CHAPTER I

INTRODUCTION

1.1 Children's Drawings

For many years people have been trying to explain why all children, the world over, draw in the same predictable ways. From 1830, when Ebenezer Cooke first drew attention to the successive stages of development found in children's drawings, the study of children's drawings began as a part of the early child study movement. It was at its peak between 1895 and 1915.

Since the last quarter of the nineteenth century the study of child's drawings has become an increasingly important area of psychological and educational research. With the passage of time, however, the typical aims of these investigations have undergone progressive change. The earlier studies were largely fact-finding. They were concerned with such questions as what children like to draw, in the usual manner of depicting objects, and racial and sex differences. The more recent investigations have dealt chiefly with the underlying significance of children's drawings as a form of expression and hence with their possible use as indices to the child general level of concept development and as symbols from which the nature of the unconscious forces that give rise to his overt behaviour may be inferred. For convenience these topics may be grouped under
the following general heads:


2. Drawing as an index to general ability, including the development of concepts and changes in the child's typical modes of thinking.

3. Drawing as a projective mechanism from which at least partial insight into the private world of childhood may be had.


5. Social anthropology as revealed by racial, sex and culture group differences in children drawings.

6. Educational psychology of drawing, including the measurement of drawing achievement and of special talent in drawing.

1.1.1 History of Children's Drawings:

When Goodenough undertook her very extensive investigation of children's drawings in 1920, she was following less successful studies such as Schuyten's work. Schuyten (1904) evaluated the drawings of a large number of Belgian school children and established a "standard of excellence for each age." These standards were used as age norms so that drawings could be compared, and some impression
of developmental and intellectual ability established. Goodenough's text, *Measurement of Intelligence by Drawings*, published in 1926, encompassed age levels four through nine, and included 51 points of measurement by which the drawings could be judged. Her work is very well standardized and validated, and even today her "Draw a Man" test is still considered an invaluable aid in ascertaining children's intellectual level. She felt that children draw from the world they know, rather than the world they see. In other words, a child in drawing an object, projects his own experience, often altering external reality. Since drawings are so personally colored, Goodenough suggested that drawings made by children might furnish considerable aid in the early diagnosis of personality disorders and mental maladjustments. From this statement one can observe a movement toward convergence of the two early paths of drawing analysis: psycho-diagnosis and developmental child study.

Appel (1931) appears to be the first to write about the use of children's drawings of their families. He developed a technique using drawings of parents and siblings with questions to stimulate their comments and descriptions. He found he could gain information about the children's inner unexpressed lives.

Much interest has been maintained in drawing analysis as a projective technique. Many analysts and therapists working with children find drawings an invaluable aid. Anna Freud
was one of the first child analysts to use drawings in her psychoanalytic work. Beginning in the 1930's Schilder and Bender wrote extensively about the art work of children in relation to diagnosis and therapy. Bender (1968) stresses the meaning of art productions as "creative activity, as projective phenomena and symbolism".

In 1948, Buck introduced a test called the House-Tree-Person or H-T-P technique, in which the respondent is required to draw first a house, then a tree and finally a person, each on a separate sheet of paper. Jolles (1952) furthered descriptions of the symbolic interpretation of the House-Tree-Person. In the second, Machover's (1949) Draw-A-Person (DAP) test, the respondent first draws a person of either sex, and then is asked to draw a person of the opposite sex.

Koppitz (1968) somewhat dissatisfied with in conclusive results in applying Machover's work especially to children, published a major text, Psychological Evaluation of Children's Human Figure Drawings. Her investigations use Harry Stack Sullivan's interpersonal relationship theory, as a foundation, with the intention of exploring the child's developmental stage and his capacity for interpersonal relationship. She does not consider the "body image" hypothesis of Machover valid in her work with children and feels that the human figure drawing is not a portrait of the child's intrinsic lasting
personality characteristics or his percept of his physical self. Rather, Kopptiz, et al. (1968) feels that the drawing represents the child's current stage of mental development and his attitudes and concerns of the given moment, all of which will change in time due to maturation and experience. She offers well-validated developmental norms, as well as "emotional indicators", signs which she feels reflect the child's anxieties, concerns and attitudes.

In his recent book, Young Children and their Drawings, Dileo (1970) pictorially traces the developmental evolution of children's drawings from their earliest scribbling through late childhood. A new techniques is explored by Burns and Kaufman (1970) in their book, Kinetic Family Drawings (K.F.D.). The child produces a "kinetic family drawing" in response to the instructions. "Draw a picture of everyone in your family, including you, doing something." It is felt by the authors that this technique offers a rich picture of how the child perceives the members of his family in relation to himself and daily life.

1.1.2 Developmental Stages and Subjects of Children's Drawings

The drawings of young children usually represent familiar objects, rarely designs. The human form is most popular, with the adult form slightly more popular than the child's. Animals are less frequently drawn than houses.
flowers, and trees and less on the human form. Older children frequently draw cartoons of the comic strip type; subject matter is varied, but favorite characters are teachers and peers whom they dislike (Elkisch, 1952; Hughes, 1940).

The child begins to draw, model and construct symbols and objects that have meaning to him although they may be incomprehensible to the adult. As the child grows, he becomes more and more aware of his environment. His drawings, which were once highly imaginative in nature, begin to be more realistic (C.B.E.E., 1956).

When he draws a picture of a family, the size of each member of the family reflects not what he sees but what he feels. He may make the infant the biggest, or Mommy may tower over everyone. Throughout history, in all cultures and in all societies, we find that children's first representational drawings reveal what they consider to be the most significant parts of their bodies such as the face, arms or legs. The trunk appears in children's drawings much later, and the unimportant neck has to wait even longer.

Rouma (1913) was one of the first to attempt a detailed analysis of the very early stages in drawing and in the drawing of the human figure. He describes four steps
in what might be called the "prerepresentative" drawings of the very young child which may be roughly characterized as follows:

1. The child adapts his hand to the instrument.
2. The child gives a definite name to the incoherent lines that he traces, but this name is chosen from pure fancy.
3. The child announces in advance what he is going to draw, but the drawing remains a simple scribble, in no way modified by the declared intent.
4. The child sees a resemblance between the lines obtained by chance and certain objects and thus supplies his drawing with *ex-post facto* name.

If we look at the scribbling done by children, we notice how very different the scribbles of each child are. Some use a firm strong line; some make sharp, short line, and some draw delicate pencil lines. Some children use the entire sheet of paper; other use only one corner. In all these variations, the individuality of each child is evident, and each child has a great need to use the medium to express himself, to communicate, to release some feelings.

Each child draws only what is significant to him. A child is not involved in drawing what he sees. He sees that a house is bigger than a person, but he may draw the person much bigger than the house because that is what is meaningful
Early drawings are usually copies of pictures in children's drawing books. They are, thus, reproductive. If given crayons or pencils and paper to draw as they please, drawings become constructive. Children create pictures of people or places, not so much as they remember them but as they would like them to be. They are uninterested in perspective and proportions. Instead, they put in details that interest them, such as buttons on a coat, while omitting essential, such as man's legs. By the time children enter school, their drawings show regard for perspective, relative size, and correctness of detail. Unless truly gifted, children, as a result of formal instruction they receive in drawing in school, show less originality in their drawings with each passing year (Baker, 1975; Brown, 1970).

After the age of nine interest in the product grows. The children value their drawings and show interest in the opinion of grown ups. On being shown a drawing, they ask who did it. They express opinions not only on their own products but on the skill of their fellows. With the objective tendency the critical sense becomes sharper, especially as regards their own abilities and products (Reymert, 1950).

In a study involving the work of young children, Mott (1945) concluded that a positive and direct influence
on their figure drawings was effected by calling attention to particular part of the body and associating an appropriate muscular action with it.

The child's drawing is an expression of the relationship between the object and its perceiver: an expression which is not limited by the conventional rules of art. In this respect, children's drawings are much like the newspaper cartoons that achieve their impact precisely because they do break the rules. Unfortunately, this artistic honesty disappears around the age of eight or nine years as the child becomes preoccupied with adhering to the conventional rules of drawing.

But all too often the directness of the early years disappears forever. Perhaps it is the distinguishing feature of the great artists of our civilization that they have reconciled the need for convention with the desire to express feelings about an object or person. Maybe, the great works of art are those that are 'correct' yet go beyond the visual stimulus to an expression of the perceiver's relation to that stimulus. If this is true then the child's early, unrestricted experience of drawing is of inestimable value to his efforts in later life.

Happily, his early efforts also provide us, as parents and educators, with an opportunity to understand his inner desires and needs (Gillham and Plunkett, 1982). In children's
spontaneous drawing, as in their copying, a developmental progression is also apparent. In a booklet, "Children's Drawings: from Lines to Pictures" (Biber, 1934), descriptive stages based on an analysis of 7,000 drawings made by 50 children are:

- a scribbling and dotting stage,
- a progressive development of control of lines,
- enclosure of space by lines;
- development of design by repetition of simple enclosure patterns, representation.

More detailed descriptive stages based on analysis of much larger numbers of drawings are presented by Kellogg (1959) in What Children Scribble and Why and in the exhibits of children's art work by Arno Stern. Both offer pictorial evidence that the first drawings of young children are much the same the world over.

Lowenfeld (1958) traces development of art through such stages as "disorderly scribbling" (around age 2) longitudinal or controlled scribbling, naming of the scribbling achievements of form concepts (7 to 9 years), the dawning realism (9 to 11 years), the pseudorealistic or reasoning stage (11 to 13 years) and the period of decision (adolescence). He points out of course these or other stages at different ages, depending upon talent and opportunity.

We find thus three stages in the development of the drawing of childhood. First the drawing is the wrapping of experience, the schematic indication of this; the child
supplied for himself that which is not shown on the paper. From the seventh to tenth year the drawing becomes increasingly the crystallization of observational pictures, the plastic representation of concrete experience; this is the second stage. The more the object is analyzed the more do objective standards as to form, content, and self-visualization come to the force; the critical attitude of the child toward his own experience grows as the third phase proceeds. This ends when the child comes to demand of this product that it be an objective reproduction of his intention. And so ends the period of childhood drawing of this pristine mode of expression freely chosen by the child life and constituting a ripening toward wider mental life (Reymert, 1950).

1.1.3 **Drawings as an Expression:**

When we move beyond the child's first approach to painting, two major functions become apparent: first, the expression of inner impulses not at all understood by the child, and second, the release of emotional pressures. Alschuler and Hattwick (1947) suggest that "children can use paints and crayons to express absorbing experiences and preoccupation which they are not yet able to express in words." Moreover, when they begin to make drawings of human beings, it is suggested that their representations reflect themselves - not as they look but as they feel themselves to be.
Bland also emphasizes the use of drawing and pointing as a form of communication. She points out that it is as natural for children to draw and paint as it is for them to talk and that these media provide a more basic kind of language than speaking or writing because they are more direct and immediate. That is, through color, line, and shape it is possible to project emotions and feelings without the intervention of words. This is reason enough for encouraging a child to express himself in his own way, and we may be sure that if he is satisfied with his efforts, they are adequate for his own purposes (Hartley, Frank & Goldenson, 1952).

Children's drawing and painting as forms of aesthetic expression as well as a type of projective technique have been the subject of an extensive literature.

According to the cognitive theory, children draw what they know. Production of visual art, the distortions children draw in size, shape and form are believed to represent the child's level of thinking (Seefeldt, 1980).

Drawing is an expression of what is uppermost in the child's mind at the moment. Encouraging children to express their feelings in drawing or painting builds a good basis for spontaneous creative art work.

1.1.4 Sex Differences:

In the subjects of children drawings, boys draw the
human figure less often than girls, but boys are better at representing the body proportions correctly. Girls are more interested in ornamenting their drawings of the human figure. Between the ages of five and eleven years, children usually draw people of their own sex, but by eleven or twelve, girls begin to draw more figures of the opposite sex than of their own (Hurlock, 1964).

The six year old indicates sex awareness in his drawings by varying the hair, clothes, and facial features of his figures. Girls usually draw full faced figures, while boys draw profiles as often as the full face. Boys often draw machines, airplanes, tanks, and battle scenes while girls rarely do (Goodenough, 1928; Jolles, 1952; Weiders and Noller, 1950).

1.1.5 Drawings and Personality:

Machover (1948) reported that the individual reveals important personality aspects in drawings, especially conflicts and needs. She found a drawing is closely tied to the personality of the individual and that the person chooses a unique pattern of movement and idea. Burns and Kaufman (1972) stated that their test gets at feelings and interpersonal relationships in the family.

Isolated HFD's can be assessed for intelligence according to Dileo (1970), because they are less
influenced by emotions. He stated that the family figure is influenced by emotion, and that the more emotion involved between family member, the less detail is shown in family drawings. To Dileo, the family drawing is more emotional and less a pure representation or conception of what the child knows.

The important lesson for the child psychologists is the insight that drawings can give us into the child and his needs. In his drawings, the child can communicate feelings that only a far more sophisticated command of language would enable him to convey.

1.1.6 Measurement in Children's Drawing:

The Myokinetic Psychodiagnosis (MKP): Mira (1940) did not provide models but requested the children (ages 10 and over) to draw a few straight and curved lines, some with their eyes closed and with the nonpreferred hand. Two sessions, a week apart were conducted. The manual describes seventy-nine measurements of the finished product. This, like the B-G, is useful with nonverbal children, and it allows for more individuality than the B-G. Mira's work is one more bit of evidence that motor activities express personality.

The format of the House-Tree-Person (HTP) drawings was originally suggested by Buck (1948). It is still widespread, though few have retained his half-size sheets
and many now request that all three drawings be executed on a single sheet to indicate interrelatedness.


The Draw a 'Person-In-the Rain' attempts to evaluate the body image under conditions of environmental stress, as represented by the rain. As Hammer (1958) points out, this drawing frequently provides useful information when compared with the child's drawing of a person under standard conditions.

Draw-A-Person (DAP) test was popularized by Machover (1949). Research with this test suggests for example, that it may be useful for indicating an individual's tendency to be analytical and so structure his environment. Analytical people tend to incorporate many details in their drawings, to differentiate clearly between the sexes, and to avoid simplification.

Controlled projection for children (Raven, 1951)

The child is asked to "draw anything that comes into
your head" and simultaneously related a story is provided by the psychologist, the details, by the child in response to eleven questions about preferences, fears, fantasies, feelings, and parents. This is offered as a global test of social attitudes, habits, and personal relationship for children age 6 to 12.

The Symbol Elaboration Test (SET)

Kront (1950) provides eleven stimulus patterns to be elaborated by drawing. It is designed for children ages 6 and over. The Franck Drawing Completion Test (Franck & Rosen, 1949) is particularly geared for the assessment of masculinity - femininity in children ages 6 and over.

The Bender Visual Motor Gestalt (B-VG):

The original test, consisting of the nine Wertheimer designs and the instruction to "copy these" has been in use since 1938 with children ages 4 and over. The many modern modifications consist primarily of alterations in administration procedure, such as asking for a second test of drawing from memory, and new scoring systems, such as those of Koppitz (1964), Clawson (1959), Hutt (1969) and Pascal and Suttell (1951), although they have retained all the original test materials. However, Fuller and Lairds (1963) has made an attempt to make the instrument more sensitive to organise pathology, have selected two of the designs for presentation
in three different spatial orientations. The authors state that the test is suitable for children ages 8 to 15 and manifests emotional as well as neurological disturbances (Wolman, 1971).

The Visual Appreception Test (VAT)

The Visual Apperception Test (VAT) by Khan (1960) has twelve plates consisting of lines randomly drawn under controlled conditions. The subject is told to colour in whatever object or pattern he sees in the doodles and title the finished drawing. Choice of colours, content, and titles is interpreted for subjects ages 12 and over. This appears to be a way to help the subject draw his own VAT type picture and add his own emotional colouring.

Evidence of a normative sort is available in children's performances on a variety of tests. Among them are the Bender (1964) Gestalt Test, which requires the copying of eight configurations of lines, dots, and circles; the Goodenough Draw a Man Test (Goodenough, 1926); the Harris Revision of the Goodenough Test (1963); and the Gesell Incomplete Man Test (Ames, 1943, 1945). The last three involve reproducing what a child remembers rather than working from a copy.

Kinetic Family Drawings (KFD)

KFDs are drawings that children make to show
their family members. They differ from family drawings in that the children are specifically asked to draw a picture of family with each person doing something. The KFD appears to be a measure of one of children's primary environment and of their interaction, within it, as well as of graphic presentation of how they see it. KFDs are of value in providing additional information about children that would be beneficial in assisting how the children view their families. Evaluating a child with a battery of tests looking at intelligence, school achievement, learning styles, and personality can be substantially assisted with further information about the home environment. The following terms are defined as they will be used in the Kinetic Family Drawings (K.F.D.)

1. Styles: Burns and Kaufman (1972) described styles as resembling defense mechanisms. They felt it is a feature of disturbed children's drawings where barriers exist between normal interactions. Styles are the manner in which a child makes a family drawing. The KFD authors list seven major style categories of drawings by deviant children and allude to a style by normal children. The seven styles are compartmentalization, encapsulation, lining at the bottom, underlying individual figures, edging, lining at the top, and folding compartmentalization.

2. Symbols: Burns and Kaufman (1972) interpreted symbols as representing the unconscious. Symbols are the
inclusions in a drawing that can be interpreted projectively. They listed a number of symbols with possible interpretations of what they represent for the child. The KFD authors list such things as beds, light, trees, etc. as significant enough to the child to be included in the KFD.

3. Actions: The KFD authors considered action to be a unique aspect of their test. The kinetic aspect increased the dimensions of the drawings of the family. Action is the motion implied to the family member by the child's drawing. The action is what the child shows family doing. The KFD authors consider such actions as cooking, sleeping, reading, playing etc.

4. Work: In analyzing the data for all the actions of this study, the actions were grouped into work, play and non-work-non-play. Work involves such actions as cleaning, mopping and working.

5. Play: Play actions include actions as flying kite exercising, swimming, and fishing.

6. Nonwork-nonplay: Nonwork-nonplay actions are more passive actions than work and play. They include eating, sleeping, standing, watching television and reading newspapers.

According to the KFD authors, styles are the manner in
which a "deviant" child shows defensiveness in his KFD. The lack of need for a style is assumed to be representative of normal children's lack of need for defensiveness.

The KFD authors generalized that these styles, actions and symbols are representative and reflective of disturbed children because all of their drawings are from this population. Burns and Kaufman's "deviant" population has provided the norms for the authors' interpretations and assumptions about styles, actions and symbols. A strong need is for normative data from other populations to compare and contrast to this "deviant" population.

The KFD authors feel a normal drawing implies no barriers between family members and generally shows close relationship (Burns and Kaufman, 1972). The authors indicate a Freudian basis to their interpretation of symbols, sexuality, and personality projection (Burns and Kaufman, 1970).

The KFD authors base their theoretical assumptions on their clinical experiences and upon their personal interpretations. Although their collected KFDs are correlated with gathered information about the family, the scoring and interpretation of what the KFD shows (particularly in symbolic content) is personal and subjective. Burns and Kaufman do not
present an objective scoring system, nor do they present objective supporting evidence for their assumptions, while these deficits do not invalidate the usefulness of the K.F.D, they do cast doubt on the authors' assumptions.

Burns and Kaufman allude to clinical experience as an aid in their interpretations of family drawings. Other evaluators with different theoretical backgrounds may make different interpretations than Burns and Kaufman. The KFD authors include no reliability and no validity information about their instrument that would assist in making interpretations. This lack of objective information affects the KFD's utility.

The KFD authors in 12 years of study and clinical experience, have collected over 10,000 drawings in their work diagnosing and treating emotionally and behaviorally problematic children. The authors' assumption is that these drawings reflect deviancy because the children were diagnosed as having areas of disturbance and deviancy. It is also possible, however, that normal children may make similar drawings.

The population of Burns and Kaufman's KFDs is abnormal in that all drawings were produced by children who come to a clinic for psychotherapy or assessment. The severity of their
emotional, social or behavioral problems undoubtedly varied but their need for a referral for help marked them as a specialized population.

From the 10,000 collected drawings, Burns and Kaufman (1970, 1972) chose 193 drawings to include in their books. From these selected drawings they assumed that children from their population tended to choose a type of drawing style in representing their family. As previously mentioned, they have defined seven of these styles. In addition to styles, the KFD authors examined actions for the drawers themselves, for their fathers, and for their mothers and listed the most recognizable symbols in the 193 drawings.

The rationale and need for normative studies are well established. Due to the nature of projective testing and the lack of an objective scoring system, thus study will differ from a normative study of a nonprojective psychological test that involves scores. It should be noted that the authors of the KFD do not allude to their instrument as a test, but rather they discuss it as a tool for understanding children (Burns and Kaufman, 1972). The tool has had very little research completed and has received only a few reviews in psychological writings because of its newness.
Burns and Kaufman (1970, 1972) made no reference to age or sex differences as contributing to style or content in KFDs. They did list actions for boys and girls but made no assumptions of differences in styles or symbols. Their age span of drawers ranged from 5 to 19 with the largest bulk of drawers in the 6 to 12 years range. Differences between the drawings of boys and girls is one area of investigation in this current study. None of the three studies on the KFD by McPhee (1976), Jacobson (1973) or Mangum (1976) show major significant variances due to sex differences. Jacobson (1973) appears to be the only researcher to examine age differences on the KFD and she found no significant differences in the 6 to 9 age groups.

Research on Kinetic Family Drawings (KFD):

Kinetic Family Drawings were first written about in 1970 in Burns and Kaufman's book "Kinetic Family Drawings" where family drawings were utilized with the added dimension of actions. The authors found this added dimension an improvement in evoking feeling and in increasing diagnostic information over the static Draw-A-Person and Draw-A-Family tests.

As a spin-off to the KFD, a test called the Kinetic School Drawing was developed by Prout and Phillips (1974). The authors think that the interpretations are similar
References to the KFD in psychological literature are rather sparce. Buros (1974), in his latest volume of Tests in Print II, has not mentioned of the KFD. Only two family tests, the Family Relations Test and the Test of Family Attitudes are listed. The KFD and DAF would appear to be the only projective drawing tests used to assess families.

There are five references in psychological literature to the KFD. Schneider (1977) used the KFD in a study to validate the Kinetic School Drawing. Using home background information and the KFD, he found the KFD did not add to the predictability of family or school rating of problems. McPhee (1976) reported that children do use styles to draw their families as had been proposed by Burns and Kaufman (1972). However, the styles were not predominantly associated with disturbed children as had been hypothesized by the KFD authors. Indeed, these styles were present to a greater degree in adjusted children. Little variance occurred in McPhee's study in the styles of girls and boys.

Mangum (1976) used KFDs to assess family
perceptions and ethnic differences of mentally retarded children age 10 to 12. He concluded that the KFD was a responsive instrument with his population and that it could be used to show familial identification in all three races of his subjects. He stated that the tendency to identify with specific family members was unaffected significantly by race or by sex.

O'Brien and Patton (1974) attempted to develop an objective scoring guide for the KFD. Predictive equations were formulated for manifest anxiety, general self-concept, school and academic self-concept, social and peer self-concept, aggressive behavior, withdrawal behavior, and hostile isolationary behavior. Their scoring system used measurement of inter-figure distance, figure size, the presence of barriers between human figures, activity levels, and the orientation of each major figure.

Sims (1979) studied and compared KFD with data from 1,026 drawings of elementary school children. These 1,026 family drawings were collected from three elementary schools and are considered to be representative of a normal population of children from ages 6 through 12. The 1,026 KFDs were contrasted with the 193 emotionally and behaviourally problematic children chosen to represent the KFD by Burns and Kaufman.
Results of the comparison found statistically significant differences between the two populations in their use of styles. This difference, however, was not large and rank ordering of the two studies was nearly identical. Styles appeared not to be associated primarily with deviant children, and the normal style drawing may actually reflect deviancy. Art quality and art development as well as the KFD directions appeared to be prime considerations in interpreting styles. Results indicated some significant differences between the two populations in actions chosen by drawers for their fathers and mothers, but no significant difference in actions chosen for themselves.

Although not specifically for the KFD, Deren (1975) attempted to establish the validity of family drawings. She utilized the relative size of figures, the detail with which figures are drawn, and discrepancies between the number of figures in the family drawing and the actual family size. Deren concluded that the DAF has construct validity for various ethnic groups when objectively scored and when reliable indices of the DAP are used to determine problems. The study further concluded that the size variable was significant, that the family drawing was often a representation rather than an exact replication of the family, and that some support for the validity of interpretations based on HFD research was justified.
The KFD was well received in the few articles about it, and the KFD was generally reported to have utility as a projective instrument. A review of tests showed a very small number of tests that can assess a child's family relationships and feelings. The KFD is a continuation in the development of human figure drawing instruments beginning with the Draw-A-Person test and continuing through the Draw-A-Family method.

Studies on the scoring and interpretative assumptions of HFD tests have been conflictual and contradictory. In spite of difficulty in objective scoring systems and consistent test results, the utility of projective assessments using HFDs seems generally acceptable.

Numerous authors cautioned against using a single projective instrument or interpreting data without other means of assessment. Most evaluators utilized their own backgrounds in interpreting drawings. Some authors stated that projective measures are not reality tests and that by trying to subject them to objective scoring systems, much information was lost that may be helpful in screening problems.

Children's figure drawings appear to be influenced by artistic qualities and abilities as well as by emotions and events. Children show more than realistic portrayal of their families in family drawings. Authors indicate that children
try to be creative and aesthetic, and in so doing use varying art qualities. Interpreting children's drawings without some assessment or knowledge of art development makes objective scoring systems appear rather useless. What was interpreted by Burns and Kaufman (1972) as deviant styles appear in fact to be some of these differences in drawing tendencies. Styles of drawing and the amount of content appear to increase with intelligence, but assessment of mental health based on the quality of the drawings seems, at best for difficult task (Sims, 1979).

1.1.7 Subjects of Children's Drawings:

Desperrt (1952), Liss (1938), and Alschuler et al. (1947) and Hattwick (1947) are in general agreement that young children have no intention of representing objects when they paint. Instead of painting things, they paint feelings, instead of expressing ideas they are trying to say what they feel and how they feel.

Dileo (1970) wrote that children's drawings tell more about the artist than the object represented. Since families are very important to the child, it is valid for the child to draw the family instruments that measure environments such as the family are rare according to Anastasi (1968), she found that the environment affects the nature of
the child's responses, and that the child's behaviour depends on the interaction of personality and environment. The KFD appear to be a measure of one of children's primary environment and of their interaction within it, as well as a graphic representation how they see it.

CHILDREN'S DRAWING AND CREATIVITY

1.2 Creativity: Meaning and Definition:

People differ in their abilities and achievement. Within any one country, some people become wealthy executives, others seem unable to rise above the level of unskilled labourers. Some progress rapidly and brilliantly through school and university to a professional career, many others fall by the wayside.

Creative thinking ability is manifested in one's ability to break away from the usual sequence of thought into an altogether different but productive sequence.

Good (1959) tentatively described creativity as having associative and ideational fluency, originality, adaptive and spontaneous flexibility, and ability to make logical evaluation.

MacKinnon's tripartite (1965) definition of creativity:

1. involves the production of something new or rare;
2. fitting the reality dimensions of the world in terms of some recognizable goal, such as designing a building that is efficient as a work space; and
3. carrying through to completion.

Rogers' (1959) description of the creative process is as product growing out of the uniqueness of the individual on the one hand, the materials, events, people, or circumstances of his life on the other.

Sprecher (1959) defined creativity as having three elements:

1. It must be true.
2. It must be generalizable.
3. It must be surprising.

Simpson (1922) defined creative ability as the initiative which one manifests by his power to break away from the usual sequence of thought into an altogether different pattern of thought concerning to problem to identification, he says that we must look for a searching combing, synthetic type of mind. Such concepts as curiosity, imagination, discovery, innovation, and invention are prominent in discussion of the meaning of creativity.

Wilson (1951) proposed that originality is the most essential element in creative thinking and that is, too, may be regarded as a continuum measured by "the ability to produce ideas which are statistically infrequent for the population of which the individual is a member.".
Hurlock et al. (1978) spells out the basic elements of creativity as under:

- Creativity is a process, not a product.
- The process is goal-directed, either for personal benefit or for the benefit of the social group.
- It leads to the production of something new, different, and therefore, unique for the person whether it be nonverbal, concrete or abstract.
- Creativity comes from divergent thinking, while conformity and everyday problem solving comes from convergent thinking.
- The ability to create depends on the acquisition of accepted knowledge.
- Creativity is a form of controlled imagination that leads to some kind of achievement, whether in painting, block building or daydreaming.

Creative thinking means that "the predictions and or inferences for the individual are new, original, ingenious, unusual. The creative thinker is one who explores new areas and makes new observations, new predictions, new inferences" (Skinner, 1951).

Creative thinking goes on both in artistic production and in scientific discovery. Whereas the scientist
is bent upon the discovery of facts and principles (and the invention and applications of theories), the artist seeks to interpret imaginatively things, relationships, or values as he perceives them. Scientific knowledge is factual and can be stated in the form of the proposition, "Thus and so are true under specified condition", which can be verified by any competent person with the proper equipment. The "truth" of work of art is felt intuitively as well as intellectually and can be verified only by reference to one's personal experience. Both artist and scientist may have the thrill of discovery or of invention; both may have a period of incubation before their thoughts are clarified through a "hunch" or inspiration.

Creative thinking is a form of directed thinking in which the subject seeks to discover new relationships to achieve new solutions to problems, to invent methods or devices, or to produce new artistic objects or forms (Hilgard, 1957).

Creativity can be expressed in many different ways. Special talent creativity can be seen in the design and construction of human robots. The more individualized self-actualizing creativities can be seen in painting and crafts.

The basic components of creativity, Guilford (1950), maintained, are a sensitivity to problems, an ability to produce many novel ideas or solutions, a flexible approach to
solving problems and the capacity to analyze and synthesize a complex collection of ideas.

Cattell (1947) stated: "Creative thought, when it is artistic rather than scientific, may aim to satisfy by what it is and by the emotion which it evokes rather than by where it gets the thinker in relation to the real world". Creative thinking undoubtedly differs in terms of the field to which it is applied. It seems reasonable that creative thinking in the field of science may tend towards the objective, problem solving end of the scale, whereas creative thinking in the arts is influenced more heavily by personal and emotional factors at the other end of the scale (Russell, 1956).

According to Castaldi (1969), to inspire creativity among individual, it is necessary that:

(a) the person be convinced that the problem is important.

(b) His creative product be sensible and useful.

(c) He has the knowledge and capability to produce the creative product.

(d) He has the confidence of others in his ability to produce the creative product.

(e) He be rewarded in same tangible or intangible form for his efforts.
(f) His product be used after it is developed.

(g) He experiences a feeling of inner satisfaction as a result of his creative efforts.

\[1.2.1 \textbf{Levels of Creativity}\]

Taylor (1959) suggests five levels of creativity: (a) expressive creativity accounting for independent expression where skills, originality, and the quality of the product are unimportant, as in the spontaneous drawings of children; (b) productive creativity dealing with artistic or scientific products where there is a tendency to restrict and control free play and develop techniques for producing finished products; (c) inventive creativity relates to inventors, explorers, and discoveries where ingenuity is displayed with materials, methods and techniques; (d) innovative creativity concerning improvement through modification involving conceptualizing skills; and (e) emergentive creativity, which is an entirely new principle or assumption. Taylor points out that many people have this fifth level in mind when they talk about creativity. Since this level of creativity is so rare, the lower levels have usually been involved in most of the investigations concerning creative behaviour.
Guilford (1956) opines that divergent thinking can be classified as figural, symbolic, semantic and behavioural depending upon the type of content involved. Based upon the extension of production, he further classifies divergent thinking into six types, namely, (a) units, (b) classes, (c) relations, (d) systems, (e) transformations, and (f) implications.

In view of the above discussion in the words of Stender (1958) the creative child may be identified on the following qualities:

1. The highly creative child differs from others in his sensitivity to problem.
2. The highly creative child has the novelty of his ideas.
3. The child with high-order creativity makes himself known by the large number of ideas he produces in a given period of time.
4. The highly creative child is one who is likely to persist in the face of frustration or distraction.
5. The highly creative child often prefers individual activities to group activities and is not characterized by excessive conformity to the mores of his group.

After having analysed the various definitions, elements, components and characteristics of creativity, it
appears that creativity may be understood to have a multi-dimensional and divergent ability. This ability involves emergence of originals and production and invention of something new - a complete breakaway from the existing phenomenon. The new phenomenon is the resultant of long term involvement with persistence and deliberation.

1.2.2 Stages of Creative Drawing:

Griffiths (1945) identified eleven stages in the creative drawing of children and relates these to the study of imagination in early childhood. These stages are:

1. A stage of undifferentiated scribble.
2. Rough geometrical shapes, usually circles and squares, with names such as doors, windows, apples applied.
3. Making of additional objects by combinations of lines and squares and by single circles.
4. Combinations of circles and lines to make many other objects, with human figures as one of the prime interests.
5. Juxtaposition of many objects rapidly drawn and named.
6. Concentration on one object at a time, bold work, care taken, and degree of detail present.
7. Further juxtaposition, but clear subjective association, work recognizable.
8. Partial synthesis, some items being shown in definite relationship to each other.
9. Pure picture, one picture only.
10. Multiplication of pictures, joy of representation.

The child expresses his self not only through behavior and language but also through creative activity. During the period of early childhood, he begins to handle and manipulate clay, mud, sand, blocks, and boxes. He pounds and piles, feels and smears, shapes and destroys. He derives pleasure from the forms he creates, the texture of materials he uses, the activity itself (Gordon, 1975).

Luchins (1945) discovered that children's perception of a series of complex drawings was influenced by remarks or previously shown sketches.

Machover (1949) stated that drawing is a creative experience and that selection and organization take place with varying degrees of awareness and directiveness.

DiLeo (1968) wrote that a child begins with this creative expression but could easily lose it in a desire to imitate what adults want in a drawing. The change over from subjective to objective reality seems to occur from approximately 8 to 10 years.

Consider the work of the Torrance group. Typical references are Torrance (1960, 1962), Torrance and
Gowan (1963), and Yamamoto (1964a; 1964b; 1964c). A battery of tests has been developed over the years, with the objective of assessing behaviors, assumed to vary in degree of creativity. Such tasks include drawing pictures that elaborate in as original a manner as possible upon some given visual element, such as circles; gluing a geometric form on a sheet of paper and using the form as part of a picture or object that is then to be completed by drawing; devising and then trying to answer questions concerning various pictures that are displayed, proposing the most clever and unusual ways one can think of for changing a given product, such as a toy dog; so that it will be more fun to play with; proposing improvements for common objects such as a bicycle and thinking of unusual uses for a suggested objects (Wallach & Kogan, 1965).

Kincaid's (1961) examination of the drawings of 141 subjects of various ages led him to state that children's creative ability (originality) tended to increase up to age 13 or 14 years and thus to decline somewhat. He further concluded that a child's creative ability was significantly greater than was the ability to produce aesthetically pleasing pictures. In older youths however, the ability to produce pleasing pictures was more in evidence than was creativity.

Jacobsen and Asher (1963) have remarkably predicted creativity in real life from the way individual reacts to a perceptual task. The task in question consisted of a series of 21 pictures drawing which the silhouette of a dog gradually
changed into one of a cat. The more flexible subjects caught the change early in the series; these individuals generally proved, the most creative in the actual life task which, in this experiment, was to design a desk. Thus, these various tests in their different forms were able to measure the presence in an individual of the basic components of creativity.

1.2.3 Children's drawings and creativity:

The drawings are said to be the expression of things unsaid, and things not done openly. The research literature is replete with such studies as creativity drawings. But very few empirical evidence is available to suggest the relationship between children's drawings and creativity. Hence the attempt is made in this investigation to study the relationship between drawings and creativity.

1.3 CHILDREN'S DRAWING AND EMOTIONAL INDICATIONS

Many children up to 11 years of age— even those who play with the puppets— like to express themselves by drawing pictures. These drawings are not only a means of expression but facilitate the conscious realization of conflicts. They allow one to penetrate deeply into the child's unconscious; they encourage the abreaction of the emotion, and permit a surprising catharsis, they also indicate the attempts at the sublimation of instinctive tendencies.

There are, however, some stereotypic elements which
enable us to understand this picture language.

Transposition or projection of the emotional conflict into exterior objects. Example: a frightened mountain, a fir tree which is afraid", etc.

The identification of the child with stars or with very strong animals or giants as Gulliver in the land of the lilliputians.

The overdetermination of certain details which indicate the importance the child attaches to them; for example, seven or eight fingers on one hand, the fantastic number of weapons carried by one soldier, the power, quite out of proportion, of a car's headlights. Condensation into one picture of a crowd of details which reveal different traits of character of which recall numerous memories.

It is interesting to observe the dimensions of objects in a child's pictures. A knife as large as the child himself is an indication that the knife is an emotional symbol of utmost importance to him.

In drawing pictures, the child can express certain inner attitude which he would find difficult to exteriorize in playing a game. In certain cases it is the most direct method to reach an understanding of not only the conflicts which trouble the child but also of his character and personal reactions (Rambert, 1949).

1. The emotional reaction must be expressed through color and through types of lines, mass and texture. The result depends upon the teacher's ability to release creative ideas and make them function.
2. Different directions of lines contribute to emotional expression. There are horizontal, vertical, curved and oblique lines. Horses running against rain express action and speed, and restore the balance. Curved lines are graceful and rhythmic, and may be expressed in the billowing folds and scallops of a circus tent, the balloons, and the clowns. Angular lines are reminiscent of the bizarre. Horizontal lines show vastness and loneliness, and vertical lines are uplifting.

3. The child's interests lie close to nature. He captures the essence of his impressions and experiences, and translates them in a direct, forthright, and sincere manner of working.

4. Children like to analyze places before drawing them, the desert as a vast area of yellow sand, shown with the horizontal predominating, the jungle with its riot of colors and tangled foliage; and the sea with its calm and rippling waters that seem to move under the tiny curved lines.

5. An interesting stimulus to emotional analysis is batik paper with spots of color. Grays and mauves might suggest old age, violent contrasts might be interpreted as conflictor anger; and winter; love, contentment, crowds—all might be translated through areas of different hues.
During recent years interests in the use of drawings as an index to personality differences and especially as an aid to understanding the emotional and social problems of individual children has increased rapidly. It has been estimated about 10 per cent of school children are emotionally disturbed. Among the poor and minority groups, the percentage increases markedly (Gliedewell and Swallow, 1968). They conclude that in addition to this 10 per cent who need professional help, another 20 per cent have problems which need some added attention from teachers, at least during periods of high stress. However, the Joint Commission on Mental Health of Children and Youth estimated (1969) that only between 1 and 2 per cent are seriously mentally ill.

In a study of emotionally disturbed children's drawing, Alice (1961) stated that an emotion is a conscious experience that involved body activity resulting in organic and kinesthetic (muscular) sensations and overt expression as well as accompanying impulses and strong feeling tones.

Schliebe (1934) found characteristic patterns of such emotional expression children gave, as their chief reason for making the kind of drawing they did; either recalled or imagined kinesthetic sensations under similar conditions.

Williams (1940) found that drawings made by maladjusted children, when alone in a room, without
distracting influences were more revealing than those made in the presence of the examiner.

Bender and Rapport (1944) and Schwartz and Rosenberg (1955) obtained drawings of animals to throw light on patterns of personal and social maladjustment in children.

Hulse (1951, 1952) appears to be the first to report on the use of more formalized family drawings. He investigated the family drawings made by disturbed children during psychiatric interviews and developed a technique to acquire these drawings. He interpreted emotions and conflicts in the manner of Machover, (1943) and Goodenough (1928). He also looked at the family constellation, Oedipus conflicts, self-concepts, anxieties and fantasies. He found drawings changed as the patient went through psychotherapy and that the total (Gestalt) aspect of the artistic production as well as behaviors and verbalizations during drawing were important to observe. He used his technique for an early diagnostic evaluation of children and their families.

The effect on art performance of imagined emotional states was studied by Wischuner and Goss (1960) who concluded that the effects of fear, anxiety, relief and calm and markedly reflected in the drawings.

The successful use of drawing as an integral part of the psychiatric interview has been reported by a number of psychiatrists and clinical psychologists, particularly in working
with young children. Among the ten detained case reports of psychiatric interviews with children assembled by Witmer (1946) drawing was an important feature of both diagnosis and therapy in each of the four cases who were under the age of 9 years. The fact that such paintings were most likely to be made during periods of emotional distress lends support to the interpretation of their significance as an emotional outlet for children.

Lowenfeld (1947, 1952) pointed out that the young child's drawings reflect his own desires, feelings, beliefs and fancies rather than objective reality. Proportions, for example, represent values as the child conceives them rather than his perceptions of absolute size. As the child moves into what Luquet called the period of "realistic representation", his self-confidence is shaken by the contrast between his internal and external worlds. He may then give up all forms of creativity or he may express his conflicts and confusions in his art products (Harris, 1963).

Koppitz (1966c) has developed an objective scoring system for evaluating Human Figure Drawings (HFDs) among children as emotional indicators. Finally, the following five emotional indicators have been found to be significantly related to school achievement in the primary grades: poor integration of parts, slanting figures, omission of body, omission of arms, and three or more figures spontaneously drawn. A frustrated child in subjects such as reading, writing and arithmetic and is pointed to as being slow, may turn to out for a release or frustration,
because in art there is no right or wrong (Lowenfeld and Brittain, 1964).

The emotional release given by a creative work to its creator usually is in direct relation to the extent and to the intensity with which he identifies with his work. Neither the extent nor the intensity is easily measurable. Usually four steps of self-identification can be recognized (Naumberg, 1947):

1. Stereotyped repetitions.
2. Pure objective reports or generalizations.
3. Occasional inclusion of the self or substitutes for it.
4. The inclusion of experiences of the self.

It becomes evident that the degree of emotional release in creative activity depends largely on the creative freedom of the child: the more often stereotyped repetitions occur in the child's creative work, the greater is the inflexibility of the child. An emotionally dull or detached child will express his detached feelings by not including anything personal in his creative work.

A child who is emotionally free and uninhibited in creative expression feels secure and confident in attacking any problems that are derived from his experiences. He will closely identify with them and will, with ease, adjust to accidental situations that may arise from his work in dealing with different
materials and media. Thus the emotionally stable individual is characterized by the great ease and flexibility with which he can identify with his own world of experiences (Lowenfeld and Brittan, 1964).

Art is one way of solving the problems of life. It is an escape but not a retreat. It is an escape to a world of so-called unreality where the artist can have full power over his environment. It is in his world of his own making that he solves his problem. But he must have problems with their tensions and emotional drives.

All art expresses emotion. That is the function of art (Reymert, 1950).

Jacobson (1973) in her study of KFDs done by school children aged 6 to 9 concluded that specific drawing features can be considered as indicators of emotional disturbance of individual children. These emotional indicators were not distinctive of a certain sex or age group.

For the opportunity to express emotional content and to develop in emotional growth, children need to identify with their own experiences in their art. Children who constantly hide behind stereotypes or who are unable to paint their own relationships with their environment are not able to express their true feelings.

Children now usually refrain from using as much
exaggeration as they did earlier. We find that there is a more naturalistic proportion. One of the characteristics of emotional interest in a particular part of drawing or a painting is the accumulation of details in this particular part. This can be easily understood, for the child uses more affection to characterize a part that is of emotional significance to him (Lowenfeld and Brittain, 1964). Allen (1970) notes that there exists a correlation between developmental levels of drawings and group intelligence and achievement scores. But he found no correlation between the developmental levels of drawings and social and emotional adjustment.

Drawing is a favorite pastime for children and the transition-adjustment classes are no exception. For this two-dimensional means of expression, the boys and girls favor crayons, cray-pas, charcoal, colored chalk, and pencils. The children in transition-adjustment classes use and enjoy a wide variety of art materials. This is done to maintain interest and to provide an atmosphere for expression and accomplishment (Stone, 1971).

Children's figure drawings appear influenced by artistic qualities and abilities as well as by emotions and events children show more than a realistic portrayal of their families in family drawings. The KFD drawings seem to reflect cultural backgrounds, creative expression, aesthetic desires, and innate ability.

Kasza (1961) investigated with 125 fifth graders who
drew under the influence of various pattern of teacher praise and criticism. He concluded that both introverted and extroverted children improved most with praise.

A survey of the literature denotes an increasing interest in the therapeutic values of art experience (Arlow, 1946; Bender, 1949; Elkisch, 1947; McIntosh, 1943). There is reason to believe that art expression is important as a release for children's tensions and repressed desires. Properly controlled, such activities as finger painting permit the study of emotional conflicts, personality, and motor patterns.

Basing a program on psychoanalytic theory, teachers would select goal for art to free children for expressing and releasing inner feelings. They would select finger paint, clay and tempera as appropriate materials. The role of the teacher would be one of guide and supporter (Seefeldt, 1980).

From the review of the literature in this section viz. drawings and emotional indications, it is brought to light that drawings, paintings are means to give an outlet to one's feelings and emotions. They have a cathartic value. The drawings here are not analysed with a view to study the emotional disturbances as such. But the idea was to study the relationship between drawings (KFD) and emotional characteristics. With this purpose in mind, the investigator selected the variable of emotional indications as a correlate.
Human behaviour can be explained as an outward manifestation of one's action in relation to environment. As Lane and Beauchamp (1956) put it, "all that we do is expressed of our bodies." All our efforts to reach out to others are attempts to get outside our skin and establish relationship with others. Each human being is involved in a never-ending process of becoming the self that others identify as you or me.

Murphy (1947) said that a large part of behaviour that constitutes personality is self-oriented behaviour. Glanz and Walston (1958) opine that what a person does or how he behaves is determined by his self-concept. The understanding of the self is the factor that make various behaviours (or expression of personality) consistent, controllable, and to some extent predictable. Self-concept gives meaning to behaviour.

For La Benne and Greene (1969): self-concept is the person's total appraisal of his appearance background and origins, abilities and resources, attitude and feelings while culminating as a directing force in behaviour.

Combs (1963) feels that in order to study self-concept, one must necessarily infer its nature from observations made of the behaviour of the subject, has to say about himself.
This means self-concept is a totally private and subjective experience.

Importance of self-concept is taking prominent place for understanding and predicting human behaviour. Person having good self-concepts are proved by the research work, that they are not anxious, judged to be generally better adjusted, more effective in groups, more honest and are less defensive. High self-concept plays a very important role in achievement of goals in need achievement and creative self-expression (Mohan, 1974).

The study of self-concept is essential not only because it is a product of complex social milieu and one must find one's self in social setting, but also because it is one of the very important aspects of our personality, which cannot be ignored. The self is the midpoint of personality and provides it with unity, equalibrium, and stability.

1.4.1 What is self-concept?

The term self-concept is so widely used in the field of Education and Psychology that in its most naive sense it can be generally understood as the person's ideas, feelings and attitudes about one's self i.e. how one perceives one's self.

Murphy's et al. (1947) self is used in two contrasting senses, as thing acting and as thing acted upon .... The self
is a thing perceived .... a thing conceived.... whereas for Allport (1961) self is something which we are immediately aware of. We think of it as warm central private region of our life. As such it plays a crucial part in our consciousness, in our personality, and in our organism, so it is a core of our being.

Smith's (1961) idea of self is a person as perceived, felt and thought of by himself. As he can perceive other objects and persons, so he can perceive himself, but just as his perceptions of others are never entirely accurate, so his perceptions of himself are never entirely complete or accurate.

Coopersmith (1967) attempted to define self as an abstraction that an individual develops about the attributes, capacities, objects and activities which he possesses and pursues. The abstraction is represented by the symbol "me", which is a person's idea of himself.

Self-concepts are images people have of themselves. They are composites of the beliefs they have about themselves - their physical, psychological, social, and emotional characteristics, their aspirations, and their achievements. All self-concepts include physical and psychological self-images. The physical self-image is usually formed first and is related to the child's physical appearance its attractiveness and its sex appropriateness or inappropriateness - and the
importance of the different parts of the body to behaviour and
to the prestige they give the child in the eyes of others.

Psychological self-images are based on thoughts,
feelings and emotions; they consist of the qualities and
abilities that affect adjustment to life, qualities such as
courage, honesty, independence, and self-confidence, and aspirations
and abilities of various kinds (Hurlock, 1978).

To conclude with James (1950) a man's self is the sum
total of all that he can call his, not only his body, and
psychic powers, but his clothes and his house, his wife and children,
his ancestors and friends, his reputation and works, his lands
and horses, and yachts and bank account.

Staines (in Glock, 1971) expresses that the aspects of
the self are of supreme importance for behaviour since many
of the individual's actions are ordered by his constant efforts
to maintain and enhance these various aspects of (the cognized
the others, the ideal self) the self-picture. These expressions
suggest that to understand behaviour, it is essential to
study the self-concept, which can be helpful in unfolding the
unique characteristics of human nature.

Jourard (1963) adds that the self-concept comprises
of all the beliefs the individual holds concerning what kind
of person he is, i.e., conclusions concerning his model or
typical reaction patterns to typical life situation.
Development of self-concept

Self-concept is a life-long process that grows and develops continuously in social setting. An individual is not born with a self-concept nor does he inherit it, but he forms one as a result of his experiences and capacities.

According to Gale (1969) the child gains a growing awareness of self as he begins his interaction with the significant people in his environment. Increasing development of self-awareness can be noted in the "negativistic" stage, frequently occurring around the age of two, when the child appears to be testing his self-assertion in opposition to others. The infant at birth has no self-awareness. But, as Watson and Lindgren (1973) suggest, the ego of the infant as a sense of self-awareness becomes differentiated when on account of his mother's failure to meet his needs and wants, he recognizes "I" and "not I".

Baughman and Welsh (1962) the curiosity of the child to explore his body helps him form a body image very early in life which has a critical influence on the developing self-concept. They suggest that the earliest clues in a child's behaviour that he has formed the kernel of self-concept in his expression of pleasure following some achievement.

Glanz and Walston (1953) are of the opinion that many of the adjectives that a child listens for and that are corner stone of his earliest conception of personality
and his self-picture are based upon constitutional factors. The child learns that he is small or big, quiet or active, pretty or plain, healthy or sickly, a boy or a girl or intelligent or slow. Each of these things depending upon the kind of response he encounters from the people about him, he learns his "good" or "bad". As the individual sphere of activities widen into the neighbourhood, the school, and the community, his group membership play an increasingly important part in the formation of self-concept and personality. He becomes more and more sensitive to others' judgements in his understanding of his self and the roles suitable to his self-concept.

For Sullivan (1953) the self-concept develops from the reflected appraisal of significant other in child's life.

Watson and Lindgren (1973) suggest further that influences on development of self come from diverse sources: imitation of adults models, cooperative and collaborative relations with adults, fantasy, playing of adult roles, participation in games and rituals, relationship with other children in a closely knit peer group.

Concepts of self are hierarchical in nature, the most basic - the primary self-concept - is acquired first. It is founded on the experiences the child has in the home and is made up of many individual concepts, each resulting
from experiences with different members of the family groups.

The primary self-concept includes both physical and psychological self-images, though the former usually develop earlier than the latter. The first psychological self-images are based on children's contacts with siblings and comparison of themselves with their siblings. Similarly, early concept of their roles in life, their aspirations, and their responsibilities to others are based on parental teachings and pressures.

The secondary self-concept, like the primary, includes physical as well as psychological self-images. Children think of their physical structures as people outside the home do, and they evaluate their psychological self-images, formed at home by comparing them with what they believe teachers, peers, and others think of them (Hurlock, 1978).

The role of the hereditary endowment in the development of the self-concept comes from the way children interpret the treatment they received from others. Social insight is greatly influenced by the individual's level of intelligence. Age for age, bright children can interpret better how people feel about them from what they say or do than can children who are less bright. Their interpretations of the feelings of others, in turn, determine whether they will develop favourable or unfavourable self-concepts (Gecas, Calonico and Thomas, 1974; Kirchner and Vondracek, 1975; Paponsek, 1974).

The self-concept is largely a social product (Monge, 1973), developed principally from the reflected appraisals of the
significant others in one's life.

The infant's self-concept begins with his discovery of his own physical body as distinct from the rest of the world. When the infant puts his thumb in his mouth and experiences sensations in both his thumb and his mouth, he learns that his thumb is a part of himself in a way that his bottle is not. Experiences of this type probably provide the child with the first anchorage for a self-concept.

The second important stage in the child's development of a concept of self is awareness of other people and their importance in his life. His self-esteem distills from the evaluations made of him by the important people in his life and the feedback they provide when he attempts to manipulate and modify his environment (Long, Henderson and Platt, 1973). A well defined satisfactory, consistent and stable self-concept is an important dimension of adjustment.

1.4.3 Children's Drawings and Self-concept

Man's need to communicate an effective human statement of himself as an object in space through the pictorial representation of his body requires no documentation. It exists all about us and always has, in myriad fascinating forms. What a man draws on paper or wall may be done as idle doodling or as a serious inspirational or studied task.
Whatever its intent, it projects his mind's idiosyncratic image of himself or of his fantasied self. Through this image, the unconscious partially reveals itself. It is up to the observer to learn to read the message and to disentangle the cues in the human figure drawing, for surely it is a pregnant communication (Schidkrout, Shenker and Sonnenblick, 1972).

While the drawing is representational, the skills involved and the self-satisfaction which accrues encourage the child to continue in creative ability.

A drawing is a piece of behavior. Although it is symbolic of the individual's total self at the time, no two individuals are alike in past history, social and intellectual maturity and personality adjustment. Thus even similar drawings may have different symbolic meaning (Bender, 1972).

The desirable school situation includes many opportunities to react emotionally to musical and artistic materials. These experiences heighten artistic enjoyment and help the child understand feelings which may find later expression (Freehill, 1961).

To an individual his phenomenal field or private world is reality so far as he is concerned. Thus he reacts to the world which he perceives, not the world perceived by others. Now what is perceived by one and the way in which it is perceived by him are conditional by his psychological needs.
It is because of this that a child does not want to leave his mother even when he is promised good living by another woman. His need is that of love which he perceives in his mother. The perception of oneself changes with maturity. As we have said, the behaviour of children is determined by their perception of themselves and the world around them. As this perception changes, their behaviour changes accordingly. The teacher cannot give concept directly to children by insisting that they become more mature and realistic in their attitudes. They will have to wait till the children obtain maturity. Much of the frustration and anxiety of children can be avoided if adults deal with them with a better understanding of their feeling and perception.

The self-conception consists of a selective organization of values and standards, edited to form a workable anchorage for social interaction. The individual function of the self-conception is to supply stable and workable direction to action by providing a criterion for selective attention to the social consequences and reflections of ego's behavior (Gordon and Gergen, 1968).

For a young child, the immediate environment around him is the world for him/her as she may perceive as a reality. This world provides ideas, experiences to express his reactions and feelings towards this environment. The drawing made by a child
is composed of this reality. This expression in the form of a
drawing or a painting is an indication of the child’s personality
behaviour and his interaction with the environment. This
expression takes place when otherwise the child fails to
communicate and express verbally his wants, desires and feelings
toward the outer world.

Although the research literature is full of children’s
drawings and various interpretations based on these drawings,
but very little, if any, work is done to study the relationship
between drawings and self-concept. Hence the investigator has
made an attempt to study this variable and see if meaningful
associations could be derived out of it.

GIFTEDNESS

Giftedness had been defined in various ways. Some
educators define it in terms of intellectual capacity; others as
consistently outstanding performance in one or more areas of
endeavor. Some educators believe that the gifted child may be
identified by a constellation of factors which includes
intelligence, creativity, drive, perseverance and performance.

Havighurt (1946) found that gifted children are those
individuals from Kindergarten through school age who show
unusual promise in some socially useful area and whose talent
might be stimulated.
Lucito (1964) stated "the gifted are those children whose potential intellectual powers are at such a high ideational level in both productive and evaluative thinking that it can be reasonably assumed they can be the future problem solvers, innovators and valuators of the culture if adequate educational experiences are provided to them."

"Giftedness" as related to children has most frequently been defined as a score on an intelligence test, and typically the study of the so-called gifted child has been equated with the study of the single IQ variable (Getzels and Jackson, 1975).

Kirk (1972) noted "some authorities use the term gifted to refer only to those highly capable in a wide variety of abilities, whereas other use it to mean anyone highly competent in any one area. Some think of giftedness only in terms of high IQ or high degree of abstract and symbolic learning ability, other include facility in music, art, mechanics or creativity.

Marland (1972) in his report of the United States Congress entitled Education of the Gifted and Talented, has restricted the gifted to 3 to 5 per cent of the general population. Because of the impact and influence of this document one may assume this to be the currently accepted prevalence figure.
1.5.1 Characteristics of Gifted Children

Since brains are a great asset, the gifted child has a great potentiality for developing a realistic conception of himself and a favourable attitude regarding his worth. He is more likely than the average child to win success and praise at school. He has a better than even chance in competition with others. His family is more likely to be of middle or high than low socio-economic status and thus he escapes the stigma of being born on the wrong side of the tracks (there are, of course, many exceptions to this). He is potentially better able than those who are less richly endowed to take a thoughtful view of things, to plan and to avoid the penalties of foolish actions. Theoretically, also he should be able to use his superior intelligence in dealing with predicaments which lead to fear, anger or unsolved grievances. In addition, his greater ability to deal with moral questions (at least on an intellectual level) should help him to take a reasonable view of his conduct and to avoid a burden of irrational guilt.

Actually, however, high intelligence does not guarantee insight or healthy self-esteem. While gifted children generally rate higher than below average children in tests of emotional adjustment, it has not been found that they uniformly rate themselves high (Jersild, Telford, and Sawrey, 1978).

The gifted are often parsimonious, use few words, do not write much talk less, jump from ideas to issues and absorb
quickly the content of any subject. The gifted who are curious, inquisitive, love independent judgement and advance knowledge in many fields (Shanker, 1976).

The gifted are also noted to be stable in their emotional adjustment and more self-sufficient, dominant and less neurotic as found by Terman and Hollingworth (1942).

Terman's finding indicated that gifted individuals were not only intellectually superior but also physically, socially, emotionally and normally advanced and in general, pleasant people possessing a wide range of interests and skills. The majority of Terman's gifted subjects were from above-average to high income-homes, their parents were well educated and in proportion to the general population, there was a low incidence of broken homes (Haring, 1974).

Terman concluded that superior adjustment was maintained into adulthood. This conclusion was based on favorable adjustment and maladjustment ratings compared to national expectancy figures and to low rates of incidence of delinquency, mental illness and alcoholism (Haring, 1974).

Martinson (1961) found that the gifted children had better social and emotional maturity than their average mates. They were found to be tactful, reliable, sincere, patient steady, realistic, honest and were noted to have good commonsense.
and good judgement.

The gifted child is one who possesses any of the following characteristics.

He is:

(1) Productive has many ideas and solutions;
(2) Creative, bring something new in existence within the framework of his environment.
(3) Ingenious - invents or discovers a solution to a problem in a neat, clever, or surprising way; and
(4) Versatile (Patel, 1966).

That skill in thinking and superior mental organisation are qualities of the gifted child is recognised by all investigators. Most apparent in his show of mental power is his superior reading ability. He is a more rapid learner than the average child. He has the ability to generalise more easily to recognize relationship, to comprehend meanings and to think logically (Sumption, Norris and Terman, 1976).

The intellectually gifted child tends to scribble earlier than normal and continues to advance through the development stages more rapidly than the normal child. Fritz (1958) found that gifted children in a split-shift school showed more growth in language development, science and social studies than they did on a full day schedule.

Lowenfeld and Brittain (1964) give these characteristics of gifted children:
(1) Fluency of imagination and expression.
(2) The highly developed sensibility (in certain areas, especially to movement and space).
(3) The intuitive quality of imagination.
(4) Directness of expression.
(5) The high degree of self-identification with subject matter and medium.

Gifted and creative children are willing to take risks in a warm supportive climate. They will risk the exploration of a new field; they will experiment with different learning technique, they will share cherished ideas, they will define difficult problems, they will reveal their feelings, they will make mistakes and discover that they can learn from their mistakes and finally they will not fear to be themselves (Barbe and Renzulli, 1975). Mensh (1950) in a view of Rorschach studies used with gifted children found that they had a higher number of responses, a higher level of form quality, and qualitatively better records. This would suggest an overall better adjustment for his group.

Gair (1944) found that seven-year-old-gifted children showed better organization, wider range of interest, and much more adjustment than children of average or below average IQ.

In a classic study by Terman and his associates of the careers of a thousand gifted persons, who first had been
studied as children were followed into adult years (Terman & Oden, 1940, 1959) found that almost 90 per cent of the boys and 85 per cent of the girls had attended college, and although these gifted children were, on the average, nearly two years younger than their classmates, about three times as many of them graduated with honors. About two-fifths of the boys and one-fifth of the girls had earned half or more than half of their expenses as undergraduates (Jersild, Telford and Sawrey, 1978).

Gallagher and Lucito (1960) have pointed out that when the relative intellectual strengths and weaknesses of gifted, average and mentally retarded children are compared on tests of intelligence there are sizable differences in patterns of intellect among the three groups. They found that the gifted children had their strongest area of success on tasks relating to a factor verbal comprehension which encompasses meaningful manipulation of verbal symbols. The mentally retarded groups were relatively strongest on a factor of Perceptual Organization composed of non-verbal tasks. The average group did not show a characteristic pattern related to know factors of the tests.

Taylor (1960b) at the second Minnesota Conference on Gifted Children discussed the obstacles to this early identification. He included such considerations as the following: (1) The rarity of the highest type of creative thinking.
(2) Society's failure to recognize creative products until a generation or two after the creation.

(3) Society's tendency to reward recognized creative talent with promotion into positions where they are unable to continue their creativity.

(4) The stress of academic programmes of non-creative activities.

(5) Failure of academic programs to reward creative achievement and divergent thinking.

At the 1960 White House Conference on Children and Youth six recommendations regarding the gifted child were adopted.

That all schools make special provisions for the education of the gifted, talented and creative student, including opportunities for intellectual freedom, individual inquiry decision making, critical analysis, concept formations, originality, creativity and communication.

That local programs for gifted children and youth provide for flexibility, experimentation, innovation, and constant revision, broader and more sensitive tools for identification, including means of uncovering latent talents in handicapped, culturally deprived and emotionally disturbed children; guidance by able and sympathetic adults with high values, of parents and teachers as well as the
gifted themselves, talents teachers selected through broad recruitment progress (Hawkes and Pease, 1969).

This intimate, closely knit family relationships is marked by warmth and by mild discipline of a psychological rather than a physical turn. The child is presented with a clear set of parental standards but is given much freedom of expression which he is encouraged to exercise (Mac Kinnon, 1962). Parental democracy also stimulates creativity and imaginativeness among children (Baldwin, 1949). Moreover, Terman's study of gifted children showed that the non-creative came from home having more stress, more conflicts and less interest in achievement than the home of the creative subjects among his sample.

Barbe (1956) indicated that the gifted tend to come from the homes of professional and managerial parents, while Gallagher and Crowder (1957) reported that the gifted tend to come from families of above average socio-economic status.

**1.5.2 Gifted Children and Drawings**

Much research has been generated by children's drawing. The predominant amount of research is centered around the Kinetic Family Drawings test on disturbed children. For this study, the investigator selected the gifted and average children from the elementary schools in Thailand.

Gifted and normal children showed more movement in drawings than did neurotics or psychotics in a study by Schmidl (1942).
Parent who send into schools children decidedly above average are vitally concerned with the most expedient and advantageous use of their children's talent.

The schools are constantly striving to improve educational environment, but they must understand the home environment from which children come. School and home must meet in closer cooperation for a better perception and solution of the problems.

To sum up we can say that children's drawings have been very useful to the psychologists, psychiatrists, physicians an mental health clinicians to gather understanding in areas ranging from normal development and intelligence to identifying behavior and personality growth. Moreover art expression is important as a release for children's tensions and repressed desires. These drawings tell more about the artist than the object represented. Since families are very important to the child, it is valid for the child to draw the family. So it can be concluded that drawings can give a better understanding of children to both parents and teachers.

This study proposes to compare gifted and average children on KFD and certain other correlates like creativity emotional indications and self-concept. Hence the giftedness and gifted children form essential features of this study.

1.6 STATEMENT OF THE PROBLEM

The review of the literature of children drawings and
Kinetic Family Drawings (K.F.D.) provided an insightful thinking for the investigator to choose her problem. The investigator who herself is a teacher in an elementary school decided to take up the problem in which Kinetic Family Drawings (K.F.D.) could be studied with some psychological covariates.

There are number of factors associated with children's drawings. These are cognitive factors, personality factors, emotional and social factors. In the present study an attempt was made to make a comparative study of drawings of gifted and average children in relation to some of these factors. From among the cognitive factors, the investigator had take up creative thinking ability. From personality and emotional factors, the study includes emotional characteristics and self-concept. Thus the problem under study reads as:

"A Comparison of Kinetic Family Drawings (K.F.D.) in relation to creativity, emotional indications, and self-concept of gifted and average elementary school children".

1.7 OBJECTIVES OF THE STUDY

The present study entitled "A Comparison of Kinetic Family Drawings (K.F.D.) in relation to creativity, emotional indications, and self-concept of gifted and average elementary school children" was based on Sims' study. The major purpose of study was to see if styles, actions and symbols used in K.F.D. of gifted and average children in Thailand were similar to the styles, actions and symbols identified by Sims and Burns and Kaufman in their
study. The study was carried out with the following objectives:

- To compare the K.F.D. in styles, actions and symbols used in the K.F.D. of gifted and average children.

- To study if styles, actions and symbols used in a drawing differ between boys and girls of gifted and average group of children.

- To see whether gifted and average children selected different actions for their father, mother and self in K.F.D.

- To compare the gifted and average children on the variables of K.F.D., creativity, emotional characteristics and self-concept.

- To study the strength and magnitude of relationship between K.F.D. and creativity, K.F.D. and emotional characteristics and K.F.D. and self-concept in case of gifted and average children.

- To identify the underlying factor structure obtained with the help of factor analysis for the variables of K.F.D., creativity, emotional characteristics and self-concept.

1.8 Hypotheses:

On the basis of empirical research evidence and the objectives of the study, the study was carried out to test the following hypotheses:

The styles, actions and symbols in K.F.D. of gifted and average children in the elementary schools of Thailand are similar to the styles, actions and symbols identified by Sims and Burns and Kaufman.

There exist significant differences between gifted
and average children in their selection of styles, actions and symbols in the Kinetic Family Drawings (K.F.D.).

Significant differences exist between boys and girls of gifted and average children in their preference for actions, and symbols selected for father, mother and themselves.

There exist significant differences between gifted and average children on the variables of Kinetic Family Drawings (K.F.D.) creativity, emotional characteristics and self-concept.

There exists significant correlation between KFD and creativity, between K.F.D. and emotional characteristics, and K.F.D. and self-concept.

It is possible to identify some structures in the factor having constellation of the variables of Kinetic Family Drawings (K.F.D.) creativity, emotional characteristics and self-concept.

1.9 DELIMITATIONS OF THE STUDY

This study is based on Burns and Kaufman's (1970) study and analysis of children's K.F.D. Children's drawings were interpreted only in terms of styles, actions and symbols. The details of the drawings as creative or intellectual
expression, drawings as indicative of emotional outlets, drawings as a means of self-expression were not taken into consideration due to paucity of time and resources available with the researcher. The study was further delimited to the elementary school children only.