, my location is very peaceful.

#04: High upon a grassy area, with clouds in the sky, it's real hot. I'm all alone. I see swings and picnic tables and trees. I see people - no, I never saw people. It was like the park was mine and I was all alone. It's quite a bore because I don't have no other friends like rosebushes...but I like it when I'm spread out on the grass - I'm happy 'coz I'm on the grass - I can go into the grass.

#05: I live in a marble. It lives on top. I see little teensy-weensy people going in and out of their houses. It's as good as earth to live on. It's like earth but smaller.

#08: It lives in a park. I see children playing and people walking dogs and all sorts of things - but I don't know how to draw them. I'd rather be a person so that I could play around but I guess it's fun.

#11: I'm in the country. They're going to make a store and a parking lot. They're making a parking lot where I am now. There's a big bee flying around me now. The jeep is going to mow me down. I'm going to scratch the jeep. I feel sorry for the tree too. It is just a
Question #7 cont'd:

"Positive" Responses

#07 cont'd: trees, and spruce trees, and pine trees, and nice fluffy clouds, animals running around, and playing, and me growing. Living where I am is a nice atmosphere. I get enough water, and the atmosphere is happy. I suggest that other rosebushes would like to live here.

#10: In a park. I see swings and a pond and I see the ducks. And there is a house over here, but you can't see it. Well, I like it because it's high and it's close to the sun. I have a tree beside me to shelter me if I want to stay in the shade.

#15: I can see everything outside. People and their dogs chasing sticks, other flowers on the ground. The grass, I can look down the street. People come in, sit down at the table and eat. I'm in the kitchen. It's nice.

#16: I live on a fantasy island, guarding the castle, it's deserted, but there are jewels inside. I see birds flying above. One owl is on the rosebush. It gets boring. Sometimes it's boring when people aren't around, but it's fun, when people try and get through. (Has anyone succeeded in getting through?) Yes, but they couldn't get across the moat. (How do you feel when someone comes to cut you down?) It doesn't matter. There's so much of me, I just keep growing.

"Negative" Responses

#11 cont'd: baby tree. It was just born when the lady had to go. I'll be harder to mow down than the tree. The bumble bee is probably going to land on the rose, it's probably going to die. It's the last bit of pollen that I'll probably ever get. It's not very nice. I like it when the lady lived there, but I don't like it now.

#12: I live a 21-23 Street; on the corner, by the sidewalk. There's a fence all the way around. I see cars, people. It's friendly.

#13: I live in an empty lot by a street that nobody comes near. I see broken bottles, broken windows, and glass. No people. Can't get into the house or the apartment. It's in an old part of town. The cracks are from when the rain gets into the lines and it freezes. It's okay to be there.

#18: I live in a person's yard with lots of animals around, I have lots and lots of friends, but they've all been picked and put in jars. There's a cage that goes all the way around. The dog's going to lick the flower. The flower feels mad. Sometimes I like the dog around, but I don't like to be licked by the dog. I'm mad about the hand because the flower doesn't want to be touched. I love it because people can come around and look at me and say "that flower is pretty."

#20: I live in the desert but lately some people put a fence there.
Question #7 cont'd:

<table>
<thead>
<tr>
<th>&quot;Positive&quot; Responses</th>
<th>&quot;Negative&quot; Responses</th>
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<tbody>
<tr>
<td>#17: I live near someone's yard, but not in it. I'm out in the open. I see a cat, and a fence, and some signs. The signs say &quot;keep out&quot; and &quot;one way&quot;. Behind the &quot;keep out&quot; sign is electricity - they have all this electric equipment. I'm usually by myself. I like living where I am.</td>
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<td>#19: I live in the desert. I don't see anything around me. It's alright where I live.</td>
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<td>#22: I live in someone's back yard. I see a fence and some grass and a clothesline. I like where I'm living.</td>
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<td>#20 cont'd: On the other side of the fence is another rose prickle bush, and there's cactus. On the other side, there's animals. Just me on this side. I see a lot of boring things to do and that. I just stare on anything I want - like the clouds or a boring fly buzzing around you. I see some of my roots, and my branches, and my prickles. Fine, I feel fine and that. It's peaceful. And I like to be peaceful and that.</td>
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<td>#21: I live in a desert where a lot of dark people used to live. An old man planted me and didn't know that I was evil, so I grew up, I killed two people that touched me of my thorns, and everyone moved away from me as I grew because I was so mean. I don't see anything because the men that went away took everything. All the plants died because they weren't watered. I find it very lonely but I think it's a lot better than having all those people around. Now that they know my reputation, they would try to cut me down.</td>
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APPENDIX L

Question #8: Do you think you look like a rosebush or do you look like something else? If so, what?

"Positive" Responses

#01: I think I look not like a rosebush. The leaves might look, and the branches, but the flowers are very different - they don't look like roses. Probably just a tree with little blooms, like trees that have those little flowers on them.

#03: I don't think I look like a rosebush - I look like a person, with just a little paper, a little cardboard over top of them, like Hallowe'en or something.

#06: I think I look like a rosebush.

#07: I think I look like a rosebush.

#10: Well, I really don't know... sort of, but I have different kinds of flowers.

#15: I look like a daisy.

#16: I look like a rosebush.

#17: I think I look like something else. I look like a monster.

#19: I think I look like something else, a different kind of flower.

#22: I think I look like a rosebush.

"Negative" Responses

#02: I think I look like a rosebush.

#04: In my picture, I look exactly like a rosebush.

#05: I look like something else. I look like a thornbush.

#08: I don't think I look like a rosebush. I think I look like a tree.

#11: I look like a rosebush but probably all the other rosebushes look way better than me. They're not going to be bulldozed down.

#12: I think I look like a rosebush.

#13: I guess I look like a rosebush.

#18: I look like a rosebush.

#20: I look like something else. I look like red flowers and different coloured branches.

#21: I think I look like a monster tree - very mean. I don't look like a rosebush.
Question #9: Who takes care of you? How do you feel about that? How do they look after you?

"Positive" Responses

#01: The wife and sometimes the children. They water me. (Is there a dad there too?) Yeah, he probably just waters me and makes sure that nothing's wrong. I like it.

#03: The people, the things around me. Like the birds, the trees, and the grass. When I'm upset they make me happy. I eat grass, and the birds - when I'm hot, they flutter over me and cool me off, and the sun, if I'm cold, warms me up... In a way, the house protects me. I feel great.

#06: Nobody takes care of me. I don't like it very much. I need somebody to take care of me. I'd like a gardener.

#07: Mother Nature takes care of me by, in spring, letting some rain down, in summer shading me with the big trees, and in winter by making me go to sleep, in the fall by making me fall asleep. I feel that without Mother Nature I probably wouldn't be alive. She takes good care of me.

#10: Just nature. The sun always shines on me so that my flowers will always stay in bloom, and when it's windy, the wind can pick up the water and water me.

#15: The mother - she waters me every day. I feel good about it.

"Negative" Responses

#02: The people who live in the house behind me. They're very nice. They don't bother me - they don't pick me. I feel glad. They water me and they pick out the weeds behind me.

#04: My thorns and my stems. And the rain and the sun. The rain gives water and the sun gives hot. The thorns protect me. They help me live. It's nice that they're there, it's beautiful, but no one comes around...

#05: Myself. I can't feed myself, I can't water myself. Blood. (Would the rosebush ever want someone else to look after it?) No.

#08: The parkman - I like that he takes care of me. He always watches me and all the other trees and makes sure that people don't climb me, that they don't break my branches or anything.

#11: The lady was going to move me to a different spot, but she didn't have enough money. Nobody takes care of me now. I don't feel very good about that. There used to be a gate keeper around, she had a gate keeper to look after me, but he had a heart attack.

#12: The people who lives in the apartment. When they water the grass some of them sprays some of me. The rain and the sun help too. I like the people looking after me.
Question #9 cont'd:

"Positive" Responses

#16: I just keep growing and growing. Rain comes along and waters me. It's fine the way it is.

#17: People come by and they water me sometimes when it's really hot. I feel lonely and sad when no one comes by.

#19: No one - I feel sad. I look for water with my roots. I'd like another plant to look after me.

#22: The person that owns the house. She waters me and cuts the uneven sides. I think it's good.

"Negative" Responses

#13: Nobody. I am kept by the rain. I like being by myself.

#18: My owner takes care of me. The person who planted me. They give me water, good soil, put worms where I am, and it's fun.

#20: I do. When people climb over the fence and try to pick a piece of me I would squeeze and squeeze, and they would get prickles and stop picking me. When the roots get way down, they find water, I get it from there. I like looking after myself.

#21: I'd rather look after myself than having people bugging me and trying to cut me down.
APPENDIX N

Question #10: What's the weather like for you right now? What happens to you as the seasons change?

"Positive" Responses

#01: It's nice and sunny - with the sun and the blue sky. In the winter I'm just branches and that. My thorns kind of fall off and I just have little stems and branches. I don't have leaves or anything. In the summer, I'm nice and bloomed.

#03: It's just right - like in between hot and cold. After fall, I change into something Christmas-y, and in spring, I change into water... I can change into other things.

#06: Hot and dry. Sometimes it rains really heavy but that hasn't happened yet or else I would have died. I would have drowned in all the rain.

#07: The weather is summer right now. The weather is nice and hot and I'm shaded by the trees, the branches are all nice and puffed up. When the seasons change, all my buds fall off, then all my leaves fall off too. Then I go to sleep for the winter.

#10: It's always sunny.

#15: It's usually sunny, sometimes it rains outside, sometimes it snows, it doesn't hail. I think I'll live a long time in the vase. I stay the same.

#16: I usually have enough rain to grow more. Sometimes it gets hot, but not cold.

"Negative" Responses

#02: Sunny - the wind is very calm. I lose my petals and that's it. In the spring I come up again.

#04: It's hot and it's real sunny, a bit of clouds. Few more days and it will rain. The grass, it brings me underneath for a while and my stems go underneath and I stay there until the end of winter and then I sprout back up... the grass and that takes me down when it's winter, and it's warm, and I come back up when it's summer.

#05: White. If it's white, it's winter. It's medium. Snow on the ground. I'm under the snow pile already. Same thing in summer, same thing in fall, same thing in spring. Nothing much happens.

#08: It's windy and the sun is still shining. I get cold in the fall. In the winter, I don't like the winter because it's cold. I like spring because it's getting a bit warmer, and I like summer because it's warm.

#11: Mostly been raining and storms. Today it's shiny. I change colours. I grow a little bit. That bulldozer supposed to bulldoze me down today.

#12: Warm, sometimes cold, never get snow, maybe sometimes. My leaves falls off and my flowers get old and wrinkled up and dried. In the spring, my leaves starts growing again and so does my flower.
Question #10 cont'd:

"Positive" Responses

#16 cont'd: I have different seasons, but mostly rain. Nothing happens to me as the seasons change. I just keep on growing.

#17: It's hot and sunny. I change. I get cold and hot and sometimes the leaves fall.

#19: Dry. The seasons don't change. Sometimes it rains.

#22: It's really sunny, it hasn't rained for days. When it snows she puts a covering over me.

"Negative" Responses

#13: The weather is terrible. It rains hard. It's hot today. My leaves fall off and then they grow back.

#18: Sunny, no clouds in the air and hotter than I can stand. I get brown, then I go down into the ground until winter is over, then I come back up for the spring until next fall.

#20: It's nice and shiny. Sometimes it's cloudy. The seasons don't change.

#21: It is usually sunset where I live. It's just perfect, warm. Seasons stay the same.
APPENDIX 0

Question #11: How does it feel to be a rosebush? What is your life like as a rosebush?

"Positive" Responses

#01: It's nice. A lot of people admire you. It's kind of interesting because I'm in a backyard and I watch people go by and they admire me and stuff like that - it's real nice.

#03: Different. A nice feeling. Good. It's easy, easy living, since everybody is protecting me in a way.

#06: It feels different. It's not fun because you have to stay in the same place. I feel sad, lonely, and ignored. I have no hope. Before, he was a little rosebush, he had hope. But now he's older and he's going to die. Before, he used to have someone take care of him and now, he doesn't have any water or anything to keep him alive. These Arabians were camping in this part here, they planted a rosebush, and they were taking care of it, and then they had to leave. My life is dull. Lots of wind and sad. Depressing.

#07: It feels good to be a rosebush. It's very fun watching the animals play around, 'coz they're playing around me and it's a great life.

#10: It's sort of boring because I always have to stay in one spot but it's nice because I don't have to do my chores or anything that I don't want to do. It's exciting because sometimes the ducks have babies - you know, ducklings -

"Negative" Responses

#02: It feels good. It's very peaceful and I have a lot of time to myself.

#04: If there's another one there I'd feel happy, but...it's fun because all my friends come by, they like the smell...when they smell other roses and I hear about it I get happy because if they like that rose, they like me too. Well, sometimes people come down and then I'm happy, but when they start to leave, then I'm sad. The best part is when I can go down deep, when it's winter I eat nitrogen 'coz nitrogen flies around in the air. I like that too, 'coz it protects me, it makes me live. We're doing science, and that stuff makes you live. Not bad - the best part is when people come over or when I'm inside the ground.

#05: It's how I feel right now - terrible. I don't like to be video-taped. I don't want other people to hear this tape. It's a normal life. I have my good times and my bad times.

#08: I feel bad because I can't get around like the kids, but I like it. I like it because God made me this way. It's okay I guess.

#11: I like being a rosebush but not right now. No one takes care of me and I am going to be bulldozed down. My life it not very good. It used to be good 'til a year ago when the lady left.
Question #11 cont'd:

"Positive" Responses

#10 cont'd: and I watch them. And this is an apple tree, except that it doesn't have any apples on it 'coz it's not like me. I always bloom.

#15: It feels weird. Just having a stem, and velvety red flowers around. It's different. I get watered every day and that's it.

#16: It's okay. It's funny watching people trying to get through (the thorns) but it's boring sometimes.

#17: Sometimes it's nice. It's quiet and peaceful. Sometimes it's lonely, no one comes around and it's cold out. My life is lonely and peaceful.

#19: It feels fine to be a rosebush. If I could I would like to be another plant. My life is boring. I don't have anyone to play with and I can't move around.

#22: It feels good to be a rosebush. My life is kind of boring 'coz nobody does anything with me. She cuts me and all that, but that's it, you know. She doesn't talk to me.

"Negative" Responses

#12: Excellent. My life is fun.

#13: It feels okay. I think about where I'm going to get water and stuff. I'm not getting too much. I think about what's going to happen where I'm living.

#18: My life is playful. The roots tickle me. I think I'll give the dog a thorn. I won't be in the ground much longer.

#20: When I pick one of my branches, just to see what it smells like and stuff, I get prickles on myself and stuff. I hurt myself and that. It's kind of painful for me being a rosebush. When I try to get to know myself more, it hurts. My life is kind of interesting.

#21: I don't know how it feels to be a rosebush 'coz it's always the same for me. My life is very dull, very boring, very long, like I mean each day seems like a million years, no one to talk to, I don't know what life is like, I just sit there. When I could move, I used to have lots of fun chasing people away from me, but now, I can't do that. I used to be able to move, but now, my thorn stuck itself right where it is, and now I can't move any more.