

Interpreting Children's Human Figure Drawings

Interpreting Children's Human Figure Drawings:

Basic Guidelines for School Counselors Yuehsag Chao Foley- Fran Mallin

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This literature was reviewed and summarized to provide common interpretations of human figure drawings. Basic guidelines for interpreting human figure drawings (i.e., face and head, body, arms and hands, and legs and feet) are presented. Expectations for students at different developmental levels (ages 3-7 through adolescence) are identified, and the influence of artistic talent is discussed. Two children's drawings from case studies in a school setting are interpreted. Ethical considerations such as privacy, confidentiality, displaying drawings, and keeping drawings for documentation are summarized.

Interpreting Children's Human Figure Drawings:

Basic Guidelines for School Counselors

Many counselors and psychologists believe that all people convey something of their emotional state when they draw a picture and that this information can be used in counseling. Drawings can be used in school settings with students who are struggling with normal developmental issues. Children's drawings are indicators of emotions, self-esteem, and social competence, as well as other aspects of personality (De Law, 1973; Malachuk, 1999), and are a way for children to call attention to topics that are personally important or emotionally significant (Thomas & Sells, 1990).

Strong emotions emerge in the form of images instead of words (Kraemer, 1973; Neumann, 1973). Drawing allows students to experience rather than verbalize feelings, and, therefore, may be more effective in helping children accomplish counseling goals (Williams, 2004). Coleman and Ferris-Charney (1996) found that children tend to be receptive to art therapy, because art is one of a child's natural ways to engage in creative self-expression, to explore conflicts, and exercise control over perceived realities (Kraemer, 1973; Neumann, 1973).

Art activities provide a safe and enjoyable means that encourage children to explore, make decisions, and solve problems (Allen, 1987), and provide a way for them to portray their inner world without having to rely on words (Cot, 2000). Kaplan (2003) and Gil suggest that although research on art-based assessments is inconsistent, drawings can help counselors increase their understanding of the client, and Carmichael (2006) states that drawings frequently are used as informal assessments for understanding children's struggles and their internal world. Drawings also can be used to help the child gain insight and to review progress through drawing records (Wadhwa, 2004).

When a child transfers the picture in the mind onto a piece of paper, the drawing becomes an external object that the child can use to gain control and mastery (Wade, 2004). Processing the meaning of the drawing may reinforce the child's self-exploration and motivation to change (Biley, 1994), and this effect may continue long after the counseling ends (Wadhwa, 1996). An effective interpretation helps the child to accept the painful thoughts and feelings and resolve internal conflicts (Williams, 2004), allows the counselor to sensitively generate hypotheses for working with the child (Fuent, 2002), and facilitates collaboration between counselor and child in exploring and understanding the meaning of the drawing (Carmichael, 2006).

When students are referred to the school counselor because they are struggling academically, personally or socially, the counselor must quickly determine what the student is experiencing and decide how best to intervene. When studying the content underlying the concern is difficult to assess, children's drawings can be helpful in providing hypotheses. Interpretation is used only to generate hypotheses (Gardner & Urdan, 1997; Gil, 2000; Gregory, 2000) rather than to diagnose. An *Assessment* (as quoted in Thomas & Sells, 1990) states, prospective indicators such as drawings "serve best in sequential decisions, by suggesting leads for further exploration or hypotheses about the individual for subsequent verification" (p. 136).

De Law (1983) states that "drawings are one means of establishing a rapid, easy, pleasant rapport with the child" (p. 4). Children who are shy, quiet, impulsive, have speech and language difficulties or speak a different language than the counselor usually respond well to drawing activities (Kaplan & Lopez, 1982). Drawing may be especially helpful when working with children from other cultures, because it allows children to communicate with others across barriers of language and culture and helps to establish understanding between themselves and adults (Cochran, 1996; Cot & Dwyer, 2001). Gil and Dwyer state that art activities are especially useful for some ethnic populations that prefer metaphors and symbols over verbal communications, and for children who may not be comfortable talking about experiences because of family messages or beliefs. The act of drawing can be therapeutic even if the child does not talk about the picture. Although art is gentler in how limited by cultural differences between counselor and client than talk therapies and interventions, Carmichael (2006) cautions that counselors need to be aware that some religions, such as Islam, prohibit children from drawing human figures. Children from some Asian cultures are uncomfortable with drawing spontaneously and might prefer to begin by copying a drawing (Cot & Dwyer). It is important to encourage children to draw without violating their cultural or religious values.

Although many school counselors have little or no training in art interpretations, they can learn basic guidelines for hypothesizing possible meanings behind what the student draws. A general understanding of the child's situation, affective expressions, and verbalizations, as well as the actual drawing, assist in making an interpretation (Lewin, 1993). There are many types of drawings;

Factors to Consider in Formulating Hypotheses. When making hypotheses about children's human figure drawings, there are three areas for school counselors to consider: the student's developmental level, his/her talent for drawing, and common interpretations of elements in a drawing. The drawings described for each developmental level are examples of what healthy children would draw. Counselors need to keep in mind that the developmental levels may overlap with regard to age range and that children tend to fluctuate between the stages (Malachuk, Kim, & Chen, 2005).

Developmental Level

One and one-half years to five years. At about 18 months of age, children begin to make marks on paper. Loefer (as cited in Thomas & Sells, 1990), and Piaget (as cited in Thomas & Sells) both regarded these early scribbles as pure play and exercise, rather than attempts to draw pictures. Usually around the age of 2 or 3, this scribbling begins to be interpreted as a picture, although the child may not be drawing in complete and then states what the drawing represents. People and animals are typically drawn using a tadpole schema, with a circle for the head or for the head and trunk, and two dangling lines for legs. Facial features and arms may be included, but the figure has the look of a tadpole. Children are unaware of color choices and typically use whatever color is close at hand (Malachuk, 1999).

Five years to eight years. According to Loefer (as cited in Kraemer, 1991) and De Law (1983), intellectual realism begins around 5 years of age. During this stage, children draw what they know about reality and sometimes depict the outside of a house, as well as what is inside the house, because they know that furniture and pictures are there, or they might show a person's arm even though it is hidden by the body. This type of drawing is called transparency or X-ray drawing (De Law, 1983; Kraemer, 1991; Malachuk, 1999) and might depict something that is not observable in the real world (Thomas & Sells, 1990) such as a bird with a worm in its stomach. Rubin (2007) states that around the time formal schooling begins, children find preferred ways of drawing things and repeat them. Children begin to connect what with what they see in the world around them, but it is difficult to know if the colors selected have a specific meaning, if they reflect what is seen in the environment, or if they indicate experimentation with different colors (Malachuk, 1999).

The scaling and details of pictures become more realistic during this stage. Children typically stop drawing tadpole human figures and instead draw a head, a separate trunk, attached arms and legs, and details such as hands, fingers and clothing (Thomas & Sells, 1990). Children sometimes revert to earlier stages and in the same picture might draw one person using a tadpole schema and another using a more advanced mode of representation.

Eight years to adolescence. Loefer (as cited in Kraemer, 1991) and De Law (1983) note that children at this stage produce visually realistic drawings which correspond to the stage of concrete operations. Children begin to use perspective and draw only what is visible from a certain point of view. For example, children would not draw the outside of a house and show furniture inside, because they know that furniture must be inside of a house. Children tend to develop rules for the use of color, such as brown or black for a tree trunk and green for the leaves. Unusual color use may have more significance at this stage than at earlier stages (Malachuk, 1999).

Many elementary school students willingly draw pictures at the request of a school counselor or other adult. Around 10 years of age, children begin to become disinterested, discouraged and self-critical with their drawing attempts, probably because they are unable to draw as well as they would like (Rubin, 2005). At this time, children tend to draw cartoon or comic-strip characters, and their drawings are somewhat stereotyped, or conventional (Thomas & Sells, 1990). Middle and high school students, as well as some older elementary students, sometimes hesitate to draw because their drawings may reflect poorly on them or their community or their friends. It is encouraging reluctant students to draw. Wade (1996) suggests that school counselors draw "goofy" art and invite the student to add to the drawing. According to Kraemer (1996), young teenagers who are language-impaired and view the visual-sensor area as a strength, immature adolescents, and artistically talented adolescents continue to take pleasure in drawing. When formulating hypotheses from a student's drawing, one must consider the student's drawing talent, as well as his or her developmental stage.

Drawing Talent

Winnicott (as cited in Thomas & Sells, 1990), states that normal children with artistic talent advance through drawing development in the same sequence as do normal children without artistic talent, but they do so more rapidly. According to Winnicott, all children go through a pre-conventional stage before their drawings are simple and expressive, although artistically gifted children may flower earlier, achieve more fluid control, and, after age six, all children move to a conventional drawing style. Most children do not advance beyond this stage. However, artistically talented children, after age six, continue to improve their drawing quality, usually achieving a unique style by early adolescence.

Interpreting Childrens Human Figure Drawings

Cathy A. Malchiodi



Interpreting Children's Human Figure Drawings:

Children Draw and Tell Marvin Klepsch, Laura Logie, 1982 First Published in 1988 Routledge is an imprint of Taylor Francis an informa company *Interpreting Children's Drawings* Joseph H. Di Leo, 2013-04-15 First published in 1983 In this comprehensive volume Dr Di Leo once again brings to the reader the fruitful combination of extensive knowledge of children's drawings and an approach to the subject that is intimate and humane but highly sophisticated Those familiar with his books have come to expect the lucid style with which Dr Di Leo leads the clinician toward incisive interpretations of children's drawings pointing out key features and using where appropriate parallels from the world of art and literature His discussions of over 120 drawings reproduced in this volume cover an astonishing range of topics including Interpretation Formal and Stylistic Features Mostly Cognition drawing a man in a boat Mostly Affect drawing a house Projective Significance of Child Art The Whole and Its Parts Global Features Body Parts Sex Differences and Sex Roles in Western Society as Perceived by Children Laterality and Its Effects on Drawing Tree Drawings and Personality Traits Emotional Disorder Reflected in Drawings Pitfalls Role of the Arts in Education for Peace and Reflections In his analyses Dr Di Leo skillfully singles out examples of overinterpretation and other pitfalls and answers questions such as What does the therapist do when the child refuses to draw the family Is the drawing a self image What are the differences between regressive drawings compared with the immature drawings of normal children Even such fascinating topics as art brut creativity madness and child art are discussed The reader will find thought provoking both the author's astute analyses and his keen awareness of the influence of society on children and the pictures they draw Therapists in the field will find the book remarkably penetrating while students in the field will delight in its clarity and thoroughness Every one who works with the drawings of children will find it absorbing **Interpreting Children's Drawings** Joseph H. Di Leo, 2013-04-15 First published in 1983 In this comprehensive volume Dr Di Leo once again brings to the reader the fruitful combination of extensive knowledge of children's drawings and an approach to the subject that is intimate and humane but highly sophisticated Those familiar with his books have come to expect the lucid style with which Dr Di Leo leads the clinician toward incisive interpretations of children's drawings pointing out key features and using where appropriate parallels from the world of art and literature His discussions of over 120 drawings reproduced in this volume cover an astonishing range of topics including Interpretation Formal and Stylistic Features Mostly Cognition drawing a man in a boat Mostly Affect drawing a house Projective Significance of Child Art The Whole and Its Parts Global Features Body Parts Sex Differences and Sex Roles in Western Society as Perceived by Children Laterality and Its Effects on Drawing Tree Drawings and Personality Traits Emotional Disorder Reflected in Drawings Pitfalls Role of the Arts in Education for Peace and Reflections In his analyses Dr Di Leo skillfully singles out examples of overinterpretation and other pitfalls and answers questions such as What does the therapist do when the child refuses to draw the family Is the drawing a self image What are the differences between regressive drawings

compared with the immature drawings of normal children Even such fascinating topics as art brut creativity madness and child art are discussed The reader will find thought provoking both the author s astute analyses and his keen awareness of the influence of society on children and the pictures they draw Therapists in the field will find the book remarkably penetrating while students in the field will delight in its clarity and thoroughness Every one who works with the drawings of children will find it absorbing Clinical Assessment of Child and Adolescent Personality and Behavior Paul J.

Frick,Christopher T. Barry,Randy W. Kamphaus,2020-06-11 The fourth edition of this textbook offers a scientific and practical context within which to understand and conduct clinical assessments of children s and adolescent s personality and behavior The new edition ensures that the content is relevant to diagnostic criteria for major forms of child and adolescent psychopathology in the 5th edition of the Diagnostic and Statistical Manual of Mental Disorders DSM 5 It provides updated information on specific tests and discusses advances in research that have occurred since the last edition that are relevant for assessing the most common forms of psychopathology shown by children and adolescents The volume is unique in providing both the scientific and ethical basis to guide psychological testing as well as providing practical advice for using specific tests and assessing specific forms of psychopathology This new edition Highlights how current trends in psychological classification such as the DSM 5 and the Research Domain Criteria should influence the clinical assessment of children and adolescents Provides updates to professional standards that should guide test users Discusses practical considerations in planning and conducting clinical assessments Evaluates the most recent editions of common tests used in the clinical assessment of child and adolescent personality and behavior Provides an overview of how to screen for early signs of emotional and behavioral risk for mental problems in children and adolescents Discusses practical methods for integrating assessment information collecting as part of a clinical assessment Uses current research to guide clinical assessments of children with Attention deficit Hyperactivity Disorder conduct problems depression anxiety and autism spectrum disorder Clinical Assessment of Child and Adolescent Personality and Behavior is a valuable updated resource for graduate students as well as veteran and beginning clinicians across disciplines including school clinical child developmental and educational psychology psychiatry counseling and social work as well as related disciplines that provide mental health and educational services to children and adolescents

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programs for children is examined in depth A summary of major perspectives and recommended practices is presented in Part IV which also considers future needs and directions for the field A Validation of Koppitz's Scoring Method for Children's Human Figure Drawing William Gary Evans,1971 **Interpreting Projective Drawings** Marvin Leibowitz,2013-06-17 The use of drawings to discover emotions attitudes and personality traits not verbally stated by a client is a valuable and widely used technique in psychoanalysis and psychotherapy In this book the author offers a highly practical introduction to the use and interpretation of projective drawings Grounding his approach in self psychology Dr Leibowitz provides detailed information on how to interpret house tree man woman and animal drawings By pairing clinical case examples with general interpretation guidelines the book offers a thorough examination of projective drawings making it a valuable text for beginners and an important reference source for the seasoned clinician Interpreting Projective Drawings contains an impressive array of drawings with over 175 total illustrations Almost half of these drawings are from comprehensive case studies that follow adult patients from the beginning phase of treatment to their one year or more status These include over 30 chromatic illustrations that clearly demonstrate the importance of color in projective drawing interpretation In addition to detailed information on how to interpret these five types of achromatic and chromatic drawings the book also contains an appendix that offers examiner instructions instructions for self administration and adjective lists to aid in interpretation Together these components make Interpreting Projective Drawings an essential resource for any mental health professional interested in using drawings to their fullest effect in their practice *Children's Drawings of the Human Figure* Maureen V. Cox,2013-05-24 The human figure is one of the earliest topics drawn by the young child and remains popular throughout childhood and into adolescence When it first emerges however the human figure in the child s drawing is very bizarre it appears to have no torso and its arms if indeed it has any are attached to its head Even when the figure begins to look more conventional the child must still contend with a variety of problems for instance how to draw the head and body in the right proportions and how to draw the figure in action In this book Maureen Cox traces the development of the human form in children s drawings she reviews the literature in the field criticises a number of major theories which purport to explain the developing child s drawing skills and also presents new data *Understanding Children's Drawings* Cathy A. Malchiodi,2012-02-24 This practical resource demonstrates how all clinicians can broaden and enhance their work with children by integrating drawing into therapy The book enables therapists to address the multidimensional aspects of children s art without resorting to simplistic explanations Approaching drawing as a springboard for communication and change Malchiodi offers a wealth of guidelines for understanding the intricate messages embedded in children s drawings and in the art making process itself Topics covered include how to assist children in making art what questions to ask and when and how to motivate children who are initially resistant to drawing Assimilating extensive research and clinical experience the book includes over 100 examples of children s work **The Art of Art Therapy** Judith Aron - Rubin,2013-10-28 First

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In some sort of defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their ability to kindle emotions, provoke contemplation, and ignite transformative change is actually awe-inspiring. Enter the realm of "**Interpreting Childrens Human Figure Drawings**," a mesmerizing literary masterpiece penned by a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve in to the book is central themes, examine its distinctive writing style, and assess its profound impact on the souls of its readers.

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