The Computer as a Projective Medium: A descriptive analysis of children's use of an animation program for learning style

by

Susan C. Imholz

B.A., Antioch College, 1978
M.A., Lesley College, 1983

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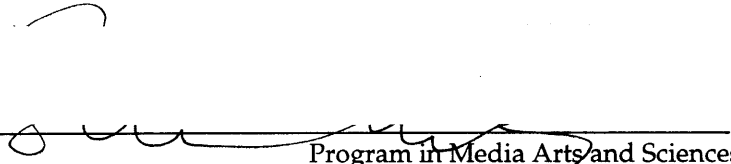
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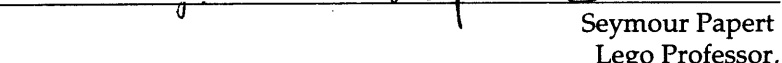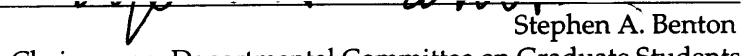
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Abstract

The following study takes an in-depth look at the style and content of children's use of an animation program, VideoWorks (the updated version is Director) for the Macintosh. The research looks at how eight children appropriated knowledge of the program, and the nature and character of the creative products they made. The children, ages 9 through 12, were chosen to reflect a variety of personality styles which was determined by clinical testing. They were also recommended to the study by their teachers on the basis of having difficulty keeping pace with peers academically, or because they were socially isolated from peers. The subjects worked with the animation program for periods ranging from 22-45 hours. The structure and activities introduced to the subjects during the animation work sessions were designed to address the their academic and/or social deficits. These issues were identified from their learning style and creative products. The analysis focuses on the use of the software environment as a diagnostic and therapeutic tool. The case studies provide examples of how the animation program was used to address the children's learning problems and developmental deficits.

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To the degree that he masters his tools, he can invest the world with his meaning; to the degree that he is mastered by his tools, the shape of the tool determines his own self image. Convivial tools are those which give each person who use them the greatest opportunity to enrich the environment with the fruits of his or her vision......

Ivan Illich, "Tools for Conviviality"

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Introduction

Rationale

The use of the computer as an educational tool allows a new degree of personal control over the learning process (Papert 1980, Turkle & Papert 1990). This makes the computer an excellent medium for observing and categorizing different styles of learning (Turkle 1984, 1988, 1990). However, schools and educators have been slow to appreciate this development and the latent possibilities for creating better learning environments. One reason is that in the field of educational research, descriptions of the learner and learning styles are usually too cursory to take into account these important changes. By contrast, in the field of clinical psychology rich descriptive accounts of behavior are common practice. My research explores ways of enriching our understanding of learning by utilizing clinical research methods to observe and discuss children's learning styles. This study takes an in-depth look at the style and content of children's use of an animation program, VideoWorks (known in later versions as Director) for the Macintosh. While the central interest of my work is the child's learning process, the use of clinical methodology allows for a discussion of the child's work and learning style that are usually neglected in cognitive studies. The following case studies take a much deeper look at the role of affect, and the relationship between the child and teacher as important influences in the child's learning process.

The work also attempts to make a contribution to the discussion of the computer context as a diagnostic tool and therapeutic milieu. It addresses a variety of learning problems, describes the implementation of intervention strategies, and discusses the outcome of my interventions. The case studies provide specific examples of how the animation environment was used to address the children's learning problems and developmental deficits. In the course of defining remedial or therapeutic instruction for a child with specific learning problems, the study has also succeeded in furthering our understanding of how technology enhances

educational experience and psychological development.

Materials

VideoWorks was chosen as the animation tool for study for several reasons: 1) it produces high quality black and white graphics, 2) it has many sophisticated features for manipulating pictures and text, 3) it uses iconic rather than numerical or equational programming, 4) it simply requires mastering three tool-box like environments that are menu driven; a paint box, an animation board, and a sound menu that also allows for limited music composition.

The program closely resembles the process of making animation as it is practiced professionally. It utilizes the artistic skill of drawing by hand, and combines this with the computer's ability to reproduce and enhance images rapidly. The program also preserves the 'flip book' transparency of making animation by compiling many images and playing them back. While the environment is visually complex, it can be easily navigated by most children 8 years or older with instruction.

From a pedagogical perspective VideoWorks is a tool for a Piagetian learning environment. It is a tool designed to employ the child's creative energies in the construction of objects for play and study. The beauty of this program in relation to its use in therapy is that it allows the child to imbue the materials with her/his fantasy life and personal meaning. In this sense, it functions as Rorschach material: a *tabula rasa* onto which the child projects the structure of mind and emotion, providing a window for the researcher to observe the learning process.

Computer graphics and text programs for children generally succeed in making drawing and writing easier. They enable children to produce images and text which has, to their eye, a more polished appearance. This has had the effect of making children more prolific writers and artists in many classrooms (Diaute 1985, Pea & Kurland 1986). Additionally, the tool is new. There is no yardstick of expertise against which the child can evaluate his/her performance. For these reasons, what children do with the materials is more clearly a

statement about their imagination and creativity, and less a test of measuring up to social standards of what one is expected to do with the software. When the child interacts with software programs that require problem solving, or invite play, this activity calls forth the organizational strategies the child has and employs in other situations (Chaille 1986, Forman 1985, Papert 1980, Diaute 1989). Robinson (1986) suggests when the computer is used as a vehicle to explore social/psychological issues, the sense of privacy and detachment the machine offers entices greater self disclosure. This quality has also been written about in terms of the holding power of the computer (Wiezenbaum 1976). These observations imply that certain software materials that are designed as creative building environments may serve as valuable projective tools for the educator and clinician because they highlight underlying thought processes.

Organization of the Thesis

The thesis is organized in five sections:

1.0 Understanding the Child: The Theoretical Framework discusses the theories and beliefs that compose my understanding of child development. These assumptions have shaped the case studies and the issues I focus on when describing the children's learning styles.

2.0 Review of the Literature: The Computer as a Projective Medium and Therapeutic Tool offers a brief synopsis of the both the clinical and educational research that examines children's use of the computer as an expressive medium.

3.0 Methodology outlines the overall design and implementation of the research period, and handling of data.

4.0 The Case Studies describe eight children's experiences with VideoWorks. The data is divided into three parts; Part A is a discussion of the animation environment as a diagnostic tool as it relates to the child's learning style and current developmental issues; Part B is a discussion of the animation context as a therapeutic medium for developing the child's symbol forming capacities and expressive skills, as well as addressing developmental deficits; Appendix 1 and 2 consist of summaries of the clinical tests and interviews with the child,

pictures, and transcripts of the children's animations.

5.0 Analysis and Discussion of the Case Studies compares and contrasts the children's use of the medium, and examines the features of the software and computer context which had therapeutic benefit for them.

1.0 Understanding the Child: The Theoretical Framework

The underlying premise of the research effort is that the child is a dynamically evolving entity, and is the director at the helm of the learning enterprise. When presented with a creative medium, the child's developmental issues and learning style will naturally emerge as part of the creative process. What follows is a summary of the two areas of psychology which support these assumptions.

1.1 Projective Psychology

The term projection is usually associated with testing tools like the Rorschach, Thematic Apperception Test (or TAT), sentence-completion tests, and House-Tree-Person drawing test. The basic principles underlying the use of all these materials is as follows: when people are presented with ambiguous stimuli, they project their own needs and desires as responses to the stimulus. These tests are routinely used by psychologists to study or diagnose personality. Their interpretation rests on psychoanalytic theory and gestalt theory (Schafer 1967, Rapaport, Gill & Schafer 1968). Abt (1950) cites Freud's (1896) definition in a discussion of the theoretical foundations of this behavior:

> projection is a process of ascribing one's own drives, feelings and sentiments
> to other people or to the outside world as a defensive process that permits
> one to be unaware of these 'undesirable' phenomena in oneself (p. 8.) .

Projective testing has become a useful tool for the clinician for two reasons: (a) responses to these tests give clues to a person's anxieties, defense mechanisms, and underlying concerns, (b) they are reliable predictors of what the clinician comes to know about the personality from longer and more time consuming methods of investigation. The validity and reliability of the tests have been established over time in their use with large numbers of people with different clinical diagnoses. From this data base, norms of response are created. While the goal of gathering vast amounts of data for establishing normative standards is important in legitimizing the tests, the value of such norms is usually found in how subjects depart from those norms. As a method of testing, projectives are different from other forms of gathering

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information about the personality because they solicit global information about personality structure (Bell 1948). Questionnaires, or direct questioning of subjects solicit information relevant to discrete events, or what Bell called "atomistic traits" of behavior. Projective tests, by contrast, attempt to unearth depth structures of personality which are useful in predicting how someone will act in a variety of situations.

The underlying assumptions that are shared by most projectives (TAT, Rorschach ink blot, and sentence completion tests) are:

- personality is a dynamic process;

- there is an underlying organizational structure that guides the person in

   interaction which is influenced by both historical and developmental factors;

- this structure can predict behavior;

- these structures are not generally reportable phenomenon, i.e., they

   exists in subconscious awareness.

Current research on projective techniques reflects a period of refinement in the use of these tools (Klopfer & Taulter 1976, Rapaport, et al, 1968), making them more valuable and informative diagnostic tests. The TAT and Rorschach are the most popular among clinicians. Word association and sentence completion tests have also been widely used, but they are not the favored tests because word usage varies in dialect, cultural group, and socioeconomic status, making it difficult to establish reliable norms of response (Goldberg 1965). It is simpler to decipher projective content from visual stimulus tests.

The TAT examines the notion of story telling as a reflection of the person's most pressing needs and desires. In the test taking situation the subject is shown a series of picture cards and asked to respond with a narrative. The assumption here is that the person identifies with one of characters in his/her own narratives. The stories are usually analyzed for main themes, attitudes toward others, significant conflicts, outcome of plots. The TAT pictures are typically viewed as a series of interpersonal interactions which subjects respond to with inner feelings (Bell 1948), thus reflecting the dynamics of their own interpersonal world. In addition to

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recognizing the importance of the narrative content, the Rorschach ink blot test reveals information about the person's defensive structure through variant analysis of many factors. Subtle responses to picture color, and the perception of movement in the images, for example, have become useful clues in the search to uncover the deep structures which guide behavior (Arnow & Reznikoff 1983).

1.1.1 Projection and Reflection

Thus far, we have been discussing projection as a noun. A phenommenon that is outside the awareness of the individual and something to be studied from afar, or meaured by a test. However, if the contents of our projections contain the gems of unconscious life, why not exploit them for good cause? The activity of projecting inside out is the foundation of traditional psychotherapy and the healing process inherent in successful treatment. Here my use of the term projection is subjective[1] and infers action; the transfer of unconscious content from obscurity to conscious awareness. From the psychotherapists point of view Kohut (1984) notes

> the essence of the psychoanalytic cure is the analysts grasp of a state or event
> in the inner life of his patient, the development of sharply defined mental
> configurations [from those first impressions]: [these] countless repetitions,
> during the course of an analysis, collectively constitute the psychoanalytic
> cure (p.96) .

As Kohut points out, a debugging process constitutes a major portion of the work in therapy. Establishing a dialogue between one's projections of inner conflict and someone else (usually a therapist) is a fairly standard procedure for consciousness raising. It is very often the consistency and continuity of this dialogue which is cited as the activity that effects change in people's lives in the clinical literature.[2] How we maintain a dialogue between competing voices within ourselves is a life long process relevant to our relationships with people as well as our work. Those people who we tend to think of as being very successful have high regard for

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[1] Projection in the traditional clinical literature connotes and absence of awareness about one's behavior.
When you become cognizant of the unconscious impulses directing your behavior you have "insight".
[2] Kohut discusses this at length in "How Psychoanalysis Cures."

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their interior world of thoughts and fantasies, and are expert at concretizing, or manifesting their ideas in tangible form.

I suspect that some aspects of highly developed creative self expression, as a set of skills, can be acquired through education by simply shifting the focus of the learning process from mastery of content, inward: making the educational agenda synonymous with educating the child about his/her own learning process. But in order for this kind of change to occur, it would appear to require the most profound penetration of psychoanalytic thinking into our cultural consciousness. Given the state of public education, nothing short of apocalypse would seem to make it possible for concepts like projection and learning styles to infiltrate the educational system and become every day jargon. Interestingly enough, there seems to be a back door entry to making what's considered to be personal, pedagogical — and its being cultivated by the computer.

1.1.2 Reflective Thinking and the Computer Context

Because of its ambiguous status as an object capable of a kind of thinking, the computer elicits dialogue and reflection about psychological distinctions like no other tool (Turkle, 1984, 1988, 1990). The ability of the computer to provoke psychological discussion with every age group is a subtle but pervasive phenomenon. Much like the way compact video has made *us* more often the the subject of our TV viewing, the computer is a medium that makes us look at ourselves more closely.

Sherry Turkle (1990) suggests that the computer may provoke a kind of discourse that encourages the growth and development of psychological knowledge including the ability to make psychological distinctions. Her premise has evolved from observations of children at play debating the "aliveness" of the computer, and adults at work struggling with how they can get the machine to mirror their own thinking and learning activity more succinctly:

> Living with computers confronts children with highly interactive objects that
> talk, teach, play and win. Children are not always sure whether these should
> be called alive or not alive. but they tend not to see physical movement or
> biology as the key to the puzzle. For example, it is rare for a child to say "the
> computer isn't alive, it doesn't have blood". Or in dealing with a computer

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> toy that traces a pattern on the floor, children do not say "that the computer
> is alive it moves". Children tend to see the relevant criteria not as physical,
> mechanical, or biological, but as psychological. Children who place
> traditional objects into the category of alive or not alive on the basis of
> physical activity or biology often switch to psychological reasoning when
> they come to a computer, or computer toy (p.99).

As a programming tool, networking tool and playmate, it's no coincidence that the computer should invite personal reflection on what it means to be human, and what it means to be in control of one's own learning process. Software applications provide the computer user with a personal servant, tutor and work-saver without equal. By virtue of the machines ability to personalize the learning experience, our concepts about education have been forever changed.   It's not that the computer has subsumed every function of what is considered good education, rather, the computer's ability to do some things really well (provide interesting laboratories for investigation, and number crunch) has allowed us to take a giant leap forward in imagining the school of the future. In the current thinking about the form and function of educational experience, the computer has ushered in an era of personal control over the learning process, and has proved to be a rich projective medium as well.

1.2 Developmental Theory

Developmental theories and assessments, in contrast to projective tools, chart the development of the person in the context of stages or phases that represent normative maturation. In the discussion of the case studies that follow, I focus on how the child's creative expression reflects her developmental sophistication and preferred defensive style. *Together, these two phenomena comprise what I call the child's learning style.* The developmental theorists I employ in the discussion of the child's learning style include psychoanalytic object-relations theorists, and the neo-Piagetian perspective which unites elements of psychoanalytic ego psychology and Piaget's cognitive psychology. The psychoanalytic object-relations perspective defines the growth of the infant's psychological world in the first three years of life, and the formation of the child's defensive style. While this literature is gives us rich descriptive

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accounts of the mental life of the child during this period, it is constrained by the idea that

growth and development beyond early childhood is predetermined from the intrapsychic

architecture of the first 36 months of life. This implies that later growth of mental schemas is

less significant. The children in this study are between 9 and 12 years of age. Consequently,

the psychoanalytic view alone is not adequate for discussing the child's learning style as a

dynamically evolving process. Kegan's neo-Piagetian theory (1982) emphasizes affective and

cognitive development as a life long process, and contributes a more detailed view of the

internal life of the latency age child and adolescent. In summary, Kegan's work describes the

conceptual changes which occur in the child's meaning making strategies from early childhood

through adulthood, and discusses the role these mechanisms play in determining behavior.

Rather than reduce Kegan's framework to a few cursory remarks, a more indepth discussion of

Kegan's stages, and the children's defensive styles is reported in the case studies.

The tension that exists between the neo-Piagetian view, represented by Kegan, and the

psychoanalytic object-relations framework (c.f. Winnicott 1971, Kernberg 1984, Kohut, 1984

Deri 1984, Shapiro 1965, Rogers & Kegan 1991) lies in the perceived point of origin of

pathology, or deficits. The psychoanalytic view has firmly held that difficulties that arise in

functioning at any time along the life span can find their origins in the first years of life. The

neo-Piagetian view emphasizes that *when* pathology or difficulty emerges, its appearance is

intrinsically tied to developmental issues and schemas under construction at the state of its

emergence (Rogers & Kegan 1991). These two views have different consequences regarding the

focus of treatment and the nature of intervention. In the formulation of intervention goals and

activities for the subjects in this study, the neo-Piagetian view was more influential. Kegan's

perspective was also more helpful when describing the children's approach to new tasks,

including both their successes and difficulties. The psychoanalytic object-relations perspective

became useful when discussing those children with chronic problems, that seemed to represent

successive levels of delayed intrapsychic differentiation and development. Traditional

psychoanalytic theorists might find irreconcilable differences in borrowing the concept of

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defensive structure and sandwiching it together with the neo-Piagetian framework. This marriage implies that the defensive architecture is subsumed in importance by new affective/cognitive schemas, and conceptual changes in thinking that emerge in latency and adolescence. In traditional Freudian and ego psychology, the defensive structure of the personality always maintains a stronghold on determining the progression of psychological growth and maturation. Kegan does acknowledge the contribution of ego psychology, and concurs that defensive style is the outgrowth and resolution of psychological development during the first 3 years. While Kegan has incorporated the concept into his ontogentic framework of development, he does not provide a detailed account of how defensive preferences show themselves in behavior across developmental stages. Many hours of close observation of the children in this study have provided a wealth of examples of how defensive style and developmental stage interact. This is the unique contribution of the current study to the neo-Piagetian perspective. However, developmental psychology has not achieved a new level of theoretical integration when discussing these constructs. The lack of theoretical integration is the result of the fact that clinical psychologists and educators are trained to think differently — affective and cognitive development have been summarily divided. The future promises a unification of these divisions. This study supports the unification of these divisions by discussing the child's learning process in terms that acknowledge the connection between affect and cognition.

In essence, developmental theory was employed as a prism through which I observed the child's creative process. Theory was used to supplement the reader's understanding of the child's behavior. In fact, references to theory were minimized in the presentation of the case studies. Instead, I highlight the coherence and elegance of the child's behavior and creative expression as self-assessment of his/her intellectual strengths and weaknesses. The children's stories illustrate very clearly how their affective life impacts upon their ability to use the animation program as an expressive tool in the service of developing cognitive skills.

2.0 Review of the Literature: The Computer as a Projective Medium and Therapeutic Tool

The following studies all focus on different aspects of the child's symbol forming capacities. They all explore the relationship between children and the materials they play with and learn from. Philosophically, they all reflect an underlying belief in the importance of child's play as a process that supports healthy intellectual growth and development.

Too often a child's early drawings and early writings are seen as products of a phase of development, and not the substrate upon which grand ideas can be built. Drawing, music and dance are concrete pathways to abstract ideas. By this I mean that creative expression can be used as the foundation for delving into the more abstract worlds of math, science and language in a very personalized way. I believe children's creative work has been undervalued as a source of information which can inform and direct educational process.

The research environment provided me with the opportunity to study the children's personality and learning style in a very intimate way. In the presentation of the case studies that follow in sections 4 and 5, I have tried to paint a comprehensive portrait of how the children in this study forged intellectual and psychological gains in the process of composing imagery and words for animation. When reading the review of the literature, which is an overly ambitious attempt to look at a broad range of issues, keep two things in mind:

- I am mainly interested in how the drawings and writing of the latency age child are linked to the articulation of intellectual and social dilemmas, and serve as a bridge to abstract and complex ideas;

- and how technology can be used to enhance educational experience for children.

2.0 Review of the Literature: The Computer as a Projective Medium and Therapeutic Tool

2.1 The Computer as a Therapeutic and Expressive Medium

Over the recent past, much attention has been paid to expressive behavior as a means of understanding personality (McNiff 1981). Renewed interest in creative expression as a process worthy of study has resulted in the birth of many disciplines: play therapy, the expressive therapies (art, music, dance) and psychodrama. In all of the above, the content that springs from the dynamic interaction between the individual and the medium is understood as a projection of the underlying state of health or illness in the person. In addition, the process of creative expression itself is thought to be a vehicle for moving to a more balanced state of mental health (Moreno 1974, Naumberg 1966, McNiff 1981, Robbins 1980, Winnicott 1986).

Canter (1987) was first to use MacPaint, MusicWorks and Videoworks in art therapy sessions with adolescents who had behavioral and emotional problems to see if these tools could have a positive effect on their ability to engage in treatment. Canter's theoretical model of personality is psychoanalytic in nature as reflected in her definition of her work in the research context:

> the therapist, using artistic media, tries to help individuals break through their superego constraints to recontact their unconscious impulses and desires through non-verbal and symbolic verbal expression (p. 12).

The two case study subjects in Canter's experiment were referred for psychiatric treatment for aggressive behaviors and learning problems, and were clinically evaluated as depressed. Canter concluded that the software materials provided the right level of success, mastery and control to inspire confidence in these clients, and helped the children build a new set of learning skills that became useful in expressing their feelings and conflicts.

From an art therapist's point of view, there is an important relationship between the selection of art materials for therapeutic use, and the client's problems. Choice of a medium might be determined by how easy it is to control, the complexity of the creative process to the

2.0 Review of the Literature: The Computer as a Projective Medium and Therapeutic Tool

completion of the artwork, the degree of skill and focus of attention required by the client to complete the task. It is in this analysis that Arthur Robbins (1987) notes

> hands-on experience and personal exploration of the interface between psychodynamics and aesthetic principles can make a critical difference in a therapist's facility in utilizing art materials to enhance therapeutic communication. Experience using a wide range of media is what will give the therapist a subjective awareness of the potentialities of various materials, allowing her to capitalize on their inherent qualities as well as more creative or subtle applications to address the therapeutic issues at hand.... The product created from any given material is part and parcel of the process of reorganizing a patient's perceptual field both psychologically, and aesthetically (p.104-105).

Here Robbins emphasizes experience with a diversity of materials as a virtue as well.

2.2 The Computer as an Evocative Object

Another subject that is relevant to this dissertation is the sense of privacy the computer offers its users. Robinson (1986) experimented with the idea of the computer as a medium to teach social skills, and compared computer tutors to human tutors to accomplish this goal. Robinson's subjects were elementary age children who were identified as social isolates through sociometric testing. The segment of the treatment that involved comparison between computer and human tutors, consisted of a script like intervention that presented subjects with a series of social situations involving a problem or conflict. Subjects chose solutions to these situations from a predetermined set of options. The computer or counselor, as the case may be, then furnished resolution scenarios that corresponded to the solutions chosen by the participants. Solutions that involved negotiation and thoughtful consideration of others resulted in the most favorable outcome. The computer tutor allowed the subjects to explore the impact of their choices with very little risk to their privacy. Without having to expose themselves to a counselor's judgment or censure for choosing a resolution that promoted conflict versus negotiation, the children were free to explore every aspect of the program.

The most interesting finding reported in Robinson's comparative study was that subjects who had computer tutors were more likely to choose negative resolution/choices, but

2.0 Review of the Literature: The Computer as a Projective Medium and Therapeutic Tool

showed more significant gains on post-test measures of social negotiation skills than their human tutor, subject counterparts. Robinson concluded that

> the children in the two training groups were learning different lessons [the subjects who had computer tutors] were experimenting with a wider range of options and gaining a broader understanding of social negotiation processes.....the subjects with adult tutors appeared to be rehearsing the correct answer to the problem, and lacked the autonomous control over the process that the computer tutor group had...they also lacked privacy to explore strategies and outcomes unselfconsciously (p.95).

The notion that the computer creates a different kind of holding environment for exploring social or psychological issues that can have the effect of loosening or circumventing defenses is germane to this research effort.

This type of intervention is known as cognitive remediation therapy (personal communication). Robinson's treatment is designed to help subjects expand their repertoire of behaviors and improve social negotiation skills. There is very little discussion of feelings, or examination of why subjects hold the beliefs or attitudes that they do in making resolution choices in this treatment, as would be the case in psychotherapy. This intervention is directed toward examining one's thought processes as a program. The model of mind that the researchers are using is mechanistic: mind as information processor which automatically assimilates new information and adjusts behavior accordingly. In the Robinson study, the computer is servicing the needs of the designer. The software intentionally models certain beliefs, desires, and encourages specific actions on the part of the viewer that fulfill the needs of the engineering project.[3]

Parenthetically, the current study employs the computer, VideoWorks, and a philosophy that suggests the context is ideal for

> observing and categorizing different styles of work and a privileged medium for the growth of a different voice in dealing with the world of formal systems, one that uses [the child's] objects rather than rules of logic to think with (p.85, Turkle 1990).

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[3] Dennett (1989a) offers a philosophical dicussion about applying simplified models of animal behavior to software engineering problems, and its limitations.

2.0 Review of the Literature: The Computer as a Projective Medium and Therapeutic Tool

The distinction between computer-aided instruction and creative exploration on the part of the child is the salient difference. In the VideoWorks environment the child is engineering his/her own enterprise of remediation. In our model of mind, the child is assumed to be capable of designing his/her own course of action with productive result. This is predicated on the notion that children naturally use self-expression as a means of addressing and solidifying cognitive schemas under construction (Piaget 1973, Erikson 1963, Kegan 1982). In addition, it is the diversity of the child's problem solving and practicing strategies that is of interest in this study.

On another front, Ziff & Duhl (1987) and their TEAM-play software program blends the type of structure outlined in the Robinson study and the free-play situation of open-ended software materials like VideoWorks. The goal of TEAM-play is to help children develop effective and satisfying communications skills. The focus of the program is on mastery of six relationship styles that support success in school with peers and adults. Together, children and teachers engage in a structured series of games. The content of the games is still very much controlled by the child. For instance, they participate in round-robin story telling, play a form of electronic telephone, and brainstorm about ways of solving social problems identified by the students themselves. TEAM-play can best be described as providing a scaffold for encouraging children to engage in several styles of communication. There are no predetermined outcomes for any of these games, and the human drama that unfolds in its use needs to be guided by a teacher or counselor. Here the computer functions as a projective medium whose contents are analyzed by the community of people who are using it. Its function is to help the community to paint a portrait of itself, and to raise awareness about how our communication influences our relationships with others.

2.0 Review of the Literature: The Computer as a Projective Medium and Therapeutic Tool

2.3 The Computer as Object to Think with

A few long term studies chronicle children's acquaintance and continued involvement with computers that have compiled rich personality profiles of their subjects as well. Sherry Turkle (1984) reports on the child's family situation, status among peers, school work, and what the child thinks about the computer, with a clinical eye. Turkle has studied computer cultures in at least six elementary school sites. Her work provides a glimpse of how the machines have served as a model for conceptualizing one's own behavior as a program that can be debugged. Turkle's research also reports on the child's own reflection on the premise of mind as information processor. One example is Deborah, a thirteen-year old who is the family baby. Turkle discusses how the family environment shaped Deborah's personality and her image of herself as "sick, weak [with] little sense of her own boundaries" (p.145). Deborah's experience with the computer gives her self confidence a boost. It enhances her vocabulary for thinking about how to use procedural rules to set realistic limits on her out-of-control eating habits and temper. In Deborah's case, introducing a totally new learning context like the computer provided an environment in which the child could re-experience success and reconceptualize failure in terms of debugging. The author summarizes by saying

> [the computer] gave [Deborah] categories more useful than good and bad;
> things could be in or out of control. With the new distinction, came a new
> way to think about her problems; I am in trouble because I have no [internal]
> rules (p. 145).

More recently Turkle and Papert (1990) have turned their attention to indepth studies of both adult and child programmers at work to debunk fears of the mechanization of mind that was predicted as a consequence of the invasion of computers into businesses, schools, and homes. They report that a diversity of personalized use and programming styles is evident in the use of the machines. The computer supports a diversity of learning styles, due to the wealth of visual, sound, and tactile interface designs now coming of age as software products:

> The computer with its graphics, its sounds, its text, and its animation, can
> provide a port of entry for people whose chief ways of relating to the world

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> are through movement, intuition, and visual impression. At the heart of the new possibilities for the adoption of formal systems is the computational object, on the border between an abstract idea, and a concrete physical object....As a carrier for pluralistic ideas about approaches to knowledge, the computer may hold the promise of catalyzing change not only within the computer culture but in the culture at large (pp.131-133).

Key to our premise that the computer context is a valuable diagnostic and therapeutic medium, the preceding research supports the idea that the computer has stimulated a more personalized approach to learning.

2.4 The Computer and The Creative Process

Goldenberg (1979) makes the point that the seven year old mind is capable of thinking about many things that he can't do:

> [the] child understands the principle behind an animated cartoon and has a clever flip book cartoon idea living in his head, but he doesn't have the patience to make hundreds of nearly identical drawings, or the skills to make drawings that please him to do justice to the original idea (p.21).

The same could be said of music composition, and even scientific exploration. The limits of the child's physical skills and the dangers, or drugery of experimentation make the computer an ideal servant for sophisticated investigation. The computer can provide the child with objects to think with that they can readily use;

> the point....is not to ignore skills acquisition, but to stimulate curiosity, intellectual growth, and love for learning by providing exciting applications of these skills as they are acquired, rather than waiting for the acquisition of a large number of skills. The computer as servant can make this possible (p.21).

2.4.1 The Computer and the Narrative Mode

Cross media studies of childrens play tell us why and how the use of the computer as a creative tool is different from other materials like pencil, and paint. Forman (1987) has studied child's play using an open-ended graphics program (Paint and Play Workshop by Coleco) that features Smurf characters. He compared the childrens use of this software material with a three-dimensional Smurf doll house. The doll house was built to replicate

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the scenes and objects in the software program. The childrens narratives, length of play, and the nature of play were studied. Forman noted that children 3-5 years old reflected more on process in the electronic medium, and more on content in the three-dimensional medium. Narrative play on the computer dealt more with themes about change of scene and character, while themes that emerged in doll house play were more diverse, and involved more action within scenes and characters. Forman's explanation for this is that:

> the computer medium places several layers between thought and action ...causing the child to plan what she will do, if for no other reason than to determine which characters she controls (p. 2).

Forman (1985) has also examined the child's understanding of video tape and replay modes. Subjects were 4 and 8 years old. They were presented with the task of balancing three dimensional building blocks on a post that had hidden weights inside. The children's attempts were video taped, and at some point they were interrupted from the task, and invited to view the tapes with the intention of helping them to balance the blocks. The author reports that 4 year-old children did not treat the tapes as information pertinent to the task at hand; their block building did not improve after viewing them. Replay for the 8 year old children provided help if the tape was frozen in still frame mode during critical moments of experimentation by the child. Forman makes the point that the child's developmental status and ability to use this kind of information is determined by whether or not replay is considered feedback to the child or something else. With extended observations of children age 3 through 8 years, four stages of understanding were discerned by Forman and colleagues in this experiment. The most sophisticated level of comprehension was demonstrated only by 7-8 year olds. This was defined as understanding that the present can cue the past, and, the ability to plan ahead for what one wants to see on a recorded tape later. These findings are important because they indicate that technology, and its contextual presentation has to be accommodated to the developmental level of the child in order to be meaningful. It also tells

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us that certain age groups of children are more likely to be engaged by the tasks of planning, and editing video materials, and programming computer graphics.

2.4.2 The Computer as a Drawing Tool

Hayward (1990) has recently implemented an animation project in a school for mentally impaired children for the purpose of "exercising the imagination." The tools he used consisted of a video camera connected to a commodore Amiga computer. The children recorded their own drawings with these tools, or video images, and stored them in the computer. They could also enhance these recorded images with computer paint box tools. In addition, there were some canned animation available for use, and the children often incorporated these images into their own art work. Hayward's summary of his work simply encourages the use of these materials in the classroom. However, he did observe, that the children he worked with were highly motivated to communicate their own dilemmas when using these materials:

> In spite of the considerable exposure children have to carton films, they rarely want to copy these. They want to invent their own characters and situations [and] communicate these... (p.15).

This finding is relevant to the current study because it supports our premise that the child's creative expression can be used as a form of self ssessment of his/her developmental status and intellectual strengths and weaknesses. This appears to be true of all children regardless of mental status or ability. In other words, all children appear to use symbolization in the same way: to mull over their own internal conflicts and preoccupations. Golomb (1991) reports that even in the development of a precociously gifted child artist the child's style, or projective system is derived from ordered, stage driven, developmental phenomenon. Golomb summarizes her study by saying:

> The existence of an intrinsic logic that guides the child's motivated invention of drawing systems was supported (abstract)

Golomb's findings represent the current consensus view on this subject. Read (1945), Lowenfeld (1975) and many other researchers have spent a life time studying children's drawings, and

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discussing the relevance of imagery to thinking and mental growth. At issue among these scholars was whether or not symbolization proceeds along a stage-like path, or whether graphic form and content was inspired by imitation and cultural convention. (see Golomb for a full discussion).

More recently, educators and researchers are wondering if technology and the use of sophisticated drawing tools can have an accelerating effect on symbolic development. Escobedo & Bhargava (1991) compared computer graphics generated by young children with drawings produced with traditional art materials (pencil and paint) and found no differences in schematic development. A comprehensive study of children of all ages has yet to be done, although here have been a few significant contributions to this discussion. Sachter (1989) has done ground breaking work on children's use of a 3D animation system (which utilizes a Cartesian coordinate system) and discusses the children's intuitive understanding of 3D space. This work is notable because there are so few 3D animation systems available to grade school children with which to study these issues.

2.4.3 The Computer as a Writing Tool

Research involving observation of young writers, 8-12, using word processing tools over an extended period of time indicate that children tend to become more prolific writers (Daiute 1982, 1989, Pea & Kurland 1986). In as much as the word processing software makes the preparation of a finished piece of work easier (i.e., recopy and edit) it seems to function as a confidence booster for the child. The freedom to write about subjects of one's own choosing also appears to be a key factor in affecting the child's continued enthusiasm for writing (Daiute 1989). In terms of improved quality of text, some programs offer more support than others for organizing ideas for composition, but there have been no comparative studies which contrast the use of word processing tools to bear this out. Pea & Kurland (1986) advise that studies assessing instructional treatments on the quality of pen and pencil writing are not "directly importable" to studies of the effects of computer writing because

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> it is often exactly the software program features the writer has been using that helped [them] attain their new approach(es) to the writing task (p. 48).

Daiute has observed that whenever students get access to message passing software/systems, it sparks a massive exchange of note passing on personal subjects. It is not clear that this improves the quality of academic writing, but it does contribute to the child's willingness to experiment with written language, whether it's in the form of jokes, or asking a peer for help concerning something the child has written.

The previous studies acknowledge that children's use of the computer as writing tool helps them become more productive, but they don't explore the finer points of how the children use the computer as an object to think with. The following study looks at the creative process of writing as an extension of the child's affective world as well as a demonstration of cognitive skills. Broadening the scope of observation to include affective concerns, relational issues, and intervention strategies helps to clarify who and what is responsible for eliciting higher quality written work from the children. The case studies also focus on the subtleties of how the computer enhances the child's thinking and symoblization process.

3.0 Methodology

3.1 Site

Eight children were chosen as subjects from the 4th and 5th grades at the Hennigan Public Elementary school in Boston. This site is rich in computer resources, and is the location of Project Headlight, an M.I.T. Learning & Epistemology project, directed by Professor Seymour Papert. Project Headlight functions as a school within a school and encompasses one wing of the school building housing approximately 280 children in grades 2-5. Each class in the pod works with the computer for one or more hours per day using a variety of software materials. The general goal of the project is to study the development of the computer culture that flourishes in this environment, and to help design and implement new materials and activities that integrate the use of the computer into the classroom curriculum.

Permission for participation in the research study was formalized via a letter of consent that was sent to all parents of the children chosen to participate in the project.

3.2 Subjects

Choosing subjects was orchestrated in the following manner: Teachers participating in Project Headlight were asked to recommend students from the 4th and 5th grade who were having difficulty keeping pace with their peers academically, or who were socially isolated from peers. Several children were referred by their teacher on this basis. A screening process which included interviews and observation of the children at work with VideoWorks, determined the final choice of subjects. Eight children were selected who represented a variety of personality styles as defined by their defensive structure (Shapiro 1965).

The following categories for defining defensive styles served as a guideline for diversity; impulsive, hysterical, obsessive-compulsive, and schizoid. Used in this context these terms are delimited to describing the child's prominent defensive style, and do not imply that I am diagnosing the children as full-blown character disorders. In this sense my use of the terms is out of the ordinary. In the conventional clinical and psychoanalytic literature these

3.0 Methodology

descriptions are synonymous with pathology, and suggest specific developmental deficits in addition to defining the defensive structure of the personality. However, in our developmental framework (as discussed in section 1.2) defensive style plays a less central role in determining the progression of psychological growth than it does in traditional ego psychology. The neo-Piagetian view emphasizes that *when* pathology or difficulty emerges, its appearance is intrinsically related to developmental issues and schemas under construction at the time of its emergence. This perspective highlights the importance of intervention and its reparative function in development. The children's social and academic difficulties were addressed as temporary in most cases. Three of the children presented chronic problems that could be characterized as potential psychopathology.

3.3 Clinical Testing , Interviews and Notes

After eight subjects were chosen, the TAT, Rorschach, House-Tree-Person (HTP), family drawings and Kegan interview, were requested from these children. The combination of these tests gives us a comprehensive view of the organization of the personality; the TAT solicits the prominent issues and fantasy life of the child, the Rorschach illuminates the dynamic structure of the personality, the H-T-P, family drawings and interviews give important clues about the child's developmental status.

3.3.1 TAT

Seven cards from Murray's TAT were presented to the subjects. They were asked to respond to each card with a narrative explanation of what has happened before the picture was taken (as a frozen moment in time), what is happening now, and what will happen in the future (see Rapaport, Gill & Schaffer 1968 for a full description).

The method of analysis used was Murray's system. The material is interpreted from three perspectives: 1) developmental sophistication - the organization and presentation of the narrative, 2) prominent themes - the acuity of concepts and content presented, 3) self-concept

3.0 Methodology

and sense of affiliation with peers and adults - the outcome and orientation of the characters in the story are related to the subjects' attitudinal stance toward himself and others.

3.3.2 H-T-P and Family Drawings

House-tree-person and family drawings are discussed and evaluated with references to the diagnostic techniques of the art-therapy literature (Burns & Kaufman 1970, Buck 1968, DiLeo 1983, Machover 1971) who have used drawings extensively as diagnostic aids.

3.3.3 Rorschach

The Rorschach Test (see Aronow & Reznikoff 1983 for a full description) is a 10 card visual stimulus test. Subjects were shown 10 ink blots and asked to name and describe what they see. Responses to blots are assumed to invoke three processes; the blot calls forth associative impressions; secondly the subject imposes organization on those associations and elaborates upon those first impressions, and reveals affective and cognitive structures s/he is employing to do this; thirdly, the subject's responses and associations reflect the freedom and mobility of associative processes, and the flexibility of perceptual organization (Rapaport, et al 1968).

This test was administered by a clinical psychologist, and evaluated by two other psychologists with extensive training and experience. (Dr. Leon Brenner, who teaches the Rorschach class at the Massachusetts School of Professional Psychology, and Dr. Marco Alfandary).

3.3.4 The Kegan Subject/Object Interview

The Kegan subject/object interview analyzes the state of the child's social and cognitive development. It is a ten word stimulus test — each word represents a feeling state; angry, sad, success, important to me, nervous, mixed feelings, torn, change, lost something, strong stand. The child is first asked to write one or two sentences in response to these prompts, then discuss the cards at length. Analysis of the interviews placed each of the eight subjects in a Kegan stage.

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Kegan's work outlines a series of 0-5 qualitative reconstructions or stages (parallel to Piaget's cognitive stages of development but more detained) defining the relationship between the 'subject' and 'object' of experience which determines the child's meaning-making framework (Kegan 1982). Subject is being defined here as the organizing principle in experience (i.e., cognitive operations, strategies the child employs to interact with the world), and the object as the content of experience (i.e., the object of one's attention, or the things that we focus on). Another way of delineating between subject and object is to say that to have something in mind as subject is to 'be' that thing; lacking the objectivity to be separate from it. These stage distinctions are discussed at length in the case studies as they pertain to each child.

3.3.5 Formal Instruction with VideoWorks

From January until June of the school year, each subject was scheduled to meet with me twice a week to work with the animation program. Initially these sessions were highly structured, gradually the child was given as much responsibility as s/he could handle for deciding the agenda.

VideoWorks allows for the creation of animation using 'iconic' programming. This style of programming makes it possible for young children to make animation without any formal knowledge of a programming language. Based on a pilot study (Imholz 1987), teaching 4th and 5th grade children how to use VideoWorks takes an average length of 2 hours.

The program features:
- A graphics tool (a modified version of MacPaint) for creating artwork
- Two methods of animation; real time and frame by frame recording
- An environment where as many as 24 different objects on the screen at the same time
- Canned sounds and music

(See Figure 3-1 on the following page)

The children basically need to learn five procedures to animate their drawings:

1. Transferring a picture or set of pictures from MacPaint files to a cast window or animation window.
2. Placing cast members in a scene, and recording their movements using the frame by frame, or, real time recording method.
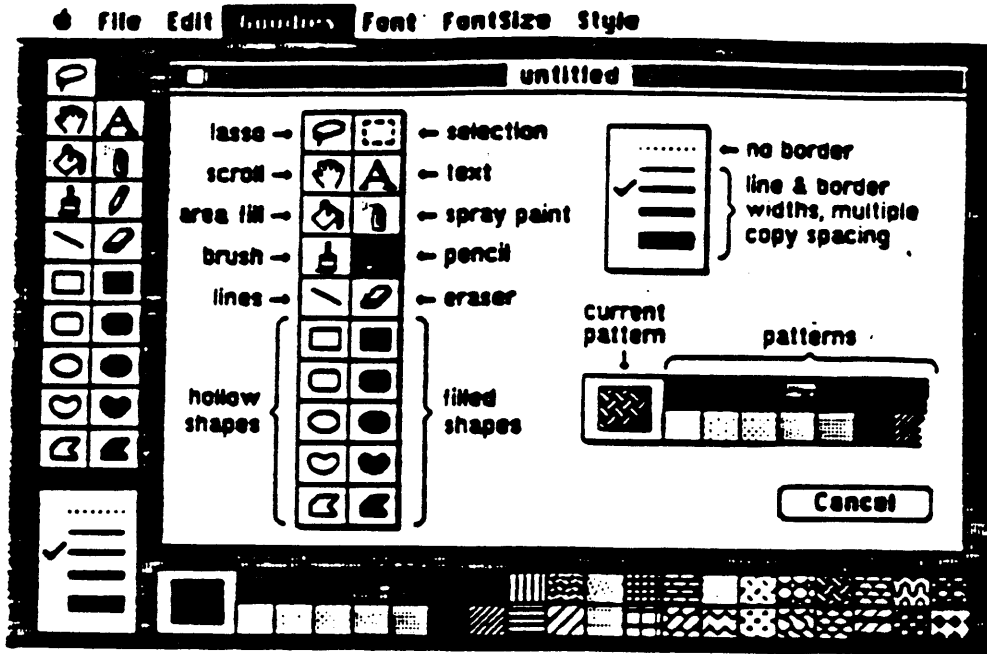
MacPaint - Tools for making pictures
(graphic from Canter (1986). The Therapeutic Effects of Computers
and Creativity Software. Masters thesis, Art Institute of Chicago, IL.)
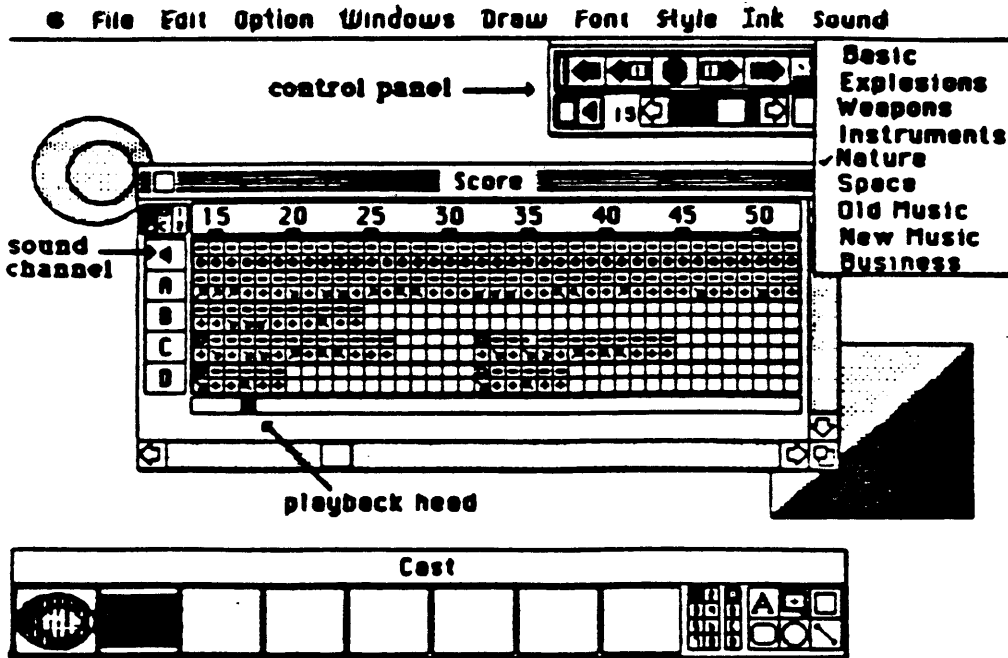
VideoWorks sound channel, and editing environment.
(graphic from Canter (1986). The Therapeutic Effects of Computers
and Creativity Software. Masters thesis, Art Institute of Chicago, IL)

FIGURE 3-1.
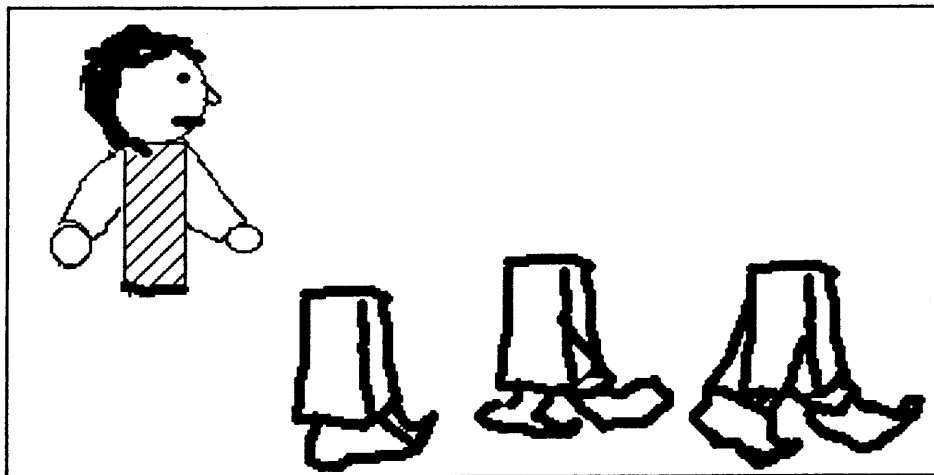
Animation exercise that illustrates a person walking.
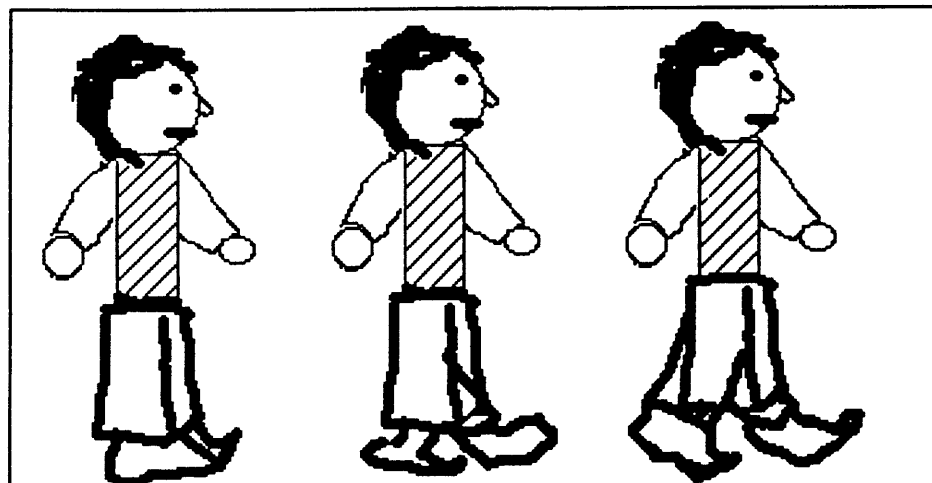
In this figure, three images are interchanged to show walking, only segments of the body are replaced.
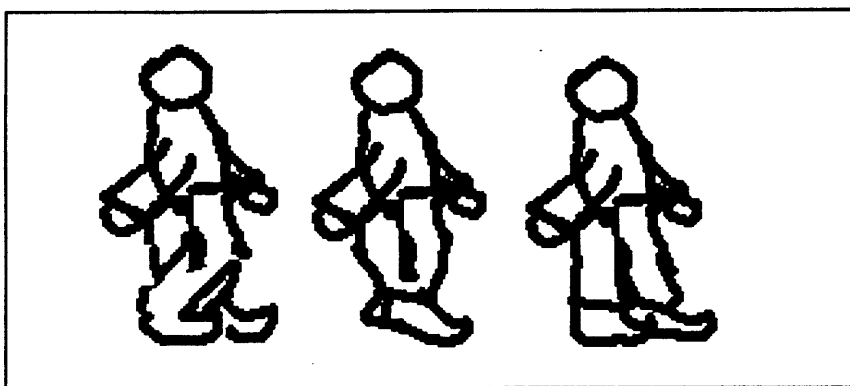
In this example, three different views of the whole body are switched to show movement.

FIGURE   3-2
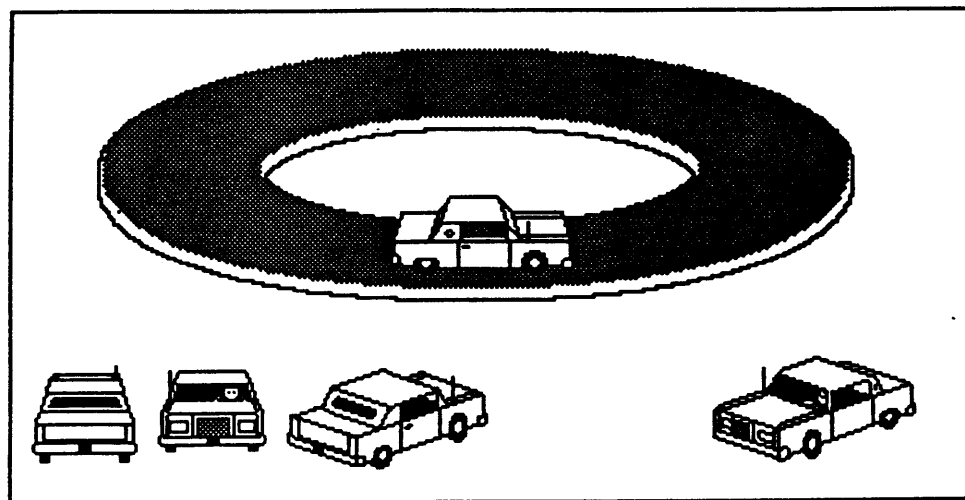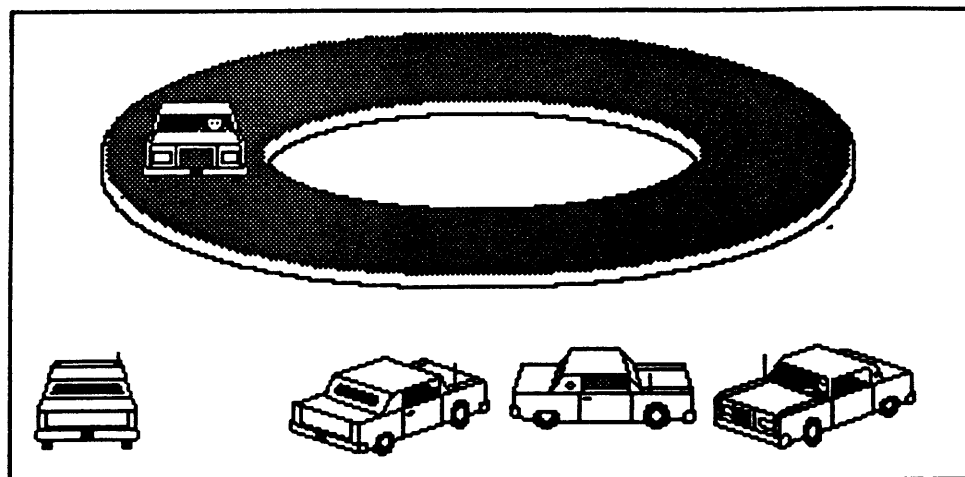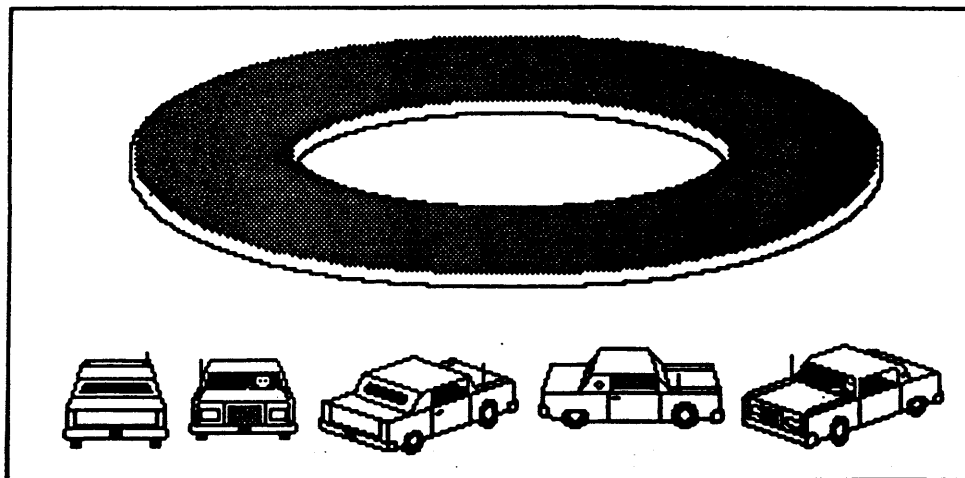
In this exercise several views of a car were used to demonstrate circular movement and to demonstrate the "switch" tool which substitutes pictures from the cast window on the animation board.

FIGURE 3-3
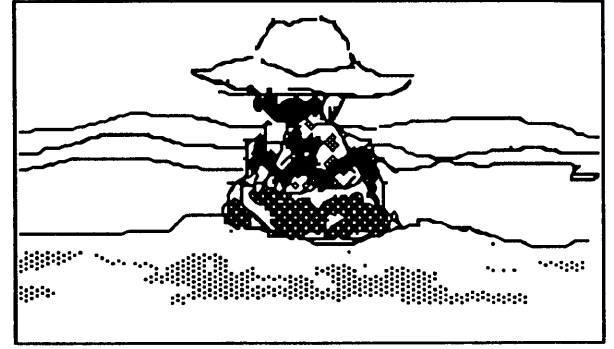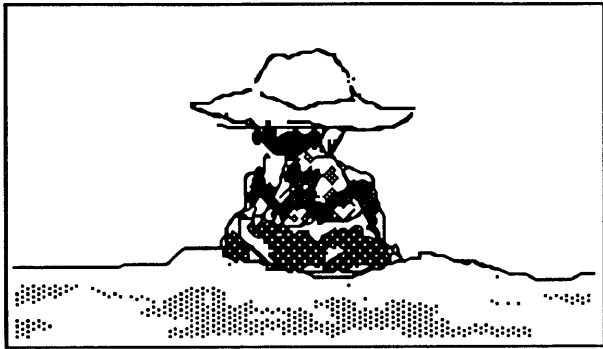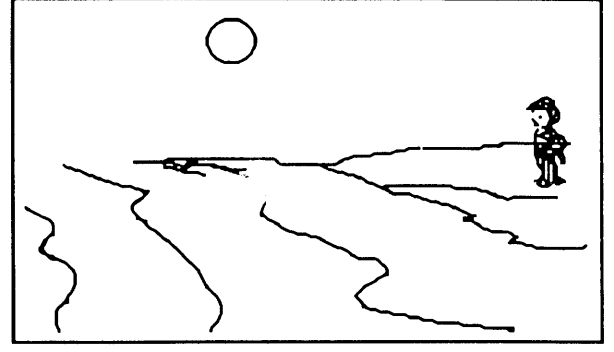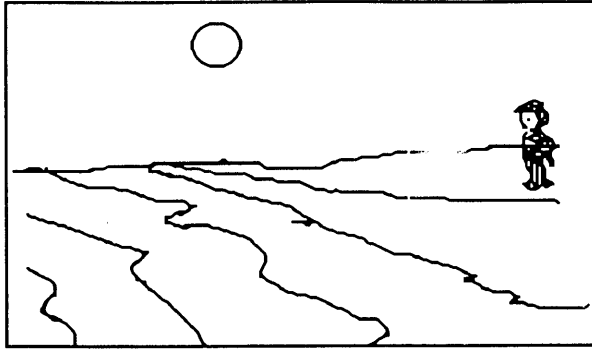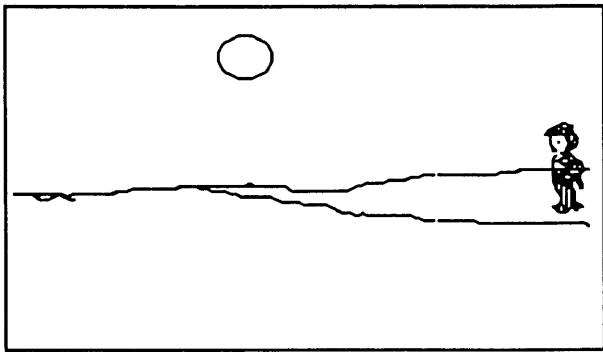
Animation exercise showing movement of waves, it also shows how to use a cast image as a backdrop image which other cast pictures can be placed on, and animated on.

FIGURE 3-4

3.0 Methodology

3. Prioritizing characters on the stage; VideoWorks needs to know which characters are foreground and which are background objects.
4. Editing without rebuilding a scene from scratch by manipulating a 'score' chart which is the computer record of characters, movement, and sound that is compiled automatically whenever you are working.
5. Learn how to add sound effects to animation.

3.3.6 Structure vs. Autonomy in the Instruction and Observation Sessions

The length of animation work sessions with each child varied between 45-60 minutes. Instruction on how to make animation was given to each child. A picture of the animation work space is seen Table 3-1. Instruction plans are summarized in Table 3-2, 3-3 and 3-4. Upon demonstrating a working knowledge of the essential elements of the program, the children were asked to create their own stories using the animation program. I provided the level of help each subject needed in order to produce animation, paying close attention to the child's strengths and weaknesses. In all phases of observation, my role was to provide support for exploring the use of the software. The idea was to have each child work at their level of competence. Due to the variety in defensive structure, developmental sophistication, and enthusiasm, diversity in the use of the medium was expected. A more detailed summary of the activities and structure I provided to each of the subjects is given in the case studies.

3.3.7 Note Taking

Detailed 'field' notes were taken during each individual session describing what menu tools the child worked with during the period, the content of the work, his/her learning process, and the child's mood. The notes also included descriptions of the researcher's feelings, and events, or conversations about the children which took place in and out of sessions.

3.4 Analysis

The children's experiences with VideoWorks are reported as case studies which are divided into three parts: **Part A** is a discussion of the VideoWorks environment as a diagnostic tool as it relates to the child's learning style, and current developmental issues. This includes a

3.0 Methodology

discussion of the relationship with the researcher, the child's relationship to the tool, and an analysis of content. **Part B** is a discussion of the computer context as a therapeutic medium for developing the child's symbol forming capacities and expressive skills, as well as addressing developmental deficits. This includes a discussion of how much structure or autonomy the child required to function in the animation environment, the child's mode of expressing intrapsychic material, and the researcher vs. the computer as the primary therapeutic agent. The **Appendix** consists of summaries of the clinical tests and interviews with the child, the Kegan interview, pictures, and transcripts of the children's animation.

5.0 Analysis and Discussion of the Case Studies: This section elaborates on the use of the animation program as a diagnostic and therapeutic medium from a clinical perspective. It also explores the unique features of the animation environment that supported growth and change in the children's symbol forming capacities and developmental deficits.

4.0 Case Studies
4.1 Paul

Paul

Case Summary

Paul age 9, was referred to the study because he was socially isolated from peers. His social distress was in large measure due to being "mainstreamed" into an English-speaking classroom (he had spent the previous two years in Spanish speaking classrooms).

Paul's work with the computer and animation program revealed a bright intellect. The computer context proved to be a good environment for diffusing Paul's anxieties and allowed him to explore his fears. The computer and software program functioned as a container for holding Paul's ideas and fantasies firm, enhancing opportunities for Paul to reflect on his ideas, and his behavior.

4.0 Case Studies
4.1 Paul

Part A: The Animation Environment as a Diagnostic Tool

Classroom Portrait of Paul

Paul was a 9-year-old Hispanic child who was beginning his first year of being 'mainstreamed' back into an English-speaking class, after having spent the previous two years in bilingual (Spanish/English) classrooms. At the time I met Paul in October, he was experiencing difficulty adjusting to this change. Paul's peer relationships were fraught with tension in the beginning of the year, according to his homeroom teacher. He was recommended as a good candidate for the study by his resource room teacher who felt he would benefit from the individual attention.

Paul displayed his distress by being suspicious and mistrustful towards both peers and teachers. The first week of school, Paul's teacher reported that he climbed a tree during recess and refused to come down when it was time to go inside. He also had a history of being sent to the principal's office for participating in pranks such as projecting paper clips with rubber bands in class and defacing school property by writing on the exterior of the building. These pranks always involved a pair or small group of boys who appeared to be competing with each other to be provocative. Paul's teachers felt that they were in competition for his attention from his peers more than they liked to be. They also felt that Paul exercised poor judgment in choosing his friends.

In terms of academic performance, math was Paul's strongest subject. He also enjoyed and excelled in writing, even though he has had trouble with reading comprehension. He was working at grade level in all other subjects, and getting C's, B's, and an occasional A on his report card. Paul told me he aspires to be a teacher when he grows up, and wants to help other kids learn to read. He was very proud of the fact that he had a part-time weekend job at a local gas station in his neighborhood where he earns $20.00 for two days work.

4.0 Case Studies
4.1 Paul

Paul evoked a kind of love/hate response from his current and previous teachers. Either they liked him a lot, or found him to be a real pain. One thing I heard consistently was that Paul was extremely sensitive; he cried easily when confronted, and easily turned off to criticism.

Paul was very interested in computers and enjoyed the time he was able to use them. He helped out in the school computer lab regularly whenever he could. What attracted me to Paul as a subject was his complete mind meld with the computer and his compulsive work style. When working, he was apparently joined with the machine to the extent that nothing else existed. This intense concentration was also a feature of his work style in the classroom when engaged in writing or doing math problems.

Paul's Relationship with the Researcher

Paul's initial response to instruction distinguished him from the other subjects immediately. He was totally resistant to my direction and instruction. During the first few weeks of each child's exposure to VideoWorks, the tasks of drawing, animating, and adding sound were segmented into three tasks. When I tried to pace him and give him suggestions for activities, Paul ignored me.

Most of the other subjects displayed a mild form of helplessness or dependency on me to lead them through the program during the first few sessions. Paul's approach, by contrast, was markedly different. It was clear that he could not allow me to see that he did not know what to do or that he needed help. In this way he showed himself to be a well defended, if not obstinate child. This rigid tact was a constant feature of his interactions with me during all but the last few weeks of the research period.

While the clinical testing had exposed his propensity for being rigid, one had to wonder why Paul was so resistant. Several hypotheses came to mind. Being dependent might mean being vulnerable with someone who cannot be trusted, and therefore, showing

4.0 Case Studies
4.1 Paul

helplessness could be risking censure or hurt. Secondly, it seemed that his desire for control could be motivated by the faulty expectation that one *should know* how to use the program, and to acknowledge not knowing would be admitting failure. In either case, his behavior would have to be interpreted as being overly sensitive and self-protective. Under the circumstances, it would be more natural to admit that one was out of control and helpless. From my first encounters, I summarized that Paul had grandiose expectations about his own capabilities, and he was very wary of being dependent on anyone.

In his relationship to the researcher, Paul's defenses appeared to be organized around deflecting criticism. Feedback of any kind seemed to leave him vulnerable to an assault on self — here I mean the very substance and core of his self conception, in a very primitive sense.

From an empirical point of view, my observations of Paul's interactions with me and the computer also suggested another way of formulating his difficulties: The children who could expose their lack of knowledge freely by asking questions or by asking for help had an extra buffer zone between their core self and the external world that Paul lacked. Metaphorically, it appeared that Paul didn't have good sorting or filing tools for thinking about things, or he couldn't use them for some reason. Another way of saying this is that he didn't have a psychic container or place to sort things out. You can examine bees in a jar; without the container it's impossible to look at them closely and observe their characteristics. When bees are flying around your head, free flight, all you experience is the whir of activity they create. This internal buffer zone or holding environment, which allows the child to encounter and contemplate people and things in the world in an objective manner, is an essential mental apparatus for healthy functioning and learning. The act of holding mental objects in a safe psychic space free from anxiety and fear is no small task. The notion of a holding environment has remained the exclusive domain of clinical psychologists (Winnicott 1986) although the contents and structure of this mental container profoundly impact upon the child's ability to become a good student as well.

4.0 Case Studies
4.1 Paul

In the language of object-relations theorists, the elements of this holding environment are composed of *object images* and *object representations, self images* and *self representations*. According to theory, these four things constitute categories and ideas to think with. How do categories to think with create a holding environment? They create the desire to investigate, contrast, and compare people and things the child encounters in the world. In this sense the holding environment functions like a queue or a mental sorting bin that puts distance between thought and action. Paul was very bright. He had a sophisticated vocabulary and could make discriminating judgements, but his ego structure was weak regarding his ability to put distance between thought and action. As we shall see, the computer proved to be the ideal media for Paul to think with to strengthen this weakness in his functioning.

I will return to these ideas when I discuss the design of my therapeutic intervention with Paul. Most compelling, and more interesting to describe is Paul in action. As time progressed, his experience with VideoWorks revealed the internal conflicts he was struggling with in his narratives.

Paul's defensiveness and resistance took many forms; he had a difficult time ending each session given a 5 minute - 10 minute warning. He often needed to be asked to stop two or three times before he could respond. His activity at the computer was driven, compulsive, and almost frenetic. The tension he created was quite dramatic, and this was accompanied by an eerie silence. In my notes from the fifth session I described the atmosphere of the room:

> (12/14) ... the silent tension of today's session is almost unbearable...I feel like eating my pencil!..I wonder how long this can go on? Today is better than the last two sessions, but not much. I feel there is nothing I can say or do to make it better...My intuition is that Paul's expectations for his performance are increasing with each session....but he gets himself into a rut by doing repetitive activities and doesn't get anything done.....and he refuses to accept direction.

Paul's mind-meld with the computer seemed to be his way of escaping from the demands of relationships with others. The driven and compulsive activity that Paul showed in his work with the computer symbolized a warped effort to avoid contact with others, but in

4.0 Case Studies
4.1 Paul

doing so he had stripped down the act of communication to its bare essentials, and deprived himself of contact that was emotionally impactful.

During the third month of working together, however, there was a marked shift in Paul's attitude toward me. He came to the session, sat down at the computer, began a new story, and talked continuously throughout the entire period. He talked about his uncle and his step-father; his sister's graduation; and about how he was looking forward to going to Puerto Rico for the summer. This went on for fifteen minutes, non-stop. Something had happened, we had crossed the threshold of the trust barrier. This shift was very hopeful. It confirmed that my stance of unconditional positive regard was working in gaining Paul's trust. It also demonstrated that Paul's rigidity was not as fixed as it had first appeared. His perceptions of me and of who he could be in the research setting were shifting.

Up until this alteration in mood, there was no real exchange of ideas and no basis for relationship, only compulsive activity. Every suggestion I made, as minimal as they were, was interpreted as criticism by Paul. This new attitude that Paul presented offered the opportunity for an exchange. It was a green light for me to ask him questions and offer suggestions more freely. It also suggested an expansion in his ability to hold onto and reflect on his actions in the research context. The central theme of Paul's transference[4] to me was the issue of trust — allowing himself to be in relationship with me and with his work at the same time, while being asked to reveal something of himself through the animation.

When Paul did begin to solicit my opinions, it seemed as if it was to affirm that he was doing something correctly. I often had the feeling that the questions he asked were akin to 'patting oneself on the back': he never asked a question he didn't already know the answer to. Going through the motions of asking for help with no risk involved, had the flavor of practicing being vulnerable. In his attempts to construct for himself a neutral laboratory, or

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[4] I am using the term transference to mean both the issues that arise and the atmosphere created by the observer and observed together. This implies that we are functioning as a unit; responding and reacting to one another on a variety of levels.

4.0 Case Studies
4.1 Paul

holding environment, which he knew in some sense he was supposed to have, he could only simulate the experience.

Surprisingly, in the last month and a half of our work together Paul, showed a genuine openness to questioning that was different from the practicing phase. These questions revolved around getting my approval of the way something looked, and seemed to indicate that he was interested in my aesthetic evaluation of his work. Many times in the course of completing his final animation he asked whether or not I thought his drawings were "OK" which became the deciding factor in whether he would consider it finished.

Across the spectrum of work modes or styles (dependent, interdependent, independent), we could say that most of Paul's problems in school are the result of his inability to function interdependently and dependently. Paul needs to practice interdependence, and he needs to understand that in order to be a good learner one has to be dependent on others. Ten-year-olds are normally engaged in a shift in thinking about competence and what it means. The young child is concerned with the notion of absolute independence as self-sufficiency and competency, while the dawning adolescent is beginning to think that he can't do everything himself and needs to be more interdependent (Kegan 1982). Unlike the way in which my relationship unfolded with all of the other subjects, which can be summarized as scaffolding to free play, or the gradual relinquishing of control and responsibility for the session to the child, Paul's sessions progressed in the opposite manner; it was a process of the gradual inclusion of the researcher in making stories, and animation.

Key in formulating a diagnostic picture of Paul from observing his relationship with the researcher and the transferential aspects of the relationship is the notion of his faulty intrapsychic buffer zone for holding objects in mind and examining them in an objective way.

Paul's Relationship to the Tool/Task

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4.1 Paul

Development of competence in the use of the software was a bit slower for Paul than for the other children, even though his capacity to learn was as great, if not greater in terms of his intellectual endowment. His problem was that he spent most of his psychic energy protecting himself from potential and imagined assaults to his sense of competency. His acquisition of knowledge about the software program was very rapid in the very first session. He seemed to learn more about the software in the first meeting than most kids learned in three sessions; evidence of the acute vigilance with which he scanned the world, turned into productive learning. Paul was very motivated to explore the software. Nevertheless, his initial gains were slowed dramatically by his inability to take direction. After the first session, I made few attempts to pace Paul's work.

Looking over the drawings that Paul made during the first 12 weeks, there is very little change in the content because he spent much of his time erasing and re-drawing what he drew. It became clear that Paul's intolerance for making mistakes was, in part, what was driving his compulsive activity. In my notes, I also remarked that Paul was giving up the use of freehand drawing tools in the paint-box, and was establishing a preference for the geometric drawing tools, i.e., circles, squares, and straight lines. Switching to the use of these tools, which to his eye seemed to have a more polished appearance, had the effect of lowering his anxiety. The narratives in Paul's early work were also rigidly repetitive. They clearly illustrate his ambivalence about sharing, and his willingness to be compliant with the instructions (which were to make a sentence for each drawing or scene in the animation) without revealing anything about himself. This is what Paul wrote to accompany the first two animations:

> Hi my name is Paul and I would like to tell you about me......I would like
> to tell you about my drawing.

The use of story-boards as a preparation for work on the computer was used for the last two animations and seemed to help Paul organize the visual field on the computer. Early on, Paul had a habit of using all the images he had created in one session in his animation regardless of what they were or whether they composed a coherent story (i.e., "Paul is one"

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4.1 Paul

1/26). He even insisted on using the self-evaluation texts which were added in the last few minutes of each session to some of his work ("New work" 3/10, "Bad boy" 3/24, "Angry boy" 3/31). This seemed to be an indication that the goal of story making was not a priority for him until his last epic work. Prior to this he may have been practicing the making of animation. Each part of the process — drawing, animating and adding sound — may have remained discrete events and somewhat fragmented for him. His choice of names for naming his files also reflected his frustration and poor self image.

Frustration with the computer produced manic activity, anger, and verbal accusations that the computer was "not listening" to him and trying to mess him up. He could sometimes find a solution to his problems and pose problem questions; at other times he just threw up his hands and gave up. Paul's maddening interactions with the computer reflected rigidity in his thinking and an intolerance for dealing directly with feelings. Shapiro (1965) describes the obsessive/compulsive stance as characterized by

> a special and touchy mindfulness of the right of self-determination...marked by willful self-direction, and impaired reality testing (p.107).

This concisely describes Paul's initial attitude toward his work initially, but as we have noted, it was not a fixed trait in his character, rather a defensive posture which softened over time.

Overall, there were two major issues that surfaced in Paul's relationship to the task of mastering VideoWorks:

(1) The excessive degree to which he appeared to be binding his energies in his verbal expression, rendering his communication sterile and deadening.

(2) The extent to which Paul acted out his frustrations and fears in the use of the software and in the relationship, indicating that there was not enough ego structure, in the form of a holding environment, to

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4.1 Paul

> contain and reflect on his frustrations and fears as an intermediary
> zone between thought and action.

Paul's arid and rigid approach to interpreting the world around him has been described extensively in the psychological literature about the adult obsessive/compulsive personality (Shapiro 1965, Kernberg 1984, Deri 1987). Because we are discussing children, it is more accurate to think of the issues being raised as areas of the psyche under construction. Among clinicians who have written about psychological development and the role of creative activity, Deri and Winnicott give special significance to the process of symbolization (verbalization, play, writing) and its constructive and reparative function for the ego. In Deri's (1987) analysis of her obsessive patient's stunted symbol formation abilities, she describes the lack of vibrancy in their images and words as the result of an inability to connect primary process with secondary process functioning. *Primary process* is as an expression of wishes and impulses that stem from the unconscious; *secondary process* as mental activity that is characteristic of the ego — a logical, systematic weighing of external factors that accompany a problem solving activity.[5]

In Deri's topology, one can formulate good symbols (verbalize freely, and create art) when there is a smooth flow of processing ideas. Being able to take in content from the external world infuse it with one's own wishes and impulses, and output something into the external world infused with one's own libidinal energy is Deri's description of a well formed symbol (pp. 77-78). Deri's explanation is, in effect, a functional description of the role of the intrapsychic buffer zone as we have defined it. Paul's acting out, according to Deri, would be the result of

> primary process pressure toward immediate tension discharge which
> [lacking symbolic transformation] precludes 'thinking about' as a step
> preliminary to action (p.156).

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[5] Goldenson, p. 1002, 1970.

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4.1 Paul

While it was true that in Paul's initial encounters with VideoWorks there was little evidence of any symbolic transformation taking place in his work, something changed. When he began his last project, he was working with an altogether different schema for making animation. The sense of fragmentation he had previously showed in his approach to the task had been replaced by a more fully thought out plan of action that expressed his fears vividly in symbolic form.

Analysis of Content

In the evolution of story themes that Paul volunteered, there is a clear sense that he was becoming less guarded and verbalizing personal issues with greater freedom. In each successive narrative, there were signs that an integrative process was taking place in his use of the program.

In Deri's terms, there was a smoother flow of content from inside to outside taking place, indicating a change in Paul's ability to form healthy symbolic structures. In other words, later images were the result of a reflective process that weaves together affects and thoughts in a new way.

Over time, Paul's narratives show increased integration of affect into Paul's symbolic structures. This development supports the notion that the computer environment had therapeutic value for Paul and stimulated his desire to use his expressive skills. He was indeed capable of connecting primary and secondary process functioning to produce creative work.

These claims can be substantiated behaviorally, because they were accompanied by a diffusion of his defensive 'acting out' behavior. Instead of the defensive posture he presented initially in the sessions, Paul was functioning more in harmony with his surroundings, and had established an open channel of communication with the researcher by the start of this last epic tale. Additionally, the drawings in this last animation had taken on a life of their own.

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The depiction of action in the narrative supplements the story line in a way that Paul had not shown previously.

Grammatically, there is a lack of concern about spelling, sentence structure, and verb agreement. This laxity was partly mine. My emphasis was on getting material out and onto the page, and I did not concern myself with grammar unless the subjects asked me for help and to act in an editorial capacity. It is significant to note that as Paul became more comfortable with his command of the software, his sentence structure and spelling improved.
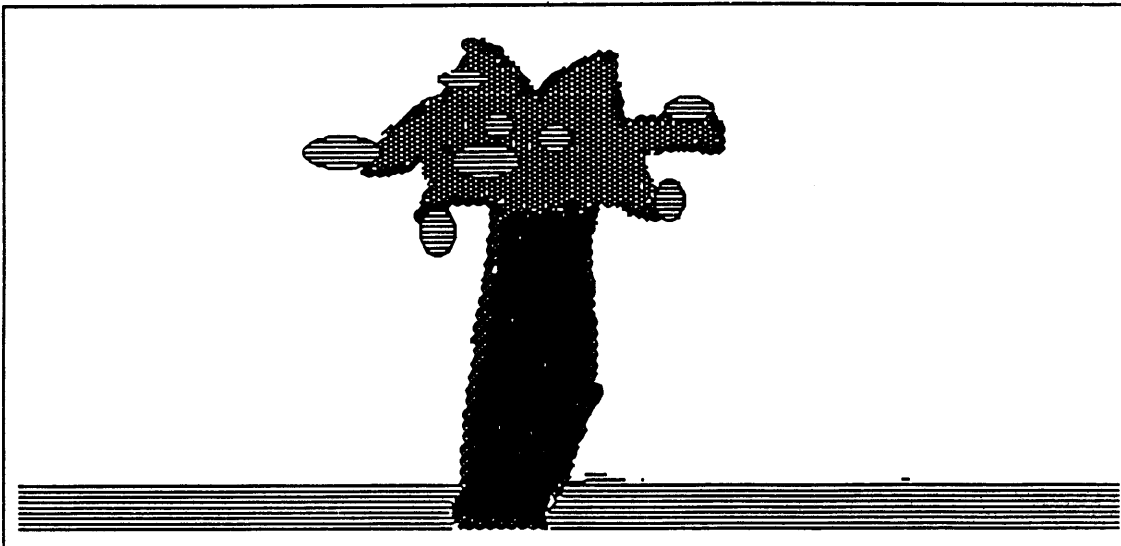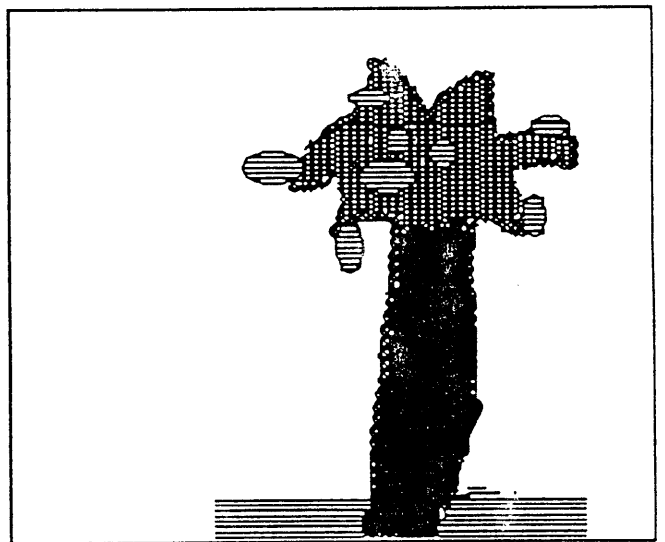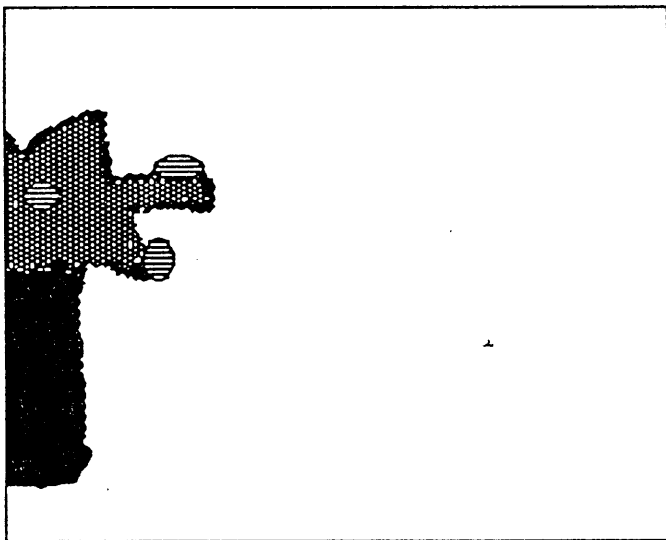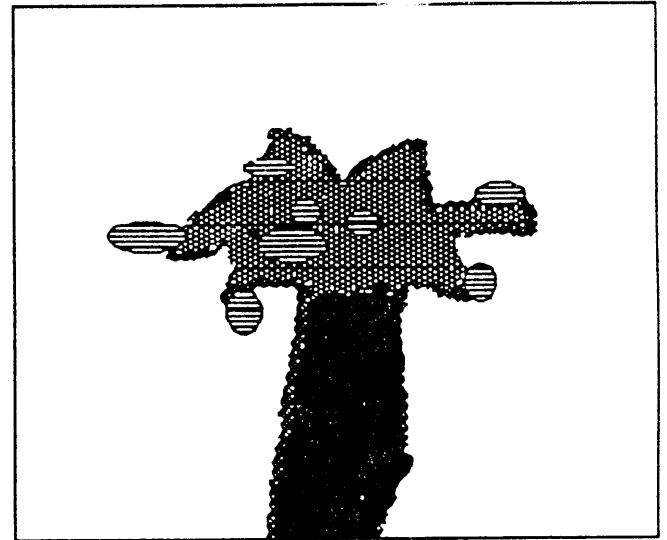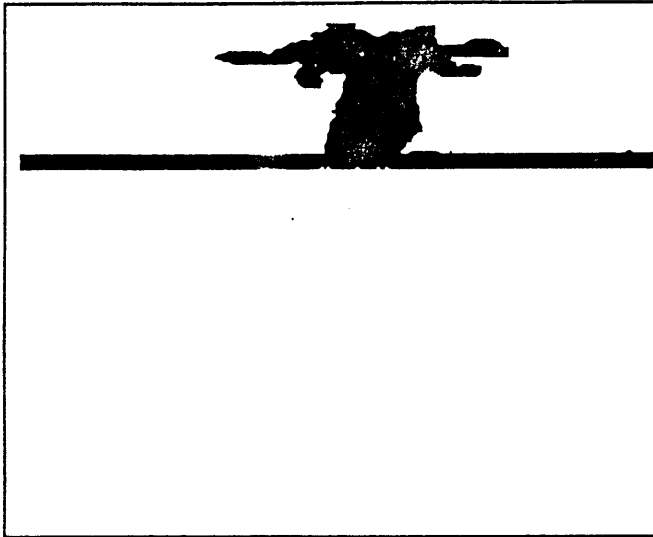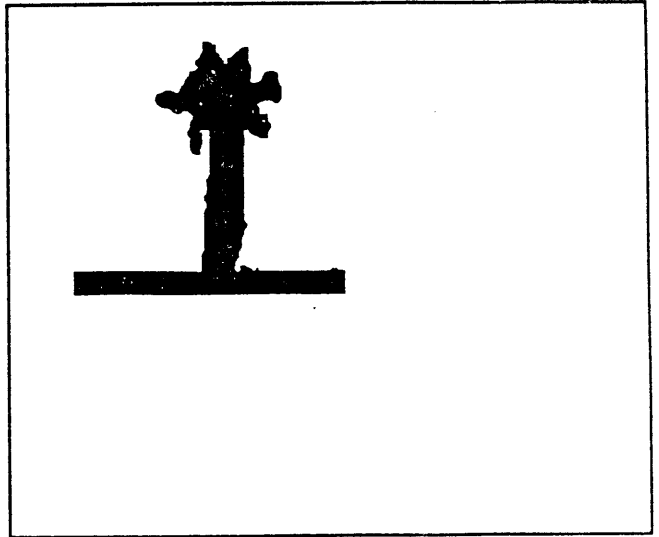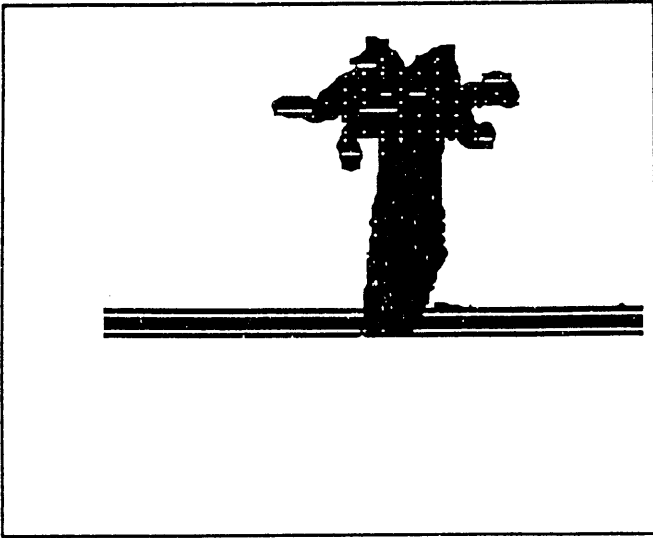
HI MY NAEM IS TED AND I WOULD LIKE TO TELL YOU ABOUT MY
TRIP TO HAWAII

continued...........

P.M. animation "VICTOR" 2/4

46B

continued...........

P.M. animation "VICTOR" 2/4

460

P.M. animation " P.M.G." 2/9

46D

HI MY NAEM IS TED I WOULD LIKE TO
TELL YOU ABOUT MY TRIP TO HAWAII

HI MY NAEM IS TED I WOULD LIKE TO

TELL YOU ABOUT MY TRIP TO HAWAII

HI MY NAEM IS TED AND I WOULD LIKE TO
TELL YOU ABOUT MY TRIP TO HAWAII

HI MY NAEM IS TED I WOULD LIKE TO

TELL YOU ABOUT MY TRIP TO HAWAII

one day i went to the jungle and saw a rattle
snake that tried to attach me and then i saw
tarzan and he pulled me away from the rattle
snake.

one day i went to the jungle and saw a rattle
snake that tried to attach me and then i saw
tarzan and he pulled me away from the rattle
snake.

when i got mad i went home i was so happy being
home i forgot the rattle snake in my bag.

when i got mad i went home i was so happy being
home i forgot the rattle snake in my bag.

when i got mad i went home i was so ha
home i forgot the rattle snake in my ba

n i got mad i went home i
e i forgot the rattle snake
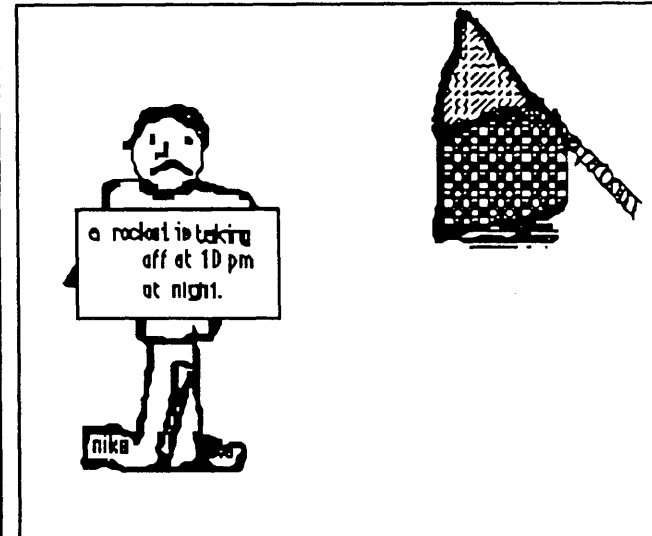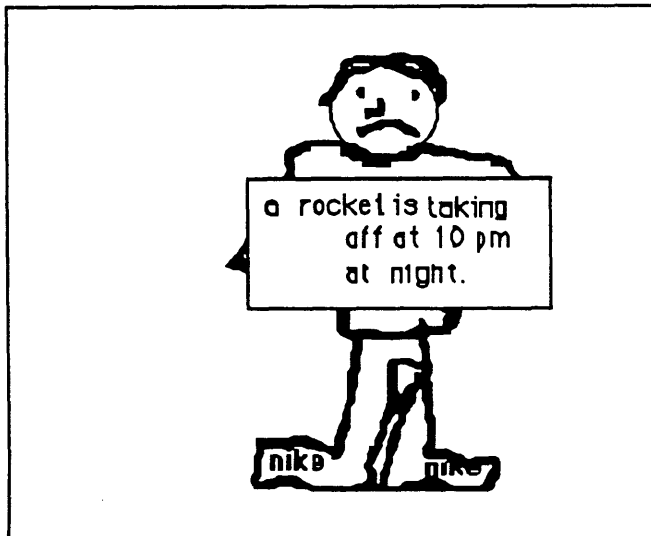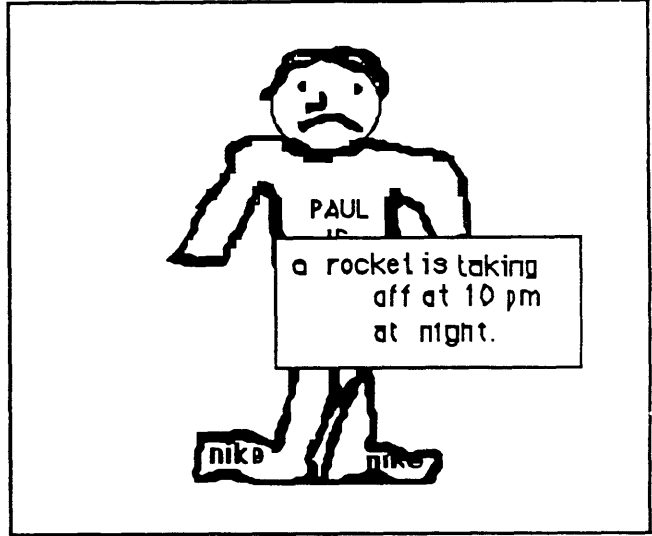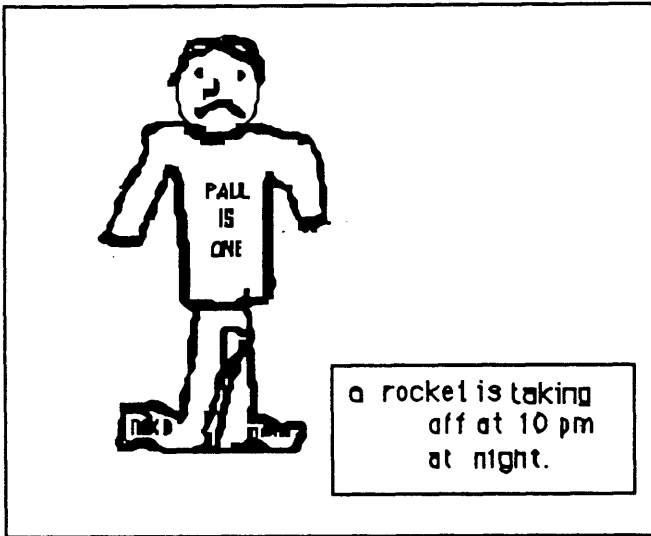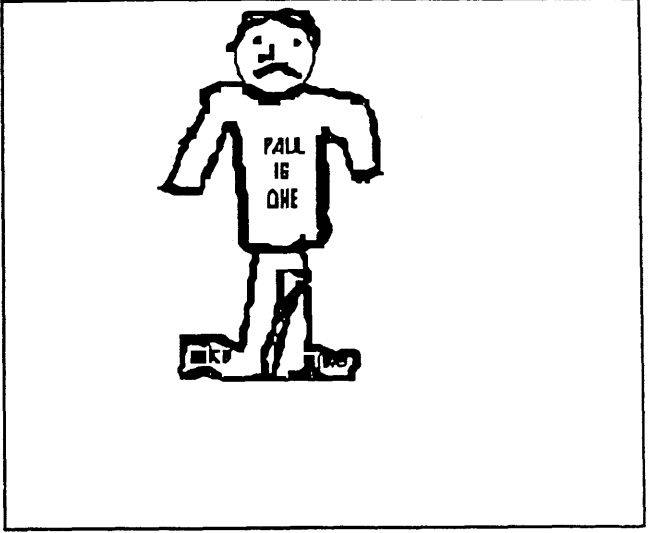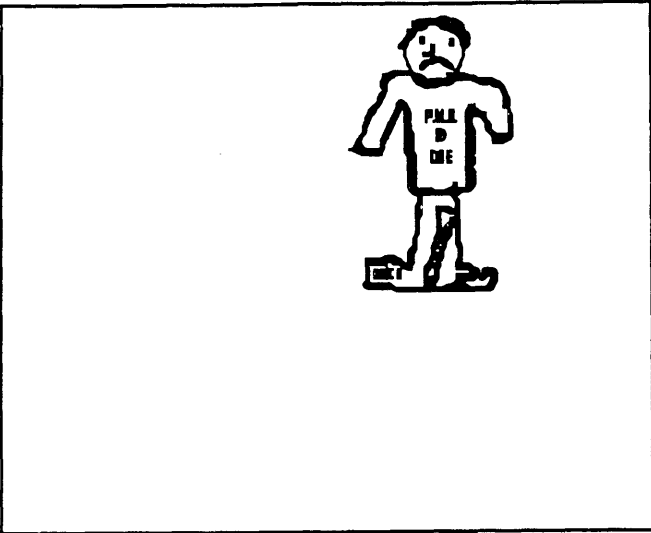
P.M. "my trip to space" 6/2
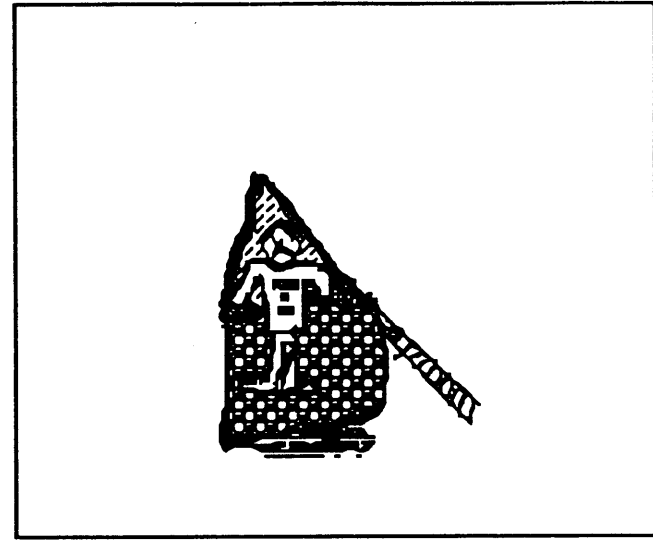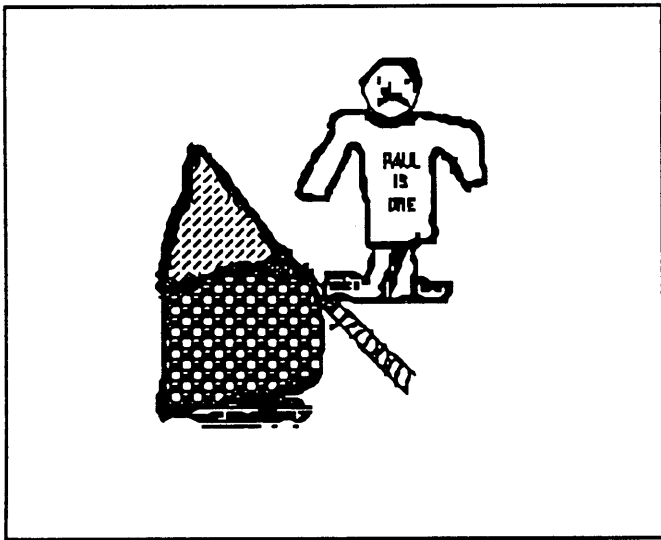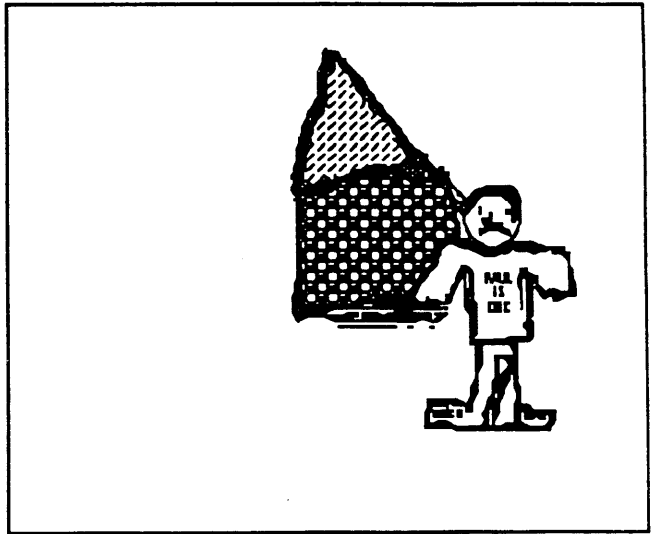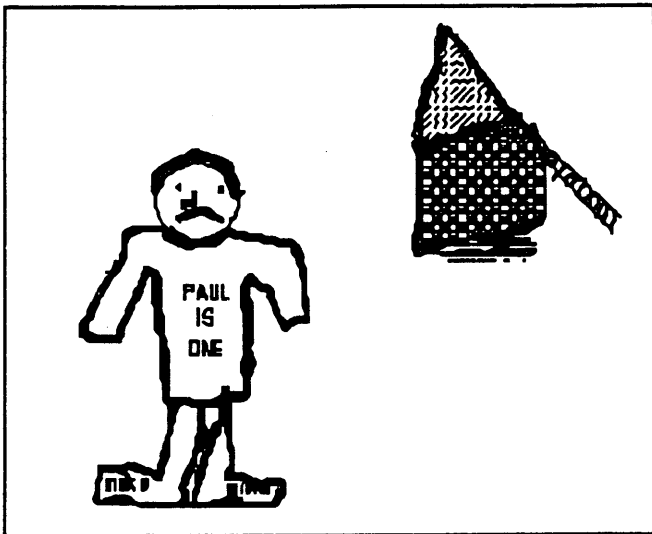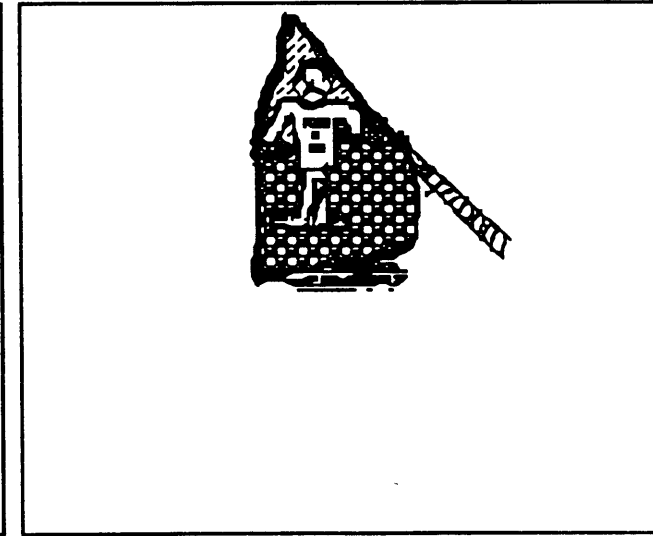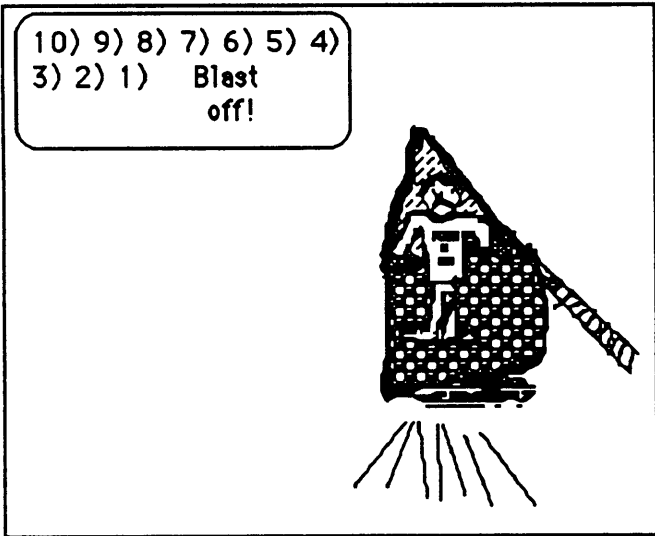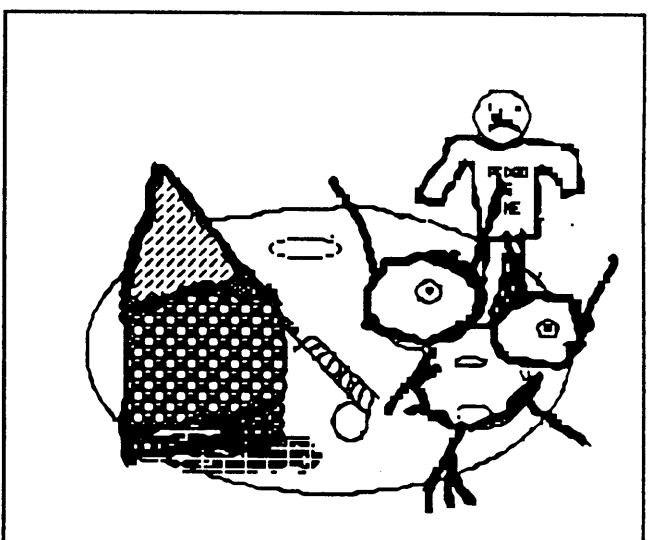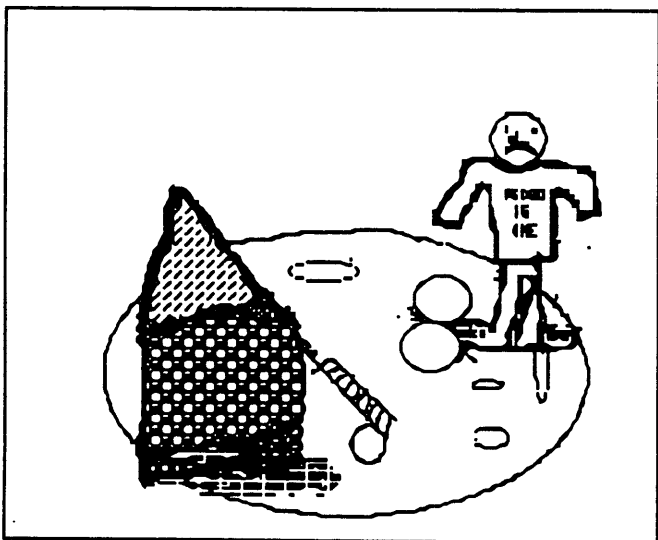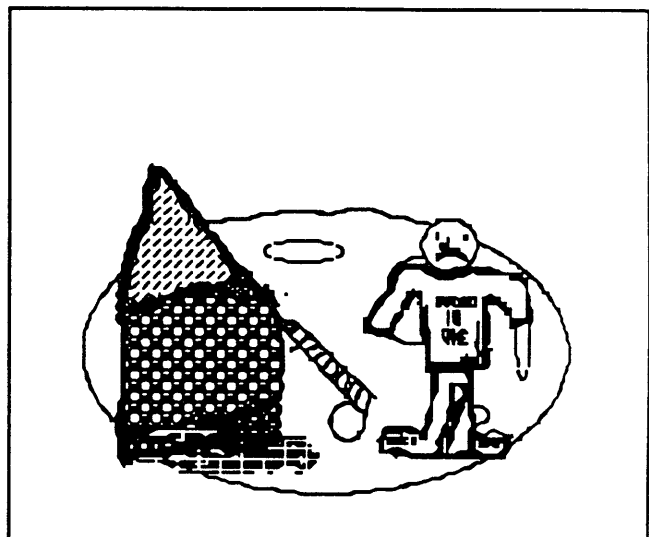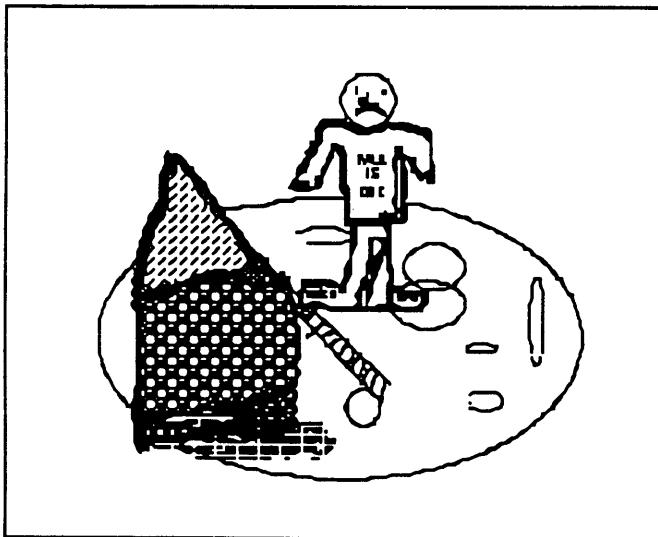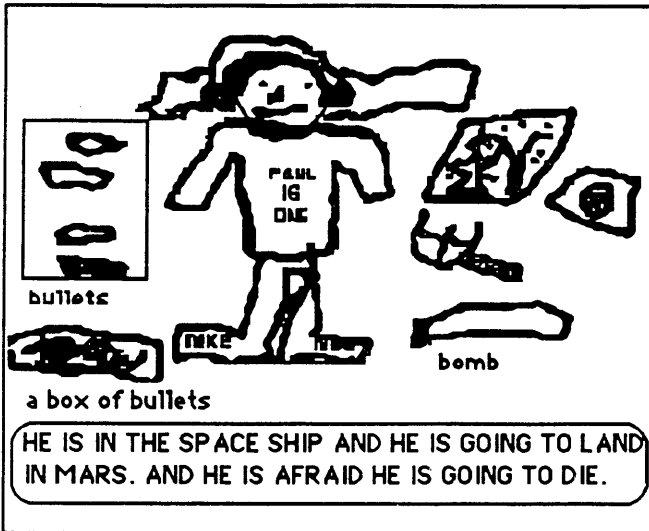
46H

P.M. "my trip to space" 6/2

46 I

P.M. "my trip to space" 6/2

46J
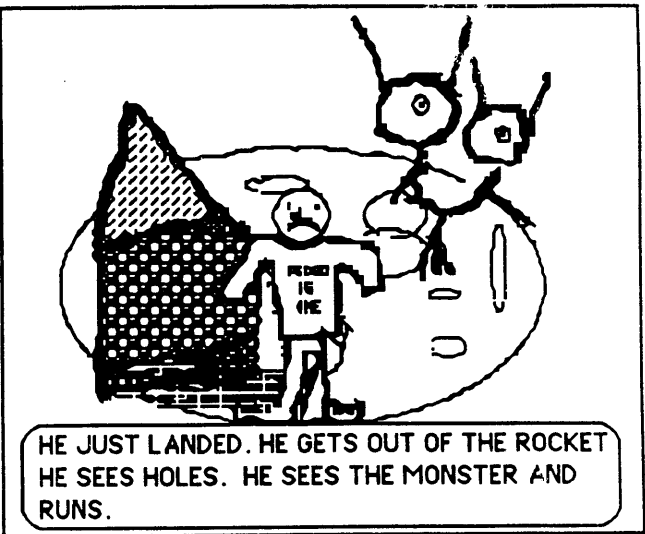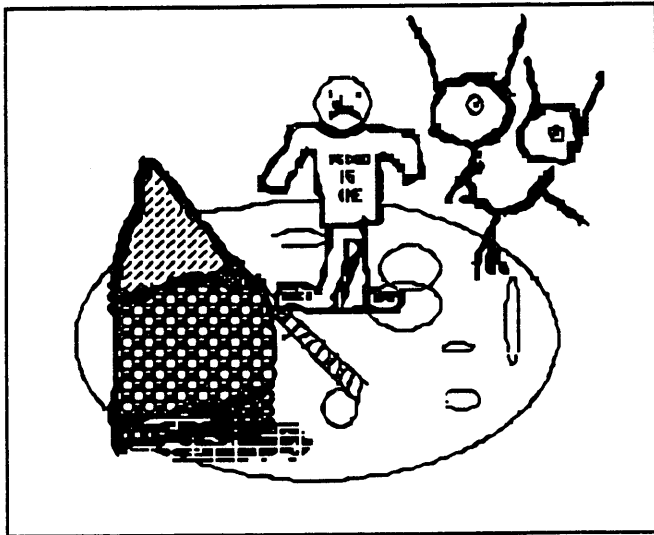
HE JUST LANDED. HE GETS OUT OF THE ROCKET HE SEES HOLES. HE SEES THE MONSTER AND RUNS.

HE IS IN SIDE THE MONSTER HOUSE
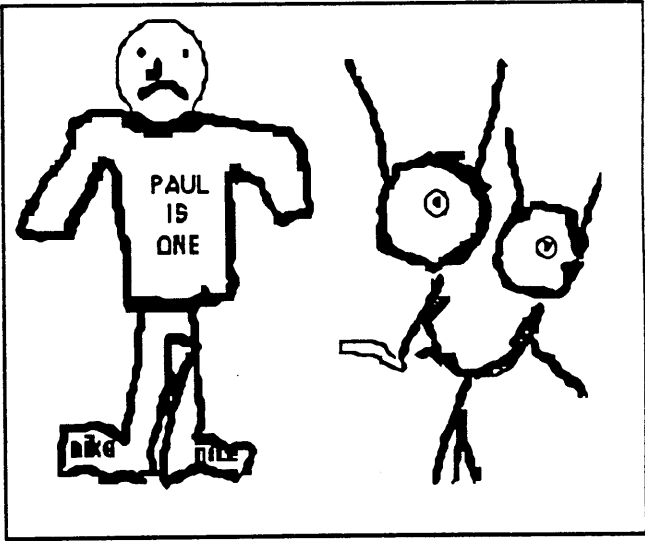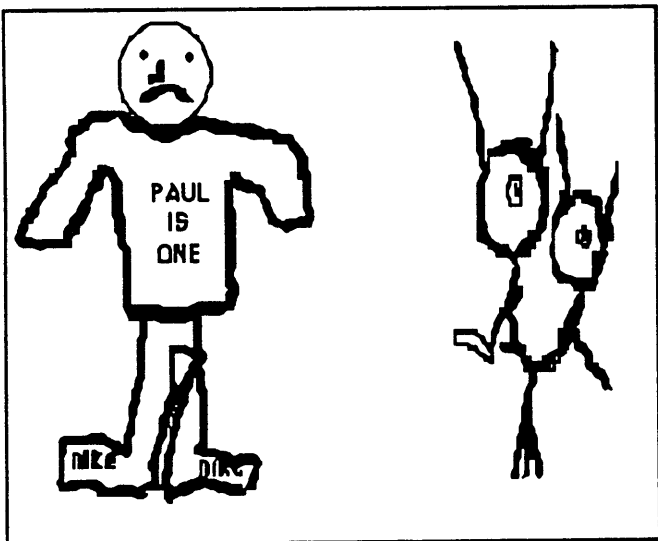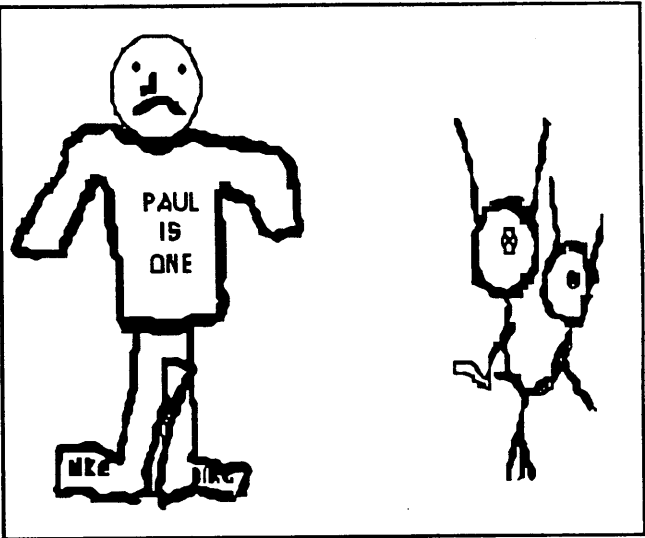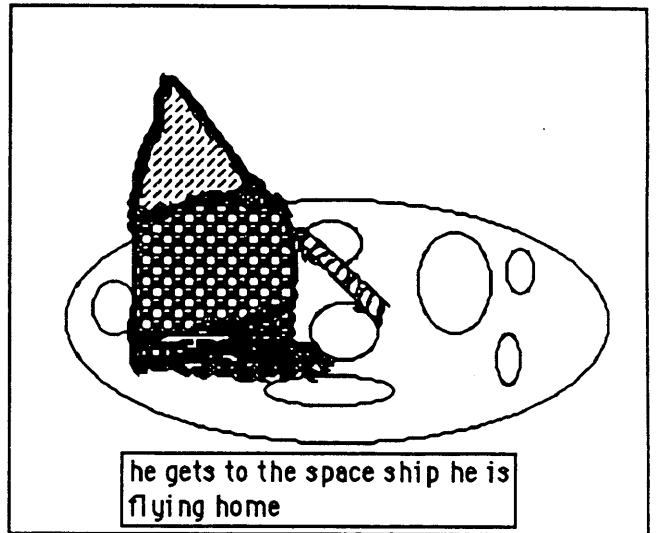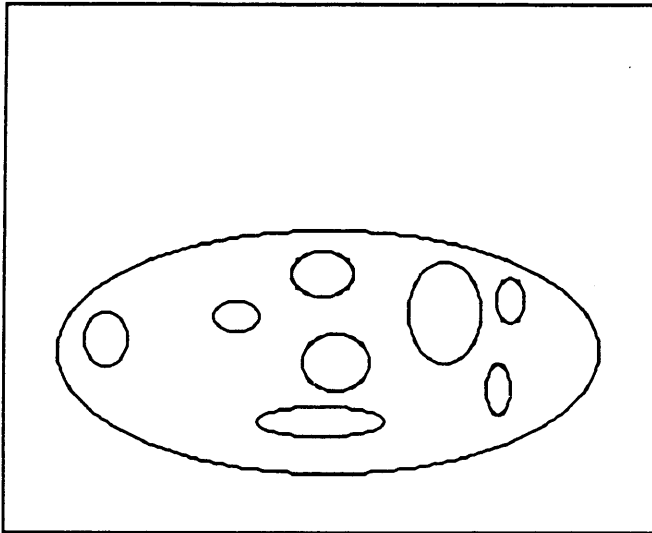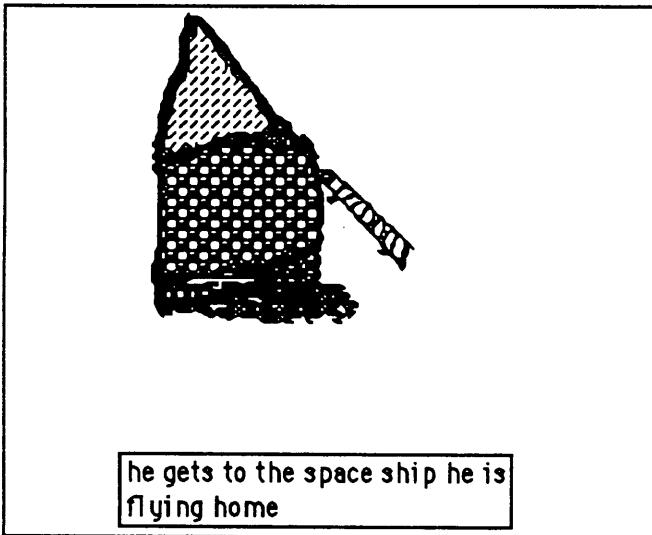
P.M. "my trip to space" 6/2

he gets to the space ship he is flying home

he gets to the space ship he is flying home

he gets to the space ship he is flying home

P.M. "my trip to space" 6/2

46L

he said his trip was fun.

46M
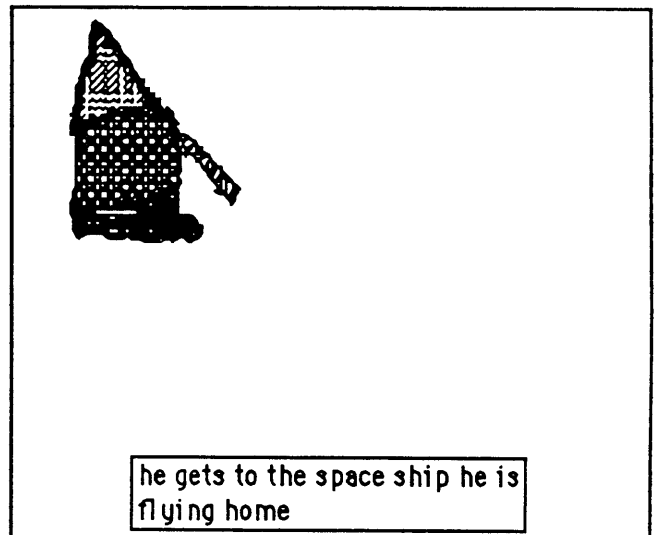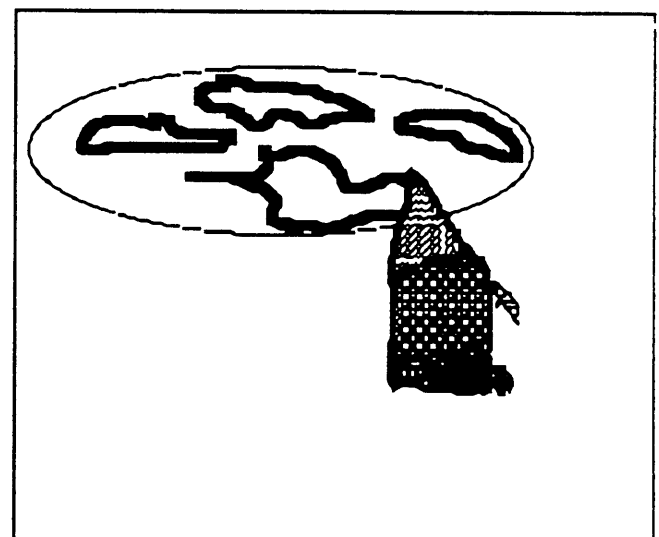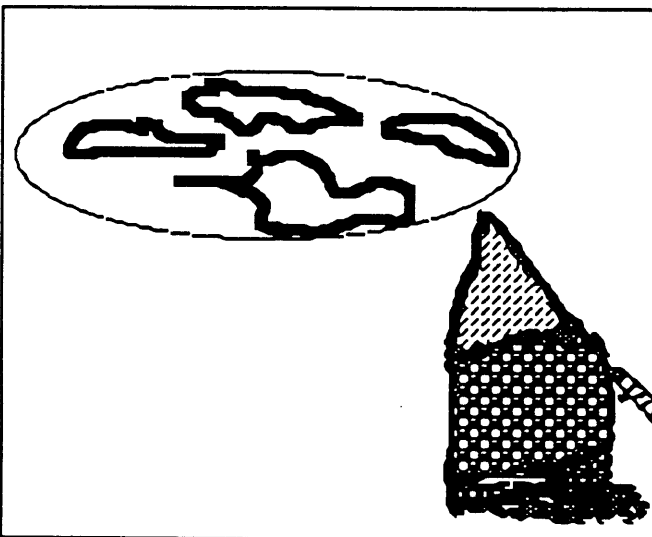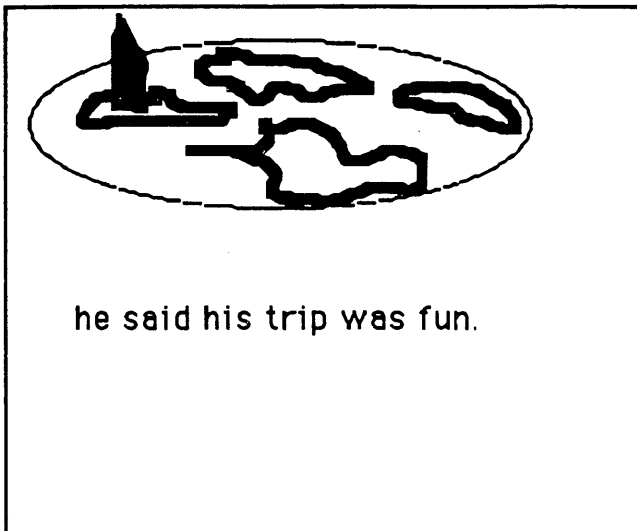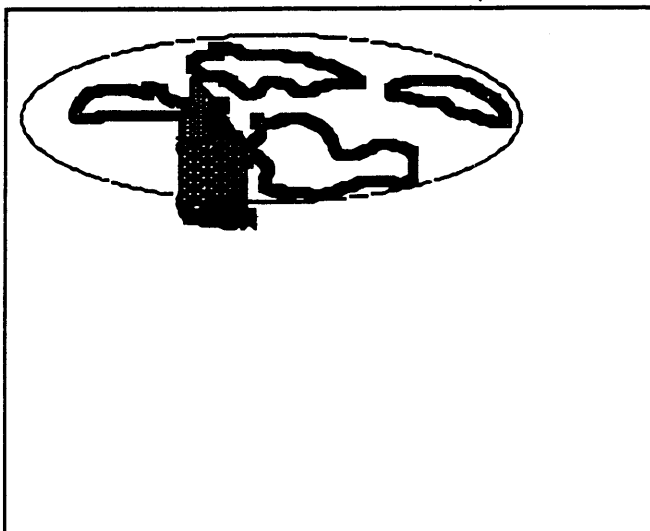
4.0 Case Studies
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Part B: The Animation Environment as a Therapeutic Milieu

Structure vs. Autonomy

In this section I discuss the formulation of intervention goals that were established in response to Paul's initial interactions with both the researcher and the VideoWorks environment. These goals were translated into action in terms of the amount of structure or freedom provided to the subject in the sessions, along with strategies and activities that were intended to be therapeutic.

As we have mentioned, Paul distinguished himself from all of the other subjects by his willful self-direction and inability to accept my direction or to include me in the process of making animation in the early weeks of our meetings. Given these factors, my therapeutic intervention consisted of taking a very particular stance toward Paul. It was clear that there was a power struggle going on, one that I was destined to loose if I pursued it. I decided that the proper stance to take under these circumstances would be one of unconditional positive regard. My goal was to address Paul's defensive structure at the level of internal process: in other words, to address his faulty perceptions of me and make him aware of them in a non-threatening way. To accomplish this, I employed the psychoanalyst's characteristic blankness and distant calm, remaining an observer as much as possible. In the implementation of such a stance, I was in effect acting like the computer. I only responded when asked a question, or when Paul ran into trouble with the program that he couldn't get out of. By letting him be in control as much as possible, I was trying to employ Paul's strengths to develop his weaknesses. The hypothesis here is that if his control issues go unchallenged, they are short circuited to some extent, which would encourage interaction of a different nature. This strategy increased the likelihood of his coming into contact with himself, his feelings, and expectations more fully.

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The preceding formula can also be thought of as supporting the development of Paul's internal laboratory or holding environment for encountering the world more objectively, by creating a quiet space around his work with a positive valence.[6]   This stance has potential for strengthening the value Paul assigns to his thoughts and images, and addresses the three architectural components of the holding environment proposed earlier, e.g., object representations (me and the computer), Paul's self-image, and the affectual tone of the encounter.

In response to my intervention, Paul continued to struggle for a way to be in relationship with me and share his work at the same time. Initially, if I intervened in Paul's work when I saw he was having a hard time, he always reacted by shutting down and becoming annoyed. In demonstrating an idea, the problem context had to be defined in a new file, with clearly orchestrated turn-taking prescribed. The computer played an important role in this work space as a transitional object to relationship; the me-and-not-me space. Here I am defining *transitional object* as something that is an intrapsychic extension of Paul. The computer allowed Paul to express himself without feeling invaded or overwhelmed by my interaction with him. I could recreate the problems that he was struggling with, yet allow him to remain in control. I could do exactly what he was doing but be separate. I could blur the boundaries of what it means to be dependent, so that it was hard to tell who was dependent upon whom. My point here is that there are few materials that one can manipulate in quite the same manner. Paul robs himself of the opportunity to practice interdependence every time he sees any possibility of it. The computer context seemed to be a perfect medium for experimenting with his rigid boundaries.

In summary, Paul was willing to listen to what I had to say, but always reserved the right to do what he wanted and change his course of action abruptly. For a child who has had difficulty accepting direction, this shift from needing to shut out a directive voice altogether

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[6] Winnicott (1986) talks about how the child's early experiences playing in the presence of mother sets the atmospheric tone for all future play and work.

4.0 Case Studies
4.1 Paul

to allowing that voice to be heard represents a step toward open dialogue. The amount of freedom provided in the sessions seemed to make Paul struggle with what dependency means in different terms, perhaps even practice being interdependent.

Paul's Mode of Focusing/Expressing Intrapsychic Material

In this section I discuss the shifts that occur in Paul's mode of expressing intrapsychic material. These changes, or lack of change either confirm or negate the therapeutic value of the software as an appropriate medium for addressing the child's developmental needs. In Paul's case these changes were dramatic.

As noted previously, Paul's internal intrapsychic conflicts were initially expressed behaviorally (i.e., in the relationship with the researcher and his approach to learning VideoWorks), and later symbolically in the content of his animation. More notably than any other subject, there was a marked shift in Paul's approach to his use of the software, and suggests that VideoWorks was largely responsible as a therapeutic agent. Let's explore why, a little further.

When Paul's final animation was produced, he had established a comfortable relationship with the researcher, and had acquired a sense of mastery over the software. Having these two things in sync, we can imagine that Paul was free to focus on content instead of his usual preoccupation of being frustrated by the computer (lack of mastery) or distracted by my presence (fear of censure). What additional factors enabled Paul to make this shift from behavioral acting out to symbolic expression of his internal conflicts? I think that two other variables were paramount to his leap into the symbolic mode. Both constitute an elaboration on the two issues already mentioned:

(1)   The nature of the software environment itself was a working model
of the type of holding environment (metaphorically and concretely)
that Paul sorely lacked in his own functioning.

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(2) The second variable that I think was responsible for Paul's shift to symbolic expression of his conflicts has to do with the function I performed, and which relates to what I believe to be the essential function of the therapist and ideal teacher: To identify the most pressing psychological factors impinging upon the child's ability to be productive in a creative sense (symbolize; make imagery and narratives) and alleviate them.

The weakness in Paul's functioning for examining the world in an objective way leaves him vulnerable to external stimuli and distractions. Under observation from others, or interaction with others, his thoughts and feelings are particularly susceptible to disintegration/devaluation. Once Paul was competent in the use of the software and could imbue his animation with feelings and fantasies, the computer served as a kind of holding environment or research laboratory for holding these contents as firm as a physical container.

This raises the issue of whether or not this simulation experience helps to build/repair the weakness in the child's intrapsychic structures. Given the exploratory nature of this research, I am not prepared to say yes because there is not sufficient pre-trial and follow-up data to support such specific claims.

The most profound issues raised here are not how to explain the changes but the way in which Paul invested himself in the learning process. Given the freedom to do what he wanted with the material, he found a way to coordinate disparate elements within his character. This evokes the notion that given freedom and support (in the form of recognition of where we are in our development by our mentors or teachers), a self-evolving motion that makes meaning of our environment manifests itself in our work and play quite naturally (Kegan 1982).

As for the characteristics of the VideoWorks environment that enhance the therapeutic benefit of this activity, Paul reported that animation is more exciting than drawing or writing because it is "more alive." What exactly does more fun and exciting mean? In Paul's case, the excitement he showed in making his last animation "My trip to space" appeared to be in bringing the story to life in a way that allowed him to inhabit the

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story characters more fully and breathe life into them. It is also important to note that this narrative was produced as a writing assignment for class simultaneously. When Paul rewrote and added pictures to the narratives in the context of animating them, he was identifying with disparate self images that were being synthesized in the creative endeavor. This process of identification enabled Paul to draw connections among:

- his written work as material worthy of elaboration and animation;

- his inner self — giving voice to his own feelings while narrating the adventures of the space traveler in his story;

- the medium of VideoWorks and the computer as a means of exploring one's fantasies and dreams.

Modulating my behavior to diffuse Paul's anxiety about criticism and being careful about when to intervene as an instructor were critical factors in helping him to become productive. By alleviating obstacles that Paul was not yet capable of identify in himself as factors impinging on his symbol-forming abilities, his natural inclination towards self-expression blossomed. In our theoretical framework of development, increasing intrapsychic organization always moves into play as narrative content. The suggestion of affective themes was enough to call forth Paul's internal world of conflicts, desires, and curiosity, striving for expression.

The Primary Therapeutic Agent

Paul has had few really positive experiences with school due to personal conflicts, and socio-cultural factors. Working with VideoWorks provided him with a unique connection to other people, and functioned as a point of entry into a kind of relationship where his control issues and competency issues could be minimized to permit creative expression to bloom. We know from observation that the medium of the computer itself had a positive charge for Paul, and he was compulsively motivated to master the software.

4.0 Case Studies
4.1 Paul

More than any of the other subjects, the software functioned as a psychological container for holding Paul's thoughts and images, strengthening the value he assigned to his work.

From a clinical standpoint, Paul is an interesting example of how less is more in terms of the amount of effort and active participation required as a therapeutic intervention. To do nothing as an act of total acceptance, and as a way of being in relationship, can be a very active position to take with a stubborn child.

4.0 Case Studies
4.2 Alan

Alan

Case Summary

Alan was a 10-year-old who was referred to the study because he appeared withdrawn in day-dreams for a good part of the day. Alan also had a history of making slow progress academically. He was left back in both first and third grade. Alan's difficulties were organic in nature, but a precise definition of his problems eluded both his parents and teachers. His parents had avoided going through he procedure of an in-depth medical workup; the school personnel appeared to be reticent about dedicating the resources necessary to evaluating his problems.

The animation context functioned primarily as a diagnostic tool that shed light on the nature of Alan's learning disabilities and thought processes.

4.0 Case Studies
4.2 Alan

Part A: Animation Environment as a Diagnostic Tool

Classroom Portrait of Alan

Alan was a Hispanic child, age 10, who was recommended as a subject for study by his resource room teacher because of his short attention span and "dazed" look. He was a third grader. He had repeated first grade, and was repeating third grade at the time of the intervention.

When Alan started school at age 5, he was practically non-verbal. Alan's family recognized that there was a problem at age 3, and had him evaluated at a local clinic. At this time, Alan was diagnosed as speech and language impaired. He received speech therapy from ages 3 to 6.

In contrast to what one might expect from a child who is two years older than his classmates in age, Alan was described by his homeroom teacher and resource teacher as immature. In class he was usually either very animated and floridly dramatic in a charming way, or withdrawn amongst his peers. These two traits may sound incompatible, but they comprise a bimodal dynamic that the fragile schizoid character is constantly stuck in: either withdrawn in fantasy or merged with an activity in a totally absorbing way, so that the boundaries of one's ego are lost. This may sound like the normal behavior of children — it is, but certain hallmarks in development that reflect a growing sense of self-consciousness which are expected at Alan's age were missing.

Alan's range of social interaction with his peers was characterized by his teachers as limited. His homeroom teacher reported that he appeared withdrawn in daydreaming for about 20-50% of the time he was present in the classroom. Alan's classmates recognized that he was different from them, and they accepted this very positively. He was sometimes called "crazy" by peers, but he was not scapegoated for being different, they seemed to want to protect

4.0 Case Studies

4.2 Alan

him. During latency, which is sometimes referred to as the gang age, the love of games, sports, and group activities is generally thought to be their dominion. This love of mastering the rules and playing by them can only bloom in children who have acquired a certain degree of self-awareness which allows them to monitor and adjust their participation in activities with others in such a way that one's actions and reactions constitute *interaction* with them. Without the development of this observing ego[7] the child's play is essentially parallel play.

Alan's Relationship with the Researcher

In the development of a relationship with the researcher, Alan's behavior was characterized by persistent dependency. This style of interaction was dictated by many factors. First, Alan's use of language was quite stunted. For most children his age language is the medium of interaction (Kegan, p.136, 1982). Alan used words much like the way a four or five year old employs words to summarize or make an exclamatory statement about his actions. As a result, there was a kind of trust and dependency in the relationship typical of the type of atmosphere one feels with a young child, where there is a heightened awareness that you serve as his alter ego. Because Alan spent a lot of his time daydreaming, and did not communicate much, it was difficult to know what was going on in his thoughts. The computer context provided an unusual opportunity to push the limits of Alan's disclosures.

Alan generally preferred working with the computer over regular classroom activities, such as writing, reading, math activities conducted using workbooks, or the blackboard. Even so, Alan's response to instruction and acquisition of knowledge about VideoWorks was very slow. It took two months of review to master the basic procedures of booting, opening the program, and learning to use some of the basic tools. For what seemed like an unusually long time, Alan's experiences with the computer had no visible effect on his style of working with

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[7] What Piaget defines as objectivity which is the result of becoming aware of oneself as an "I" - see Gruber and Voneche, pp. 130-131.

4.0 Case Studies

4.2 Alan

the software. When he sat down at the computer for the tenth time he looked very much the way he did the first time; there was anticipatory excitement, but no memory of what he did previously. This, correspondingly, illustrates the degree to which he was dependent on me to help him to function.

In light of this dependency, there was an absence of transferential material being projected from the subject onto the researcher which one would normally expect to feel or encounter from the child. Over time, Alan's outward behavior towards our meetings did change. There seemed to be three distinct phases of this metamorphosis: initially, he was very reserved, almost cautious in my presence. His moods were sometimes very flat, and even when he said he was having fun, it was difficult to ascertain this from his outward expression. Approximately two months into the research period, he began to make eye contact more frequently, and initiate conversation and ask questions more freely. Finally, during the last two months of our work together, it became difficult to hold Alan's attention during the hour we worked together. At this stage, he was prone to drifting off into fantasy, bursting into song spontaneously and recalling conversations that he had either participated in or had heard earlier in the day in school. At times, I found it difficult to concentrate when I was with him, and had to force myself to be fully present. His offbeat answers to my questions were often amusing. When I asked him why he erased a picture he had spent considerable effort drawing, he replied " because there was a tornado." It seems hard to attribute intentionality to this kind of humor, more likely this statement represents an allegoric truth about what its like to occupy Alan's mind and not know how to manage the competing voices of reason, white noise, and fantasy characters.

In spite of the progression of Alan's disclosures, the nature of the transference remained inert. In the formulation of our diagnostic picture of Alan from his relationship with me, this factor emerged prominently. The schizoid character is frequently discussed in the psychoanalytic literature as "annihilating" the analyst as a live partner in dialogue in

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4.2 Alan

therapy (Deri 1987). From a developmental perspective, I feel it is more accurate to say that this inertness is a feature of the only kind of relationship that is possible when a child's cognitive structures for differentiating inside and outside are minimally developed.

The absence of transference signifies the deep-seated extent of the internal disorganization of Alan's ego structure. Alan's disclosures, were essentially a sharing of primary process material, and did not constitute interaction with the researcher. Primary process is, by its very nature, solipsistic. As I grew to be a familiar and non-threatening figure for him, I had to spend more time re-focusing Alan on the task. This seems to suggest that the initial anxiety he experienced about me had the effect of censoring his behavior. For Alan, getting to know and getting comfortable with people meant being able to dismiss them and retreat into fantasy.

In the preceding case study, we described Paul's difficulties as lacking an objective holding environment for examining the world. By contrast, Alan was not only missing this intrapsychic buffer zone, he lacked mechanisms for taking in information and assigning his perceptions object status. By this I mean giving them weight and value as something worthy of holding in mind or symbols to think with. Given this lack of internal organizational structure, Alan's perceptions and experience of the world is severely collapsed. Deri defines the schizoid's symbolic functioning as follows:

> the inner 'abstract' is dealt with as if it were concrete, and vice versa.
> Schizophrenic language in which words are treated not as symbols but as things
> is a prime example of this. There is no distance between symbol and symbolized
> (p. 305).

The following is an example of the extent to which Alan was governed by his fears and insecurities as real phenomena: In the last 4-6 weeks of the research project, I left Alan alone for no longer than 10 minutes, to work by himself on an animation. This was very disturbing to him, and was reflected very concretely in working on his "New puppets" animation (5/12) which is about walking to school in the morning. The idea for this animation came from a

4.0 Case Studies
4.2 Alan

discussion of what it was like for Alan to walk to school from the public transit bus stop in the morning. Soon after I left him in the room working on this file, he began piling images on top of each other on the animation screen and became frustrated in attempting to fix his errors. When I returned a few minutes later, he was nearly hysterical. As I entered the room, he burst into a monologue about how he wouldn't know what to do if his older brother was killed on the way home from school.....what if he couldn't get into the house because he had no keys, and what if he had to fight off his brother's killers. In short, Alan had worked himself into a state of panic. This was disorienting for me as well; I was stunned at how distraught he was. The fear in the room was palpably manifest.

In summary, Alan's relationship with the researcher revealed the schizoid split in his thinking process that was noted in the clinical testing as well. The nature of the transference also suggested that Alan was not functioning at the level of his peers but more like a young child. In addition, his knowledge of the software was the most limited of all the subjects, and what he will be able to accomplish in the future appears very restricted. While his creative imagination and potential seemed enormous at times, he lacked healthy, functional, organizing schemas to channel his energies into productive work.

Alan's Relationship to the Task/Tool

Alan developed a rudimentary knowledge of the software that comprised booting the software and opening the VideoWorks icon. Beyond this, he could report what was supposed to happen, or what was possible, demonstrating a kind of narrative understanding of the program, but could not put that knowledge into action consistently by himself. For example, he would need to be prompted about where to find the sound menu, or he would expect the pictures drawn in the paint box to move like animation, forgetting that he could not actually make the animation in that particular window. These kinds of mistakes were made frequently by all of

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4.2 Alan

the subjects, but the others could re-orient, or find through trial and error whatever they were looking for — Alan was paralyzed and completely dicombobulated.

After gaining some basic knowledge, Alan's next difficulty was drawing. The form quality of the drawings he created with the mouse were so poor, that he was unable to remain motivated to complete the instruction exercises (see animation 1/26, 1/28, 3/24). The form quality of his free hand drawings were much more precise, which seemed to indicate that the problem was the result of Alan's inability to maneuver the mouse and coordinate hand-eye movements. He was not discouraged by this however, because he strongly identified with the computer as a friend, as he called it.

For Alan, development of competence in the use of the software was facilitated by relieving him of some of the procedures involved in making animation. The creation of ready-made characters was one such device, story-boarding ideas on paper first was another. The character file I made for him was composed of animals and people that were copied from hand puppets that I had in the room we worked in. The puppets also inspired interaction with me in formulating story ideas. Sometimes Alan would act out his ideas with the puppets first before going to the computer.

When he worked under free-play conditions (unassisted by me, and free to do exactly as he pleased), Alan's style of working with the paint-box was very impressionistic; he drew things and then named them. The objects he made had no constant value, they could be one thing and then another upon whim. Under structured-play conditions (when I introduced a task and paced him through it), he could generate creative material and produce animation with continuous prodding and direction. Story-boarding narratives on paper before working on the computer was very helpful (see animation 3/31). Three months into our work together, Alan had some concept of the sequencing involved in making an animation: drawing pictures, making them move, and adding music, but he still didn't know the program well enough to execute this sequence without help.

4.0 Case Studies

4.2 Alan

Just as Alan seemed to have two modes of interacting that were very different from one another behaviorally — withdrawn or merged with an activity — his intellectual functioning appeared to fluctuate from context to context. For example, he came to school by himself using public transportation. By doing so, he demonstrated that he understood the concept of sequencing in a fairly sophisticated way by taking two public transit buses to school and making the necessary transfer. In contrast, he needed constant supervision and help in focusing on tasks in order to get anything done in school. The stories he composed using the computer unsupervised and those he wrote on paper usually read like discrete events with no coherent theme. The obvious difference between these two activities is that the first, coming to school, was well rehearsed. The second, school tasks like writing a story or doing math problems, required that he constantly incorporate new information into familiar schemas to accomplish the task. Alan struggled with this kind of learning, which Piaget called assimilation.[8]   His main mode of experiencing the world around him appeared to be a form of faulty accommodation[9] or learning by imitation. It seemed as if Alan never fully understood the activity he was imitating fully, and thus, was unable to apply his experience as a schema, or assimilate new information into that activity.

Alan's use of VideoWorks also revealed some of his perceptual processing problems quite dramatically. Alan showed heightened sensitivity to sound that other children never paid any attention to. During most sessions he would ask me to lower the sound volume of the program sound effects on the control panel. He also appeared more easily distracted by extraneous noises — the buzz of the florescent lights, the heater, children passing in the hall. This demonstrated his inability to filter out sounds that most of us take for granted.

Alan's approach to the task of creating animation also demonstrated how his distorted sensory experience is fused with fantasy. Alan's animation "something strange" (5/3, 5/5),

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[8] Gruber and Voneche, p. 216, on Piaget's writings concerning the origins of intelligence in children.
[9] IBID.

1

LETTER F

FOOTBALL

BUILDINGS

MIRAIM

A

DAD

i was throwing the ball to you and
you was throwing the ball to me.

A.D. animation "supirball" 3/24

A.D. animatoin "supirball" 3/24

62D

A.D. animation "Family members" 2/9

62 F

A   – I IM PLAY OUT SID

DAD – DAD IS FIXING HIS CAR

MIRAIM – MIRAIM IS WATCHING TV

KEN – LIVES IN BOSTON

MOM – SHE IS COOKING

MAMI

KEN

(I constructed the house with Alan's help; he told me what to put inside)

62G

A.D. animation "playball" 3/29

62 I

A.D. animation "playball" 3/29

625

A.D. animation "The wolf and the man" 4/14

A.D. animation "The wolf and the man" 4/14

A. D. animation "The wolf and the man" 4/14

A.D. something strange 5/5

the sound was coming from the room next door, the sound was a calculator - you was drinking soda

A.R. something strange 5/10

62-0

A.R. new puppets 5/12

62P

the tiger comes to school first. then the wolf comes second, the frog come third and goat will come last.

62 Q

A.D. teen wolf 5/24

62 R

4.0 Case Studies

4.2 Alan

chronicles his experience of hearing a buzzing noise in the room and his attempts to make sense of it. I suggested that we make a story about the noise together; I made the pictures and he provided the narrative. His first analysis of the situation was that there was a television in my book bag playing cartoons. When I suggested we illustrate this idea using the animation program he revised his impressions — the TV became a calculator making noise in the bag. After careful examination of all of the objects in the room, including closing our eyes and listening to the sounds each object made, I suggested to him that the noise was the humming of the fluorescent light. He rejected this observation, and offered that the sound was coming from an adjacent classroom through the ventilation vent. I interpreted this to mean that he very much enjoyed standing on the chair and listening to the vent in our exploration of the room, when in fact it was the fluorescent light that was making noise and caught his attention initially. Alan's inability to hold in mind the goal of our research, and his willingness to cast aside evidence in favor of the drama of fantasy displayed his embeddedness in magical thinking. It seemed as if objective reasoning was simply not interesting enough to him. I knew he could do it (see Appendix and the summary of Alan's clinical testing), he simply did not appear to be sufficiently oriented to outer reality to attend to it consistently.

When Alan was given the opportunity to work independently during the last two months, he was often satisfied with symbolic play, and didn't show the investment in producing animation and using his new skills the way the other subjects did. He would move the cast characters around on the animation board and narrate spontaneously, without the slightest concern for saving his work. At the point at which he was most competent in the use of the software, and he could have been most productive, he opted out. He had incorporated the use of the computer into his fantasy world. This represented a symbolic use of the medium, rather than a use of the tool that encouraged interaction with an environment — a victory for his pathology.

4.0 Case Studies

4.2 Alan

The major issues evident in Alan's relationship to the task of mastering VideoWorks were as follows:

(1)   The degree of help or structure required for him to be able to function in the environment.

(2)   The degree to which his perceptual processing abilities affected his ability to formulate symbols to think with: his lack of investment in producing work, or the degree to which his intellectual needs were satisfied by the simple statement of ideas (versus the age appropriate desire to demonstrate mastery of the medium of expression of ideas, reflecting delayed development); and lack of ego structure.

While the psychological testing hinted at the extent of Alan's dysfunction and developmental delays, the VideoWorks context gave us a clearer picture of the evidence for organic perceptual-processing impairment. It also showed that with structure and support, Alan's symbol-formulating powers, in the form of story narratives, were enhanced. This activity can be likened to rendering the first brush strokes of coherent order to his interior world, developing the schemas necessary to distinguish inside from outside through language. Alan's inner world was still dominated by an *incorporative* psychology; he was dependent upon the immediate availability, comfort, and protection of an adult to function (Kegan, p. 118 1982). Unlike the claims made about the value of story-making in the case of Paul, where the growing sophistication of his images and story-telling capacities had a corresponding effect on his behavior, Alan's prognosis is much more guarded. The severity of distortion in his thoughts and perceptions delimits the benefits of symbolizing as therapeutic activity. Body centered activities and activities that focus on interaction with people may in fact be more appropriate for helping Alan to develop firm boundaries between his inside (fantasies) and outside (external reality).

4.0 Case Studies

4.2 Alan

Analysis of Content

The content that Alan expressed in his work clearly reflected both the delays in his language development, and his undeveloped creative potential.

On the whole, his work shows how prominent his primary process thinking is. His narratives are obviously infused with affect, what is missing is an observing ego which titrates his impulses.

However, the progression Alan showed in the growing sophistication of his narratives (from labeling objects, expanding to the more complex relationships depicted between the wolf and the man) implies that the activity of story making could be aiding in the development of cognitive schemas for regulating Alan's impulses. The emergence of the archetypal theme of struggling with monsters is typically seen in the mental life of the child in transition from early childhood to latency, who has begun to separate from his affective impulses and is on his way to integrating them firmly into a more self-sufficient concept of self (Kegan 1982).

4.0 Case Studies
4.2 Alan

Part B: The Animation Environment as a Therapeutic Milieu

Structure vs. Autonomy

In his sessions with the computer, Alan was cooperative and attentive to instruction, yet there was very little evidence of learning taking place in the early weeks of the research period, and as previously noted, a conspicuous absence of transferential material. These were all indicators that Alan needed a lot of structure provided for him in the sessions.

But what kind of structure? Alan's difficulties with maneuvering the mouse, the poor form quality of his drawings, and the suggestion of distortion in his perceptual processing apparatus all seemed to reflect an organic basis for his problems — yet there was insufficient data for conclusive analysis, because I really didn't know what was going on inside Alan's mind. Did the appearance of being organically impaired actually reflect environmental deficits? Was he terribly anxious and therefore unable to absorb instruction? Was he being overwhelmed by the complex multi-layered visual field of the software environment? The most interesting question that rose to the foreground was about distinguishing the perceptual problems from the psychological processes. The goal of my work with Alan became a matter of facilitating the expression of his inner world of fantasy through the use of VideoWorks.

Relieving Alan from having to create his own images for story making and providing him with picture files helped to accomplish this goal. Because of the paucity of intra--psychic structures for regulating his impulses and his lack of distinction between fantasy and reality, I also chose to play a very active role in helping Alan to construct narratives. Employing a beginning-middle-end story template and story-boarding ideas on paper first were always needed. I was also constantly refocusing him on the task.

This deliberate attempt at over-involvement can be thought of as stimulating the development of his social skills by bombarding him with positive feedback. Like the mother

4.0 Case Studies
4.2 Alan

who is teaching her infant to play catch, I was metaphorically enticing Alan 'to pick up the ball and throw it back'. By rigorously assailing him with encouragement and modeling the activity of putting words to pictures, I was enticing Alan to experience himself as a separate and capable actor in the world.

In summary, due to Alan's schizoid defensive structure, the most important intervention consisted of constantly making my presence felt in the sessions with suggestions, feedback, and helping him focus on being present with me in the process.

Alan's Mode of Focusing/Expressing Intrapsychic Material

The issue most relevant to the discussion of Alan's mode of expressing intrapsychic material was his escalating acting out behavior (defined as losing interest in the process of writing down his thoughts, or making animation) over the course of the research period. Just as there was evidence of growth in expressive content and symbol formation, his tendency to drift off focus also increased.

Although this seems contrary to the synthesizing function we previously proposed growth in symbol formation plays, as in the case of Paul, this outcome was predictable given Alan's defensive structure. Symbolization performs a synthesizing function when the contents of the self are alchemically ripe for synthesis. For example, Paul's intrapsychic world had categories for things and he could perform discriminatory acts — censoring very carefully what he would take in or hear. Alan's ego structure was one dimensional; as his disclosures increased, the likelihood of his acting out also increased since there was not sufficient distinction between fantasy and reality. The substrate for encoding fantasy products was the same for encoding his perceptions of reality.

This brings us to a discussion of the therapeutic value of the software as an appropriate medium for addressing Alan's needs. VideoWorks, and the computer in general, had special appeal to Alan. This excitement certainly ought to be translated into productivity. He did,

4.0 Case Studies

4.2 Alan

after all, prefer to use the computer to write all his assignments, and this was an appropriate use of the computer given the poor form quality of his writing. But at the point at which Alan felt free to dismiss me and the activity of making animation, in favor of acting out his stories, VideoWorks ceased to be a therapeutic medium. The program became null and void, just as I had. The determining factor as to whether or not the software could be used as a therapeutic tool in Alan's case depended upon its usefulness in keeping him engaged in interaction with others, enhancing his capacity to relate to people instead of autistic expression (here I am defining autistic expression as self-absorbed story-telling activity which was not directed toward me. At these times, Alan would appear to be talking to himself, and was totally unaware of my presence or the presence of others). If, as we have previously noted, his use of the medium serves as another isolating expression of his fantasy life, it supports his pathology and does not address his needs.

The Primary Therapeutic Agent

In this particular case, VideoWorks functioned primarily as a diagnostic tool that shed light on Alan's learning disabilities and thought processes.

Consistent with what we have just said regarding Alan's escalating acting out over the course of the research period in his use of the software, the researcher was the primary therapeutic agent, as is generally the case in general with all children who have schizoid defensive structure. Alan's difficulties require rudimentary ego-building activities, experiences that concretely demonstrate and help the child form ideas about his separateness. This is not to say that the use of the animation program provided no therapeutic benefit. My intention here is to strike a cautionary note for those teachers/therapists who are using the computer as a story telling medium with schizoid personalities.

If we look at the content of Alan's work alone, it chronicles his increased willingness to share his internal life with the researcher. It also shows the growth in trust in the

4.0 Case Studies

4.2 Alan

relationship with me. One of Alan's last files demonstrates this dramatically (5/24 "Teen wolf"). This story documented a dream which Alan related to me regarding his fears about puberty, and the bodily changes of puberty. While Alan had turned away from the computer when he could have been most productive, he did not turn away from me. The relationship grew over time. In clinical terms, this is a success story.

4.0 Case Studies
4.3 Sam

Sam

Case Summary

Sam was a 10-and-a-half year-old fourth grader who was referred to the study because of his poor language skills. This deficit was due, in part, to early-childhood lead poisoning.

The animation context and one-on-one research setting revealed Sam's disturbed intrapsychic life which had remained concealed from teachers and school staff. The content of Sam's animation showed that he was struggling to keep his angry impulses under control, and needed special help in becoming aware of the origins of his anger.

4.0 Case Studies
4.3 Sam

Part A: The Animation Environment as a Diagnostic Medium

Classroom Portrait of Sam

Sam was an African-American child. He was a 10 and-a-half-year-old fourth grader at the time of the research intervention. Sam was identified by his resource room teacher as a child with learning disabilities resulting from early childhood lead poisoning. His academic record is notable for repeating first grade. Sam was known as a hard worker who was motivated to complete his assignments in spite of being a slow learner.

When Sam entered school at age 5, he was totally nonverbal according to his previous teachers. This delay in language development was noted when Sam was evaluated at a local clinic at age 3, and again at age 5. The clinic also diagnosed his high lead levels. He received no special assistance or therapy for this problem until first grade.

At the time of the intervention, Sam was working at a second-grade level in language and reading, and a third-grade level in math. His ability to reason abstractly or metaphorically appears to be limited, although he has mastered division and multiplication through the use of manipulatives (i.e., Cuisonaire Rods and Anderson Blocks).

I previously described Paul's compulsive behavior as being related to his inability to respond genuinely from a core-self that has stable knowledge of itself, its likes and dislikes. Paul's "search and evaluate" procedure takes the place of the spontaneous response. In contrast, Sam's style of functioning can best be described as "search and destroy." His issues are very similar to Paul's, but they are compounded in difficulty because Sam lacks the intellectual and cognitive equipment to evaluate his circumstances the way Paul can. Therefore, Sam loses the opportunity to come into contact with his feelings, or employ a reflective process that takes feelings into account. This is the hallmark of impulsive character structure , and defensive structure.

4.0 Case Studies
4.3 Sam

Sam's Relationship with the Researcher

In this section I explore the development of the relationship between Sam and I and the major interpersonal issues that emerged in our work together.

The atmosphere Sam created during the sessions was quite consistent; he was always pleased to attend his sessions with me and the computer. Initially, Sam's manner was remarkable for its passivity. He accepted instruction unquestioningly, which created a sense of boundary fluidness. This quality was previously ascribed to Alan's sessions as a by-product of child-like dependency. In Sam's case I was not convinced that his passivity was genuine, indicating that he was conflicted about having to rely on my direction as much as he did. This is typical of latency age children who begin to become aware of adult supervision as something that cramps their style.

Sam's attitude toward me was characterized by increasing hostility. In analyzing this phenomena, it seemed to be connected to Sam's inability to express himself verbally. It also highlights the extent to which his cognitive functioning was split off from his emotions. From a diagnostic standpoint, there appeared to be two processes determining this behavior:

1) The deficiencies in Sam's symbolizing and symbol forming capacities (due to his impulsive character structure and lead poisoning) made it difficult for him to communicate with others. This left him no option but to act out his feelings in haphazard and indirect ways (i.e., in ways that aren't connected to or formulated through words).

2) Sam's increasing awareness that our meetings would end as the project progressed, was linked to his growing hostility.

In many ways it seemed that Sam's experience of emotions was narrowly bimodal; happy/satisfied (being fed or rewarded) or angry/enraged (not getting fed, or rewarded). Things were important to Sam only to the extent that they brought personal reward. In his own words, "it is important to do school work because if you don't you could miss out on a field

4.0 Case Studies
4.3 Sam

trip." To him, success meant "getting things." To a great degree, even after nine months of

working together, I sensed that my relationship with Sam was based on the fact that I gave

him access to the computer.

Significantly, early in March (not even mid-way through the research period) Sam

asked me when I was leaving. He wanted to know what month and day this would happen.

This showed that he was aware of losing the experience and relationship. Keeping this in

mind, as we got to know each other better he was more likely to dismiss my suggestions or

intervention in his work. I have talked about Alan's dissolve into fantasy as a kind of

dismissal, but in Sam's case dismissal truly seemed to be the conscious denial of the

relationship. This had the feeling of a psychopathic response versus an episodic expression of

aggression. Kohut makes the distinction between a psychopathic character disorder and

neurosis (relative normalcy) by the flavor of the aggression:

> differentiating narcissistic rage from the aggressions mobilized in service of
> eliminating an obstacle to our goals [is key to diagnosing a character disorder]:
> the first is characterized by unforgiving hatred and cruelty, the second by the
> absence of the need to hurt the opponent unnecessarily and the subsiding of
> aggression altogether when the goal in question is reached. (p. 53).

It is unusual to sense this kind of persistent anger from a 10 year old. Stated in terms of a

developmental delay, this behavior can be interpreted as a failure to cultivate mental objects

to think with that can mediate rage; such objects normally appear from 4 to 6 years. In the

psychoanalytic framework, the bifurcation of satisfaction and rage takes place in the context

of nurturing relationships where the child is getting fed more than deprived, so that a mixture

of the two can be contemplated and defined (Winnicott 1986). Stagnation of affective

differentiation happens in the same way that Sam loses opportunities to encounter subject

matter; his defensive structure deprives him of the opportunity. Shapiro describes the

impulsive personality and his dilemma this way:

> if an individual characteristically acts too immediately to feel the weight of
> himself wanting, considering, deciding and then doing, not only does a critical
> time for the operation of conscience disappear, but also a significant part of its
> subject matter disappears (p. 163).

SAM FAMILY
STANLY A POLICE

ROSE SMITH
TENICHA DAVIS
JACK SCOTT
TIESHA SMITH
ALICIA TAMARA SMITH
ANNIE SMITH

SUNNY SMITH
STANLEY SMITH
JACQULINE SMITH
MISS SMITH
SKITTER SMITH
JAMES SMITH
STEVEN SMITH
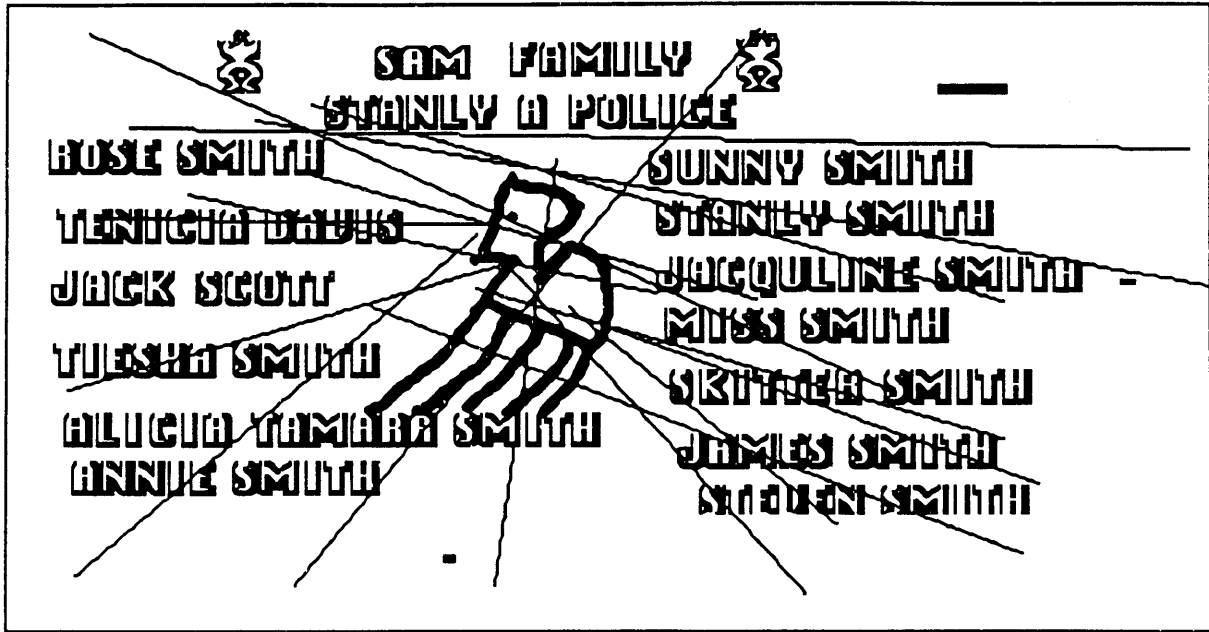
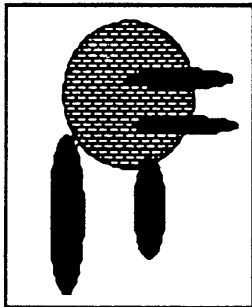Sam's family portrait shows the first expressions of dissociated anger.

a b c d e f g h i j k l m n o p q r s t u

sam   sam

Sam   sam
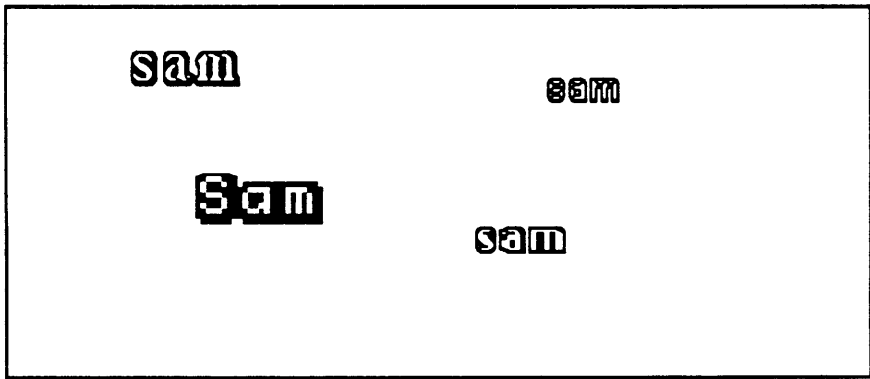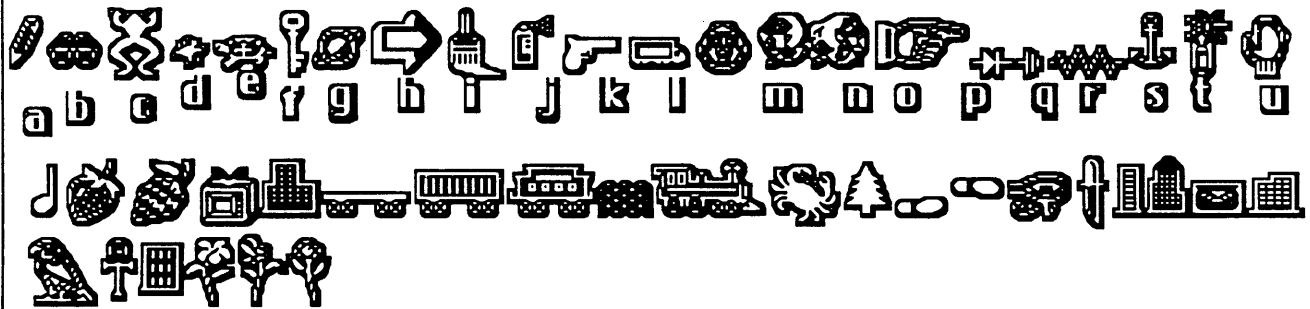
Sam enjoys working with fonts and letters; he is also his favorite subject!

sam smith

MRS.COSTA BY.SAM

TYRANNOSAURUS
LIVED IN THE JUNGLE.
HE ATE A LOT.

TRICERATOPS
HE WAS THE MEANEST
DINOSAUR IN THE LAND.

S.S. graphics – entitled "LETTERS" 12/7
and "STEGOSAURUS" 11/19

(11/19 file includes top two pictures, 12/7 file bottom sentences and picture were added)

72 B

1 LITTLE 2 LITTLE 3 LITTLE INDIANS 4 LITTLE 5 LITTLE 6 LITTLE INDANS 7 LITTLE 8 LITTLE 9 LITTLE 10 LITTLE INDANS BOYS
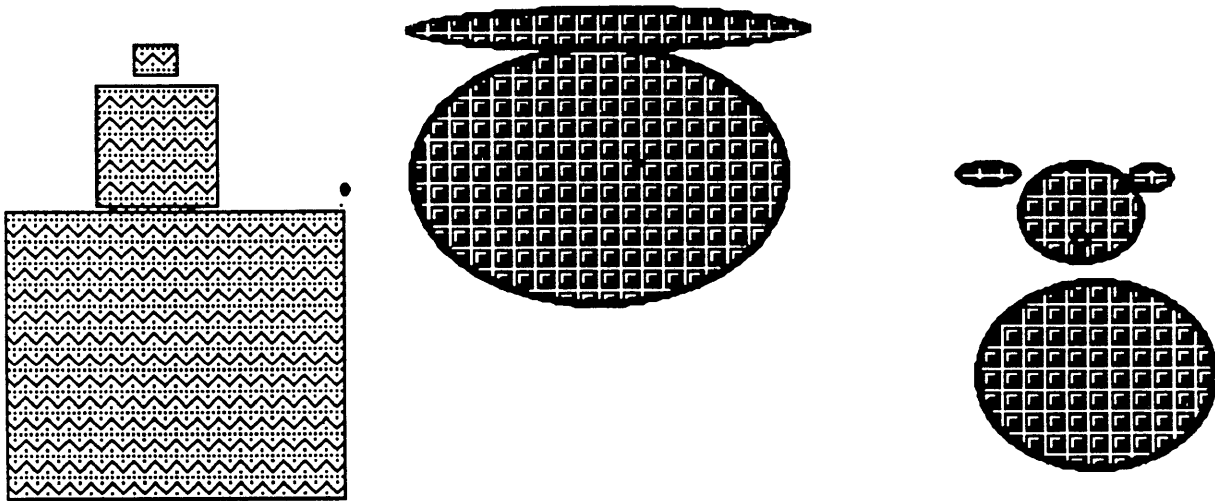
S. begins new story with help of story-boarding on paper first; above, S. has written out story line. The figures above left, center and right are S.'s attempts to draw human figures. He drew the figure at right and recognized the shape of a dog in it; he named it super-dog, and the file name became super-dog as well.

S.'s style of working impressionistically with the visual materials keeps him from completing a coherent story – but he does not seem to be bothered by this. Each new image discovered, or named in the drawings that he creates gives him great satisfaction.

S.S. graphics "SUPER-DOG" 1/25

72 C
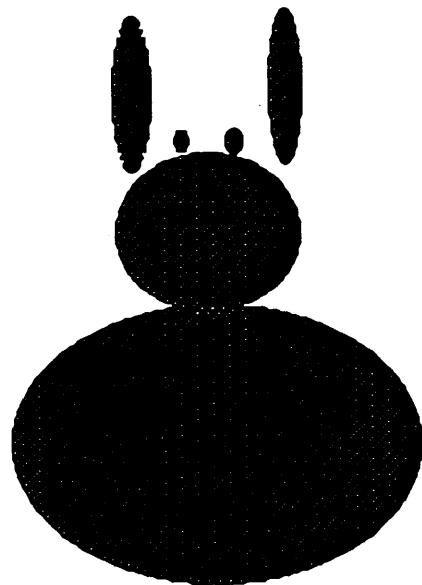
MILK

SAM SMITH 14/

1. TOMMORW IS MY BITHDAY
   I CAN'T HARDLY WAIT
   TOMMORW IS MY BITHDAY

 2. LISTEN TO TRAFFIC
    SWISH SWISH SWISH
    I CAN'T WAIT UNTIL THEY LEAVE
    SWISH SWISH SWISH

THE END.
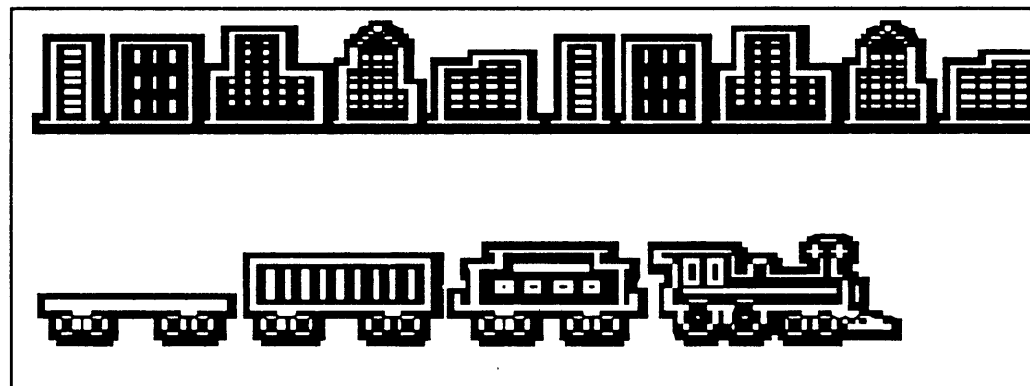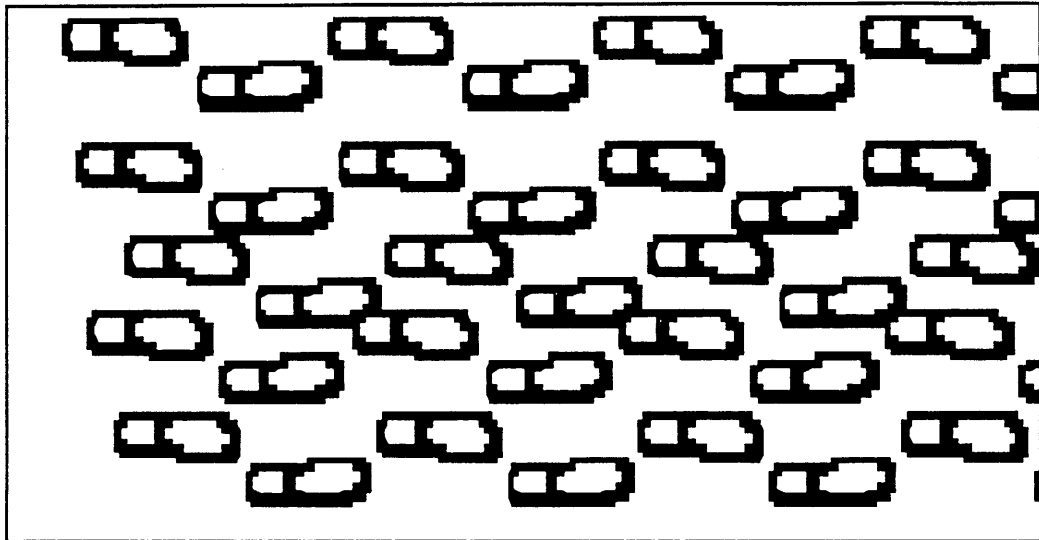
S.S graphics "Things of Toys" 12/14

Sam stated he was practicing making paragraphs in the top picture.

72D

Jack and jill went up the hill to get a
pail of water jack ran down and jill ran up
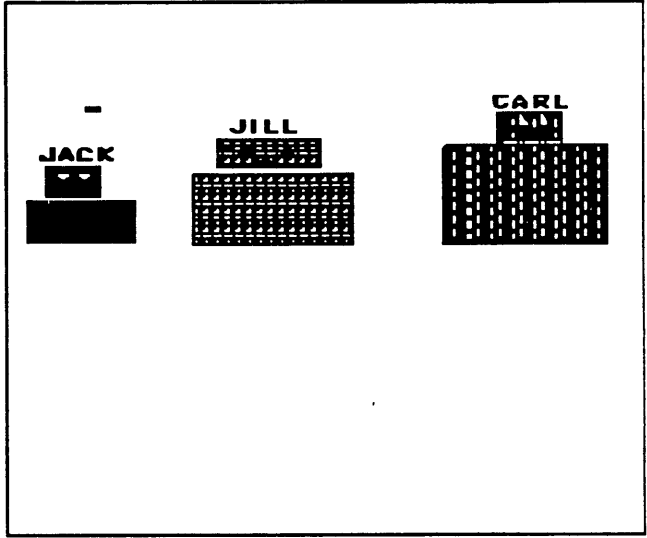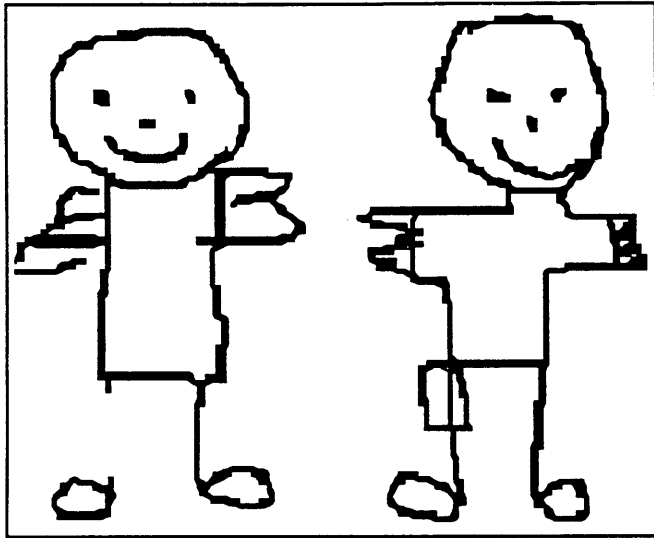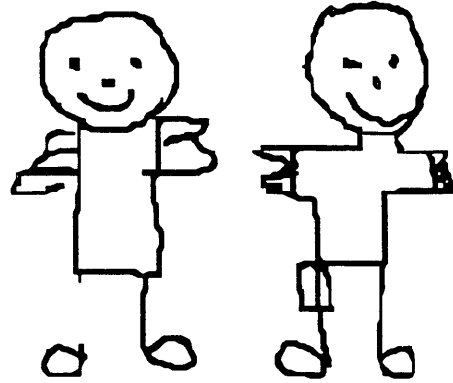jack broke his leg and jill fell on her knee

JACK

JILL

CARL
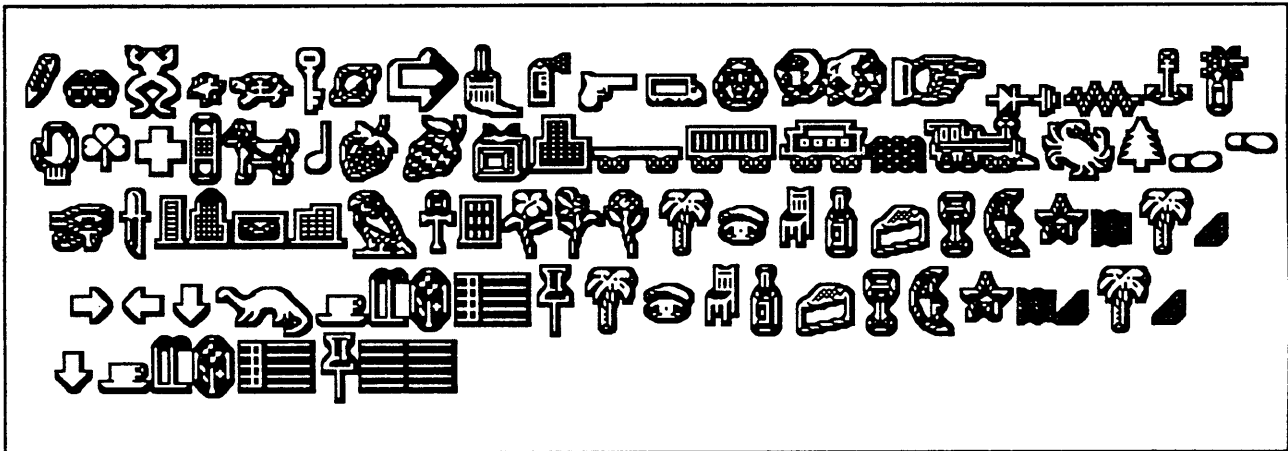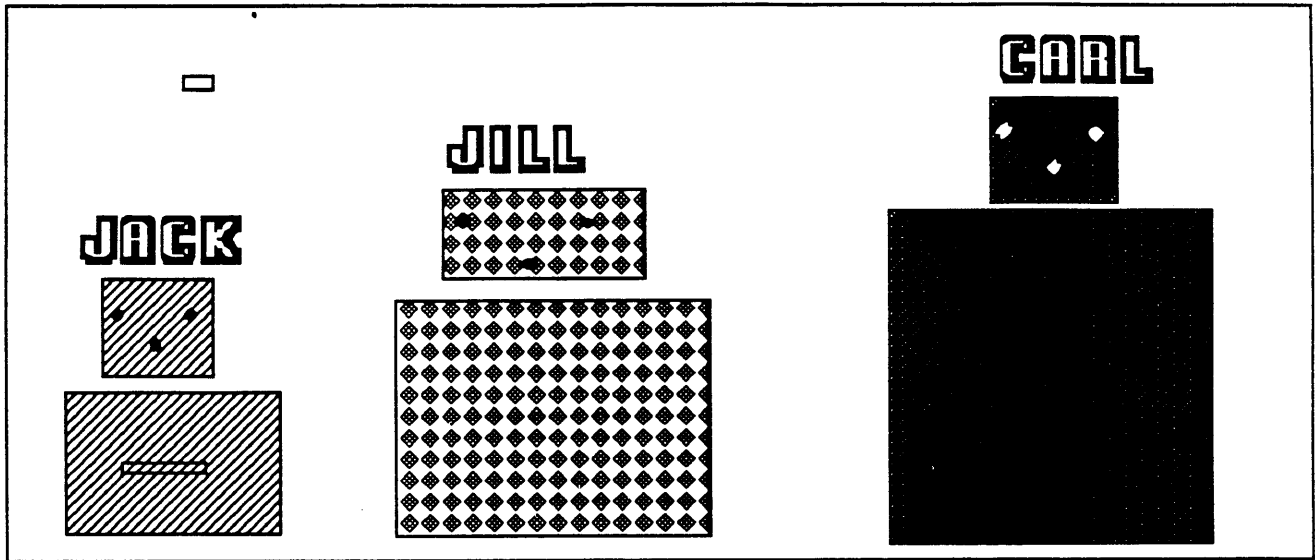
Under highly structured conditions, S. produced graphics and text for a story in one session. He reproduced a directory of hieroglyphs, not remembering that he had done one before, or that it could be retrieved. Second picture from top portrays the characters in the story; Jack, Jill and Carl.

S.S. graphics - "TRAINS" 1/27

Jack and Jill went up the hill to get a pail of water

JACK JILL CARL

down up

S.S. animation "February 2" 2/1

72F
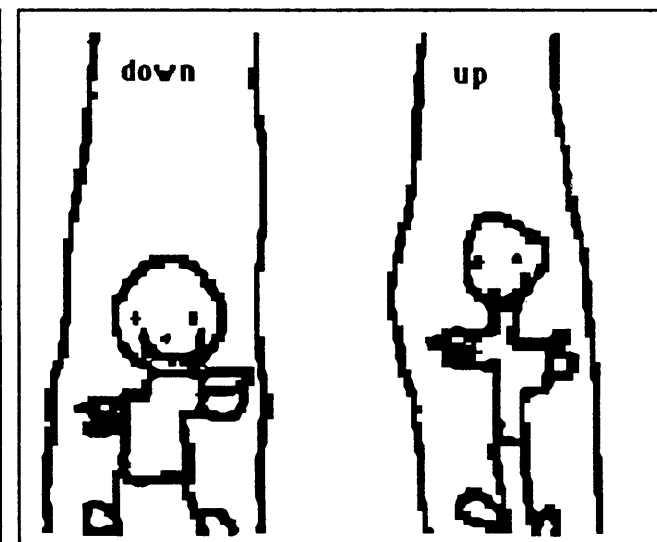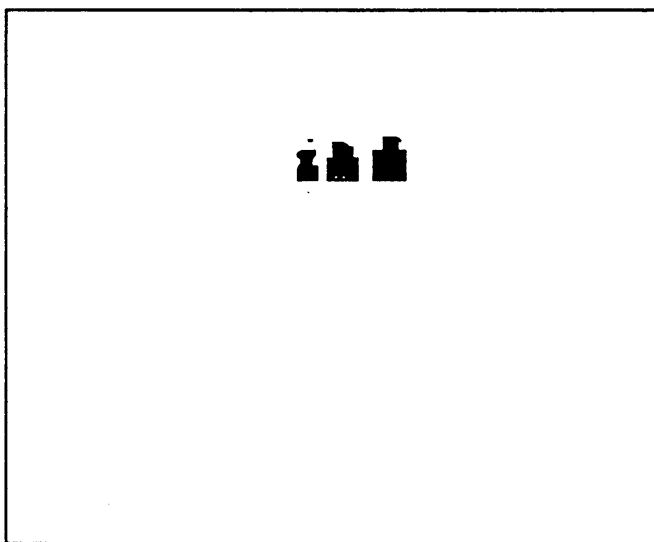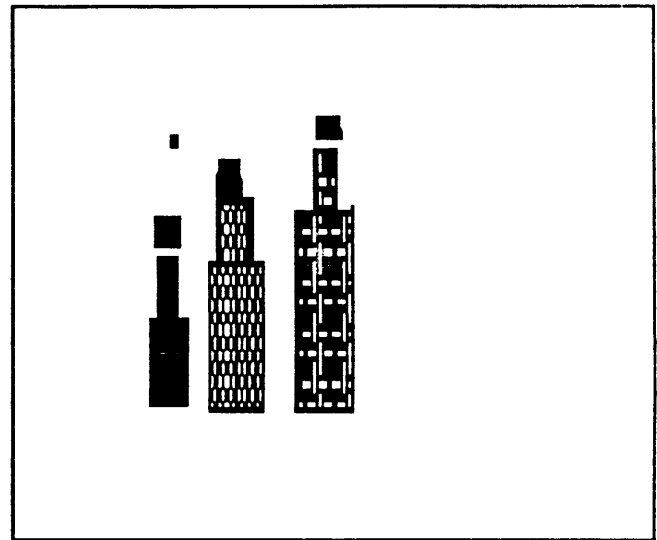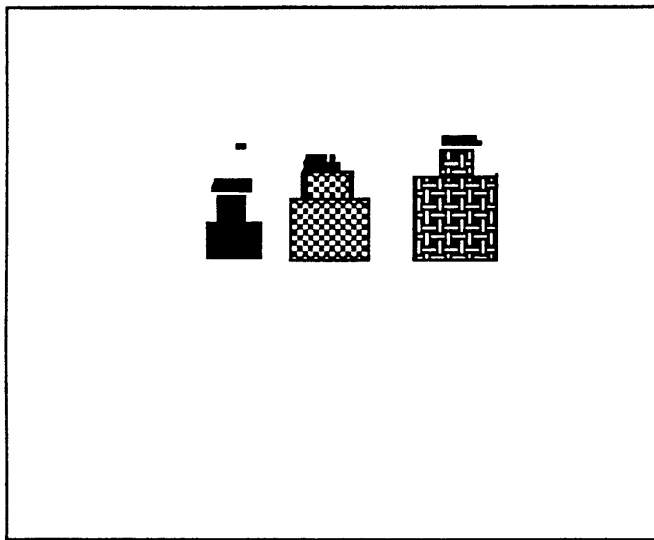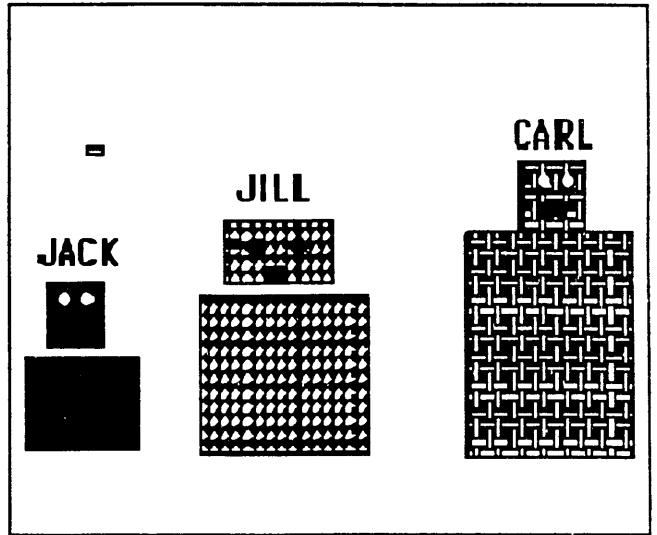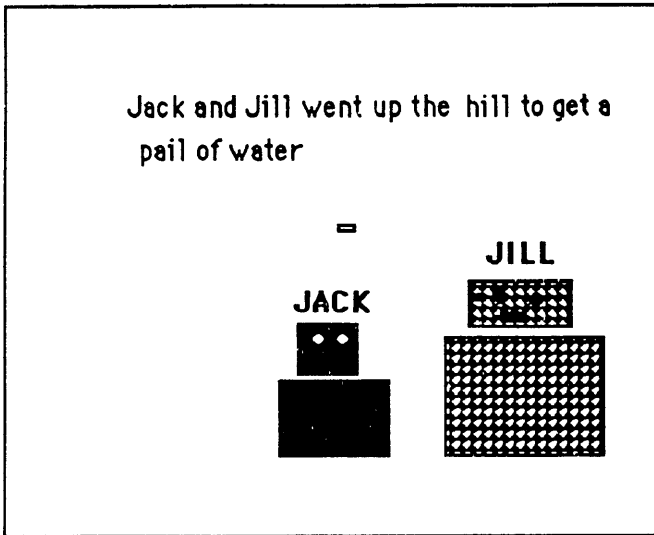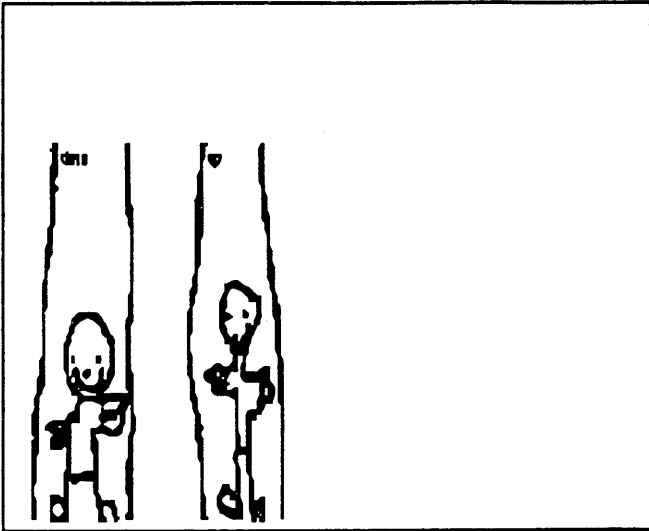
jack broke his leg and jill fell on her knee

S.S. animation "February 2" 2/1

72G

1. ONCE UPON A TIME THERE LIVED THREE LITTLE PIG ONE PIG MET A MAN WITH A BAGS OF STRAW AND SAID PLEASE MAN GIVE ME THOSE STRAW FOR ME TO BUILD A HOUSE.
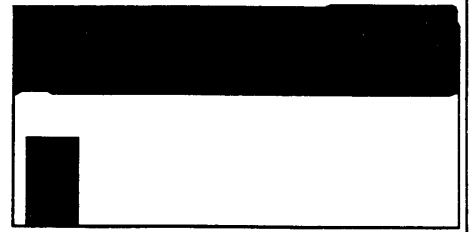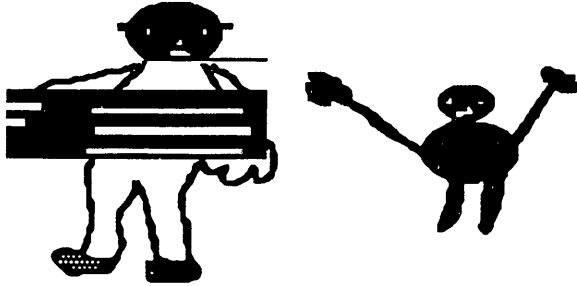
THE WOLF SAID LET ME IN AND THE PIG SAID NOT BUY THE HAIR OF MY CHINNY CHIN CHINN THEN I'LL HOFT AND I'LL PUFT AND I'LL BLOW YOUR HOSE IN SO HE HOFT AND HE PUFT AND HE BLOW THE HOUSE IN AND ATE THE LITTLE PIG UP
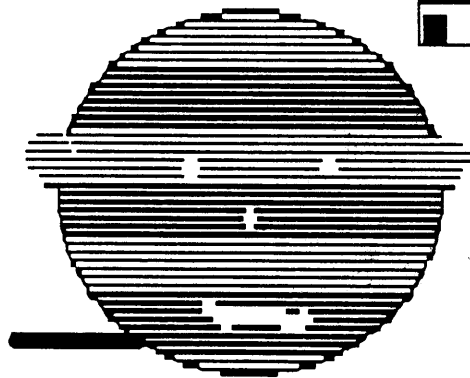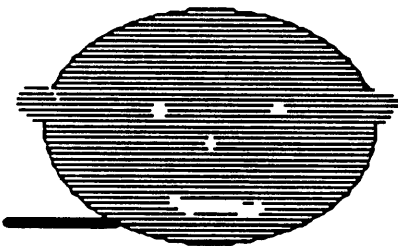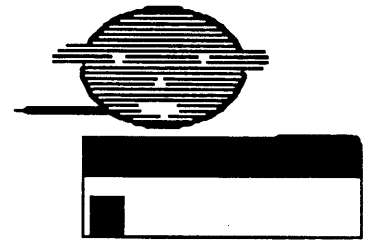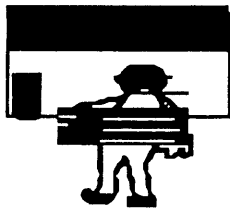
S.S. animation "Funk 1" (3/24) and "bravestarr" (3/21)

76·7

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4.3 Sam

In other words, when Sam comes up against a problem or begins to get in contact with feelings that make him uncomfortable, he switches channels or jumps to new subject matter. Like Alan's shifting attention, this is an automatic defensive apparatus. This type of defensive structure often leaves Sam in a state of frustration with no clear understanding of its origins.

In formulating a diagnostic picture of Sam from observing his relationship with the researcher, his expressions of dissociated anger were prominent. Despite the increasing sophistication of Sam's use of VideoWorks, he communicated a deep-seated sense of deprivation in the way he functioned. This was an indication that he was psychically blocked off from feelings which normally infuse and enhance relationships. While the clinical testing showed that Sam was functioning in a guarded manner, the research context illuminated more clearly the structure of his inner life. Sam's use of the software and the content of his animation demonstrates how a child who is cut off from his affective impulses as a source of information (that should inform cognitive development), manifests impulsive behavior.

Sam's Relationship to the Task/Tool

Sam made slow steady progress toward mastering VideoWorks. He assimilated much of his knowledge through impulsive trial and error, as opposed to relying on my verbal explanation or instruction. Due to Sam's impulsive tendencies, and the fact that he barely had an operative concept of sequencing, he quickly lost his train of thought. For example, he would begin work by making a drawing in the paint box using the paintbrush, discover another menu, such as the font listings, and proceed to experiment with type faces *over* his drawing. He was apparently unmoved by the visual clutter. I sometimes suspected that the images possessed a graffiti-like aesthetic for him and that he was aware of the effect; at other times the same activity seemed to evolve from the fact that he didn't value anything that he created enough to want to preserve it as an act of completion.

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4.3 Sam

Like Alan and Paul, the computer had a special appeal for Sam as an educational tool, because his experiences with VideoWorks brought him rewards and recognition. For a child who had spent most of his education to date in special needs classrooms, the computer afforded him a new way of experiencing himself as a capable student.

Sam also showed a preference for working with the drawing tools in a very impressionistic way. Making large scribbles and then naming all of the objects he found in them (i.e., animals, shapes, letters) was his preferred mode of working. Sam was perturbed by the poor form quality of his human figure drawings (which was a result of his lead poisoning) Sensing his drawings were mis-shapen, he also liked to use the hieroglyphic font (pictures that were available from keystrokes) to represent characters in his stories.

Sam obviously enjoyed working with the computer immensely, but needed a lot of structure to produce story material. Story-boarding his ideas first, introducing a beginning-middle-end story template, and verbal prompts to stay on track were all needed to get Sam to complete animations. While observing him at work, I got the impression that he never expressed frustration verbally. Instead, like a hamster on an exercise wheel, Sam burst into frenetic activity when faced with difficulty, or found something else that captured his attention.

Over time, four major issues surfaced in Sam's mastery and use of VideoWorks:

(1)   His choice of subject material clearly reflected that Sam was using VideoWorks to solidify the concept of sequencing as an organizing cognitive structure.

(2)   Spontaneous disclosures of anger and violence in the narratives that remained unintegrated in the animation.

(3)   The depiction of images that were sexually charged i.e., reproduction of genital forms, and the discussion of these images with altered affects.

(4)   He consistently depicted images that reflected perceptual

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4.3 Sam

processing problems and organic brain damage.

Sam's impulsive trial and error activity was governed by his desire to experiment with the notion of sequencing. This theme is evident in many of his files: the "Calendar" (1/6), a map of the "Planets" (1/11), practicing "Making paragraphs" (12/14). This self-directed activity showed Sam had developed adequate cognitive structures that allowed him to navigate the demands of everyday school life in spite of his limitations. While he is slightly behind his peers in mastering the concept of sequencing, he was well on his way. "Making paragraphs" (12/14) shows that he is experimenting with the idea of a paragraph as representing a group of sentences. Whether he understands that these sentences are suppose to relate to one point is doubtful, but he does assign them numerical order. His drawing of a Calendar is another case in point (1/16). His reproduction of the nursery rhyme "Ten little Indians" (1/25), and his alphabet files (12/7, 1/27, 2/8) are more examples. Sam's spontaneous remarks to me during the session were often about time, place, and the ordering of things, pronouncements like "tomorrow is Thursday", or "tomorrow is the beginning of the third month...March." All of these statements were indicators of his growing awareness of the cardinal ordering of things.

Aside from evidence that Sam was able to utilize VideoWorks to serve in the mastery of cognitive schemas, the most prominent feature of his work was the dissociated anger that emerged in the process of making pictures. The first example I saw involved the making of his family drawing. Sam wrote out the names of family members, rather than drawing the figures. When he was finished, he called my attention to his work, and then proceeded to enact a murder, using lines to signify gun shots, that was taking place on the drawing. A character he called the spider man, represented by a circle and lines that resembled a spider, was the victim of this activity. As he was "firing", Sam narrated; "Here he is getting shot through the neck and nose, and there is blood." This episode was bizarre for many reasons: Sam was enacting this murder *on* his family drawing, showing no awareness whatsoever that

4.0 Case Studies
4.3 Sam

he was violating his work, or that *there was anything there to be violated.* The eerie

intensity of his brutality seemed to appear out of nowhere.

In the structured exercises that involved the placement of cars on a circular road (a

VideoWorks tutorial) Sam, like many of the other subjects, crashed the cars into one another

for fun. But other examples of his rage abounded. In Sam's animation "Arms"(3/28), which

depicts two people sitting in chairs throwing a ball to one another, "The boy is getting even".

Sam had the ball hit one of the figures in the head instead of catch the ball.

Sam often used geometric forms to narrate his expressions of anger. He would move the

shape around the animation board and say things like, "This guy's gonna get his head

smashed open". Under supervision, Sam's violent narratives were incorporated into the

animation "Angry" (5/2), and "Sad" (5/16, 5/23) . These stories give us some insight into the

source of his feelings, which are grounded in real life experiences.

Additionally, several images in Sam's computer drawings had sexual connotations. This

alone doesn't signify sexual abuse, but it does raise the question. Children who have been

sexually abused often draw genital imagery.[10] In one drawing that Sam called the "Black

eggs" (2/10) he stopped working twice to ask me if I would touch the picture on the screen.

This struck me as a probe, rather than a question, gauging the safety, or appropriateness of

further disclosure regarding the sexual origin of the picture. The image of the aardvark (4/13)

and the long nosed character in "Mask" (6/22) also resemble genital forms. By themselves,

any one of these symbols might not arouse concern. Given Sam's overall functioning, however,

and his inability to integrate affect smoothly into his thinking, sexual abuse or sexual over

stimulation suggests itself as a possible factor in explaining the sense of fragmentation in his

behavior.

Finally, in Sam's rendering of human forms, we see images that reflect organic

impairment. His drawings of human forms made with the mouse on the computer resembled
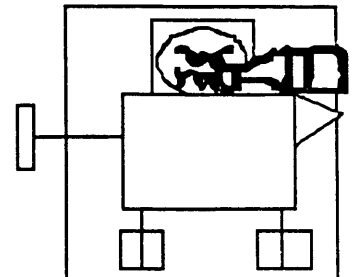
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[10] See Stember 1980, and DiLeo 1983.
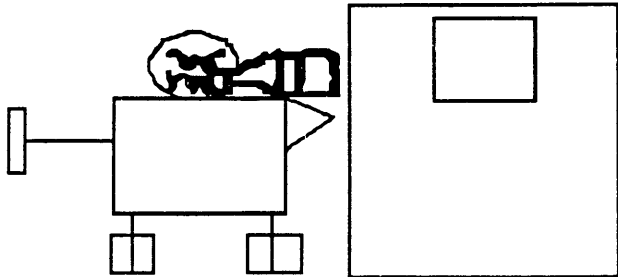
S.S. animation "ANGRY"   5/11

76 A
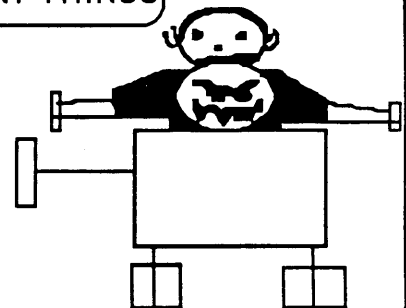
WHEN HE GETS
DRUNK HE GETS ANGRY
THEN HE FALLS ASLEEP
HE MAKES ME LAUGH
HE DOES FUNNY THINGS

WHEN HE GETS
DRUNK HE GETS ANGRY
THEN HE FALLS ASLEEP
HE MAKES ME LAUGH
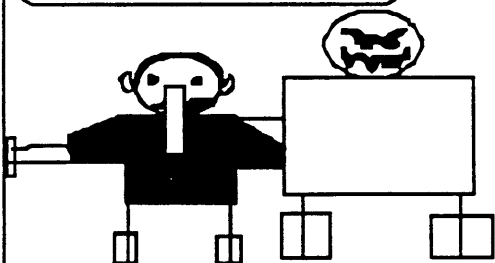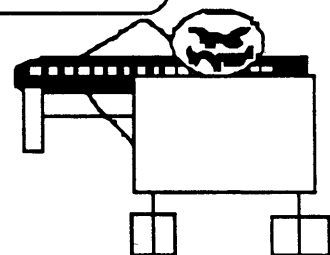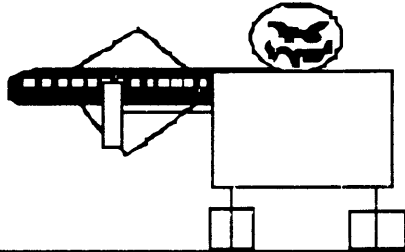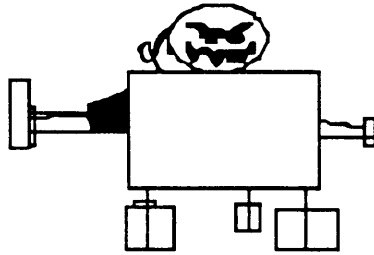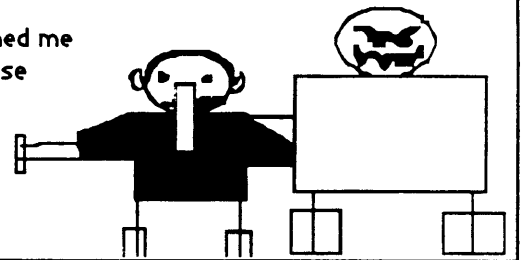HE DOES FUNNY THINGS

I changed into New York city

WHEN HE GETS
DRUNK HE GETS ANGRY
THEN HE FALLS ASLEEP
HE MAKES ME LAUGH
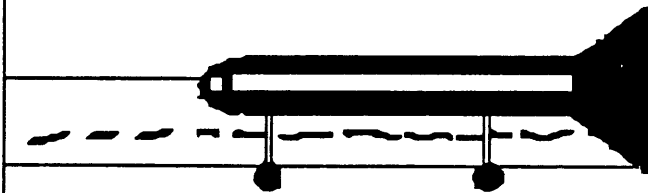HE DOES FUNNY THINGS

I was hitting him in the head
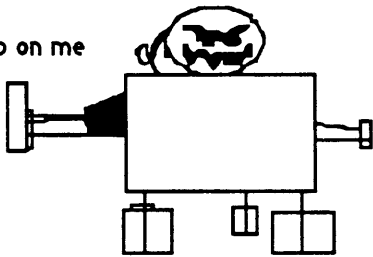
WHEN HE GETS
DRUNK HE GETS ANGRY
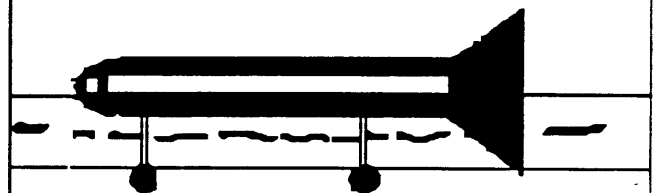THEN HE FALLS ASLEEP
HE MAKES ME LAUGH
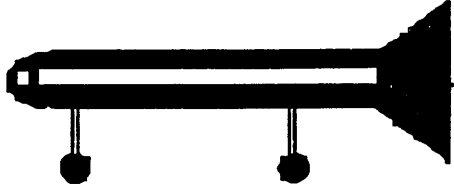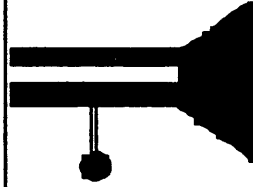HE DOES FUNNY THINGS

He punched me in my nose

3A. UNCLE STANLEY
IS GOING TO LEAVE
TOWN HE IS GOING
TO NEW YORK

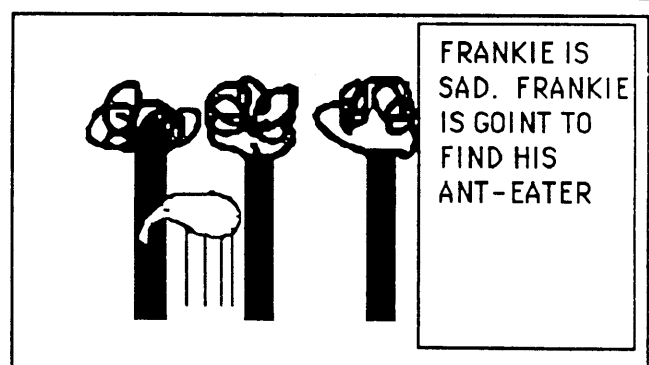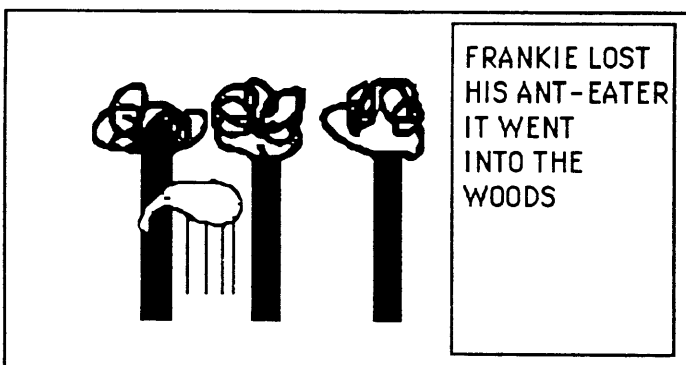3A. UNCLE STANLEY
IS GOING TO LEAVE
TOWN HE IS GOING
TO NEW YORK

S.S. animation "ANGRY" 5/11
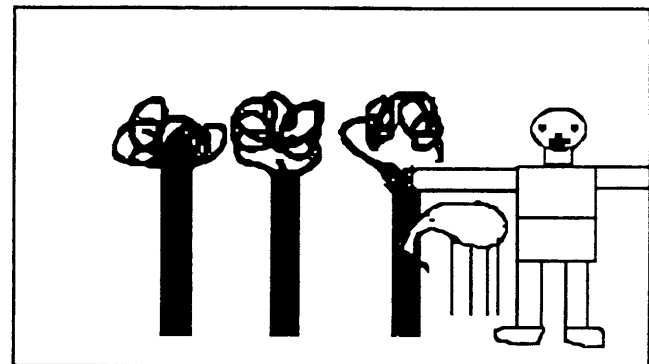
76B

FRANKIE LOST
HIS ANT-EATER
IT WENT
INTO THE
WOODS

FRANKIE IS
SAD. FRANKIE
IS GOINT TO
FIND HIS
ANT-EATER

S.S. 4/13 and 4/27 animation "Lost Something" (4/13). "Funk1" (4/27).

76D

S.S. 4/13 and 4/27 animation "Lost Something" (4/13). "Funk1" (4/27).

76E

S.S. 3/28 animation "Arms"

76F

S.S. graphics for animation "MASK" 6/22

S.S. animation "SAD" 5/23
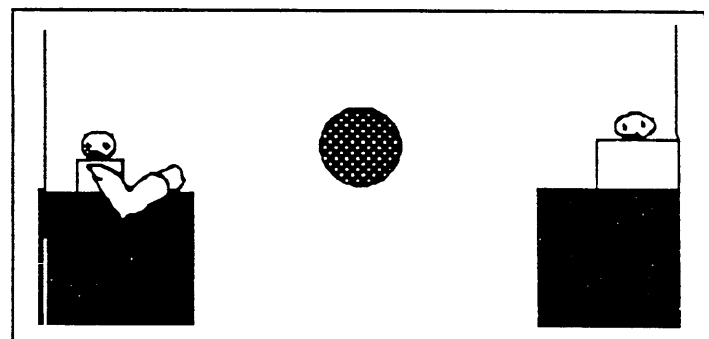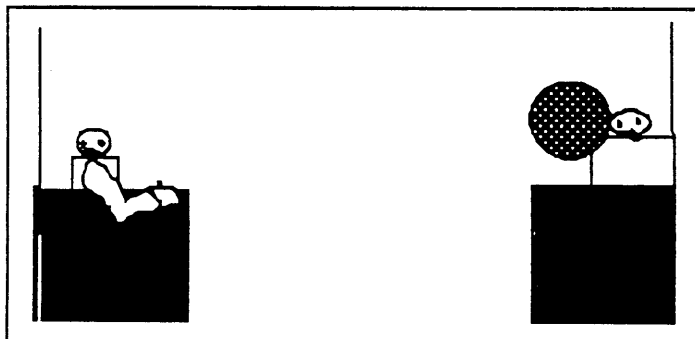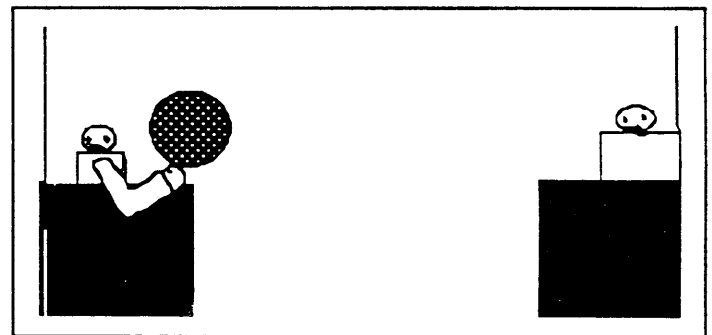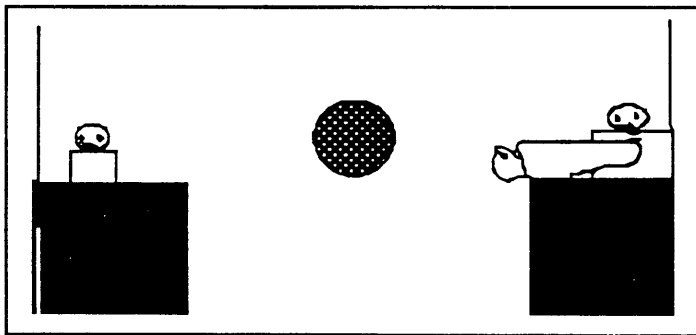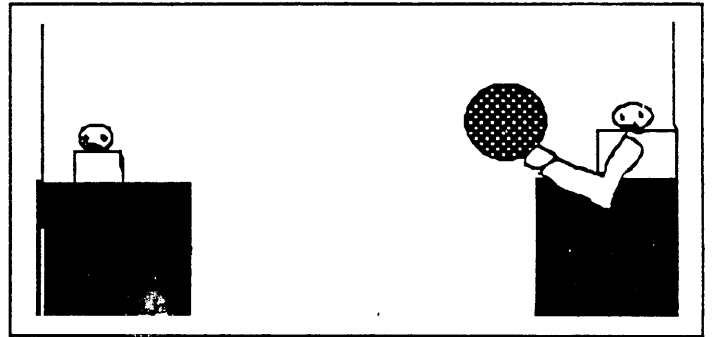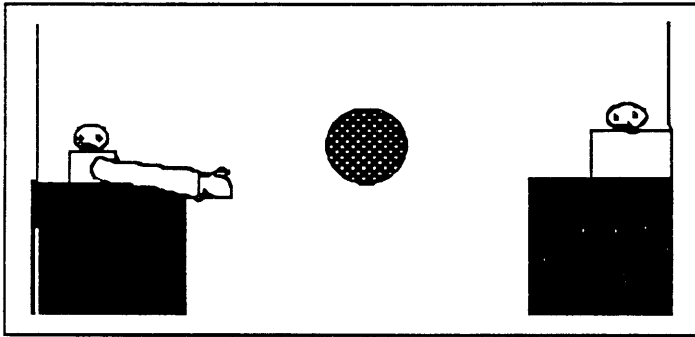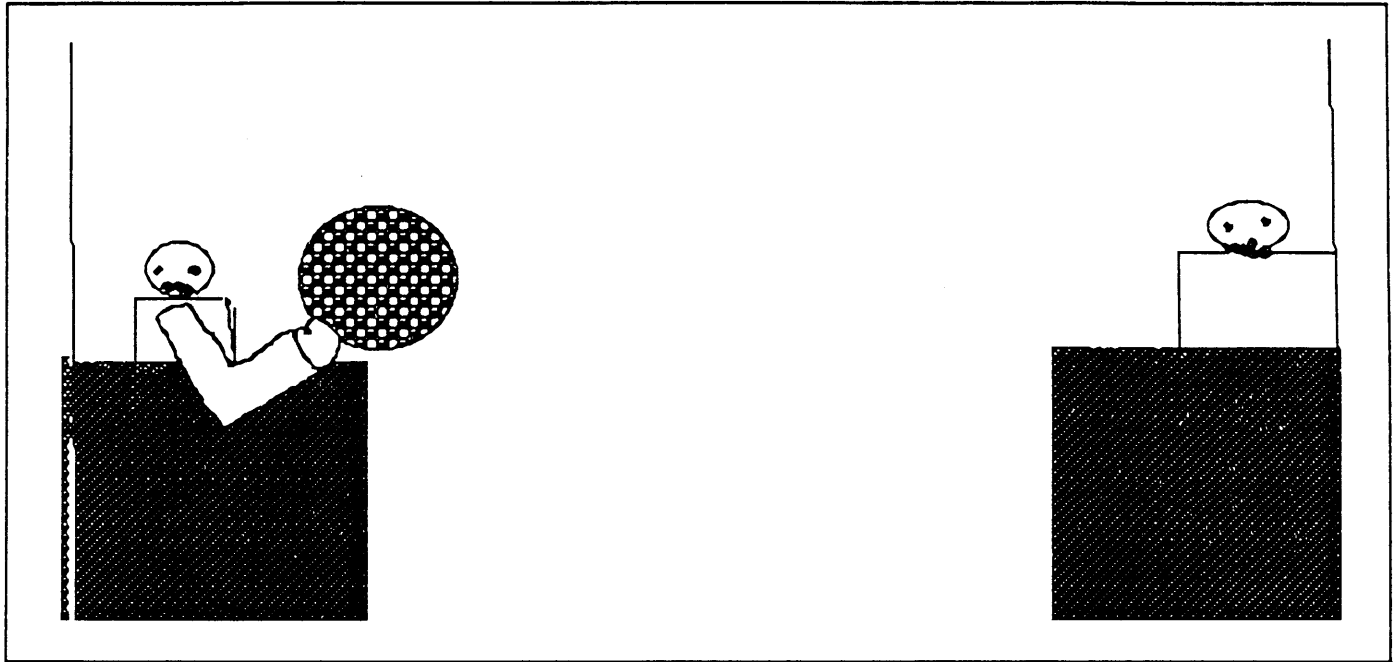
4.0 Case Studies
4.3 Sam

exactly those done free hand, and demonstrate the five most substantially documented indicators of organic brain damage in the art therapy literature (Hammer, Burns & Kaufman, Machover, DiLeo, Buck. The figures lacked clearly defined midsections, arms and had petal like stubs for hands.

Analysis of Content

While Sam was fairly prolific, much of his work has the feel of scribbles, or scratchwork. The work clearly shows that Sam was working on mastering the conceptual forms of writing and ordering things, with very little concern for content or grammar. In this sense, the work reflects the delay in language skills that is a part of his organic profile. The organization and vocabulary in his writing is more like that of a 6 or 7 year old (Sam is 10 and-a-half).

With the imposition of structure on the part of the researcher, Sam's work did show improvement in terms of the sophistication of his story-making abilities. For the most part, this change represented artificial progress. Left to his own devices, Sam returned to his impressionistic way of working with the software.

However, there were some significant milestones that indicated he was internalizing some of the structure being provided for him. In composing his final story about the approaching end of the school year, he spontaneously created a list of those of his classmates whom he perceived as being happy that school would soon be over, himself included, and those who he thought would be sad. It was the first narrative in which Sam demonstrated that he was capable of perceiving affect in others, that was different from what he himself was experiencing. It also showed that he was capable of thinking about feelings, and creating imagery expressing his feelings. Even though his symbol was only a list, we see the possibility of the development of real empathy in these humble beginnings — something Sam is desperately lacking. Empathy is key to his being able to understand others.

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Part B: The Animation Context as a Therapeutic Milieu

Structure vs. Autonomy

In this section, I examine the formulation of intervention goals established in response to Sam's initial interactions with both the researcher and the VideoWorks environment.

In Sam's case, several issues surfaced in his interactions with VideoWorks. In concentrating all of this data into a single formulation that reflected Sam's most critical problems, the split between his cognitive and affective functioning was most prominent. It was puzzling that this disturbance in his thinking had gone unnoticed by most of the adults around him. Sam was even perceived as a child who was working to his potential. How is it that schools fail to perceive, or pay attention to the most important psychological variables in a child's development? Unfortunately, it is likely that no one noticed despite the fact that Sam had been a special needs student since day one of his school career. The way in which I am formulating Sam's problems and needs is the result of many hours of close observation. In most public school environments, there is no common language for identifying and discussing the child's intrapscyhic development as it is reflected in day-to-day functioning in the classroom, not even for special-needs students. All observations of this nature usually remain at the level of personal perceptions and observations of the teacher.

In summary, the primary goal of my intervention involved using VideoWorks as a means of stimulating Sam's affective development and language skills for discussing feelings. To accomplish this I needed to take a very active role in the sessions and provide a lot of structure. Story-boarding ideas first, using a beginning-middle-end template, and suggesting affective themes were all used to help Sam produce work. I also intervened to draw Sam's attention to the dissociated anger when it surfaced. At these moments, I asked him to reflect on what he was feeling, and incorporate the drama into the animation. Theoretically, this would give him the opportunity to connect and explore the relationship between what he was

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feeling and what he was doing in a concrete way. This process was also accompanied by image making or symbolization which, as we have previously mentioned, acts as a synthesizing agent in the personality (Deri 1984). I also introduced some dance and movement exercises which were then translated into animation. These exercises were introduced in response to Sam's request for help in improving the form quality of his drawings.

In response to the intervention, Sam showed a heightened awareness of time and took on the function of time keeper that I originally assumed, commenting on when the session was coming to a close and assessing how much time he had left to work. We know from the content of his work that this was part of a larger internally driven preoccupation with mastering cardinal ordering.

Sam's Mode of Focusing /Expressing Intrapsychic Material

Shifts occurred in Sam's expression of internal conflicts and preoccupations, although they were not outstanding. The most interesting developments were those regarding the nature of the transference. Sam became more assertive in rejecting my suggestions, i.e., telling me that my ideas were "dumb", grabbing the mouse from me and overriding my agenda. These actions signified both his lack of empathy and the emergence of his struggle to birth a new sense of independence.

Sam's developmental balance was that of the "impulsive" self, firmly rooted in the notion of independence as self-sufficiency (Kegan 1982). While Sam's issues were similar to Paul's, the skills and methods that Paul was using to leverage himself out of his isolation were not available to Sam. Sam's aggressive tendencies were a predictable outcome of his mental status. Nevertheless, it is important to emphasize those aspects of his behavior that can be interpreted as signs of growth. Sam was exposing new aspects of himself and risking the consequences. Growth was also reflected in Sam's giving up the nursery rhymes as subject matter for his writing, and composing original story material. We can say with some confidence that the VideoWorks environment was acting in concert with Sam's

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developmental needs:

(1) The computer context was a good match in terms of being intellectually challenging; it also fed Sam's needs for reward and recognition; and it provided a safe place for containing his violent fantasies.

(2) My role in bridging Sam's affects with his actions may have encouraged more authentic disclosure by showing him that I was interested in everything he did unconditionally, regardless of the content of his thoughts and feelings; this was also a way of feeding him (symbolically) in a way that was different from how others responded to him.

The use of the metaphor of feeding is a reference to what we said earlier about how affective development diversifies when the child is getting rewarded more than deprived. In the research context, Sam felt good most of the time. Therefore, I remained free from becoming the object of his anger, most of the time. When Sam did conjure up his violent fantasies in this setting he was reminded that they were in fact a part of him, but in a non-threatening way. This strategy was designed to provoke self reflection, which we know Sam has had little experience with.

Sam needs ongoing intervention that encourages a dialogue between different voices within himself. His ability to succeed in school in the future very much depends on whether he can bridge the gap between his insular internal life, which is seething with anger, and the increasing demands of the school and social life. This will require special guidance.

Sam's "Angry" animation about his conflicted relationship with his uncle is an excellent start. It is an example of the kind of activity that will help him explore the connection between feelings and actions. It will take at least 20 more stories for Sam to build a vocabulary of words and symbols that could become powerful enough to impact his behavior.

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The Primary Therapeutic Agent

VideoWorks revealed Sam's impulsive learning style, and his organic perceptual handicap, and provided a window into the inner world of anger and rage bubbling beneath the surface of a cool exterior. Due to the nature of Sam's deficits, establishing an ongoing dialogue with an adult about his inner life in a play therapy context is the recommended course of action. Helping Sam to get in touch with, and give words to the source of his anger and deprivation are the essential for future healthy growth and development. The development of empathy will follow if the preceding subject can be addressed successfully. Empathy is, by definition, the ability to put oneself in someone else's shoes and has to be learned through relationship with others.

Sam's use of the animation program gives us vital clues about the breakdown in the formation of a healthy identity. The freedom of expression offered in the research setting was an important factor in allowing Sam's angry thoughts and feelings to be exposed. In the six years Sam has been in school, the school curriculum has not stimulated the growth of reflective thinking. Ontologically, it is clear to see how he has lost himself as well, in this developmental gap.

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Tammy

Case Summary

Tammy was a 9 year-old referred to the study for being a behavior problem in school. Tammy's difficulties centered around the conflicting roles and expectations required of her at home and school. She had tremendous responsibilities at home and was expected to function independently. In school, Tammy was expected to take orders and listen. Additionally, family conflicts at home prevented Tammy from being fully present in school and able to attend to school work.

The animation program and computer context proved to be an inappropriate medium for Tammy to use as an expressive tool. Nevertheless, she contributed valuable insight into why children fail to engage with open-ended software tools.

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Part A: The Animation Environment as a Diagnostic Tool

Classroom Portrait of Tammy

Tammy, age 9-and-a-half, was an Afro-American child identified by her resource room teacher as a hard worker. Her homeroom teacher described her as "a bright child with a lot of emotional problems that got in the way of being able to do school work." Tammy's academic performance showed that she was working at a third-grade level in math, and second-grade level in language arts in the first semester of the 1987 school year. Her record is significant for repeating third grade in the present year.

Tammy responded well to a highly structured environment where there were clear and firm limits set on her behavior. It was possible for her to get this kind of structure from the resource room, and she functioned well in this environment. It was not possible to get this kind of structure from her homeroom teacher who had a high tolerance for disorder in the classroom. Consequently Tammy spent most of her time acting out, leaving little time for school work.

Tammy was very focused on maintaining social relationships with her friends during school time. Braiding hair, talking about after-school plans, or talking about other kids constituted primary activities for Tammy, rather than the business of school. This prevented her from getting school work done. The extent to which she appeared disenfranchised from the school agenda was very striking. It almost seemed as if she was functioning in constant doubt as to whether she was, in fact, in the right place. Tammy's social world consisted of two or three friends from whom she commanded fierce loyalty. They ate together at lunch, sat next to each other in class, and played together on the playground.

Another aspect of Tammy's behavior that was noticeable in her interactions with both peers and adults was the extent to which she seemed to be mired in her labile emotions. By this I mean easily excited, quick to anger or sulk. In contrast to the previous subjects whose style of

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cognition was more prominent and who displayed little or no affect, Tammy's mode of functioning was dominated by affect. Her frequent emotional upsets often impaired her ability to participate in class activities. These tantrums often involved blaming others for her problems, thereby distancing herself from the role she played in setting up these situations. If the object of her anger and frustration was one of her teachers, Tammy would accuse them of showing favoritism toward another child, or, making her work too hard.

When I observed these hysterics, I couldn't help but wonder *why* Tammy would launch into such tirades. What could be worse than what she was creating! The obvious answer was that by blaming others for her difficulties, she was fending off feeling totally inadequate, which would simply be intolerable.

Tammy's Relationship to the Researcher

Tammy's initial response to instruction with VideoWorks was sheer delight. She was cooperative and very motivated to come and meet with me. But from the beginning I sensed her commitment was whimsical and based on the idea of getting special attention rather than an interest in mastering VideoWorks or getting to work with the computer. It became evident very quickly that our relationship was primary, more so than for any of the other subjects.

Tammy showed a keen interest in knowing what the other children were doing with the software, and wondered if everyone was doing the same thing. Her interest in what other children were doing was always the first question of the day. The data about Tammy showed that her heightened sensitivity to what others were getting from their teacher had its roots in her conflicted family life. Unlike Alan's distractibility, which had the quality of being electrical interference, Tammy's distractedness had rhyme and reason to it. As a stage of psychological growth, Tammy's separation from the family (i.e., being able to come to school and leave home behind in her thoughts) was not going well. There was too much conflict at home to allow her to be fully present as a student. In the cultural milieu of the family,

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becoming one's own boss as soon as possible was highly valued. Conversely, in school Tammy was expected to take orders and listen rather than act and think independently, and this often got her in trouble. During a conference with Tammy's teacher during the 1986/1987 school year, it was noted that mother was working a night shift at her job and returned home at 9 a.m., leaving Tammy in full charge of getting her brother and sister off to school in the morning several days a week. Needless to say, this is a lot of responsibility for a 9 year old. Given the amount of responsibility that Tammy had at home, it was not surprising that she had difficulty responding to the expectations of her teachers to take orders and listen, rather than act and think for herself.

Tammy appeared to have no idea what was considered socially appropriate behavior for someone her age. She used a chair like it was a piece of gym equipment, inventing different ways of sitting on it, tipping back on it, swinging herself around on it. One time when I arrived at her classroom to pick her up for our meeting, she was climbing on the book cases, four feet up the wall. This behavior is striking because it is exactly the kind of activity one sees in younger children (ages 3 6). Coming from a 9 and-a-half-year-old, however, it was called "unbecoming" and "irritating."

In short, Tammy provided me with a challenge. She was a labor-intensive subject, requiring more effort to engage and hold her interest than any other subject. Nevertheless, there were things about her that made it a pleasure to work with her, and helped to balance the scale of effort. She was constantly in motion and engaging; constantly emoting and responding to what was going on around her. This effusive outpouring of affect made her bottomless neediness more tolerable.

The nature of the transference was becoming evident in the amount of energy required to hold her interest. While the process of getting to know the researcher shaped the conditions under which learning was to take place for most of the subjects, it was the total focus of Tammy's attention. Tammy's need for immediate gratification and for a mother who was away
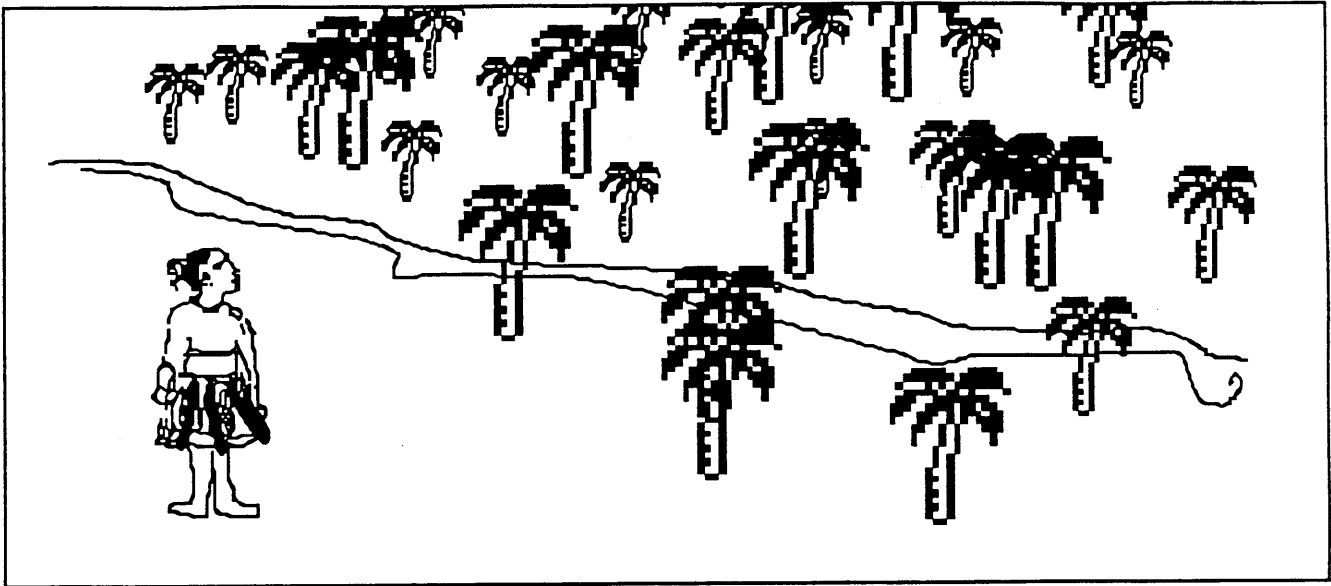
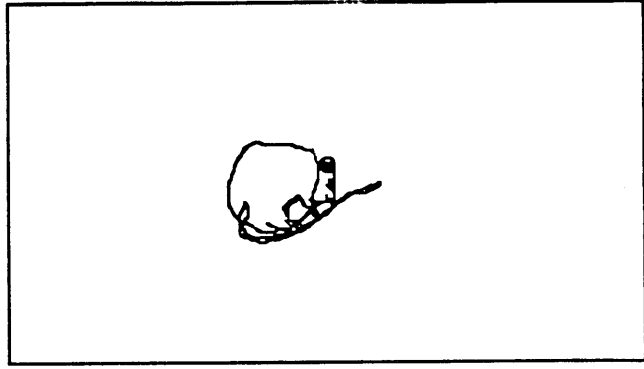Graphics which I made for Tammy of a dream
image she shared with me.
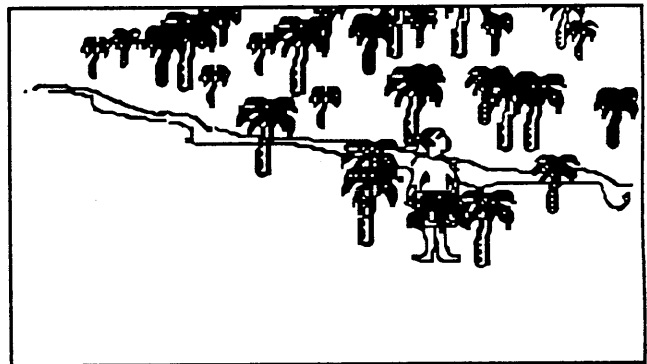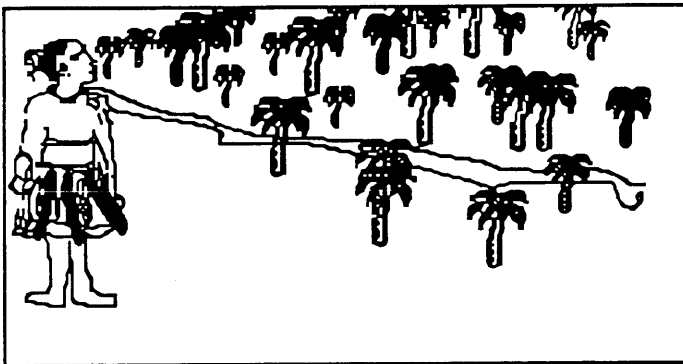
T.D. 3/15 – Animation which I did for
Tammy of a girl running through "the
dark forest".

86A
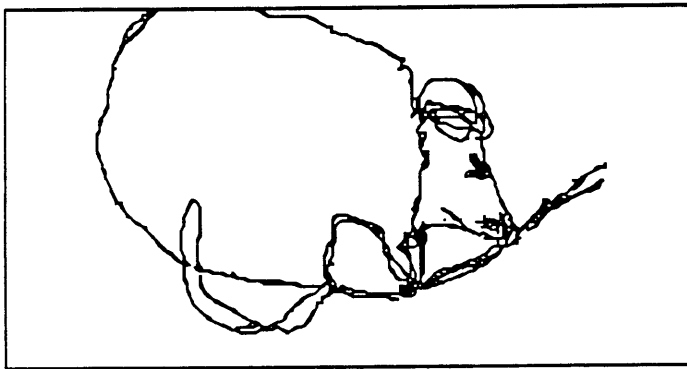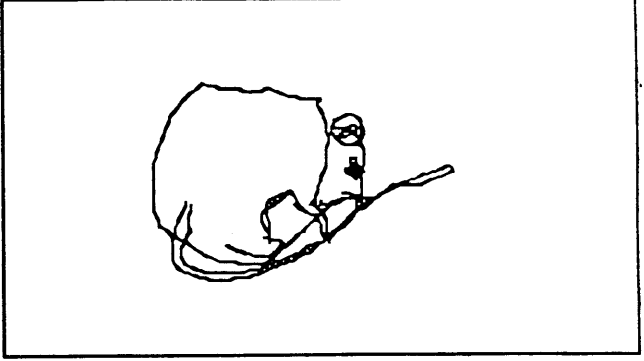
I saw a gerbal.

And we went to lunch .

And we went
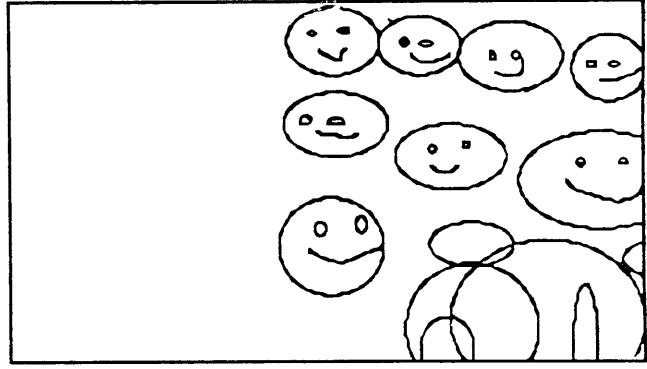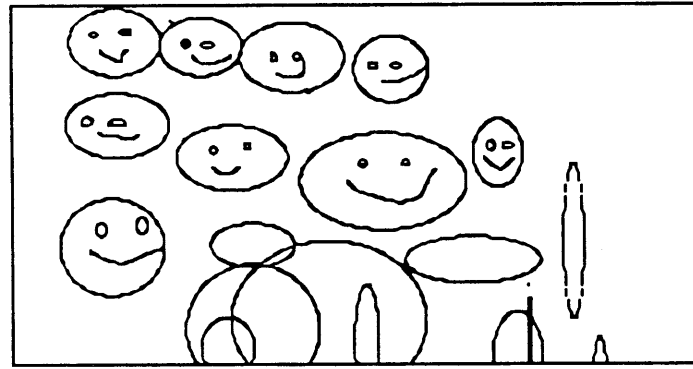
T.D. 12/14 animation "gerbal"

86B
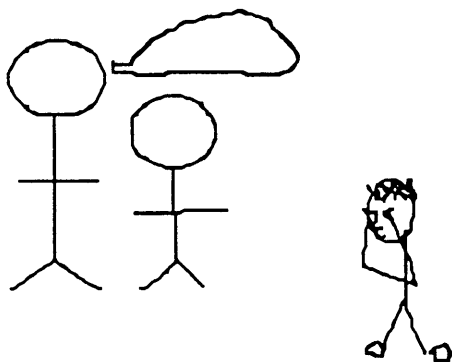
He was so sad and he cried agin I tlod ham not to he will get home soon.
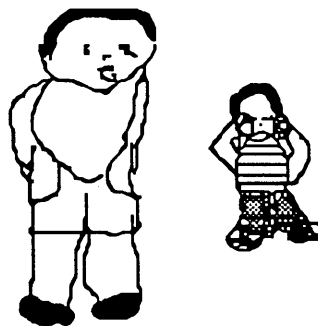
I TIOD HEM MY   MOHTER WILL CALL THE POLICE FOR HEM SO HE CAN GET HOME.

One day I saw a boy outside criy because he was lost. he aks me too help him home .

T.D. graphics for "lost and found" 1/29

86c

the end af the storry.
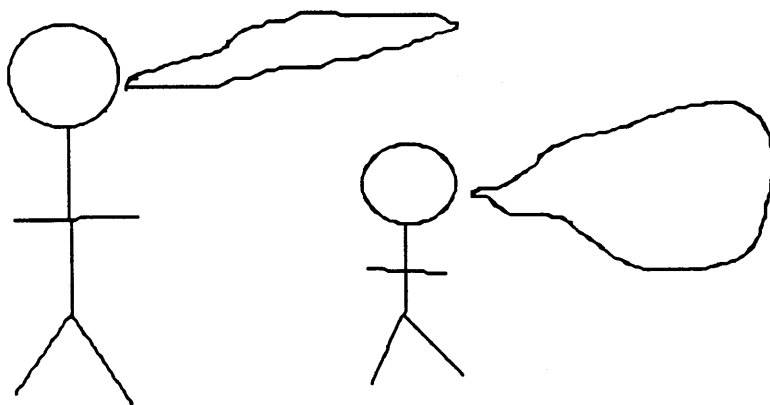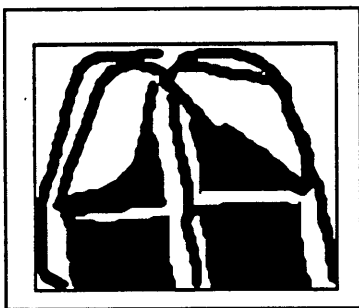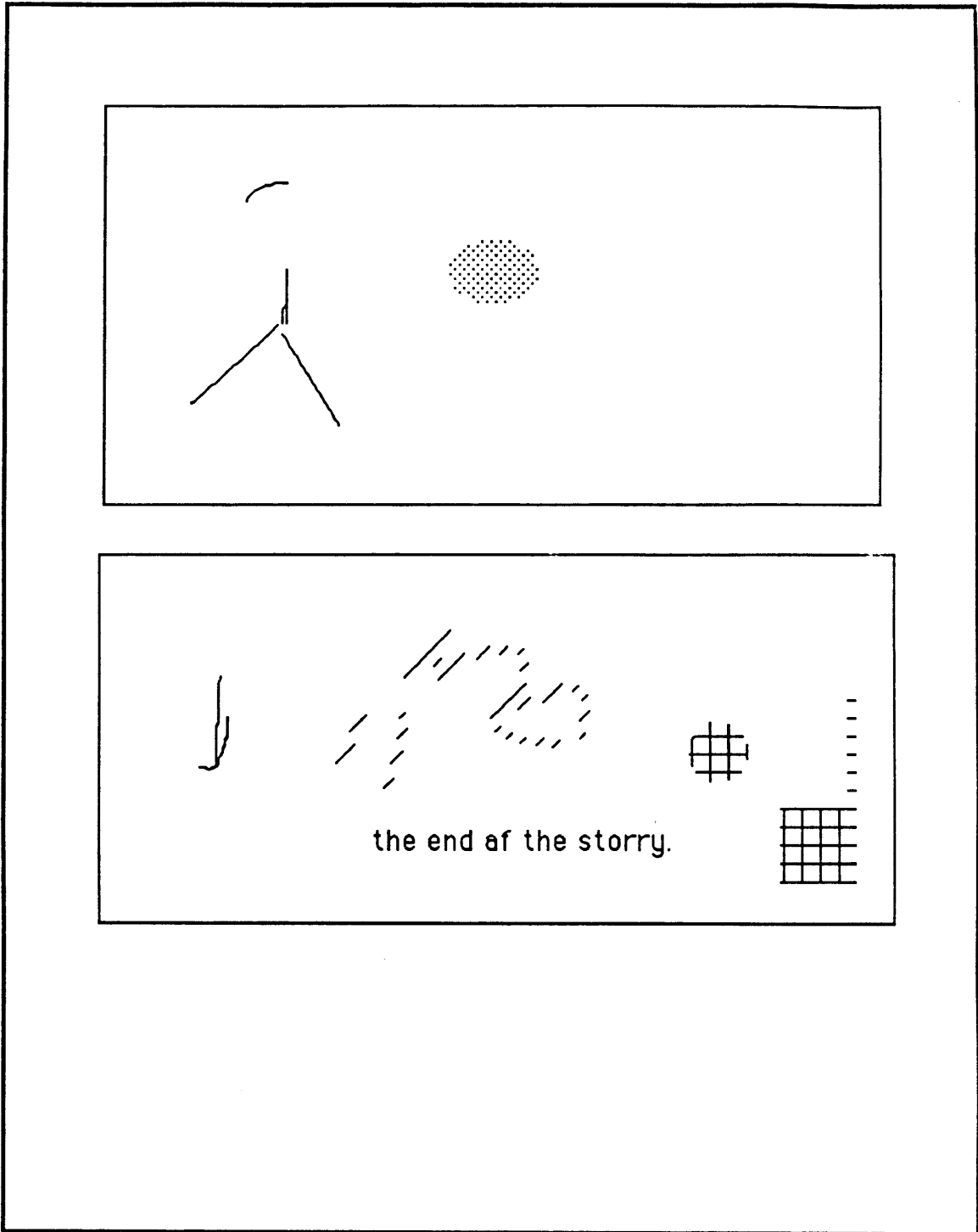
T.D. 2/1 graphic "the mother". The paucity of imagery illustrates quite well Tammy's growing disinterest in working with the software and the lack of time and effort that is put into learning the software. Most of our time is spent dealing with the emotional traumas of her day, and the ambivalence the new freedom I have given her stimulates.

86D
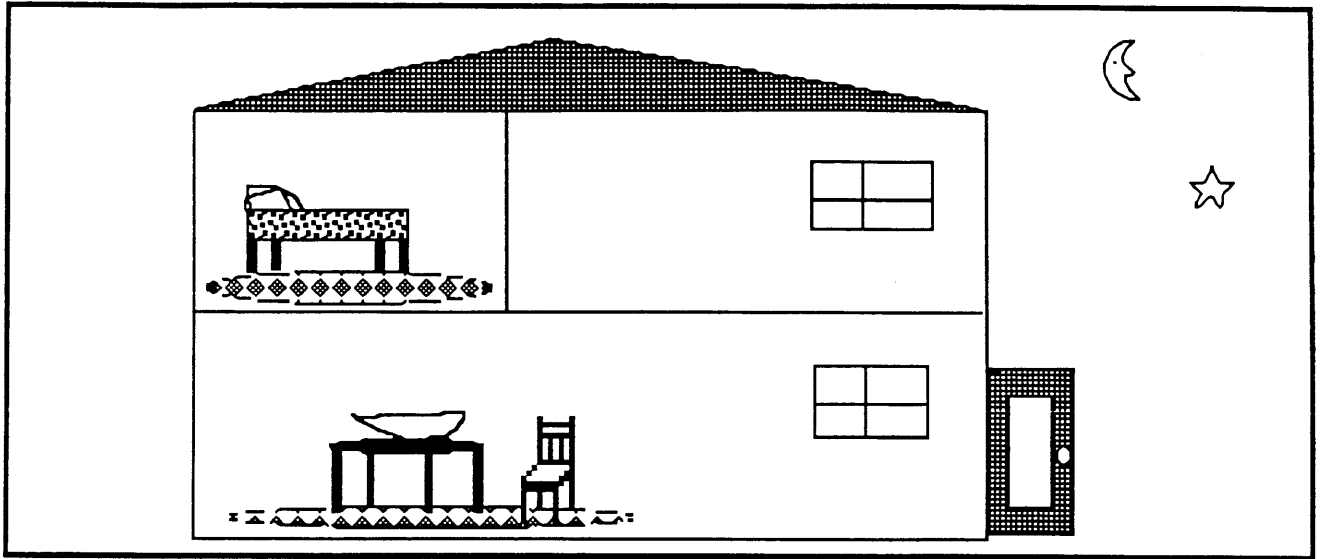
T.D. 3/21 graphics "My house". Made for Tammy by me, to see if I could engage her in working with me on the computer.

moon
and
bicycle
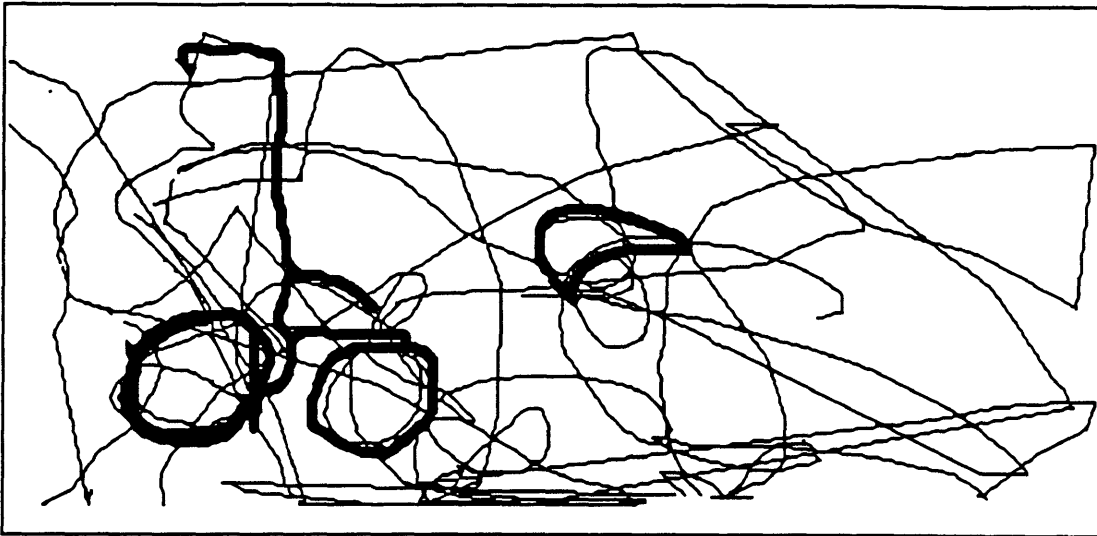
fish
and egg

wave
and turtle

86F
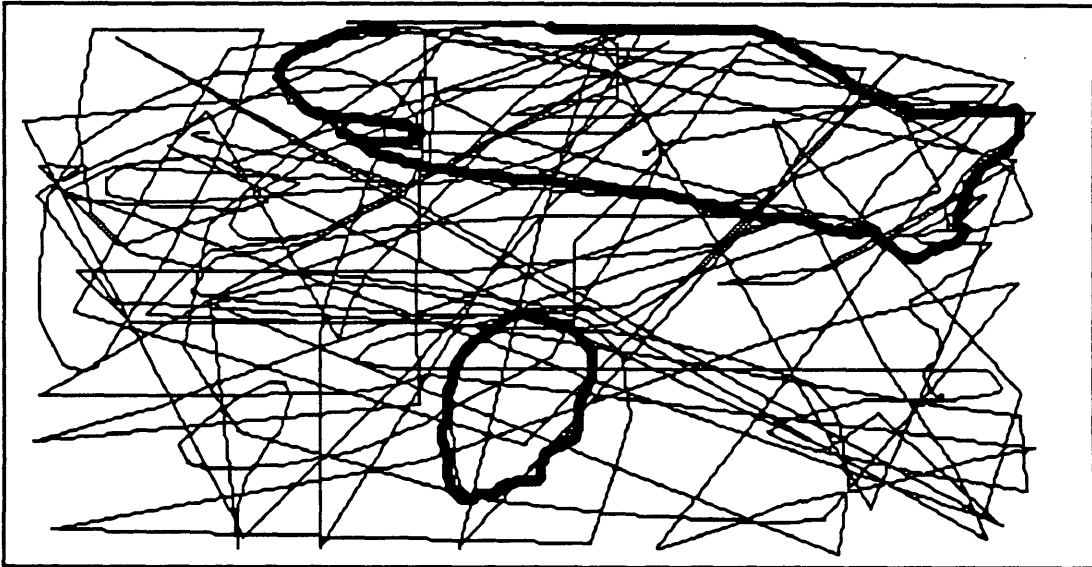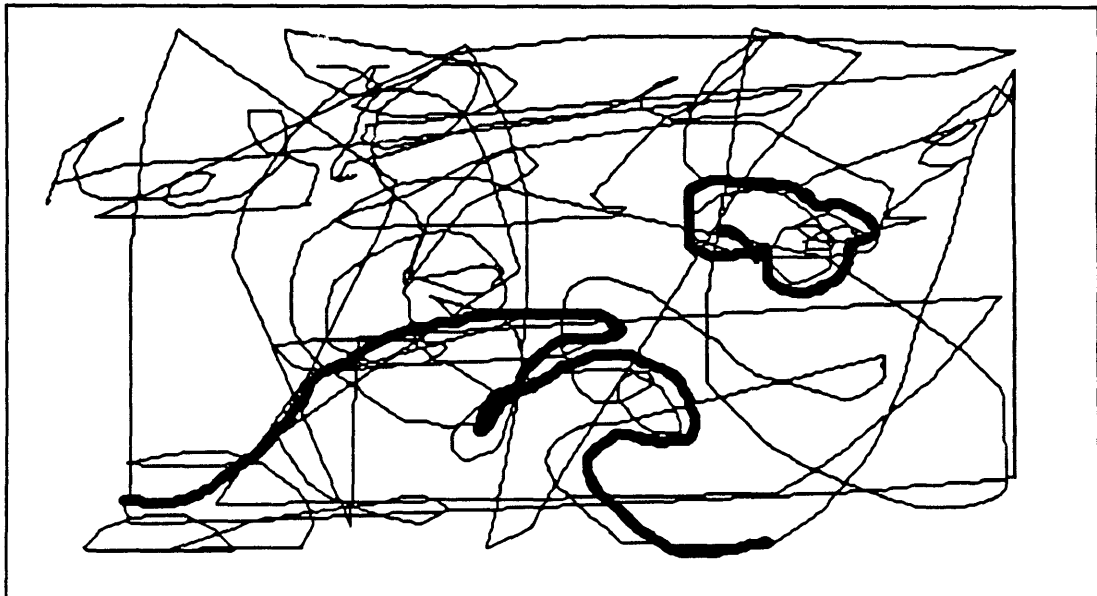
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from home working , remained unbounded. Normally, the feelings of loss and separation from mother that young children experience as a result of their maturity and increasing independence, are sublimated in new interests and play. According to our model of development, the symbolic transformation of needs which are satisfied by play bind the potentially depressive feelings associated with the absence of mother .

As the relationship evolved, Tammy became more demanding. Behind this challenging attitude one got the feeling that she was crying out for someone to set limits for her as a sign of caring. She was constantly pushing the limits set by the authority in control in any situation. At the beginning of each session, Tammy required a declarative statement about my lesson plan, rules about using the bathroom and leaving the room, and what the consequences would be for violating the rules (return to class). In order for her to function, it was very important for her to know exactly what was expected of her. But even with a lot of support and structure, Tammy never seemed able to invest more than 50% of her energy in any task. The other 50% was constantly involved in what was happening around her. In one of our meetings she spontaneously jumped up and opened the door of the room to see who was coming down the hall; she had a hunch that it might be her mother !!

While it was becoming increasingly clear that the computer was not viewed by Tammy as a vehicle conducive to having or projecting an expressive voice, she was quite willing to share her intrapsychic life verbally, revealing that she did have a rich imagination. She stopped by my office one day and shared a dream with me. The dream was about a girl running in the forest. In the following session, I showed her an animation I made about the dream for her. Her response was astounding. She gasped, in what appeared to be delight, putting her hands over her face, and then she began to cry. In her brief moment of delight, I believe she was overwhelmed with joy that I gave her this present. It was for her, proof of my caring for her, evidence that I listened to her, and that she mattered to me. But it also opened the floodgates of feeling that she had been holding onto during the day. When I asked her why

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she was crying, she told me about an incident that occurred in gym class that day. Her class had gone swimming, and in the locker room several girls made fun of her by saying that she smelled funny and her clothes were dirty. After reporting the story, Tammy said she hated everyone in her class, had no friends, and hated her life. We never returned to the computer on this day.

There were many other examples of sessions where I gave up my agenda for hers, in terms of the activities that we engaged in. This was, ultimately, the only ethical thing to do. From a diagnostic standpoint, the nature of the transference revealed that the VideoWorks environment posed an inappropriate challenge for Tammy, her developmental status, and learning style.

Tammy's Relationship to the Task/Tool

The development of competency in demonstrable form was limited in Tammy's case. When engaged with the software, it seemed as if Tammy was constantly in a struggle with her sense of competency, and on the verge of giving up at any moment. This anxiety was ever present, and very debilitating.

During the initial instruction period, Tammy worked with the software in an impressionistic way. She enjoyed drawing scribbles and identifying objects in them. One of her first animation recounted that day's events of going to another classroom to see a pet gerbil and then going to lunch. In Tammy's second and third attempt at making animation she continued to draw on her own experiences for ideas: building a snowman with her friend (1/20), and [sic] "Lost and fond" (as in found). "Lost and fond" (1/25) tells a tale about a little boy who was lost in Tammy's neighborhood. She started work on it with great enthusiasm, but then ran out of steam. My other attempts to engage Tammy in making animation involved creating an electronic doll house. This file had an image of the interior of a house and household objects. I invited her to create stories with these props, but she never did.

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All of Tammy's work had the quality of being abandoned. It was through Tammy and the observance of her struggle to master the software that I began to develop a finer appreciation for the cognitive and affective skills needed to master tool-box programs like VideoWorks. Here was a child who was failing to engage with the materials. Two major diagnostic issues stood out in observing Tammy at work:

>   (1)   She was unable to make the process of creating animation the
>   object of her interest or play.

>   (2)   She preferred play with things that offered
>   object constancy.

More than anything, one got the impression that Tammy wanted to have fun. The minute that an activity wasn't providing her with immediate gratification, she lost interest. She enjoyed the individual attention I showered on her, but found the demands I was making on her too taxing. She was capable of spontaneous story-making with hand puppets, but having to write down one's flow of thoughts was not fun.

The VideoWorks environment requires that the child imbue the material with curiosity, and construct her own images and objects for play or investigation. In order to work with open-ended software materials the child has to be able to tolerate the loss of one's work. In addition, the child has to take the process rather than the product of their play as the 'thing' of interest. Tammy had great difficulty doing this.

Object constancy is the important concept here. I'm reminded of Kegan's reported fascination with watching the films of young children playing with toys (Kegan 1982 reporting on Uzguris and Hunt 1968) which documented this activity from infancy to their second year. The films were designed to capture the increasing sophistication with which the children responded to the removal and concealment of the toys and their retrieval. In this film, Kegan sees not just the milestone of the birth of object constancy as we know it in its most fundamental

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meaning,[11] but a life long process of differentiation and evolution of meaning-making, in which the experience of loss and the accompanying anxiety of loss are a reoccurring phenomenon at each new stage of development throughout life.

In Tammy's failure to embrace VideoWorks as fully as the other children and her failure to adapt to the school environment as a whole, we see a similar recapitulation working itself out; she is not yet sufficiently differentiated from the family to integrate academic experiences. It's not that she is unable to master the procedures of working with the program, she demonstrated that she could do that, it's that she doesn't perceive herself as a competent actor capable of mediating the external environment to satisfy her own needs. This would entail giving up the expectation that her needs are going to be met by others (substitute mother) carte blanche, as they were when she was a younger child. In Tammy's inability to use VideoWorks as an expressive medium, we see the juncture of her conflicts at home with the ability to use her intellect in self-serving activity.

Tammy tried several times to be a more decisive actor and extend her grasp of the material but her efforts fell flat. When Tammy discovered the VideoWorks tutorial canned art files and found that she could copy and borrow these pictures to use in her own work, she suddenly showed renewed enthusiasm. There was one file in particular that captured her attention; it was an animation of a car circling a building. She readily identified with the car, buildings, and road that she copied as *her* new car, *her* new house, and *her* street. Her sense of ownership of these things obviously delighted her. These material possessions had escaped her and her family in real life, but she could have them on the computer with a sense of reality that seemed more than fantasy.

Predictably, the need to possess them was so complete as to make them stagnant; Tammy was not free to experiment with the images as things that could be incorporated into the contents of one's own imagination. "Having" them meant holding them in frozen reverence.

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[11] Defined as the ability to hold an image in mind when it is out of sight.

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This is an example of how her constricted functioning manifested itself in constricting her experience of the world. Her inability to apprehend objects in the world through an objective investigation of their properties was clearly the result of affect binding her intellectual functions. A gnawing sense of deprivation seemed to plague her, and she poignantly conveyed the desperation of her circumstances by swallowing everything whole without digesting it.

Given her profile, it was not surprising that she enjoyed working with drill-and-practice software materials in the school computer lab. She was very comfortable with these kinds of programs, presumably because she never had to worry about losing or saving work; she was always able to return to the same drill problems again and again. In essence, these programs provided a sense of object constancy not found in VideoWorks, where one's every decision and interaction could alter the environment in such a way that the objects one made could be lost forever.

In summary, Tammy showed herself to be of keen intelligence, but her symbolizing capacities were stuck at the toddler stage. She preferred play and work objects that were stable and unchallenging. These preferences framed her troubled separation from her family, and the separation anxiety[12] she was experiencing in peremptory fashion.

Analysis of Content

In the analysis of the content of Tammy's work, it's very clear that there is not much to look at. What is in fact more interesting and of greater significance are the activities that she enjoyed doing off the computer.

While relinquishing control had previously meant allowing subjects to return to old animation files or allowing children to override my direction in favor of their own, in Tammy's case it meant leaving the computer behind altogether. Activities that she chose to do when

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[12] Margaret Mahler gives a full description of this phenomeon in The Psychological Birth of the Human Infant.

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given the freedom to structure the sessions were; painting, mask making, making cookies, and playing basketball in the gym. These self-designed activities give us important clues about her needs and symbol-forming capacities. In our theoretical framework, the child's choice of activities is assumed to be a reliable indicator of the child's attempts to grapple with internal conflicts and developmental schemas under construction. In addition, we assume that symbolization is an "ongoing gestalt-forming process leading to increasing order and connectedness in the organization of the personality" (p.75, Deri 1984).

The pouring and measuring activity involved in cooking, as well as the motor activity of painting and playing basket ball, are activities characteristic of early childhood. They showed the circumstances under which Tammy could experience herself as a competent actor in the world with relative fluency and ease. They also suggest that Tammy is intelligent, but something is preventing her from moving into the more abstract realm of symbolization required for reading and writing.

The abbreviated quality of Tammy's writing and the poor form quality of the graphics she produced for animation look a lot like Alan's work. Yet the origins of her difficulties were vastly different. The metaphor of eating things whole and undigested comes to mind again. Tammy had the intellectual capacity to think in sophisticated (age appropriate) ways but the motivation for communicating was absent. Schoolwork remained within her awareness and was understandable, but the school agenda did not exist with the same intensity of reality as it did for children who were taking delight in their growing independence. It was as if she observed the world, formulated images and ideas, then put them in storage and never used them. Looking at Tammy's animation files is like walking into that mental storage closet. Inside the neatly ordered files lay the abandoned ideas and images that have never been played with. They also suggest that the software posed difficult challenges for Tammy.

Deri offers us insight in her discussion of hysterical, acting out patients. She talks about the hysterical personality as a "huge mouth devouring anything new it comes in contact with"

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(pp. 192-3). In this PAC-man-like activity Deri sees the hysteric establishing a preference for assimilation over accommodation in their learning style. Good symbolic structures are not formed by contrast and do not immediately 'eat up' what comes along; they are capable of performing reflective mental acts, surveying, comparing, judging. I found it interesting that Deri uses the same metaphor of 'eating things whole' undigested, that I intuitively sensed in my observations of Tammy at work. In contrast to Alan's schizoid style of absorbing subject matter, Tammy's difficulties arise from her lack of motivation to do something with the academic tools and materials that she is cognitively capable of using. This is a much simpler problem to address than Alan's perceptual problems. With intervention, Tammy's prognosis is much more positive. Her problems are psychological, as opposed to physiological.

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Part B: The Animation Context as a Therapeutic Milieu

Structure vs. Autonomy

In Tammy's case the questions that surfaced in the formulation of intervention goals were as challenging as she was. For instance, under what circumstances was Tammy able to be spontaneous, and engage with what she was doing intellectually and emotionally? How could VideoWorks be used to facilitate her growth? These were two questions I was asking myself long after I had decided on a course of action with all of the other subjects. The answers, as indicated by the data and testing, had a lot to do with providing a lot of structure, encouragement, immediate reward for effort, and small challenges. I proceeded with caution very aware of the fact that I was working with a child who was already overburdened, and quite often being challenged to do more than she was capable of doing. I did not feel it was appropriate to add to this pressure.

Simplifying exercises on the computer, providing rigorous limits (defining what was tolerable behavior and what wasn't), and giving her the opportunity to plan activities for our sessions were all introduced as therapeutic measures.   My intervention goals were aimed at lending organization to her chaotic style of functioning by emphasizing procedural thinking.

Tammy's Mode of Focusing/Expressing Intrapsychic Material

Had the purpose of the research effort been to conduct therapy, Tammy would have been the perfect candidate. She talked freely about herself, the disorganization and sense of deprivation in her home life, and her negative feelings. Above all, she needed someone to listen to her and respond in a supportive manner.

Up until now, the discussion of the child's mode of expressing intrapsychic material and the shifts that occur in the expression of this material have all focused on his/her

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relationship to the software material. In Tammy's case, the therapeutic value of the software was negated as an appropriate medium for addressing her needs, due to the fact that it did not evoke an expressive voice. I am also willing to acknowledge my limitations as a factor as well in not being able to make VideoWorks exciting for her (time limitations emerged as a crucial factor).

Any exploration of the affectively charged material she was presenting verbally, using the imagery or the software, seemed to lead her back into her feelings. When I suggested using affective themes for composing stories to Tammy, mentioning the words happy, sad, and angry, she snapped back "don't talk to me about that word happy, I don't want to hear it." It was as if focusing on the feelings as subject matter amplified them. She needed strategies that helped put distance between her experience of feelings and allowed her to function in spite of her changing moods. Creating this buffer zone for Tammy required providing her with a tremendous amount of structure that called upon her intellect and made use of the cognitive schemas she was under utilizing. Breaking down tasks into small procedural steps, and building in reflective questions at each step comprised the most significant therapeutic intervention. For example, Tammy and I organized activities for those sessions that did not involve working on the computer. This was necessary to prevent total chaos in those sessions; an unleashing of her energies in a spontaneous tornado of false starts and changes of mind, leaving her with nothing to show for her efforts. The structure I introduced involved working on the board and making four lists:

Things I can do and like to do do	Things I can't do, but want to
Things I can do but don't want to want to	Things I can't do and don't

By process of elimination, we chose from the can do and would like to category. In the course of planning activities, I was introducing a structure for thinking about things that was

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really about how to define and meet one's needs. How to connect inside (the experience of feelings) to outside, and action that leads to a sense of self-sufficiency and satisfaction. The activities we chose to do were not at all intellectually challenging. The combination of focusing on preparation and process, while doing relatively simple activities seemed to be the right way to honor and address Tammy's difficulties without underestimating her intelligence. Theoretically, this should help her to begin to bind her affect and become more productive.

The Primary Therapeutic Agent

In my role as researcher, no tool could compare with, or was more important than the understanding I possessed about Tammy's difficulties. Communicating this to her through my willingness to listen and respond in such a way that reflected some sensitivity to her wants and needs was the most important aspect of the intervention.

The VideoWorks environment becomes engaging for the child who can take their play seriously, as an exploration of their own thinking process. Tammy could not think about thinking as an impetus for activity; she was prone to acting on feeling as a source of motivation for doing things. She was also raw, emotionally. I felt obliged to address what I perceived to be her greatest needs by providing her with strong limits, creating an environment where she could feel competent, and have a positive relationship with an adult. I am confident that in the course of time Tammy could excel at the use of VideoWorks and tool-box like software materials.

In Tammy's case more clearly than with any other subject, we see a conflict between the schools agenda and the child's developmental stage and style. The crux of her issues have to be viewed in terms of her troubled separation from the family and the separation anxiety she is experiencing as a result. This anxiety is, in turn, guiding her preferences for play and work objects that are stable and unchallenging. The school waits for her to catch up by leaving her behind — literally failing to promote her. The question is who is there with her?

4.0 Case Studies
4.5 John

John

Case Summary

John was a 10 year-old who was referred to the study because of his fluctuating grades. John was very bright, but his academic performance was erratic.

The animation context and on-on-one attention the research context offered, gave John the opportunity to show off his artistic skills and reflect on impulsive feelings and behaviors which interfered with John's ability to maintain consistently good grades.

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4.5 John

Part A: The Animation Environment as a Diagnostic Tool

Classroom Portrait of John

John was a bright, energetic 5th grader, 10 and-half-years-old, who told everyone he was 12. John was referred to the study by his teacher, Mr. B., who described him as "a kid who has no idea that rules apply to him." This was conveyed in an affectionate way, and this feeling was mutual on John's part. In fact, the other reason given for the referral was the concern that John was overly attached to his teacher and needed special attention from other adults. John was also an Afro-American child.

John's grades fluctuated wildly, and this problem was defined as one of "keeping him interested and motivated." Mr. B. added that "he doesn't seem to understand that he needs to apply continuous effort to maintain an A." John's grades and academic performance were considered average; he was performing at grade level in all subjects.

In the classroom, John had many friends, and one or two chums. His behavior in class was notable for his insistence on being "special" as his classmates called it; meaning he had difficulty accepting responsibility for his actions, particularly when he got in trouble. John expected that the strength of his personal relationships, particularly with his teacher, could be used as a kind of protection against getting negative feedback from others. This often created a situation where the entire class would rally against him in a taunting way accusing him of being special, because his teacher *would* make exceptions for him.

John appeared to be very aware of his strengths and weaknesses in general. He considered himself a capable artist, and was awarded two prizes for artwork he produced and entered in local art contests. He also had an easel and oil paints at home that he worked with as a "hobby." His other interests included zoology. He was planning on

4.0 Case Studies

4.5 John

working at the local park zoo the following summer in a special program for youngsters interested in animals at the time of the intervention. In contrast with most of the other subjects, John conveyed the sense that he was sophisticated for his age and quite sure of himself. In fact, John was one of the oldest subjects. He showed an enjoyment of work that reflected a child who was developmentally ready for the challenges that school offered him and a willingness to "take on the world." Nevertheless, his high functioning impulsive style made him an attractive subject.

John's Relationship with the Researcher

John was certainly one of the most pleasant kids to work with. There was a sense of effortlessness in being with him that was refreshing. I felt like I was gliding on the coat tails of his enthusiasm. My role was perfunctory in his presence, and as such I could simply be an observer. John was the kind of student every teacher wishes for. He was personally engaging, curious, and a hard worker, with occasional lapses in effort. He presented just enough problems to be a rewarding challenge.

In terms of his relationship with the researcher, John related to me as an authority figure, but also at times nearly as an equal. He never challenged me directly. What I saw instead was an exercise of intellect and social grace that could persuade and cajole as an adult would, and hold himself as an authority capable of being the center of attention. For example, I usually carried a notebook in which I made notations during the meeting. One day while John was working, he turned to me and said "Would you please write this [procedure] down in your notes, so that when you ask me at the end of the session what I have learned - you will have it written down already."

The dawning adolescent has a sense of himself and his limitations which allows him to negotiate with authority by sharing it. Up until this point, all of our subjects have forged a relationship with the researcher that was characterized either by child-like

4.0 Case Studies

4.5 John

dependency or an oppositional stance which is the hallmark of the latency-age struggle to birth a new sense of competency (Kegan 1982). John's request that I take notes to save time highlights the difference between the latency-age gestalt and the more sophisticated developmental perspective of adolescence that he showed. The shift in the feel of the transference that accompanies this change is dramatic, and was evident in John. The relative ease and comfort with which sessions were conducted "jump started" the whole learning process. For many of the other subjects, warming up to me was a major undertaking in itself. The adolescent stance communicates a kind of "lets go, here I am" attitude that is a reflection of a more adult-like consciousness that doesn't need to borrow ego structure from an adult to function, as the younger child does.

John's attitude toward instruction was cooperative. He often took the initiative to make suggestions and formulate his own plans for working with the software. He also showed a keen interest in both the process and products of his work. John's impulsivity showed itself in his ever-changing moods.

In formulating a diagnostic picture of John from observing his relationship with the researcher, I was struck by the vibrancy and health apparent in his personality, reflecting well-formed intrapsychic structures for integrating and digesting the world around him. He appeared to have a positive self-image and a well-formed buffer zone for examining and thinking about people and ideas that he came in contact with. He also had good verbal skills and vocabulary. All of these attributes supplied him with the energy and enthusiasm to engage with school as a culturing environment.

John's Relationship to the Task/Tool

John rapidly acquired knowledge about the program in its every detail. John was one of the oldest and most sophisticated users of the software. He readily mastered working across files, and could work independently and productively after 3 weeks. He

4.0 Case Studies

4.5 John

investigated every menu, nook, and cranny he could find; including the control panel, system files and folders, and other applications available on the computer.

John appeared to launch his own study of how to portray moving objects. His first four animations showed an interest in the use of perspective as a variable in the depiction of motion. He literally dismantled two of the VideoWorks tutorial files and put them back together again. His heightened level of awareness about the details of the software distinguished him from all of the other subjects. John's artistic talents also fueled his zealousness. He employed a cartoon-like format quite naturally, and seemed to have acquired a style of visual literacy that few other subjects had.

In his use of the program, John's impulsive nature revealed itself in the way he tumbled through the procedures of saving, discarding, and transferring files. He often lost files by accident and responded to these small tragedies in a number of ways. Sometimes he laughed, but could also appear sorry about losing work; at other times he got angry.

Diagnostically, two issues characterized John's learning style:

1) The degree to which he was able to satisfy his own needs and curiosity, while functioning in concert with the demands of the school environment.

2) The degree to which there was a clear segmentation in the learning process between mastery of the medium and a creative use of the material. John focused most of his energies on mastering the depiction of movement during the first 4-8 weeks, and then launched into production mode, creating narratives.

John's ability to be self-directed showed that he had good ego structure, positive perceptions of people and the world around him, and the ability to play with these resources to satisfy his own needs. The segmentation in his use of the software was clearly self imposed. Early on, when I encouraged him to begin creating narratives, he responded

4.0 Case Studies

4.5 John

by saying that he was still learning new things, and wanted to make sure that he knew the program as well as he could before embarking on new work.

John showed what Deri calls "synergetic cooperation among all areas of the psyche" (p. 288). In her model of thinking about the creative personality, she proposes that

> artistic creativity is predicated on ready connectedness between psychic institutions (i.e., ego, superego, id, buffer zones) and by its very functioning, results in even more ordered connectedness (p.290)

Empirically, this was reflected in John's choice of subject matter. His narratives were an extension of his existing interests in animals, his current life problems, and events. He could even use the animation environment for proposing models of conflict resolution.

Deri theorizes that children who don't possess synergetic symbolizing capacities are missing out on opportunities for continued growth because lack of symbolization prevents enrichment and continued structuralization of the child's underdeveloped intrapsychic space. This is something of a chicken and egg problem. If we compare John's state of functioning with Tammy's, we can see that Tammy's fears and anxieties are preventing her from trying to formulate symbols using the software. Tammy has narrowed her options and limited the possibilities for her growth in this sense. Whereas John could take the medium and run with it--he doesn't perceive the software as threatening, nor does it evoke performance anxiety, so he was free to explore, and use it for self serving ends. The two children were in different developmental stages regarding their ability to socialize with peers (according to Kegan's developmental map). They also had different defensive styles. This accounts for the discrepancies in their performance. It also highlights the fact that synergetic cooperation among all areas of the psyche is an incremental process, rather than something that you either have or lack.
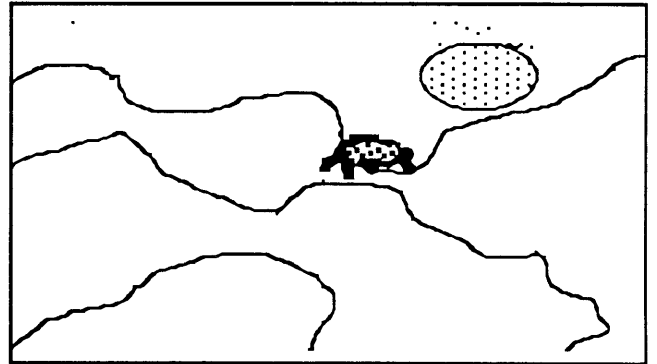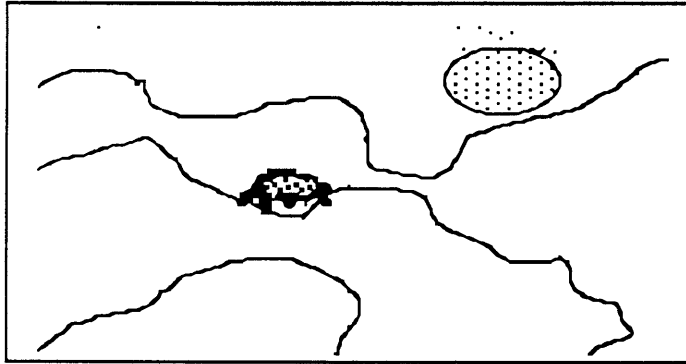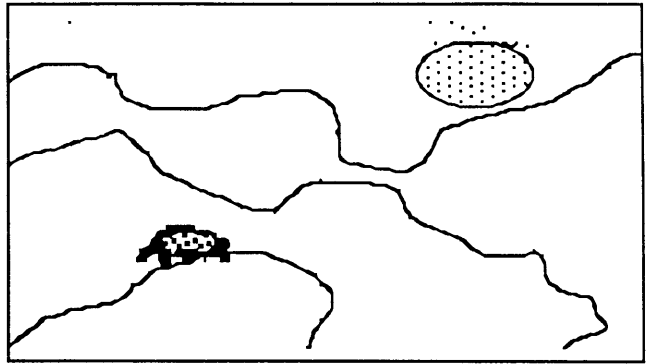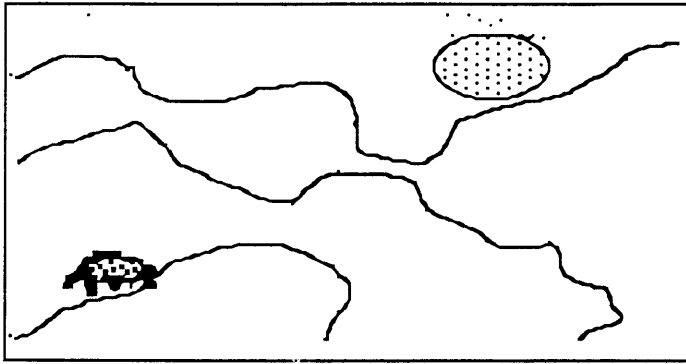
Analysis of Content

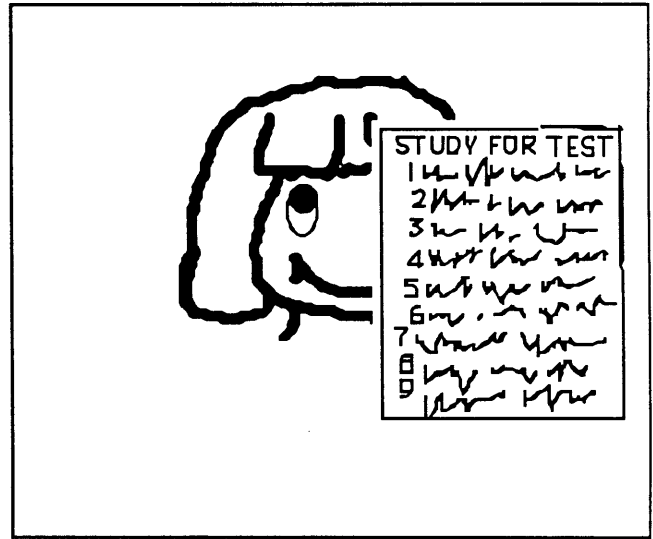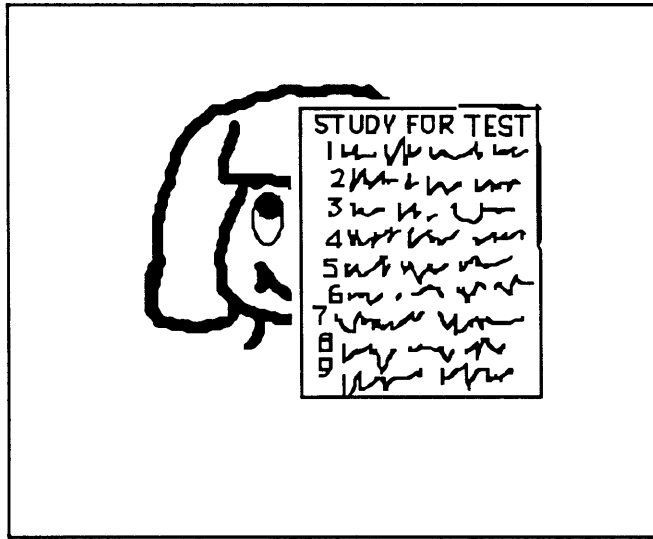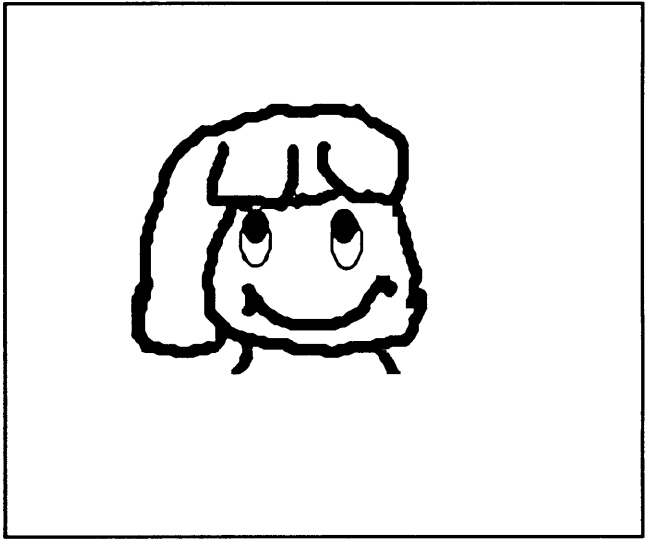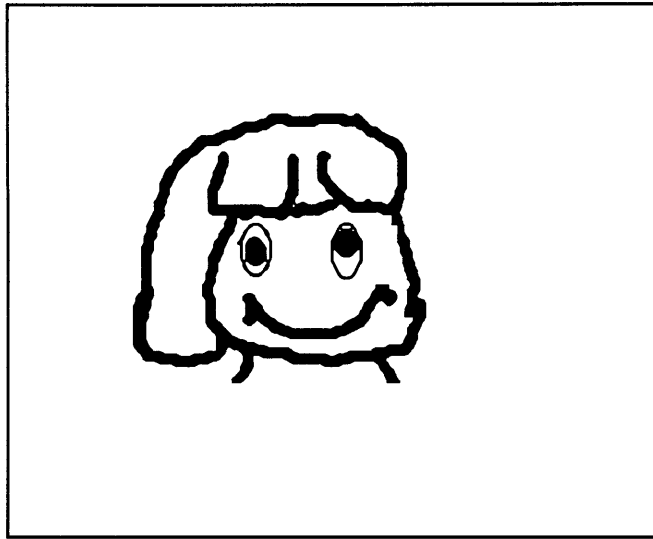John produced two distinct groups of products; the first 4 animations are motion
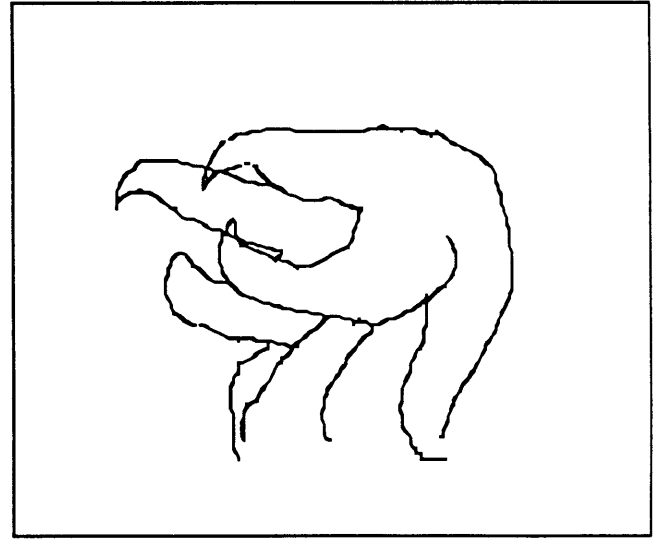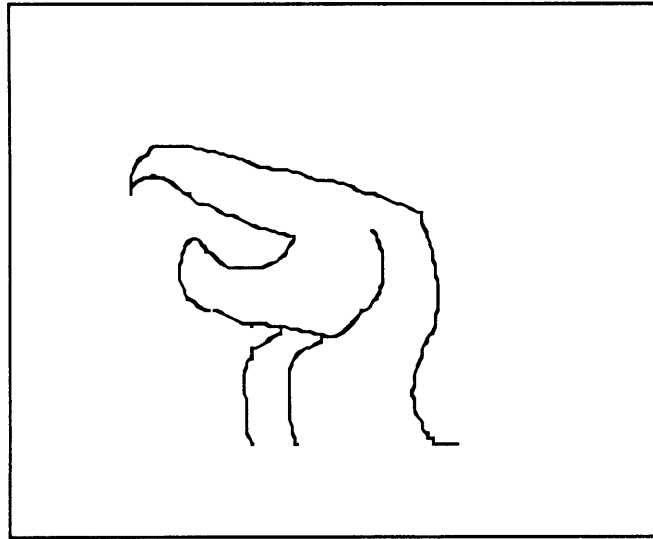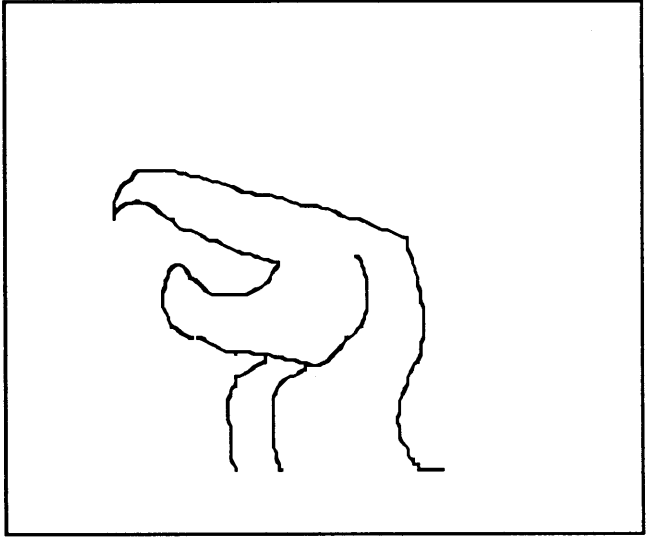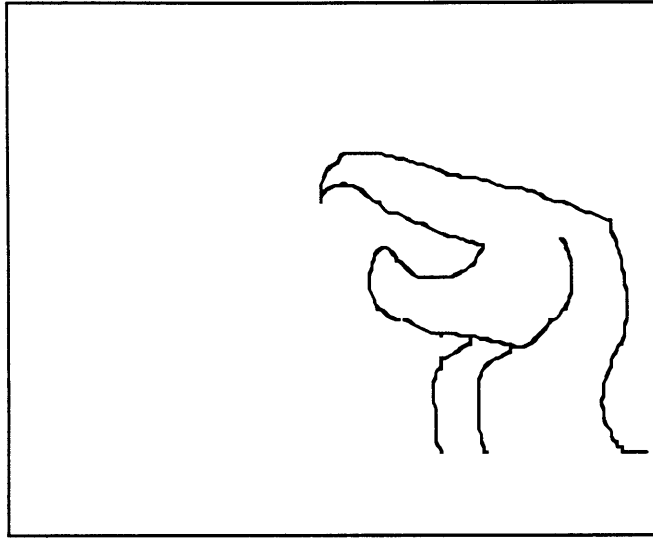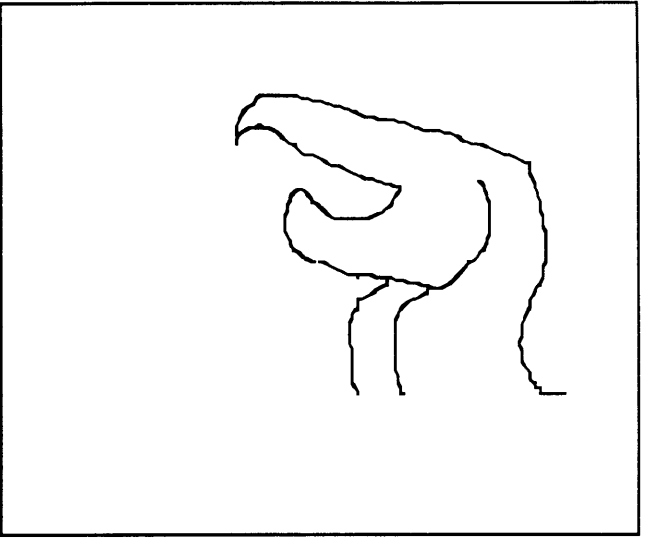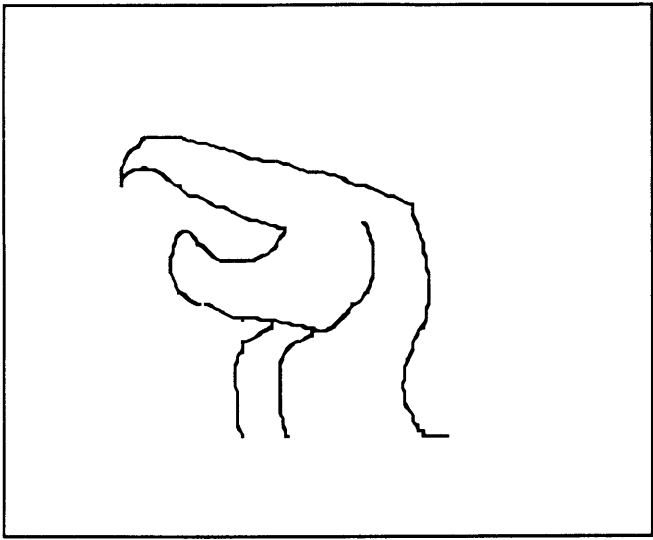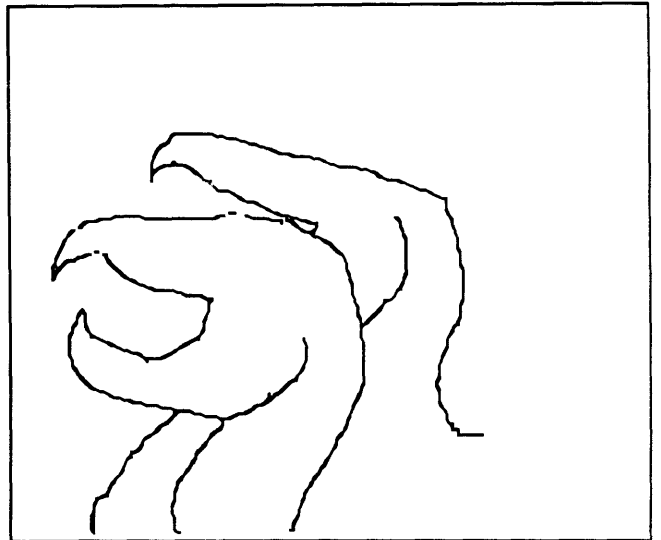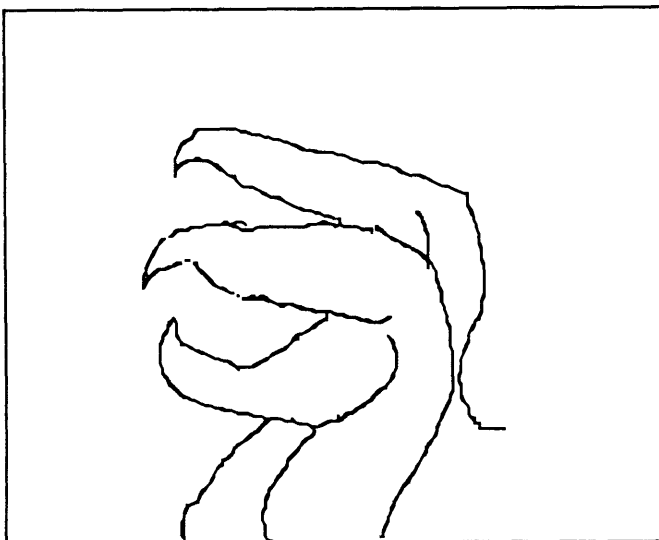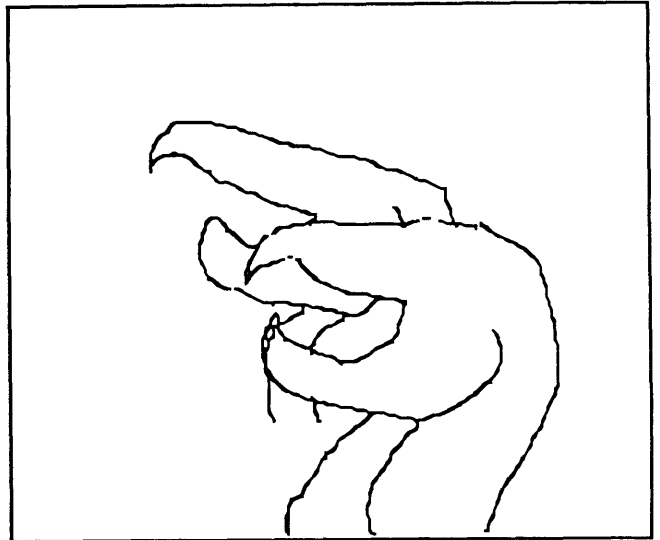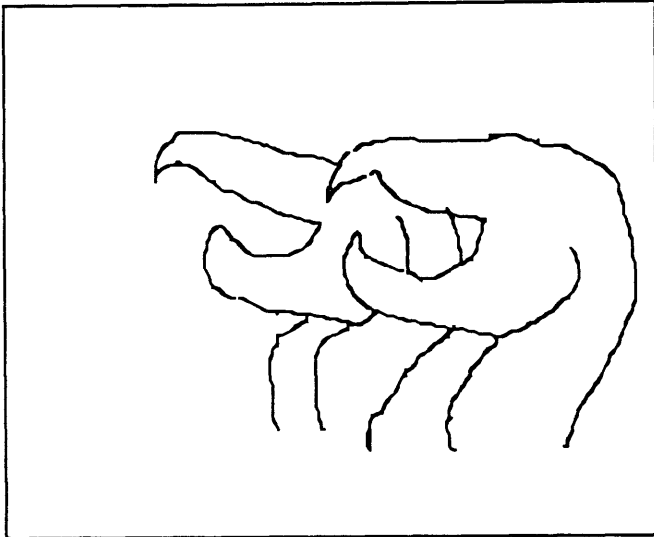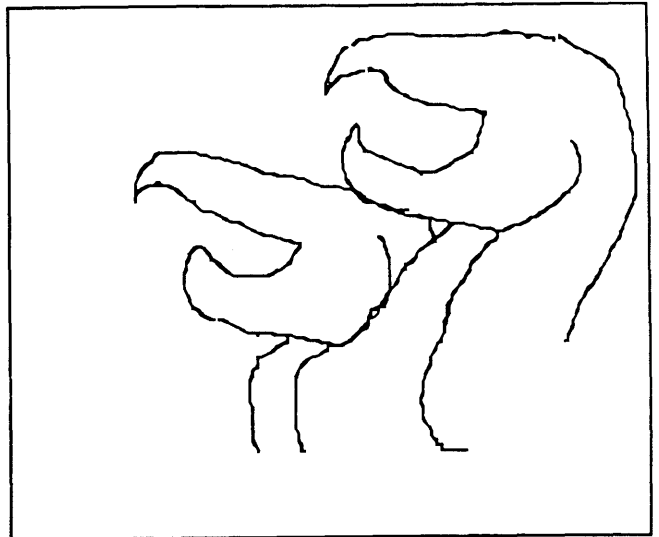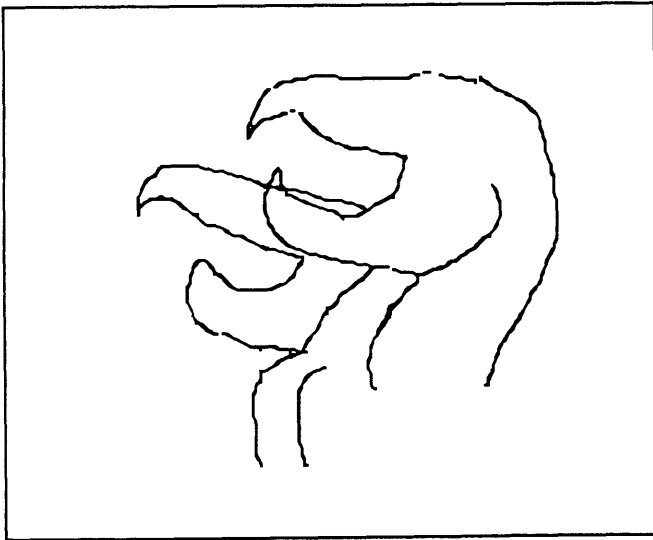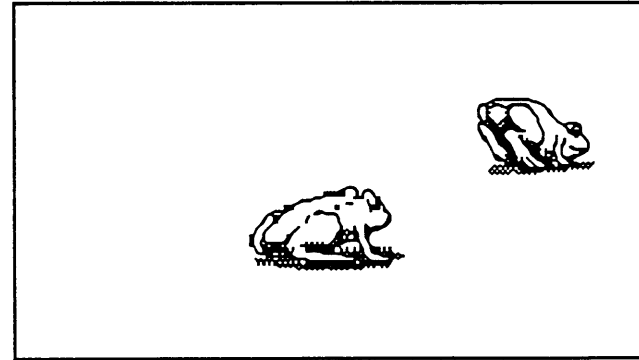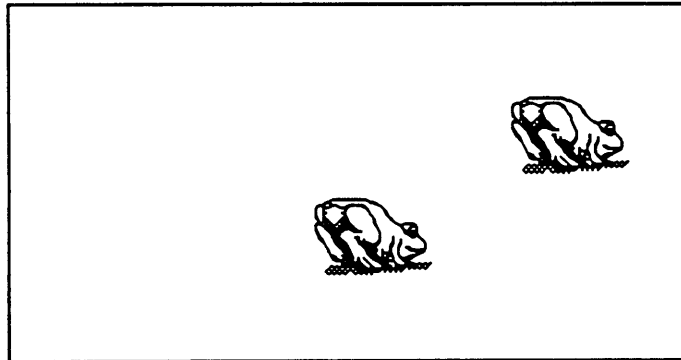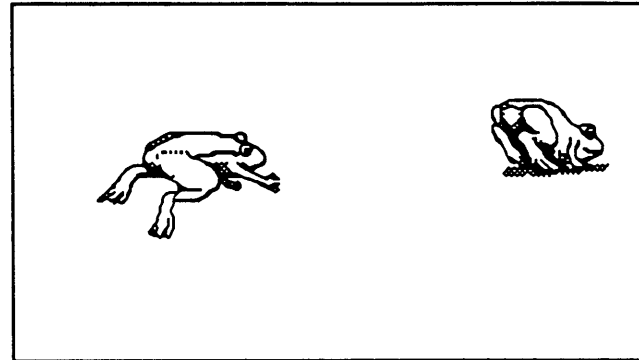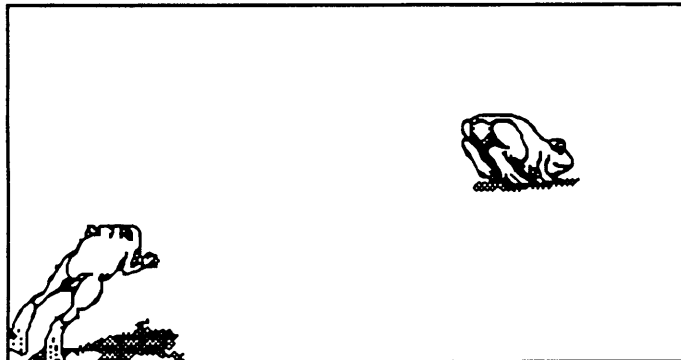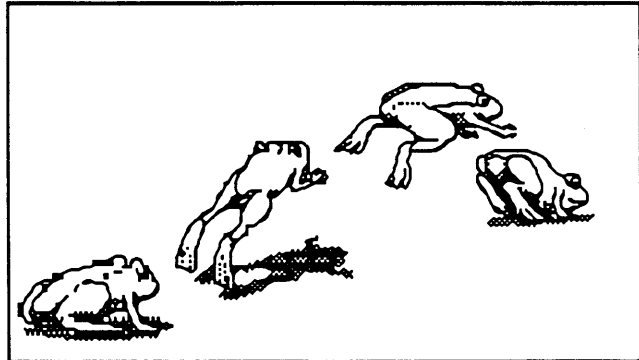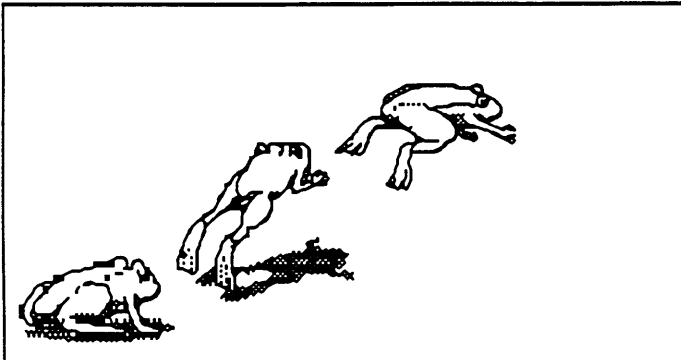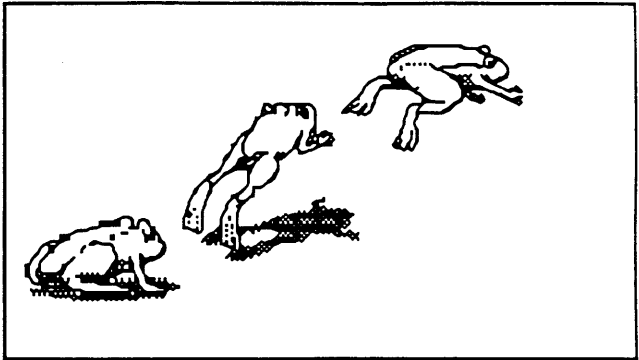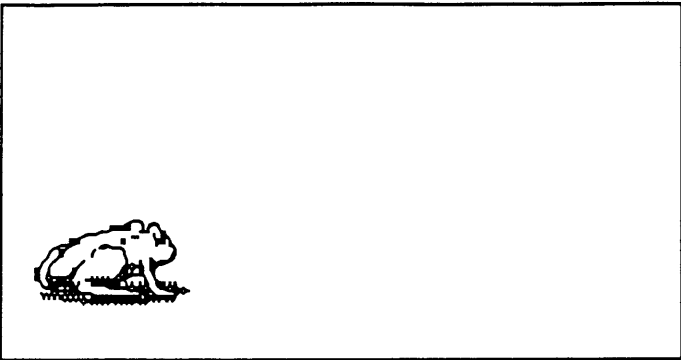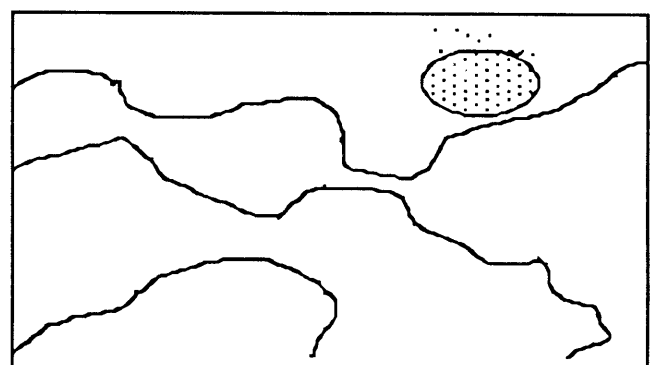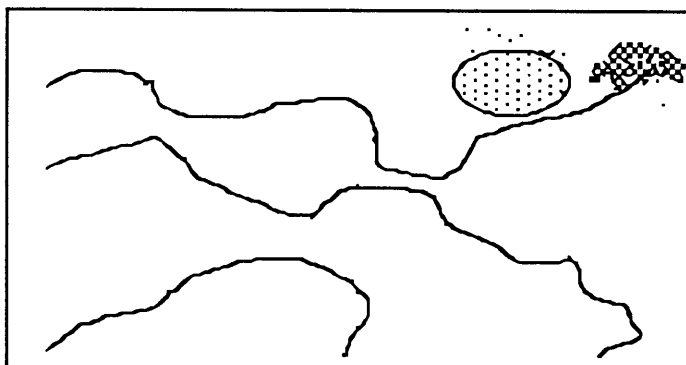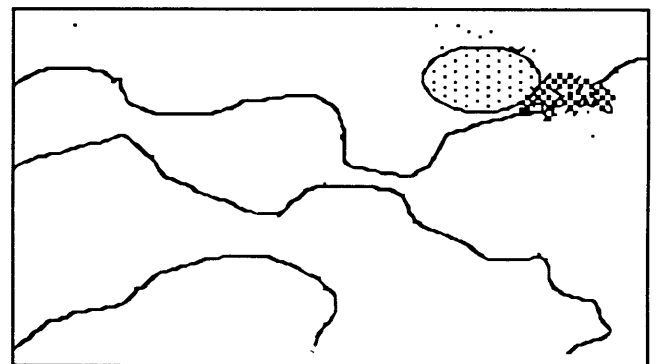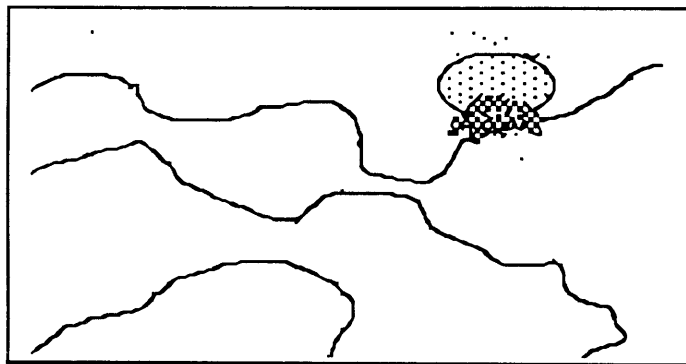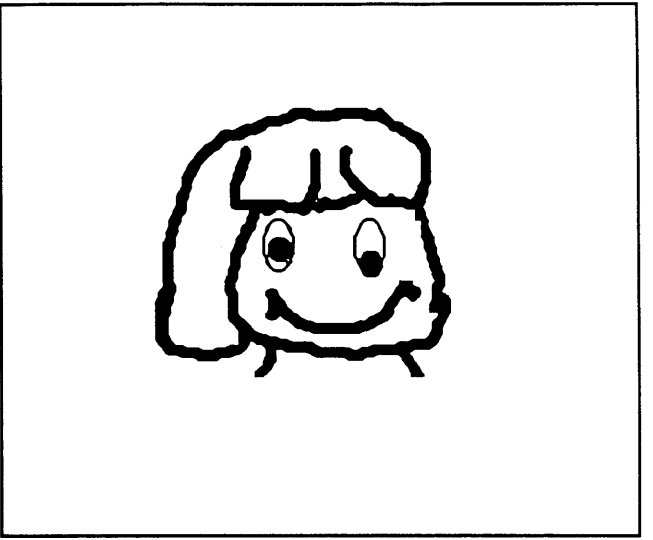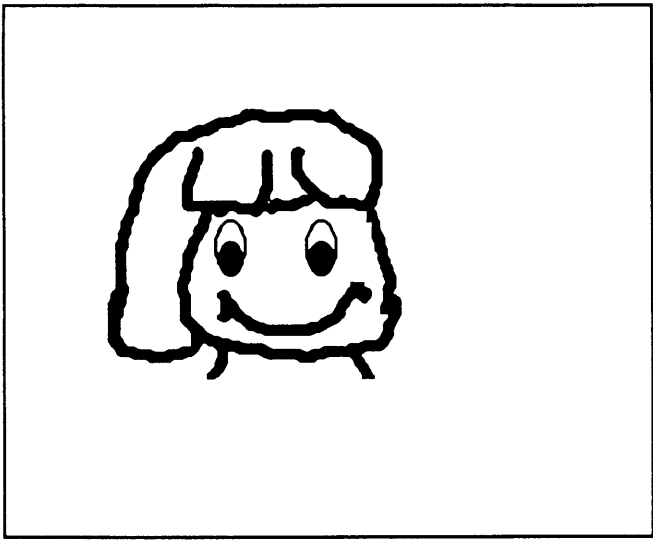
J.O. animation "movie" 1/7

101A

J.O. animation "movie" 1/7

101B

101·D

continued.............

J.O. animation "STUDY FOR TEST" 1/28

101·E

101·F

101·G

101-H
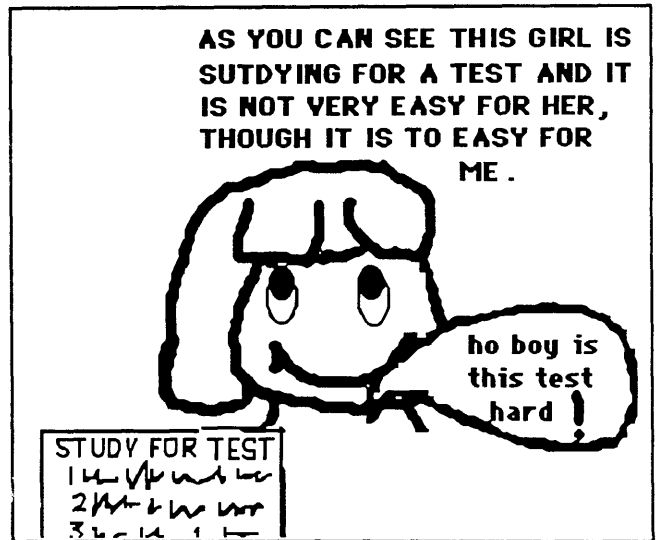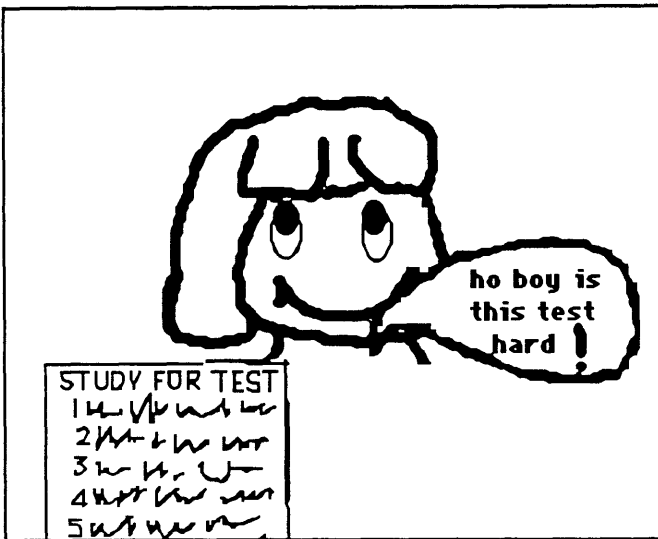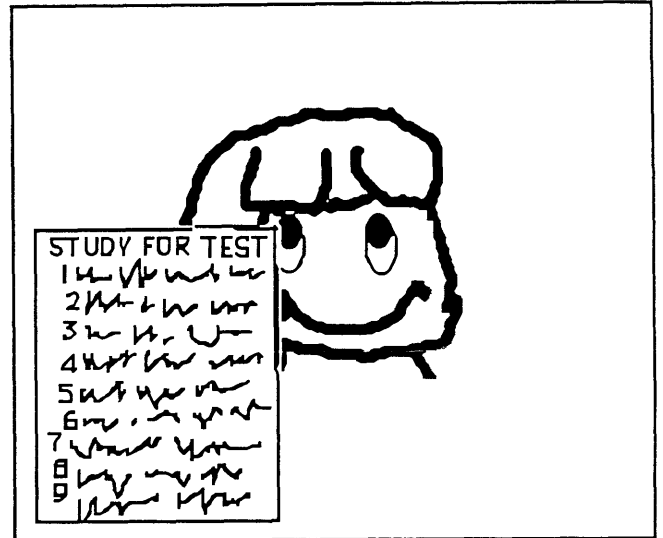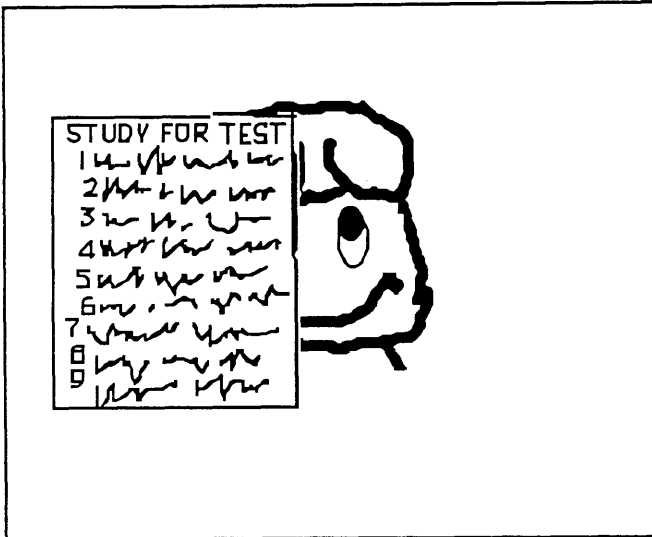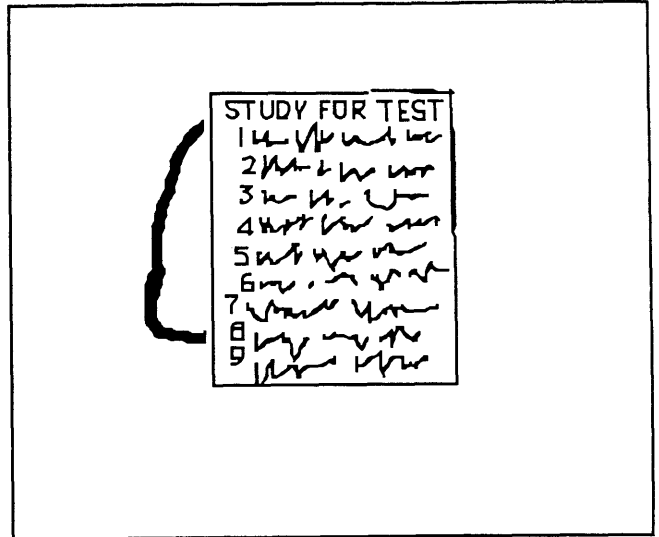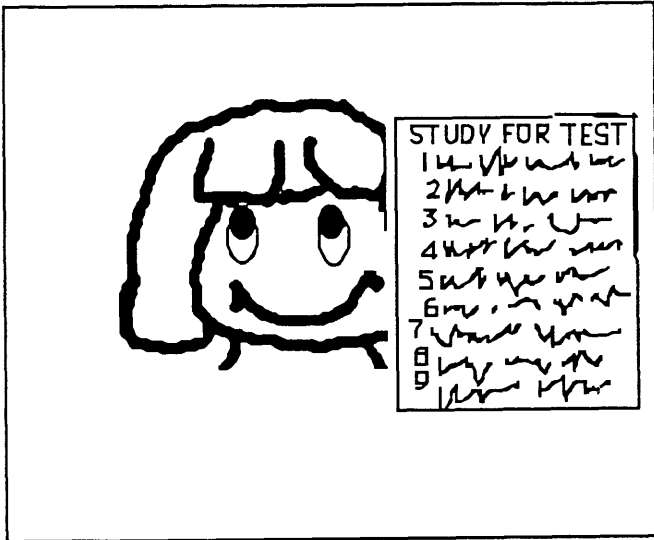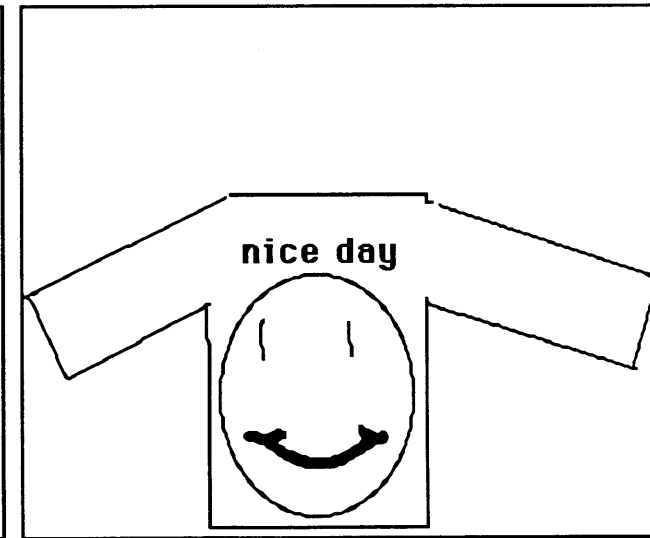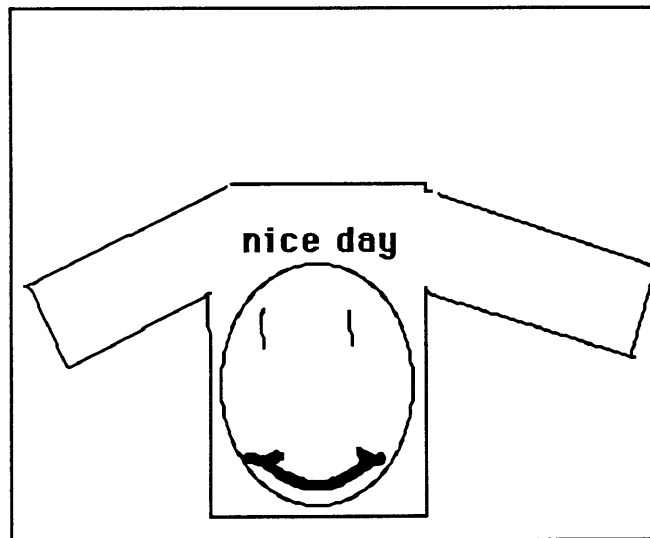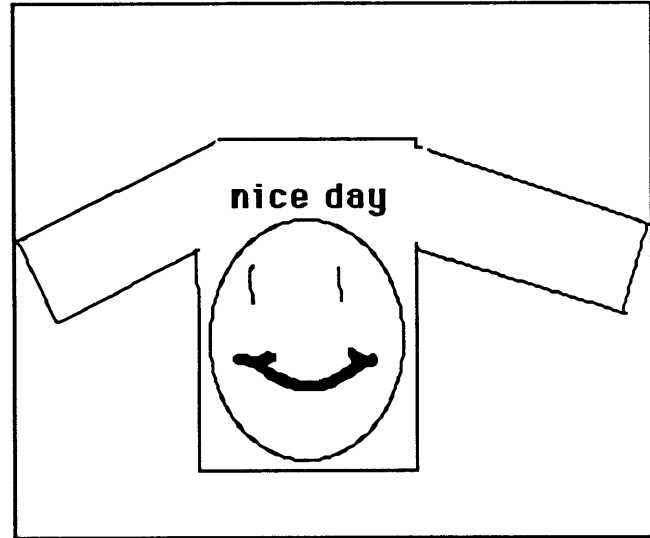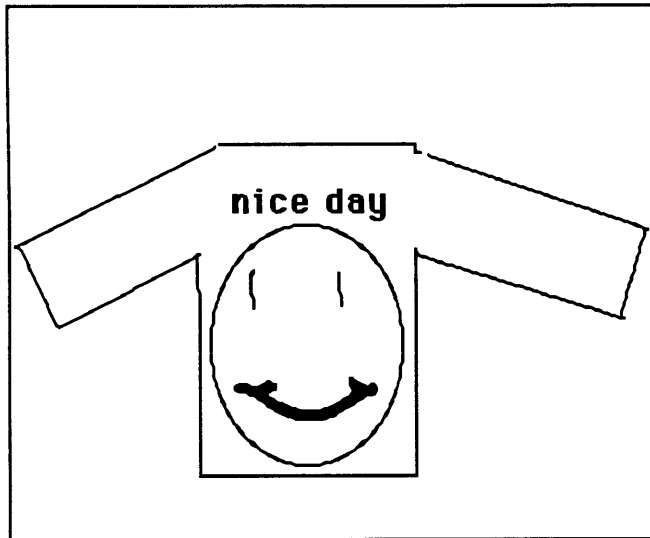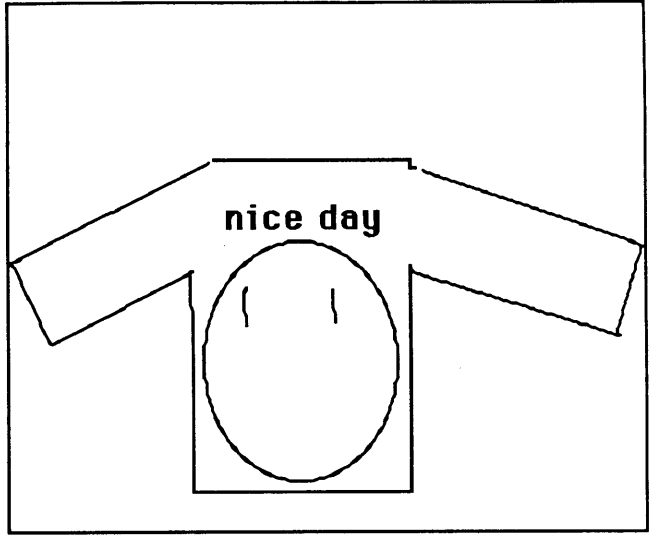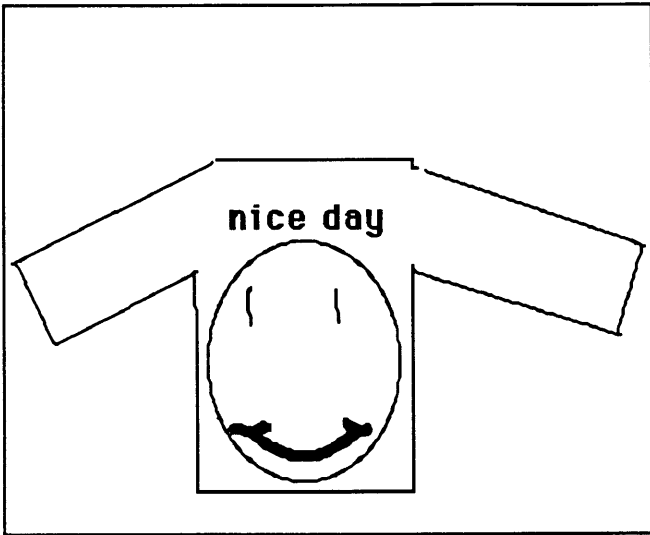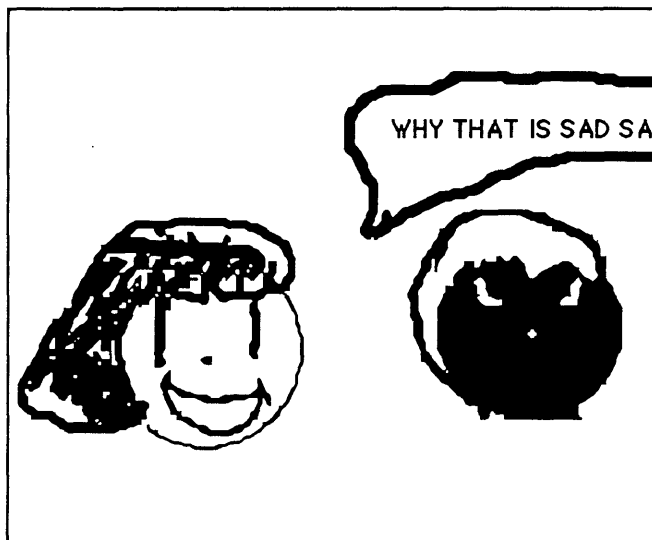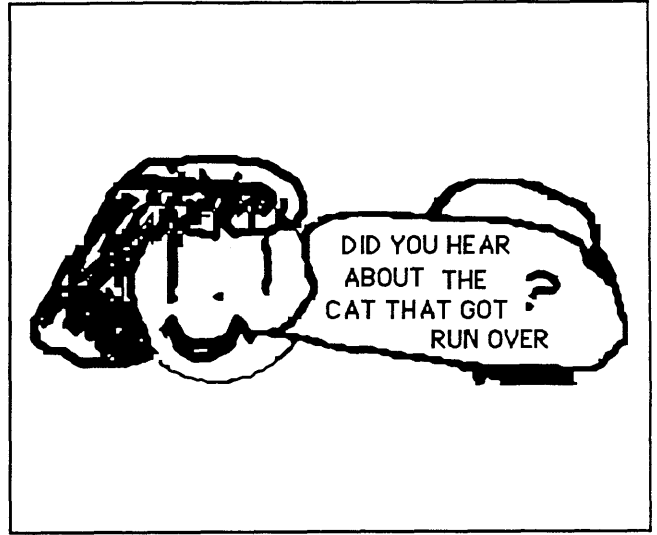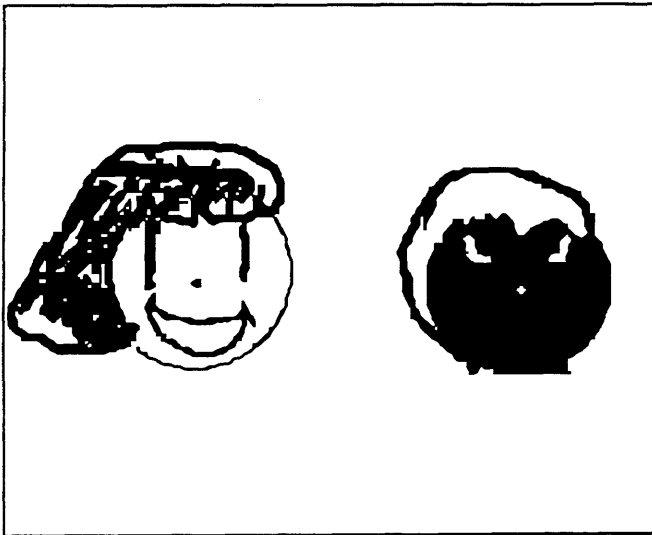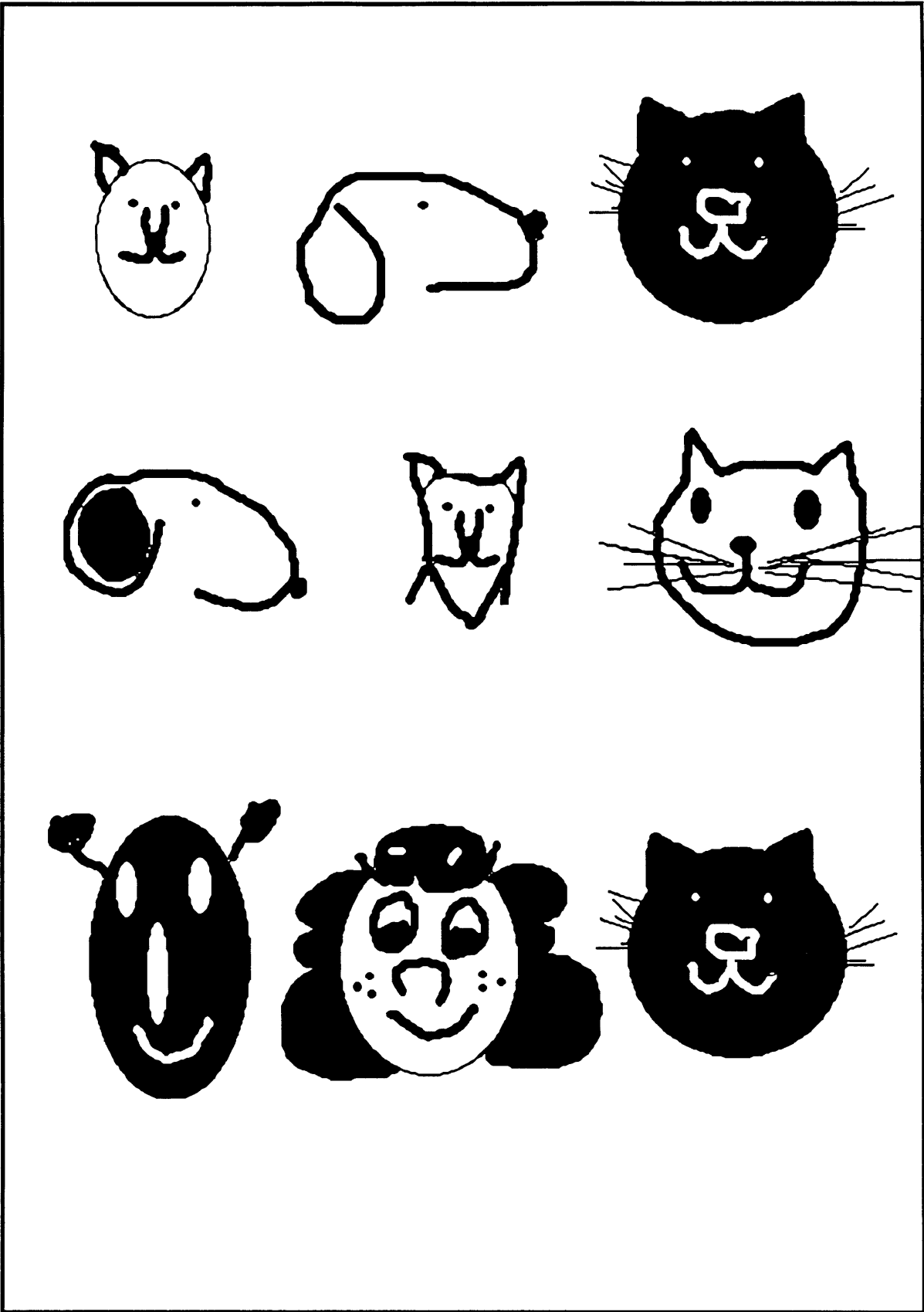
Beginning

Once upon a time there was a magician who made people into fruit people. He was a evil magician and he wanted to rule the world. But to do that he had to ask his magic crystal ball and. And his crystal ball told him to turn every body into a fruit person.

He wanted fruit people because all the world would become peaceful may be. He thought how he would get the spell to go all over the world, but he said to himself "How could I do that?"

The crystal ball would help him. They are going to combine their powers and transmit the spell around the world.

Middle

So the magician did not know that the crystal was against him and was going to take the world over from him. So three days later the spell had worked and the crystal ball was about to turn him into an organge person.

Then the crystal sent the magician to the people of the world. So the people got so mad and built a prison for him until he agreed to help them (as the fruit people). They sent him to the warlock.

End

And so they worked day and night to find a reversing spell they worked for one week and they still didn't have the spell. And so the magician said the spell-binding book was with the crystal ball. So he said to the people "you will have to trust me to go get the spell-binding book".

Two weeks later he came back almost dead. And so he told the people what to do and so every body forgave him. He was about to die. He enjoyed being himself for his last day.

4.0 Case Studies
4.5 John

studies with no narrative. These show that John is essentially concerned with design issues, showing a heightened awareness of aesthetic concerns.

With encouragement, he began adding words, utilizing a cartoon format (1/28 "Study for test," 2/2 "Smile," 2/9 "Joke"). In the analysis of his written work, the most outstanding features is the quality of the narratives. While he wrote only two narratives of any length, they both represented complex symbolic forms which are clearly working in the service of the ego to work out intrapsychic conflict. Like many of the other subjects whose work was characterized by a constructive or reparative use of the software to address developmental issues, John's work revealed a lot about himself. The high energy level and enthusiasm with which John approached animation showed a child who was accelerating intellectually.

John's narratives had a depth and transparency which was uniquely his own. In "Fairytale" (4/16-6/10), John describes how he feels about the paradoxes and encroaching complexities of life that he is beginning to perceive in relationships, and entraps his story characters in these same dilemmas. The main character, the magician, decides he wants to rule the world to change things for the better. The magician has good intentions — to bring peace to the world—but his solution is drastic. He wants to turn everyone into fruit people (literally apples, bananas, and cherries) so that they lose the capacity to be aggressive and destroy the environment. Then John introduces an unexpected twist to his plot: the magician's crystal ball, the vehicle of magic through which he will carry out his plan, has a mind of its own and sabotages the magician by turning him into a fruit person as well.

In interpretation, here we have the essence of the latency-age child's developmental task captured in pristine symbolic form: In the magician who wants to rule the world, we see the latency-age child's desire to exercise total control over the environment. At the same time, we see a dawning awareness of the impossibility of this wish and the

4.0 Case Studies

4.5 John

interconnectedness of all things (Piaget 1973, Erikson 1963, Kegan 1982). There is irony in the magician's distaste for conflict and the fact that he angers a majority of the people in implementing his solution. This is the *fait accompli* of the latency child. He is forced to develop new ways of thinking about himself in relation to others. John's story also contemplates the notion that people and things that are supposed to be of help, like the crystal ball, are capable of betrayal and imposing their desires or spells upon others.

In the resolution of John's story, we can also see that he is struggling with the feelings of loss that he is experiencing in this developmental shift. In the end the magician frees himself from the evil spell, defeats the crystal ball, and saves the world from a treacherous dictatorship. However, there is a price to be paid: the magician's own demise. The obvious conclusion here is that the death of the magician represents the death of the "magical" child.

If you think about how sophisticated John's story is as a turn of events, the grasp of feelings and personal experience that he is consciously aware of and making use of to weave his story, it's really quite astounding. It is a testament to the indomitable human spirit, and to the integration of different voices and agencies within the personality. It also confirms the notion of creative expression as being a vital tool in forging the formation of increasingly complex symbolic gestalts to make sense of our increasingly complex experience of the world.

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4.5 John

Part B: The Animation Environment as a Therapeutic Medium

Structure vs. Autonomy

In this section I discuss the formulation of intervention goals that were established in response to John's initial interactions with both the researcher and the VideoWorks environment. These goals were translated into action in terms of the amount of structure or freedom provided to John in the sessions.

In terms of learning to use VideoWorks, John was the director of the enterprise. He asked questions freely, asked for suggestions and feedback, and generally took care of his needs for academic and technical support in an adolescent fashion.

In the formulation of intervention goals, John's classroom behavior figured most prominently in the choice of activities introduced. John's school work was erratic; this was due, in part, to the lability of his moods. He was still struggling with his impulsivity in ways that made life difficult for him. This subtle level of acting out did not show itself prominently in his sessions with me; but it was noticeable in his relationships with his classmates and classroom teacher. For instance, he lost the opportunity to go on a field trip with his class because he repeatedly forgot to bring in his permission slip in the final days before the trip. He also forgot to bring in homework or return library books. In his social life, John was visibly struggling with the demands that others placed on him and the demands he made of himself. For example, John became very interested in working on the computers, and he began coming to school early so he could work with the machines before the school day officially began. One day, after he had gained access to the classroom where the computers were located, he was asked to leave by another teacher who had assumed the role of monitoring the area, unbeknownst to John, and with whom he had not previously worked out permission to be in the room.

4.0 Case Studies

4.5 John

He became irate, because in his words "I wasn't doing anything bad...you would think that she [the teacher] would be happy I am trying to learn stuff." Unfortunately, his anger got the best of him, and he ended up in the Principal's office. On the other hand, this was the same John who went out of his way to ask me if it was 'OK' to make animation with violence in them, wanting to be sure that he wasn't offending me or social norms of decency.

In an attempt to get John to become more reflective about his mood changes, I encouraged the use of affective themes as subject matter for animation. The other facet of my intervention involved taking the stance of balancing whatever persecutions, or disequilibrium he was enduring in the school day by being supportive of his point of view.

John's Mode of Focus in the Expression of Intrapsychic Material

In John's case, we have discussed his mode of interaction with VideoWorks in glowing terms and confirmed the value of the software as an appropriate tool for addressing his developmental needs, *de facto*. While the story of the "Fairytale" shows John at his best, there were sessions that revealed his ornery side. "Kill for happiness" (3/24), has the feeling of an experiment gone awry.

In one of the most startling uses of the software program, John began a story about how angry he was at his mother for asking him to clean his room (3/24). He wrote the text, drew the pictures (including an icon of a gun pointed at a woman's head) but did not animate them. What follows is the text of the story [sic]:

> There was a boy who was very happy untel his mother got angry at thim for not cleaning his room well he didn't clean his room and so his mother said 'if you don't clean his room he couldn't go out' and the boy was mad well he was very mad and when i say mad i maen mad and so mad he would not mind killing her and would like to do it now with a gun [gun icon] or a knife [knife icon] but he thought a gun would be better but first I will take a rest then he will kill her.

By daring to write and put images to his furious feelings, he undoubtedly brought
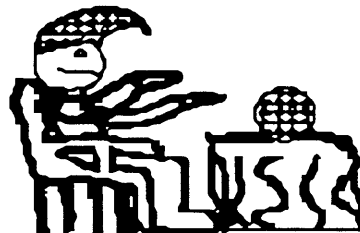
ONCE APOND A TIME THERE WAS A MAGICIAN WHO MADE PEOPLE INTO FRUIT PEOPLE
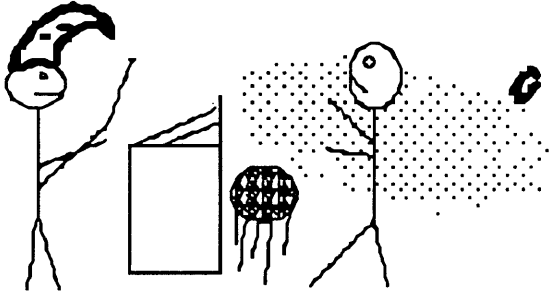
ONCE APOND A TIME THERE WAS A MAGICIAN WHO MADE PEOPLE INTO FRUIT PEOPLE
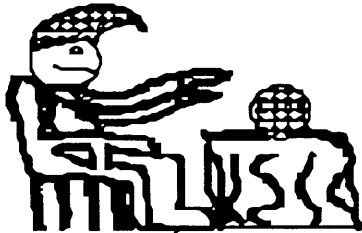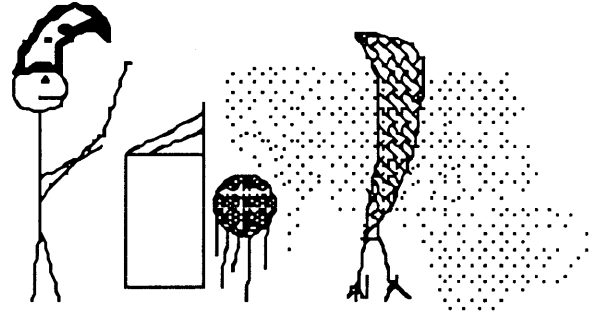
HE WAS AN EVIL MAGICIAN AND HE WANTED TO RULE THE WORLD. BUT TO DO THAT HE HAD TO AKS HIS MAGIC CRYSTAL BALL AND HIS CRYSTAL BALL TOLD HIM TO TURN EVERYONE INTO A FRUIT PERSON.
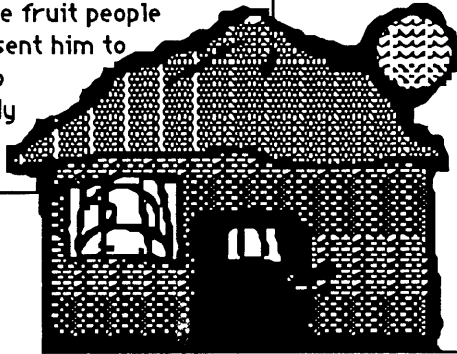
HE WAS AN EVIL MAGICIAN AND HE WANTED TO RULE THE WORLD. BUT TO DO THAT HE HAD TO AKS HIS MAGIC CRYSTAL BALL AND HIS CRYSTAL BALL TOLD HIM TO TURN EVERYONE INTO A FRUIT PERSON.

REASON
he wanted to turn people into fruit BECAUSE the world might by peaceful, maybe.

The crytsal ball would help him take over the world. They are going to combine their powers to transmit the spell around the world. The magician didn't know that the crytsal ball was against him and was going to take the world over from him.
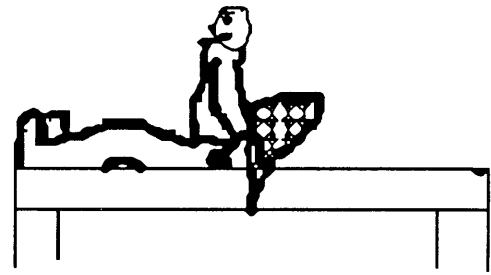
Night came so the people got so
mad they built a prison for him,
until he agreed to help them. 3
days went bye and he finally agreed
to help only because he wanted to be
his self. As the fruit people
agreed, they sent him to
the warlock to
turn everybody
back to
normal

And so they worked day and night to find the
reversing spell they worked for one week. And
still didn't have the spell and so the magician
said the spell binding book was with the crystle
ball so he said to the people, they will have to
trust him to get the spell binding book from
the crystal ball

Two week later he came back
aimost dead and so every body
forgave him as he was about
to die. He enjoyed being himself
for his last day.

105·B

the end.

J.O.

105·C

there was this boy who was very happy untel his
mother got agery at him for not cleaning his room
well he didn't clean his room and so his mother
siad"if you don't clean his room he couldn't go
out" and the boy was mad well he was very mad
and when i say mad i maen mad and so mad he
would not mind killing her and he would like
to do it now with a ▄▄ or a █ but he thought
a gun would be better but frist i well take a rest
then he would kill her.

105·D

4.0 Case Studies

4.5 John

himself in contact with his own rage, and literally collapsed on the desk feigning sleep, just like the character in his story after completing the text. John's story shook his sense of coherence about himself - *it made him reflect on what kind of person he was on some level.* It also illustrates how feelings could weigh on and overwhelm him. We had a discussion about the story, and I reassured him that it was all right to do crazy things in stories even though it wasn't OK to act on feelings of anger. He seemed to hear this, but didn't respond to me. In fact, he never returned to the file again after creating it.

If we compare this animation to Sam's depiction of anger and brutality, we can see most clearly what Sam is missing. The structure of John's impulsivity was different from Sam's in that it was not psychopathically bound. John's impulsiveness possessed an active quality; it could provoke reflection within other agencies of the psyche as just described. This dynamic quality is a result of John's tolerance and ability to experience feelings more consciously and directly, even though he lacks the vocabulary to describe them fully. His impulsive actions are driven by the expression of affect, rather than the dismissal of affect, as in Sam's case.

The Computer or Researcher as Primary Therapeutic Agent

John was sufficiently oriented toward people and relationships to make use of the computer as an amplifier to relatedness. In his use of the animation program he saw both an opportunity to flex his creative muscles and a tool to be used as an agent of social connection.

Up until now we have mainly discussed the subjects' use of the medium in service of his/her defensive structure. Alan's schizoid defenses absorbed the software into his fantasy life, Sam projected his angry feelings onto the medium, and Tammy failed to find it a useful tool that could amplify her own voice. John's style not only reflects the health in his ego structure but his age as well. The interpersonal focus that John shows is a

4.0 Case Studies

4.5 John

distinguishing feature of adolescent social life.

In describing John in glowing terms I'm very aware that I am reflecting my own bias and the way in which I like to be treated, or be engaged with as a person. I see these biases coming into play constantly in observing teachers interact with students. The best example of this is something we have all experienced growing up; the teacher's pet. It is easy to show excitement at seeing a child's creative talents flourish beyond expectation. It can also be exciting to see children make a small amount of progress that becomes spectacular in light of their limits at a given moment, as well as the potential for growth. Even though Alan's or Sam's use of VideoWorks did not showcase their creativity as spectacularly as it did in John's case, the tool supported the highest level of creative expression possible at the moment.

4.0 Case Studies

4.6 Katie

Katie

Case Summary

Katie, age 9, was referred to the study for her erratic academic performance. Katie's was in an advanced 4th grade work class. She was very shy and rarely participated in class.

The animation program and one-on-one research context provided the opportunity to explore Katie's inner life. The use of affective story themes in composing animation evoked a wealth of information about Katie's family life and the issues she was struggling with.

4.0 Case Studies
4.6 Katie

Part A: The Animation Environment as a Diagnostic Tool

Classroom Portrait of Katie

Katie was an Afro-American child who was 9 years old at the time of the intervention. She was referred by her fourth grade teacher for her "lack of participation" in class, and "immature" behavior. She was in an advanced fourth grade work class, which means that she was expected to be able to do fifth grade work.

Katie's teacher, insisted in my interview with him that her placement in the advanced class was a mistake, and that the one parameter upon which students were chosen to qualify for these classes — the previous years standardized test scores — was woefully inadequate as a basis for making this decision. Katie's academic performance was described as "low." She was working at a third grade level in math, in all other subjects she was performing at fourth grade level.

Katie's teacher also thought she didn't participate in class because she was shy and lacked social skills. Mr. L. perceived her as being "mad at the world, but not somebody who is vociferous about it." Her immaturity was described as "not being able to share with others, and work at a task as a member of a group, or listen to someone else's point of view." From my observations, Katie got along fairly well with her classmates, got into occasional arguments, and had one close friend in class, Mary, who she spent all her free time with.

My first impression of Katie, was of a stereotypical 'sugar and spice' little girl; quiet, always dressed to perfection, with a formal air about her. She also looked as if she were continually in a mild state of shock. She never really communicated a clear feeling, or mood. From the preceding comments one could surmise that Katie was under pressure, and she wasn't quite sure how to respond. Spontaneity seemed foreign to her.

4.0 Case Studies

4.6 Katie

As a subject she was of interest because of her obsessive style. She appeared to be functioning under conflicting ideas and expectations about her success (her own and those of her teacher), and this seemed to make her very anxious. She was obviously proud of the fact that she was in an advanced work class; this was evident in her comments to me about how learning is "easy for smart kids." The other factor that distinguished her as a subject was the extent to which Katie's behavior and attitudes were shaped by her place in the family as the youngest child. More so than for any of the other subjects, Katie's world was her family. The fit between the over inclusive needs of the parents, and Katie's desire to be 'babied' were a perfect match in her family.

Katie's Relationship with the Researcher

In this section I explore the prominent characteristics of Katie's relationship with me and how it developed over time.

Paradoxically, Katie's transference to me was characterized by a kind of dependency initially, and developed into precociousness. This was accompanied by initial interest and then waning enthusiasm with the research commitment over time.

Katie showed she was capable of mastering the software with ease. When I complemented her on her facility she replied by saying "this is easy." In actuality, she broadcast a pervasive sense of anxiety when working that she was apparently unaware of. It seemed very important to her to convey the impression that she was not having difficulty. Admitting that she was stumped or had a problem was obviously in conflict with her picture of herself, and her concept of independence. This anxiety about being perceived as dumb or inadequate was not so pervasive as to require rejecting my direction, as in the case of Paul, it was more subtle.

Katie was very reliant on my direction for ideas and activities when working with the software. It was as if she had struck a balance between taking direction, and looking

4.0 Case Studies

4.6 Katie

good. The equation was quite simple; as long as she fulfilled my requirements, she was succeeding as far as she was concerned. Unlike many of the other subjects who had more psychic energy available to them, mastering the program sufficiently to navigate the process of making an animation did not foster self-motivated exploration for Katie. It was as if she couldn't afford the luxury; this would put her dangerously close to the possibility of failure and looking stupid. By contrast, Paul, whose hypervigilence was driving his every move, could tolerate the tension of paranoid thinking and made no compromises to justify it. Katie's compromise preserved the balance between satisfying me and looking good, but left no room for independent exploration, or the experience of independence.

It may be no coincidence that both girls in the study were visibly struggling with forging a new sense of independence, and both were preoccupied with home (this will become more evident as we explore Katie's work). They were also two of the youngest subjects (9.2 and 9.6), and in a stage of separation from the family psychically when

> birthing a more enduring constellation of self that takes impulses and perceptions as the object of one's attention is coming into existence (Kegan, p.162).

If one of the most important cognitive developments of this age is, as Kegan suggests, to culture the role or develop a mental schema for a role, then Tammy and Katie are juggling more disparate variables than many of their peers. In the formulation of their concept of the role of student, they have to synthesize their family milieu with their roles as students into one persona. The anxiety about home the girls seemed to bring to school with them certainly has a lot to do with the fact that their roles in the family were very different from the demands and expectations of the role of students.

There are broader gender issues being raised here that currently elude explanation. Were the girls more verbal about the separation process because they were in fact more deeply affected by it? Were they more affected because of an identification with their

4.0 Case Studies

4.6 Katie

societal role as primary caretakers whose domain is naturally home? Were boys experiencing the same anxiety and not expressing it verbally, or not experiencing it at all? It is surprising how little we know about these kinds of gender issues considering they profoundly influence the experience of school for girls, and how girls come to see themselves as independent and capable students (Gilligan 1982, Dweck 1986, Motherwell 1988).

In summary, Katie's relationship with the researcher showed her to be guarded and anxious.

Katie's Relationship to the Tool/Task

Katie acquired knowledge about the program very rapidly. Considering that Katie was one of the youngest subjects, her ability to master the procedures of getting into the program and using it were almost on par with the most sophisticated users (John, Paul). Katie demonstrated the ability to learn about the software solely by observing the visual environment. She rarely needed a verbal explanation or instruction about what she observed to make sense of it. This appeared to be visual skill, rather than the result of previous exposure to the Macintosh environment since she had none.

Katie's early exploration with the software shows little concern with the form quality of the images or content of her animation. However, these both improved as she became more confident about getting around in the animation environment. Two issues emerged in her use of the program that were diagnostically significant:

1) She mastered the environment fairly easily, but did not find satisfaction in the work.

2) She habitually came to the session reluctantly, but left in a good mood.

Katie showed that she was intellectually capable of understanding the software
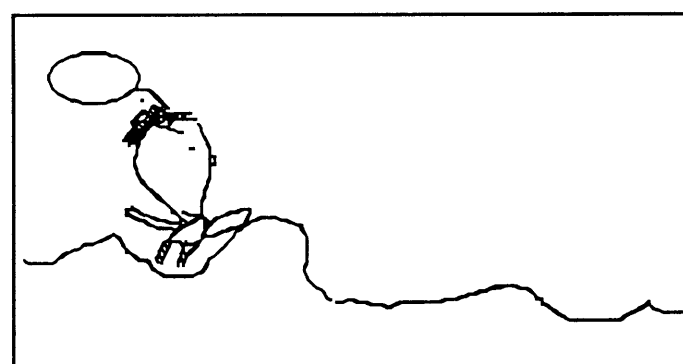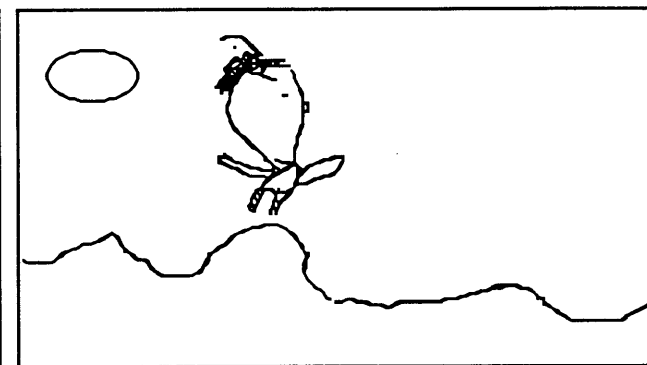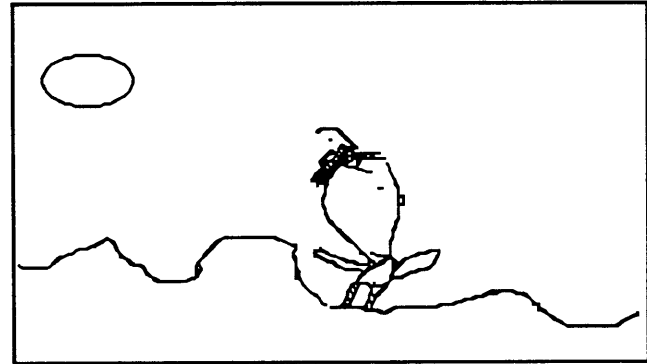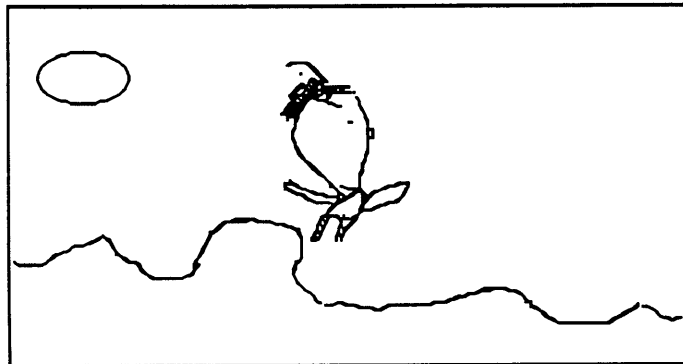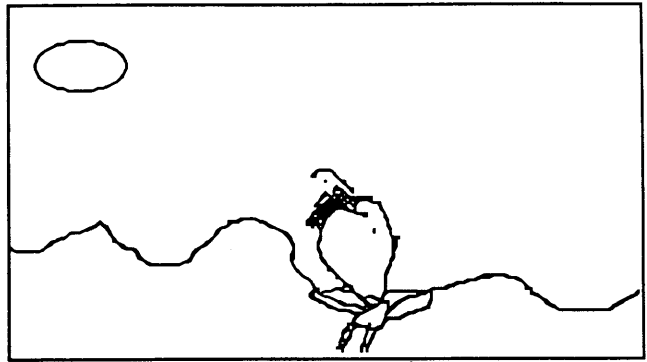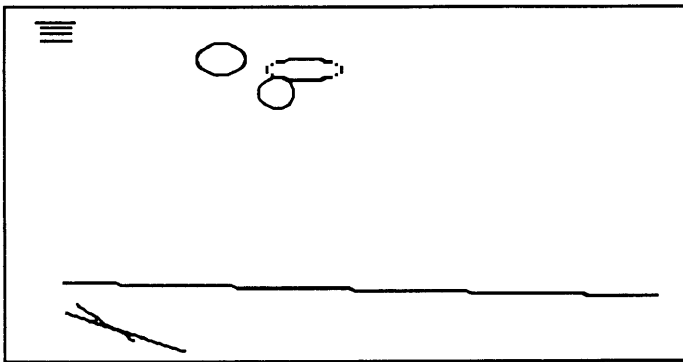
4.0 Case Studies
4.6 Katie

environment, and could use it as an expressive tool. But why didn't her accomplishments have any effect on her behavior? How could she formulate imagery and symbols without having them transform her behavior or attitudes? The same phenomenon could be seen in the transference to the researcher; previous sessions did not seem to have an impact on her ability to 'warm up' to the researcher. She was in same place at the beginning of every session — an ambivalent participant — despite the appearance of being 'full' when she left last time.
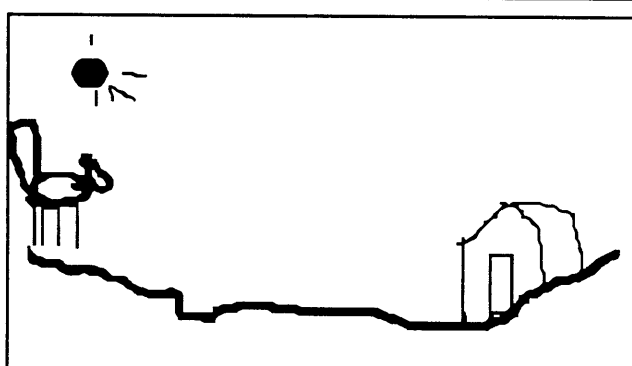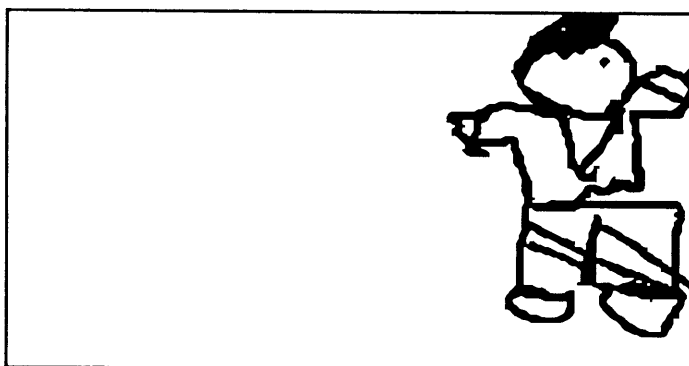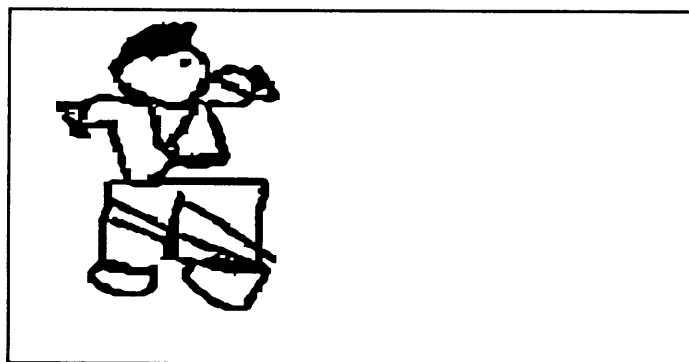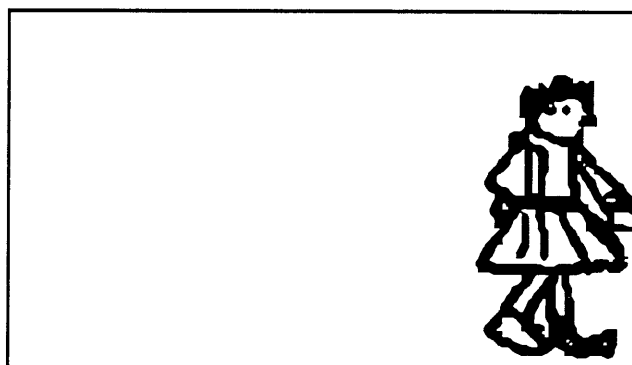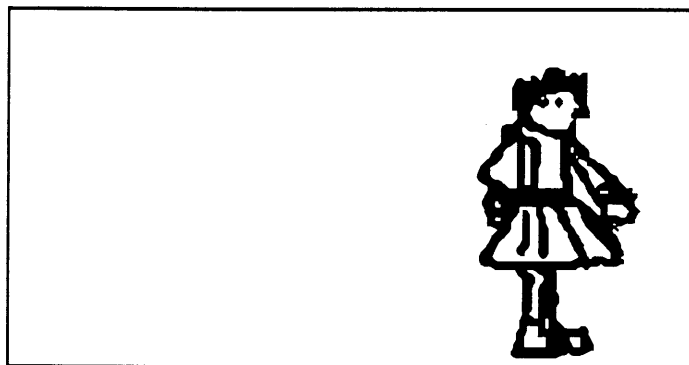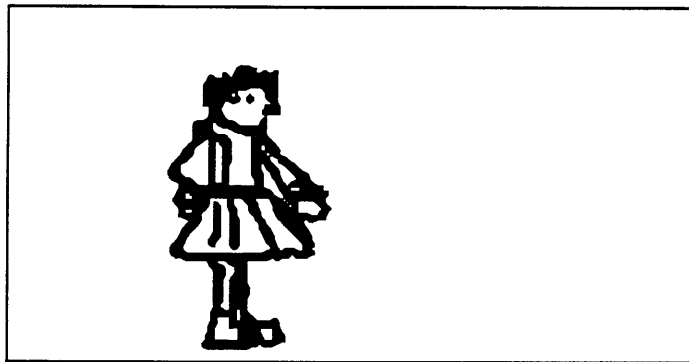
Deri provides some insight into this behavior in the distinction she makes between symbol formation that is neurotic and symbol formation that serves the purpose of providing the child's internal world with objects to think with:

> true symbols represent what is symbolized thus providing a good cognitive map [a symbol that becomes an object to think with] For this to happen, the symbolizer's mental field [including range of vocabulary, experiences and feelings] must be well articulated with qualitatively different areas separated from each other [i.e., categories that separate fantasy from reality that reflect consensus judgments], yet allowing communication between them. By bridging over permeable boundaries, symbols connect what is disparate.....Symbols both connect and separate; they also hide and reveal ...Neurotic symptoms are not symbols, they are cryptosymbols they hide meaning more than reveal it (p.153,154).
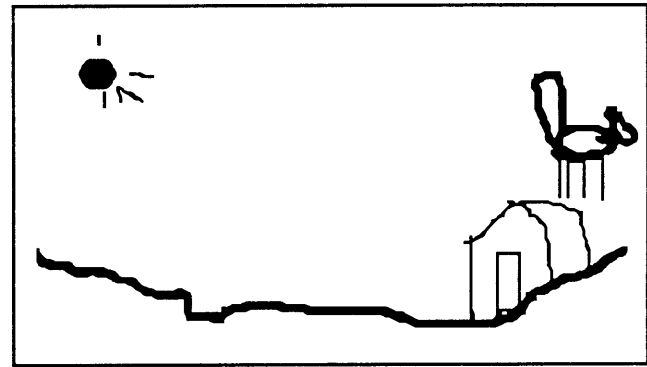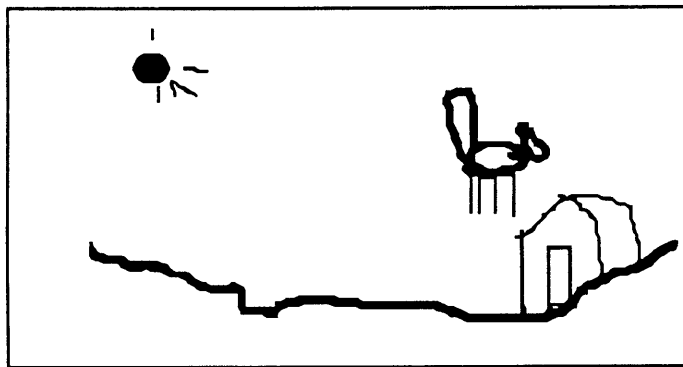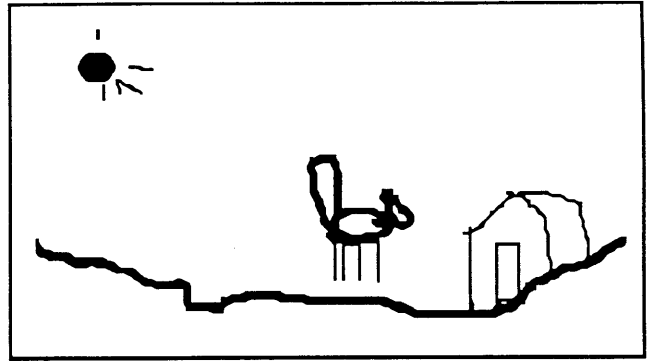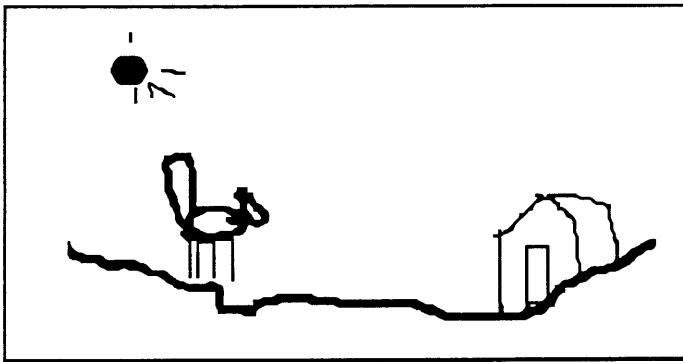
So, what we can surmise from Deri's writings is this: symbols produced under stress and in a belabored fashion serve the function of covering up anxiety rather than an attempt at accurate description of the observed phenomenon. This prevents the images, or narratives from being infused with synthesizing potential, and the symbols are diminished in power to become active objects to think with.

According to this definition, we could say that much of Katie's work and imagery are cryptosymbols. While there was growing sophistication in her narratives over time, the process never engaged her in a vibrant way, energizing her efforts. We could also say that her symbols were formulated in such a way that they could be abandoned, or dumped. If Katie never seemed to form a strong attachment to her work than we could assume that

K.A. animation "EXAMPLE" 2/24

113·B

K.A. animation "EXAMPLE" 2/24

113·C

K.A. animation "Basketball" 3/23
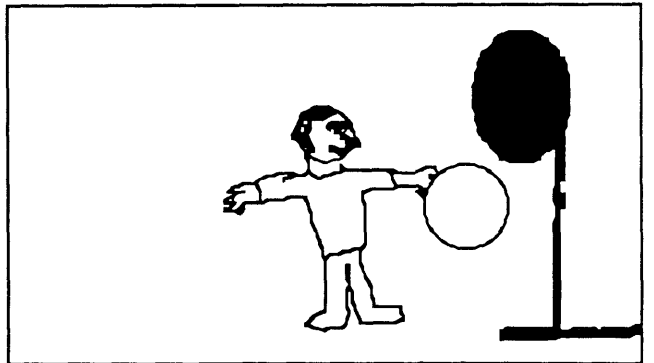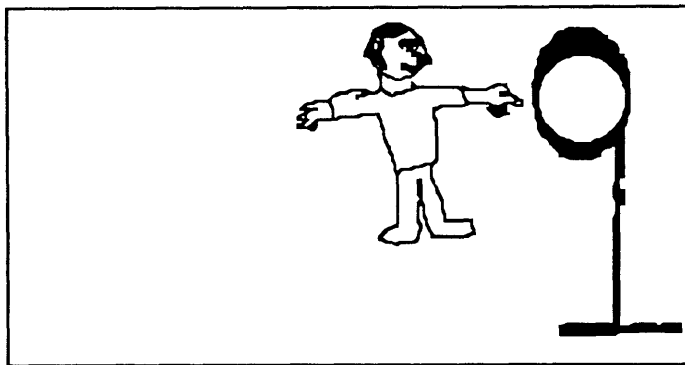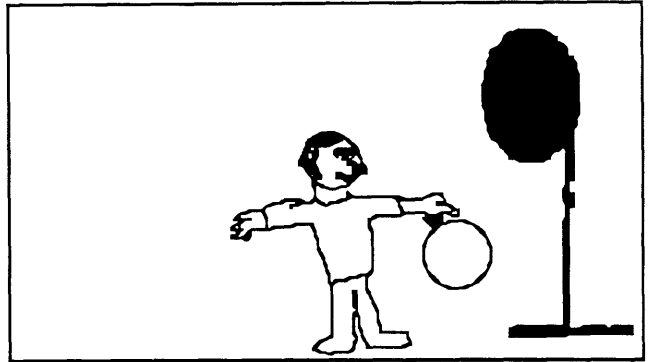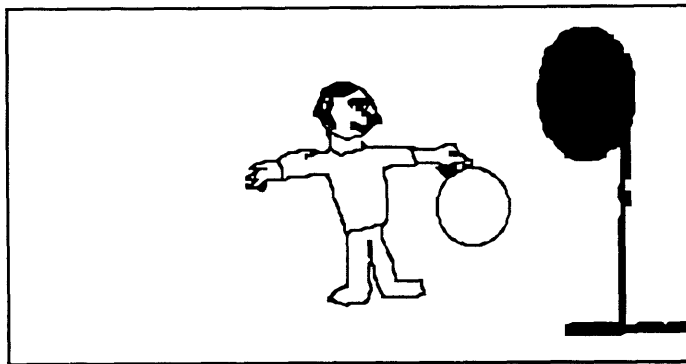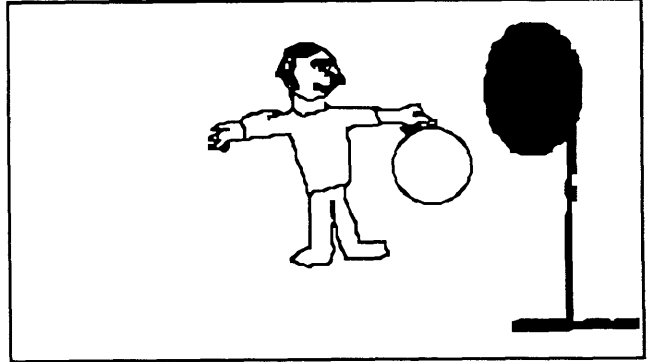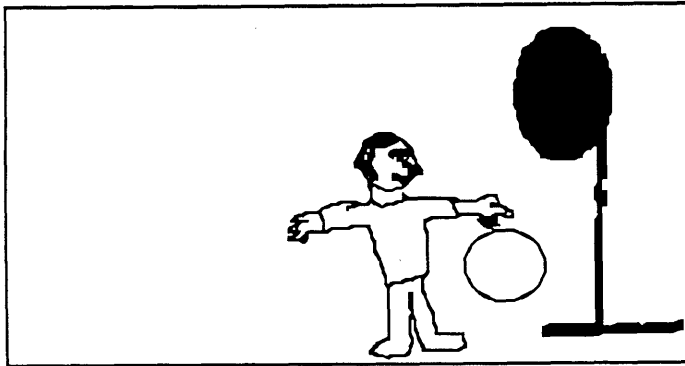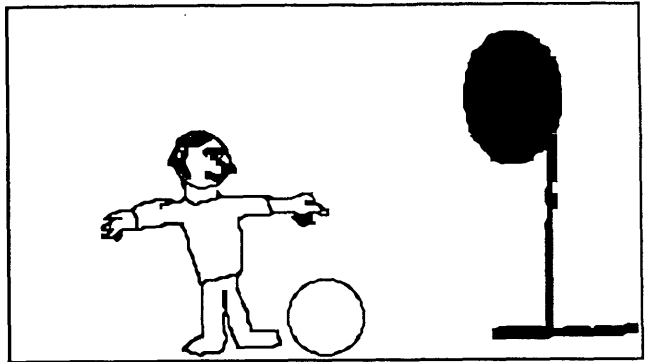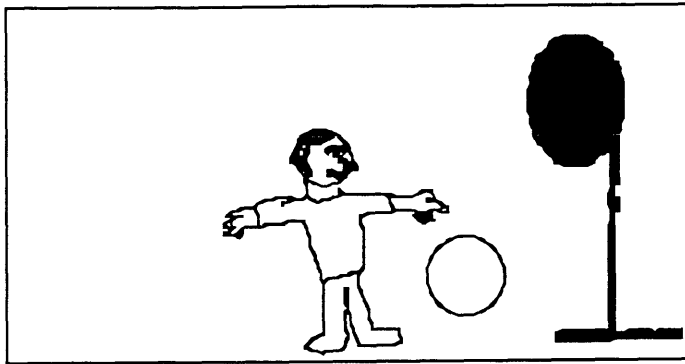
HERES A BOY NAMED TED PLAYING
BASKETBALL AND HAVING ALOT OF FUN
TED IS DRIBBLING THE BALL AFTER HE
IS FINISHED HE THROWS
IT IN THE BASKETBALL
HOOP

continued.................

K.A. animation " Basketball" 3/ 30

113·E
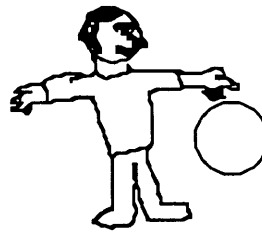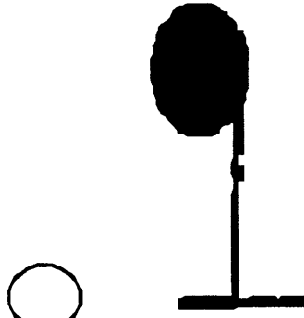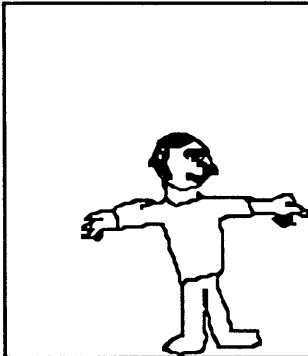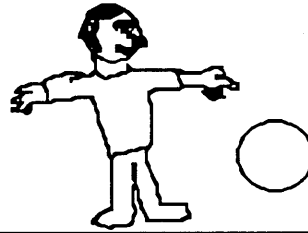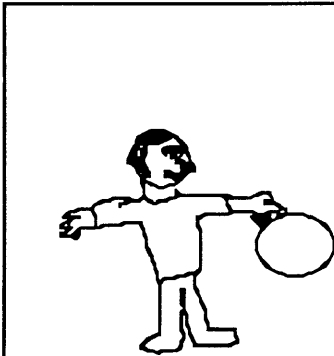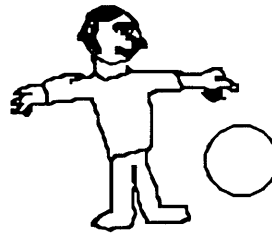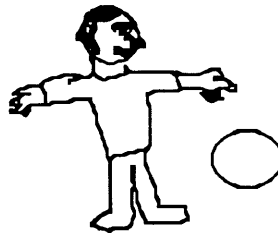
HERE ARE TWO GIRLS PLAING BALL ONES NAME IS SUSAN AND THE OTHER GIRL NAME IS KATIE THEY ARE HAVING ALOT OF FUN TOGETHER

K.A. animation "Basketball" 3/30

113·F

theres three girls playing jump rope
there names are kaisha, madeline, and
katie, kaisha is 15, madeline is 12 and
katie is 9.

theres three girls playing jump rope there names are kaisha, madeline, and katie, kaisha is 15, madeline is 12, and katie is 9.

K.A. animation "successful day" 4/10

113·H

yesterday I told you to come home and clean your room and you didn't so today you have to do it

sure mom i'm going to do it, but just to make you happy

K.A. animation "a girl who wouldn't listen " 5/4

113-工

113·J

K.A. animation "change" 5/25

113·K

one day when i went
outside to feed my
dog he was not
out there I came
in and told my
mother i said
Tiger is missing.

Then my sister
and me went
out looking for
him next
morning we went
back looking for
him we could'nt
find him. So we
put up a picture
of him and said
please call this
number 689-2718

K.A. animation "lost dog" 5/11

113.L

TIGER IS MISSING what do you want me to do about it

Sometimes my dog witch is Tiger goes over my friends house named Darcie who lives across the street from me and my sister and me went over there to see if he was over there and she said no he is not why? because he is missing thats why. We went all over looking for him and we never found him. THE END.

K.A. animation "lost dog" 5/16

113·M

4.0 Case Studies

4.6 Katie

the narratives were contaminated with anger and anxiety. Given what we know from the diagnostic testing, we could speculate that this work style has something to do with issues of self-determination. It is clear that there is an imbalance between how fully enrolled Katie feels as student versus the extent to which she feels entrapped by it, and the tasks she is being asked to do.

Analysis of Content

Despite the joyless attitude she sometimes presented in the sessions, Katie was obediently productive. After working on four animations with me closely supervising and helping her, Katie launched her fifth animation her own, calling it "successful day" (4/10). In fact, she included herself as a character in the next three stories. These narratives revealed a great deal about her family life.

"Successful day" chronicles a carefree day in the life of three girls playing together, jumping rope, playing tag, and spending the night at a friend's house. "A Girl Who Wouldn't Listen" (5/2) relates the dilemma of a girl friend named Darcie, whose mother reprimands her for not cleaning up her room. In "Lost Dog" (5/16), Katie recounts the experience of losing her dog, and the family's attempt to find him. "Change" (5/25) tells of family conflict between the sisters, and Katie's retribution for being teased.

In all, the content describes and highlights what we observed and inferred from Katie's behavior earlier; her embeddedness in family life. In her role as daughter and sister, she can relate her feelings of indignation, sadness, and anger. Beyond the family sphere, the self-image that enabled her to take a position vis a vis others, was not functional. It did not provide her with an expressive voice in school.

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4.6 Katie

Part B: The Animation Environment as a Therapeutic Milieu

Structure vs. Autonomy

The formulation of goals in working with Katie was guided by the notion of addressing the process of mis-symbolization taking place. How could I undercut the cynicism with which she approached the task? My hypothesis was that she was using the process of making animation as an opportunity to vent anger, instead of creating something that she was really proud of. The animation tells us that much of Katie's energy was focused on home and competing relationships between family members. Her behavior showed that she had a dual foothold in both the world of the young child and latency age perspective. Katie's orientation to work and independence was at best shaky, as evidenced by her inability to join in group activities in class, and participate fully in discussion. She did have the intellectual acuity, and a peer group to which she was fiercely loyal, but she lacked a sense of independence and a conception of herself as a competent actor, similar to Tammy. While other subjects' stories were situated in foreign lands, outer space, school activities, Katie was at home wrestling with the family.

Consistent with our approach to the previous cases, the intervention involved employing creative activity as a form of psychic integration. This is usually achieved through encouraging the child to produce valued symbolic forms, "giving shape to diffuse energies and ideas."[13] In Katie's case, the correct stance seemed to be to encouraging her to be productive in the belief that she would eventually be affected by the symbols and narratives she produced, given the freedom to choose her own subject matter.

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[13] Robins, pp.22-23, 1987. For an in-depth account of the relationship between art, aesthetics and the therapeutic process, see Artist as Therapist.

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4.6 Katie

Katie's Mode of Focusing /Expressing Intrapsychic Material

While there was no major shift in Katie's behavior, or the tenor of the relationship during the research period, the computer context was able to support the disclosure of Katie's fantasy life. The volume of material she produced was significant, and indicates that the VideoWorks environment did support the development of her expressive skills.

It seemed that Katie had difficulty being able to hold two competing needs in mind. For example, one day Katie came to my room to tell me that she couldn't come to our appointed meeting time because her gym teacher would not excuse her from swimming that day. When I asked her if she wanted me to intervene and talk to her gym teacher to lobby for her to be excused, she revealed that she wanted to go swimming. Finally, we re-arranged our meeting time so that she could do both. The idea of negotiating with me over conflicting needs never occurred to her. At the situations resolve, she expressed relief in being able to do both. Her 'double bind' attitude is very much related to the kind of thinking fostered by a venting approach to problem solving, versus a creative resolution of conflict. It also encourages her to perceive herself as a pawn of circumstances, rather than an active agent in fulfilling her needs — a position more characteristic of adolescence.

With time, Katie should develop the ability to identify her needs and fulfill those needs. How she comes to formulate an enduring image of herself as an independent person is key to later psychological growth and development. If this new image of herself as an independent person synthesizes previous self-conceptions, then she will be contributing increasing order to her personality. If she has to invent herself anew or develops a splintered concept of independence that is more a product of fantasy than experience, she will be stifling increasing order in the personality. The broader gender issues emerge prominently if one chooses to interpret subject matter as a primary factor in Katie's difficulties in school. The contents of the child's fantasies play an important role in helping the child separate from his/her needs. When needs (as physiological

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phenomena) are thrown from autonomic functioning into objective awareness to become things that the child can control and satisfy, the child's symbols and fantasies facilitate this process. Was Katie being penalized for her lack of readiness for academic subject matter? Or are schools failing many children for not recognizing that certain periods of development require special sensitivity to the child's thoughts and fantasies?

Katie is an example of a child in developmental transition, fundamentally grappling with whether she is in charge of herself, free to master tools, or be mastered by them. For a nine or ten year old, these questions are not a all philosophical, but very concrete. Another way of formulating her difficulties is to say that the locus of her source of motivation and satisfaction was shifting. Wanting to please mother, and mother-surrogates as a means of ensuring that her own needs would be satisfied was wearing thin for Katie. At the same time, she didn't quite know where to find her new source of riches. The question that was beginning to take shape in her mind is *what* rather than *who* to invest in to reap the rewards of being an independent person.

In summary, Katie's loss of continuity had the flavor of being temporary and developmentally appropriate. In contrast to Sam or Tammy, Katie has the cognitive skills and stamina to keep pace with the school agenda while she is working through her internal conflicts. Unfortunately, she is getting no help from her teacher who only sees that she is not living up to his expectations. He is unable to convey to her that what she is experiencing is normal.

The Primary Therapeutic Agent

The fact that Katie was coming to the sessions empty and leaving full indicates that the computer and I provided her with a bridging-over function that lead her to take interest and delight in her work. The learning context I provided for her emphasized the value of her creative products and by association, her inner life. In our framework of

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4.6 Katie

growth valuing these products is key to continued psychological and academic growth. The VideoWorks context helped her to imagine herself into the future. Through the discovery of her own needs, she will find the source of satisfaction in her independence. Even though Katie is not sensitive to the importance of her ideas and fantasies as the groundwork for future academic pursuits, she seemed obediently responsive to the opportunity for exploration.

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4.7 Harold

Harold

Case Summary

Harold Was a 12 year-old who was referred to the study for not completing any school work.

Harold's work with the animation program revealed his desire to be productive, as well as his rich fantasy life. The computer context and one-on-one research setting illuminated Harold's need for an apprenticeship type learning environment, and revealed the psychological deficits that prevented him from being able to function in class.

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4.7 Harold

Part A: The Animation Environment as a Diagnostic Tool

Classroom Portrait

Harold was an Afro-American 5th grader who was 12 years old. His height and sophistication made him look painfully out of place among his 10 and 11 year-old classmates, although it accorded him special status as a real teenager in their eyes. This also meant being something of a "heart throb" with the girls in his own, and other fifth-grade classes. One got the impression that he appreciated such social status as a kind of compensation for his poor academic standing.

He was recommended to the study by his teacher for his lackadaisical attitude toward school work, his poor attendance record, and the fact that he was failing the 5th grade. Harold had also repeated the first and third grades.

This academic year was something of an anomaly, since Harold was spending all of his time with his fifth-grade class. He had been attending resource-room classes for the previous four years, for at least two periods a day. It was noted in his record that behavioral and motivational problems landed him in the resource room, not learning disabilities. He was assessed as having above average intelligence, but his low frustration tolerance and difficulties with peer relationships warranted his removal from the regular classroom.

Harold was failing because he was not completing assignments in school or out. Upon speculation, there were many reasons why he seemed resigned to failing. Perhaps he had become accustomed to receiving individual attention in the resource room, and now missed it. Perhaps the growing disparity between his social world outside of school and the school agenda defeated him. I concluded it was both of these issues and something more.

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The chaotic nature of Harold's family life and relationships could not possibly compete with school for his attention (see assessment data for a fuller description of his family life).

Like Tammy, and Katie, both 9, who were attempting to separate from their families at an intrapsychic level in order to establish their identities as independent and capable actors in the world of school, Harold was still engaged in this battle as a 12 year old. One might even say that he was a casualty of this failed process. There appeared to be too little parity among the expectations of school, Harold's family, and his peer group to assist in his developing an enduring self-image as a successful student. Each group, as a culturing environment, made contradictory demands on him and were at cross-purposes even in terms of where he should be during the day. His mother and father both supported his being with them and away from school during school hours. Harold's peers outside of school who were, according to him, his brother's friends, 16 to 18 years old, encouraged him to stay out late at night, drink beer, and "make it with girls." His grandmother, who had legal custody of Harold and his siblings as a result of his mother's previous incarceration in prison, had good intentions but very little authority to enforce Harold's staying in school or not visiting with his parents.

Harold's Relationship with the Researcher

Ironically, Harold was one of the most sophisticated users of the program, and he was also one of the most dependent. My physical presence and involvement was key to his being able to produce work. How is this split in his functioning comprehensible?

It is understandable if one examines the nature of the transference. If one observed Harold's behavior alone, it was very apparent that he could only produce work in a one-on-one educational setting. These circumstances existed in; the research setting; with his music teacher (who gave him individual instruction); and with the librarian. These were the only three contexts in which he was doing any work.

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This need for constant support expressed itself in Harold's reliance on me to perform synthesizing and sorting out functions in the process of making animation. This meant quelling his fear of failure which emerged when he began new work. He also needed help choosing ideas for animation. In short, he needed to be anchored.

While Harold possessed a keen intellect, his expectations of himself and others were so distorted that he could not function in the school environment without the constant support and presence of an adult.

There was also a marked difference between how Harold was perceived and behaved in the research context, and how he was perceived and behaved in the classroom. The research environment functioned as a safe haven for him in a sea of troubles. By mid-year his teacher was totally disgusted with him. As Harold's lateness and absences increased, it became clear that he had given up hope of passing the 5th grade. His teacher was nearly tearing his hair out in frustration because he persisted in thinking that Harold would meet his expectations; his teacher wasn't seeing or understanding Harold's perception of the situation. The fact that Harold was making animation in his computer sessions and not doing any work in the classroom also became a source of irritation for his teacher.

What is significant clinically is the similarity between the chaos Harold created in school and that in his family; warring parents (i.e., teachers) who each had different perceptions and expectations of him.

The emotional tone of the transference in the relationship between Harold and me was congenial, although more accurately characterized as a stand-off on his part. The sessions provided him with a place where he was accepted for who he was. It was also a place where what he was asked to do seemed more like play than work.

4.0 Case Studies

4.7 Harold

Harold's Relationship to the Tool/Task

Harold quickly acquired knowledge about VideoWorks. Within two or three sessions Harold could move fluidly in and out of file, and had mastered the procedures of making an animation. His skills were equal to those of John and Paul, whose interest and motivation for learning the software were similarly high.

Harold's first animation (1/8) was one of the most elegant and poetic of all the work I'd seen, and I was immediately impressed with his visual talents. The animation is composed of a single image of a bird that pivots and changes shape as it flies. Harold achieved this effect by stretching and flattening the image before "stamping" it as a frame of animation. This play with perspective showed a sophistication in his ability to hold and manipulate a visual image that showed his age and adolescent perspective.

The research setting was one of the few places that successfully held Harold's attention and enthusiasm to work. Therefore, it seemed important to support and encourage him as much as possible. Harold's ability to generate ideas was also exceptional. Like John, he was eager to use the computer as a forum for expression of his creativity. Even though Harold could generate ideas, he thought that my structured exercises always turned out "better" than work he produced on his own. He often discarded ideas without trying to work them out, and I felt that he was looking for a sign of approval from me that an idea was in fact a good one before committing his energies to the task of working it out.

My request to produce a family drawing or animation (1/20) yielded an interesting piece of work, in contrast to the first animation. Harold began what was going to be a drawing of the family, got frustrated, and contracted the image into an elongated rectangle. His second image ended up as a massive scribble and he shrunk the image again. After he had given up hope on this drawing coming out to his satisfaction, he started a frantic game of "tag" with the mouse. The icon representing the mouse's location darted ahead of the computer's ability to lay down a line, and Harold taunted the computer with "can't catch

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4.7 Harold

me, catch me." Finally, he drew a picture of himself and his younger sister, called this his family drawing, and used all the images in the brief animation. The process of its making seemed to reflect the impossibility of painting a portrait of the family, of having to conceptualize an image that could encapsulate the chaos among its members.

Mastering VideoWorks motivated continued exploration for Harold. Despite his poor attendance record and tardiness, he rarely missed a session. The major issues that surfaced in Harold's work were:

1)   Success seemed to produce a kind of anxiety in Harold that made it difficult to begin new projects. It was as if his previous work had created a standard of performance that he couldn't measure up to again.

2)   Despite his dismal academic performance, Harold showed that he was capable of being productive when given a lot of support.

When starting a new animation, Harold often said that he "might not be able to do anything better." Harold's ego chill, or ego dissonance[14] appeared to be the result of the following dynamic: Positive self-worth that is generated by successfully completing an animation is foreign to the "real self"[15] which is distorted negatively and sorely lacking in self-esteem. This sets up an internal conflict about what is real and what he is capable of doing (similar to Paul). When the discrepancy is too great, all of Harold's energies are absorbed into this conflict, creating a deadlock that makes it difficult to move into action. This conjures up the image of someone who is hooked on flicking between TV channels and can't decide which channel to watch. But it is not a simple problem of choosing the right

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[14] A term Erikson coined to describe the moments of distress when we become aware of our shortcomings and the discrepenancy between the image of the self we would like to be and the reality of un-met goals.

[15] Here I mean the predominant self-image Harold holds of himself.
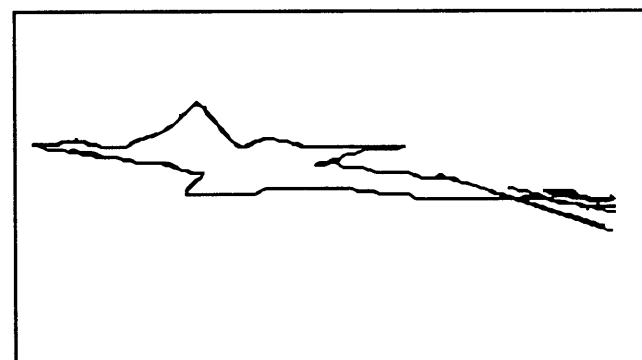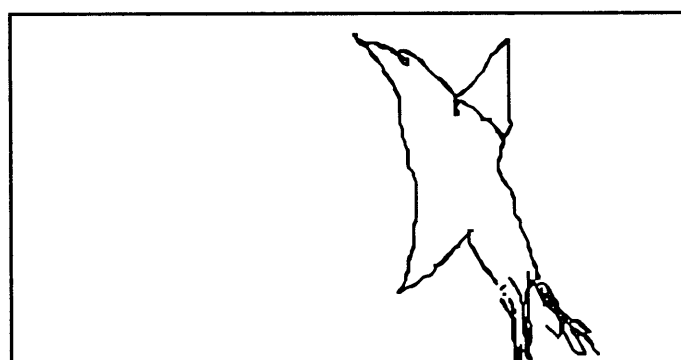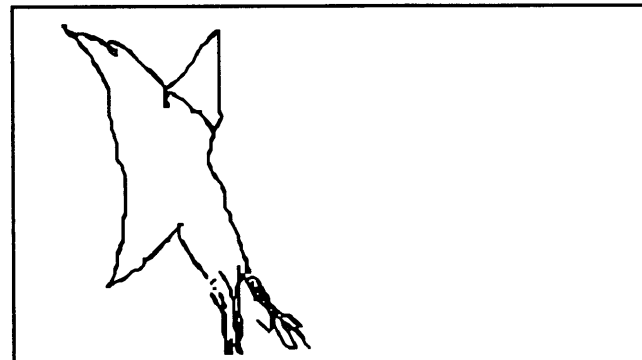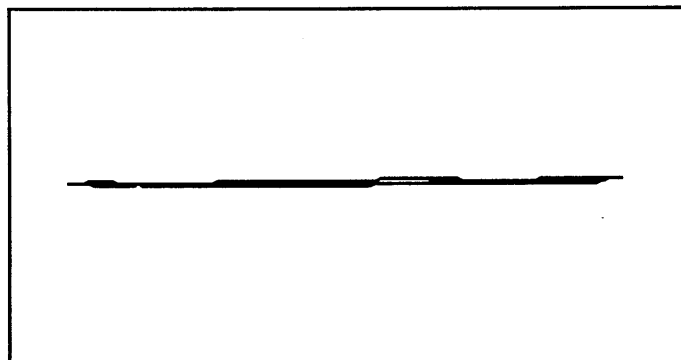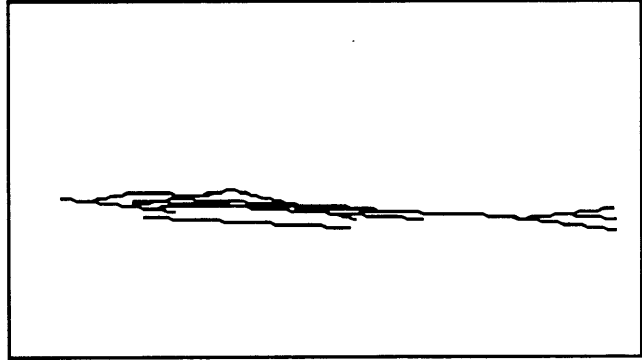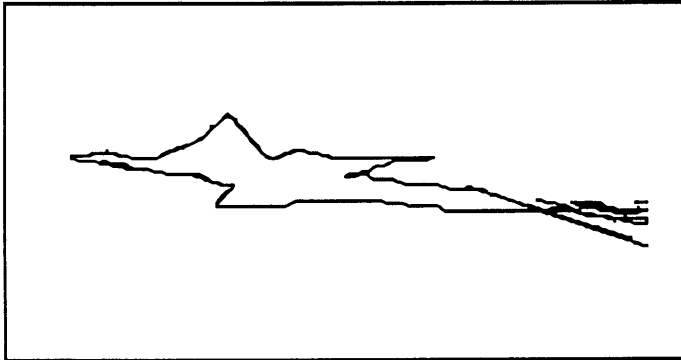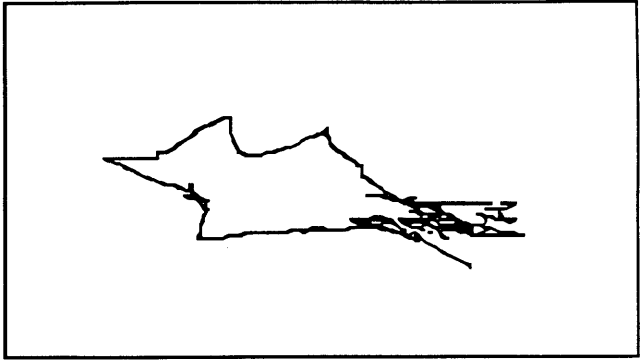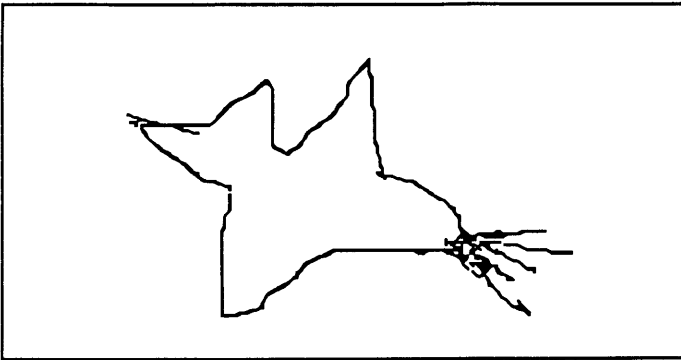
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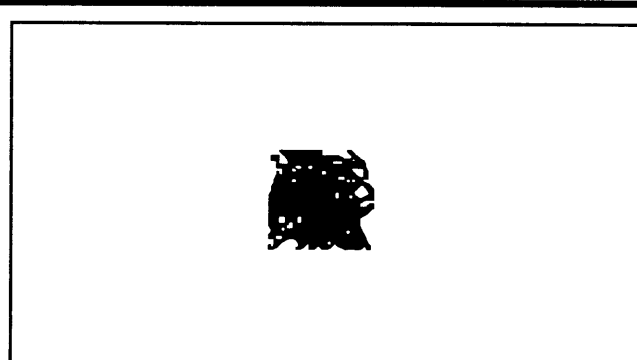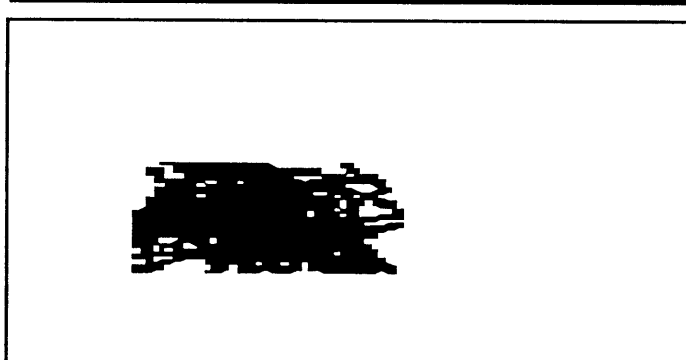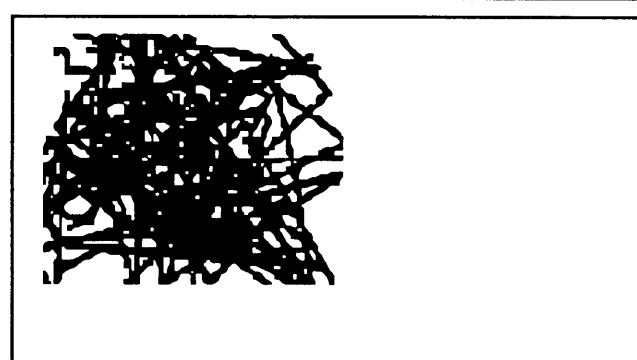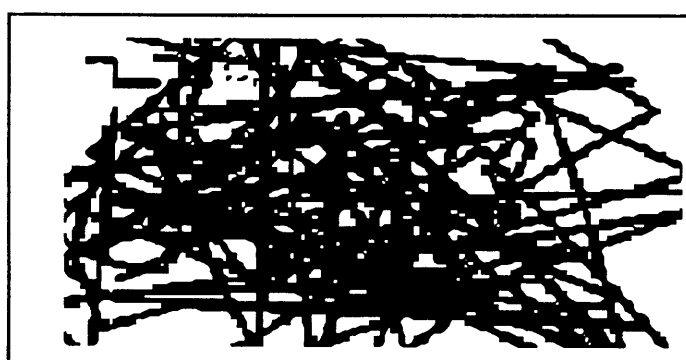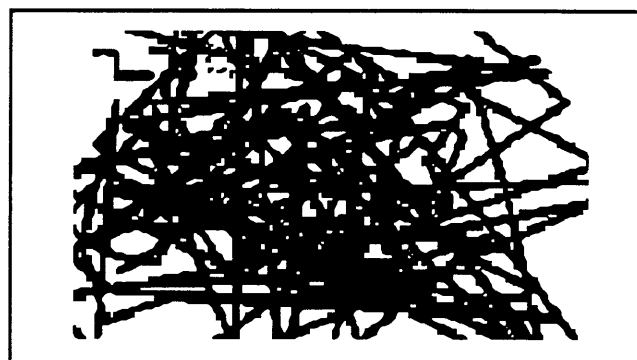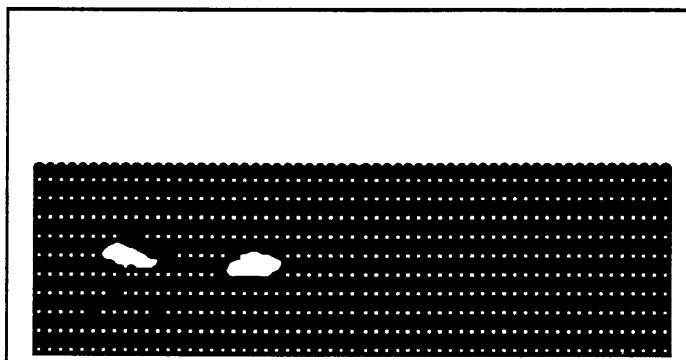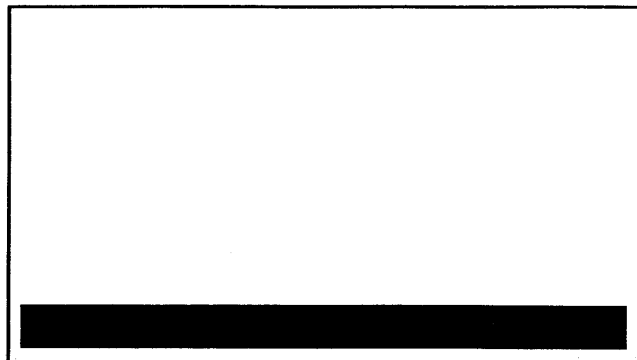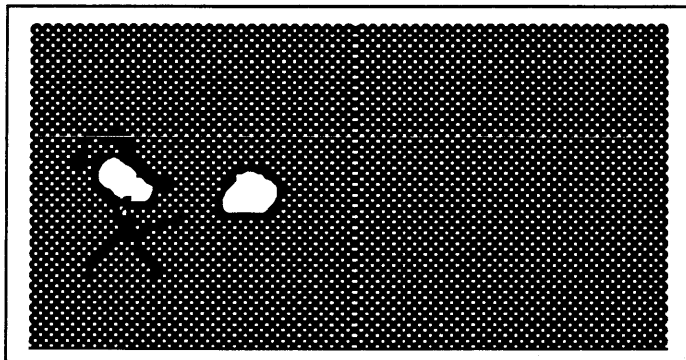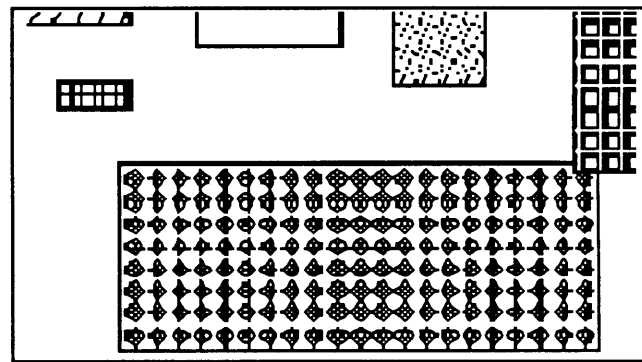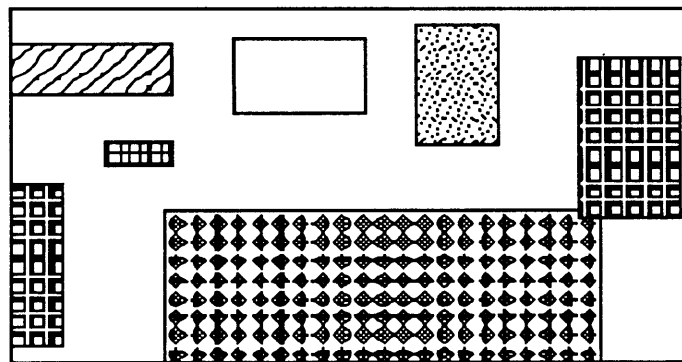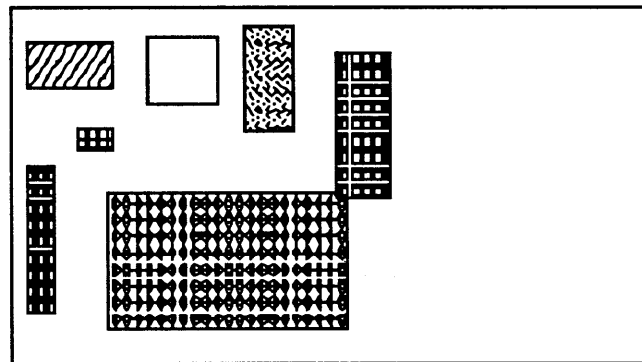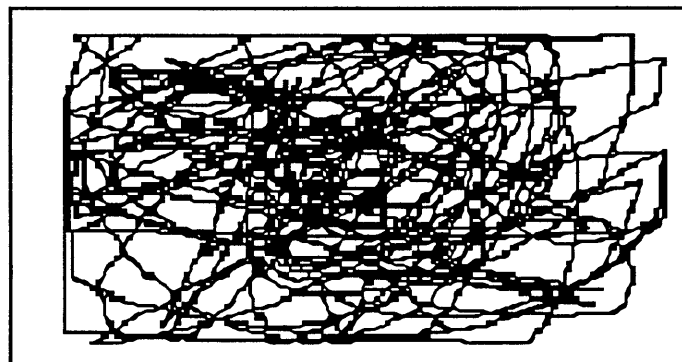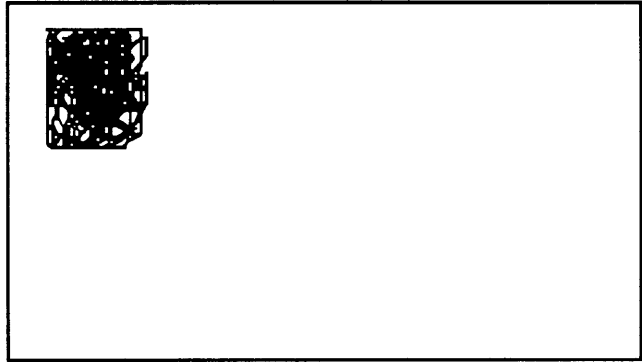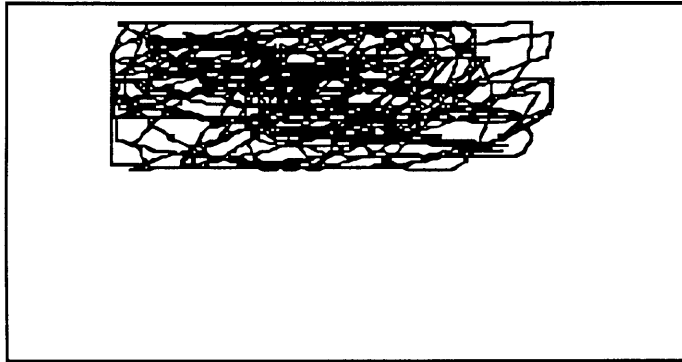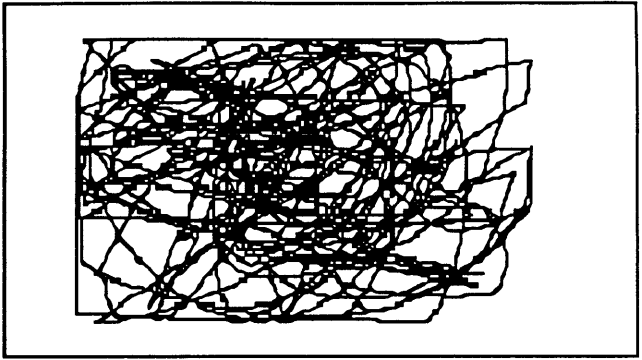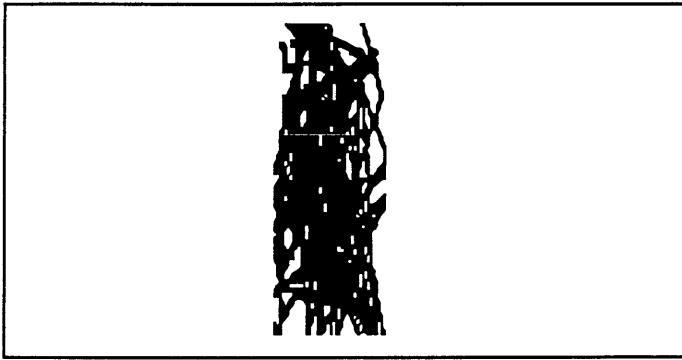
124A

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H.B. animation "HB WORKS" 1/20

124B

continued...................

H.B. animation "HB WORKS" 1/20

124.C

H.B. animation "HB WORKS" 1/20

124·D

HAROLD   JARRA

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HAROLD   JARRA

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H.B. animation "HB WORKS" 1/20

124E
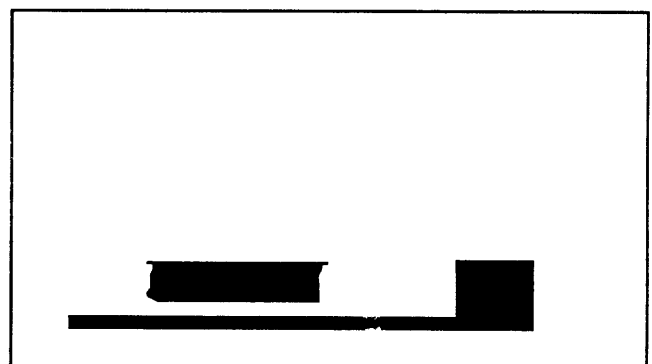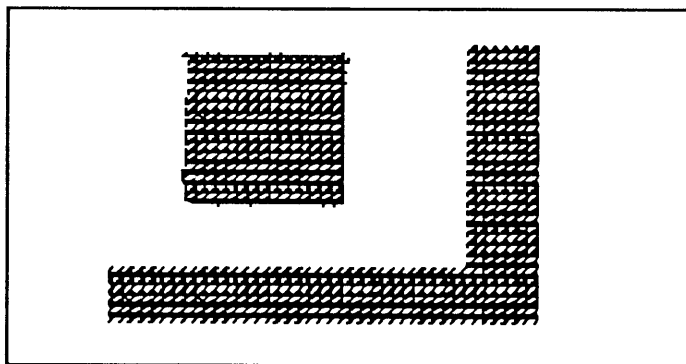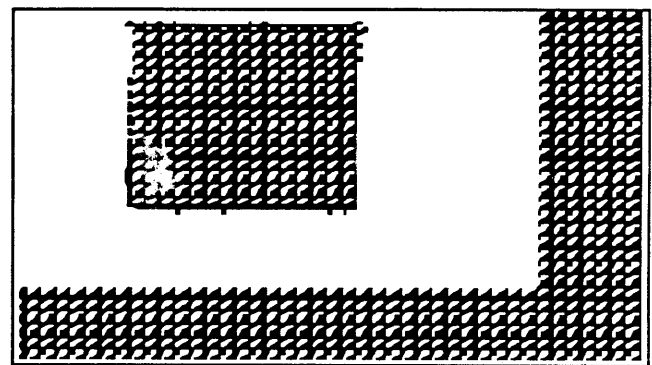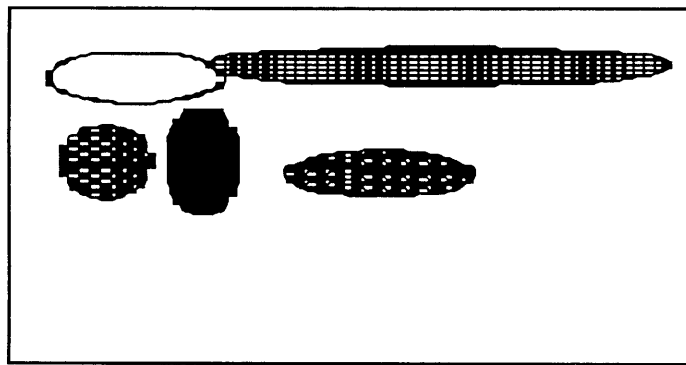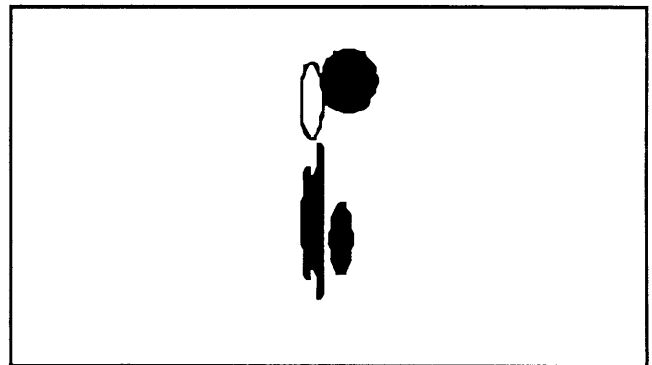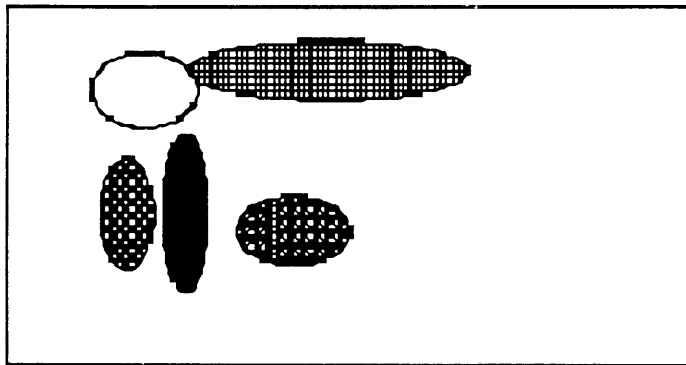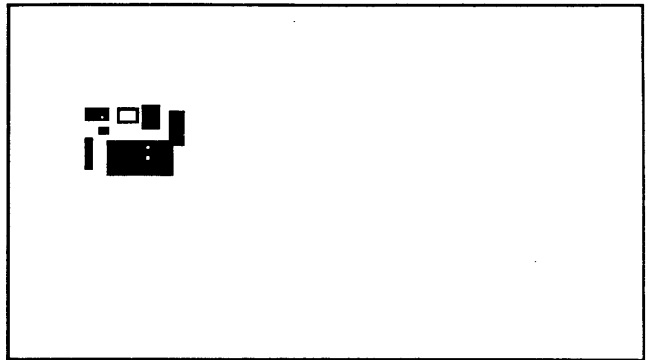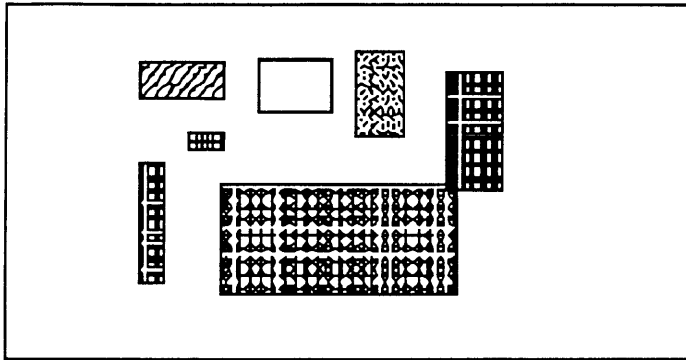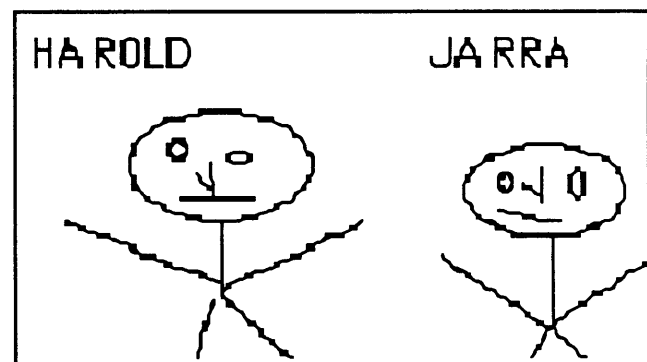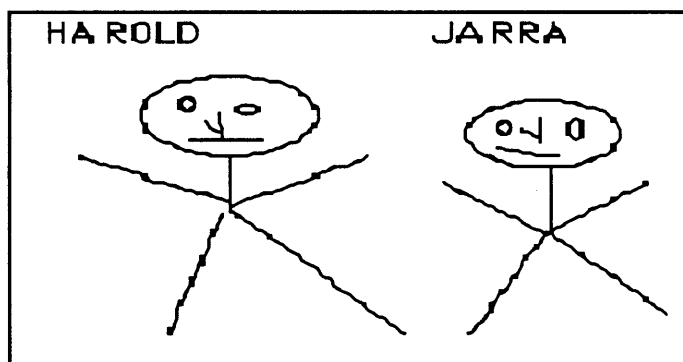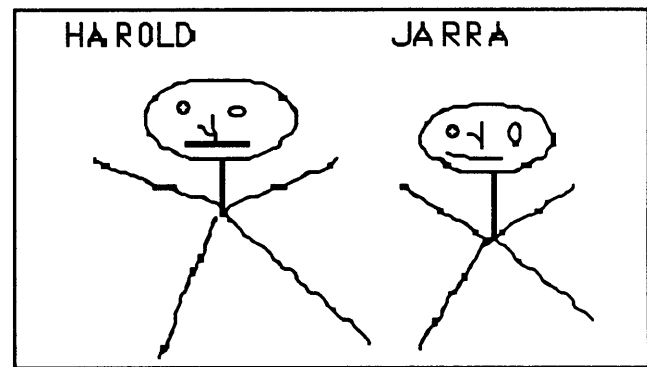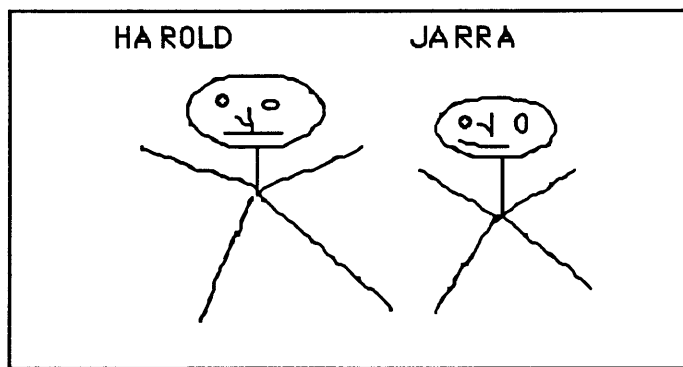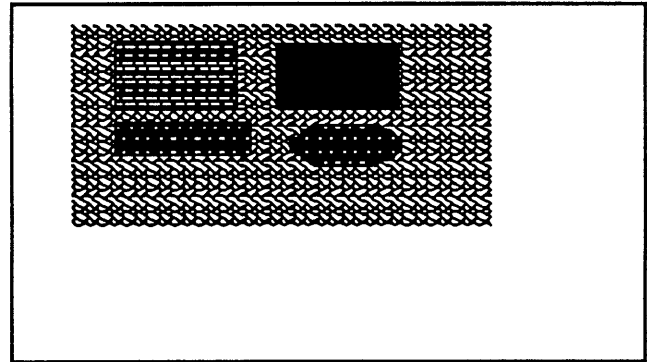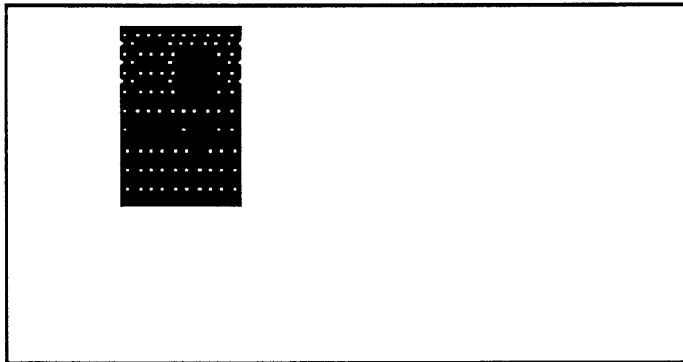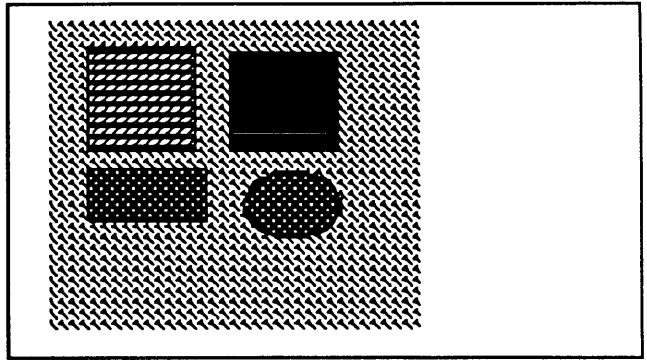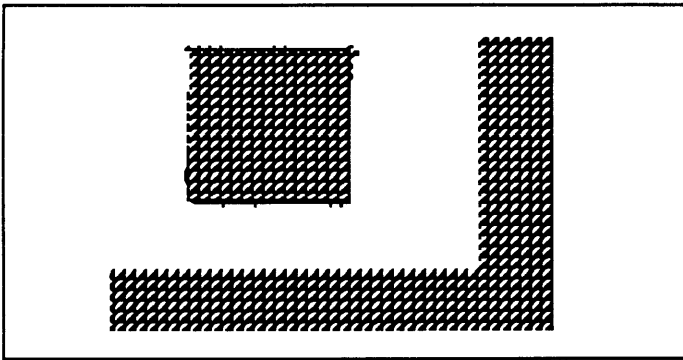
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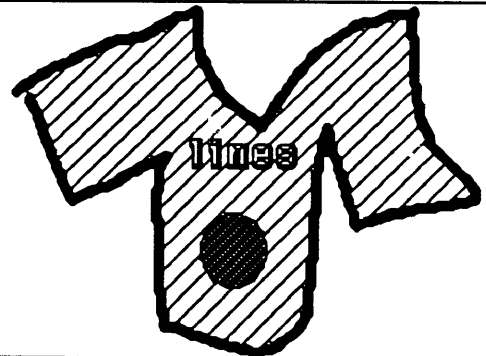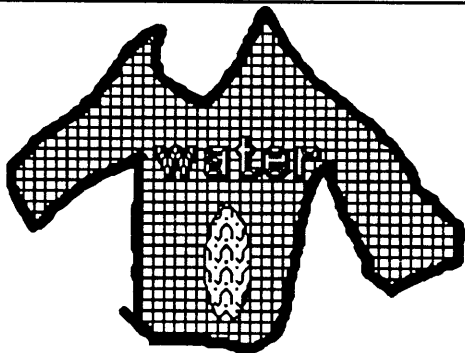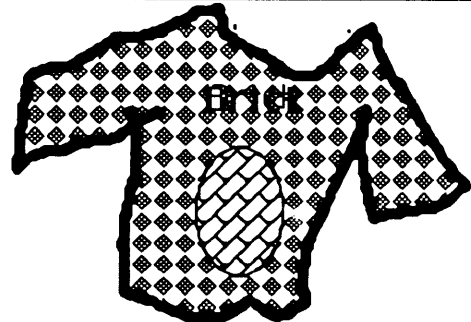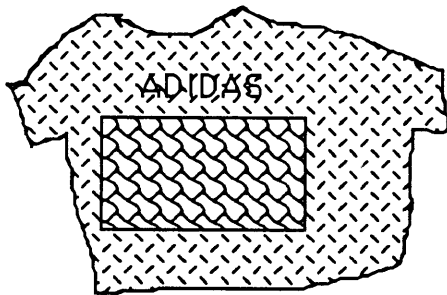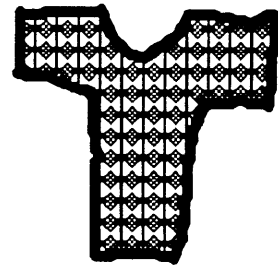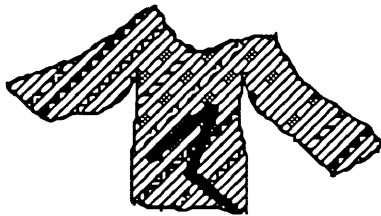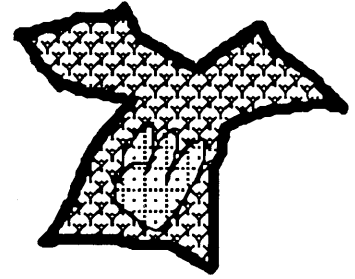
Case Studies

4.7 Harold

content. Imagine that this behavior was hardwired, a permanent feature of the TV viewing system over which you had no control. Eventually you might stop watching TV altogether. This is the choice that Harold appears to have made; he simply 'tunes out' of situations that require him to reconcile his real self with the (justifiably) inflated self that is the product of real accomplishment, or the image of what-he-could-be. This frequently leaves Harold only two choices: he can either live in his fantasies or be comfortable in situations that support his negative view of himself.

In what is considered normative development of the ego structure in Kernberg's (1984) object-relations framework, a synthesizing process emerges that connects the positive self images with the negative during the second and third years of life:

> Tension between contradictory self-images develops because of the acknowledged aggression of the self toward the object which before appeared to be 'bad' but is now seen as part of a 'total object' which is both good and bad. The product of this fusion is theorized to be the emergence of an 'ideal self' representing the striving for reparation of guilt and for the re-establishment of an ideal, positive relationship between self and object (p.40).

Kernberg suggests that the birth of a mediating self-image within the ego establishes repression as the central defensive operation, as opposed to the bifurcation or splitting of all things into unconditional categories of good and bad. The psychoanalytic/object-relations view of development would situate the origins of Harold's difficulties at this very early age. Seen from the neo-Piagetian perspective, Harold's problems do not soften. It simply provides us with more terms to define the accumulative deficits that Harold is coping with. As he has matured, Harold has had several opportunities to repair or construct a synthesizing function, identify and separate from his needs, develop a sense of independence, and solidify his schema for what a role is.

4.0 Case Studies
4.7 Harold

However, under such diverse demands from family, school, and social life, his striving for the creation of a unified self has been continually thwarted at every turn.[16]

Analysis of Content

Despite the confusion surrounding him, Harold produced some interesting work. The ideas he expressed revealed a lot about his interior world, his fears, doubts, and desires.

In one of the first animation that he generated by himself, "HB Works with T-Shirts" (2/3), he designed a series of shirts with logos on them. Some had names like Adidas, and others were more obtuse, i.e., water, lines. Then he proceeded to draw a store front with some help from me, and placed his shirts inside the store. The animation shows the shirts changing, which implies they are being purchase. At the end of this parade of shirts, Harold announced that "they bought all my shirts!"

Conceptually, this is an age-appropriate concoction of fantasy and reality. Harold had said that designing shirts was something he wished he could do 'for real' as an adult, and while thinking aloud, decided that just having a store would be enough work. Unlike the magic and adventure John conjured up with his "Fairytale," or Paul with "My Trip to Space," Harold's ambition seemed fully within reach. There was a practical side to him that reflected his maturity; he was, at least for the moment, dealing with the world of concrete possibilities, and executed his animation the way a salesman prepares a presentation for his clients.

There was a definite sense in which Harold was no longer a child, and this was seen in his work as well as his attitude. One sensed that he was struggling to define his place in the world and to make sense of it all at a level of complexity that surpassed his classmates. He could be emphatically pragmatic. One day he came into the session and

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[16] Dennett (1989b) takes a new look at multiple personality disorder as failure to mediate among many voices within ourselves, and suggests that it is miscast as a rarity.

THEY BOUGHT
ALL MY SHIRTS
FEB 10 88
BY
HAROLD BRAND
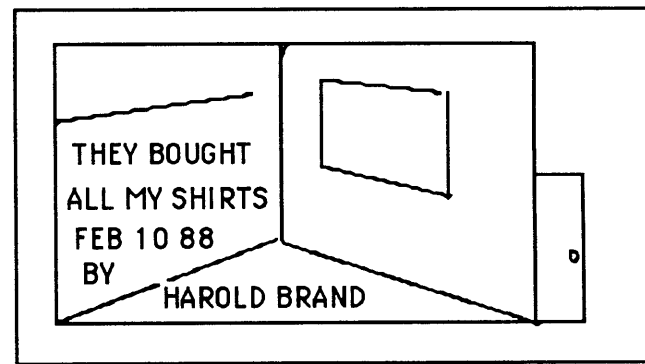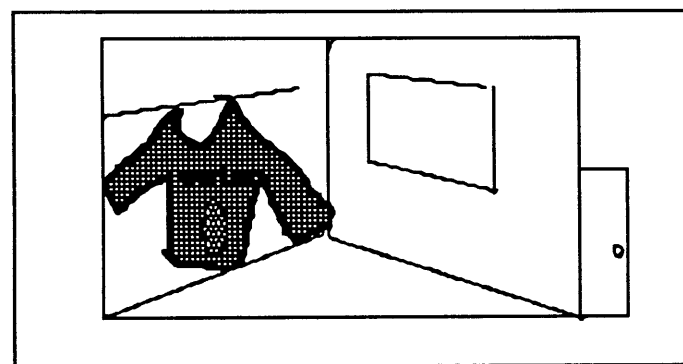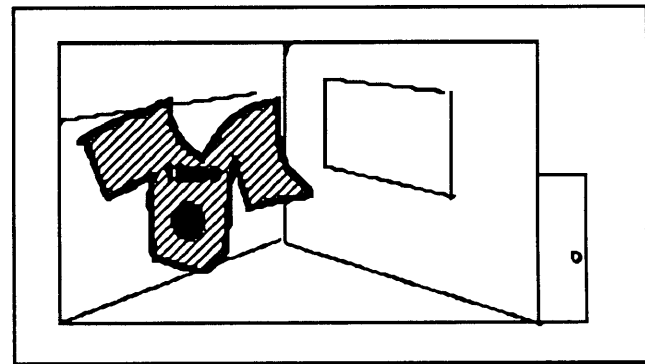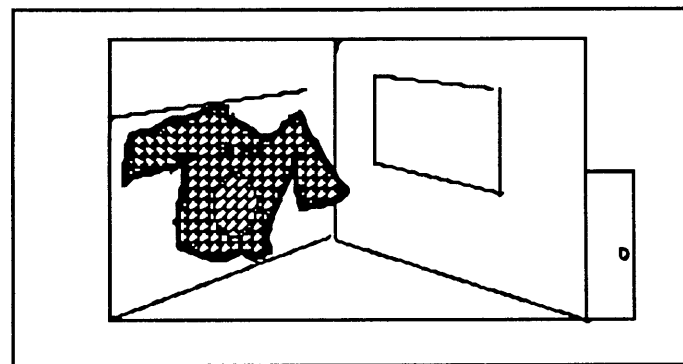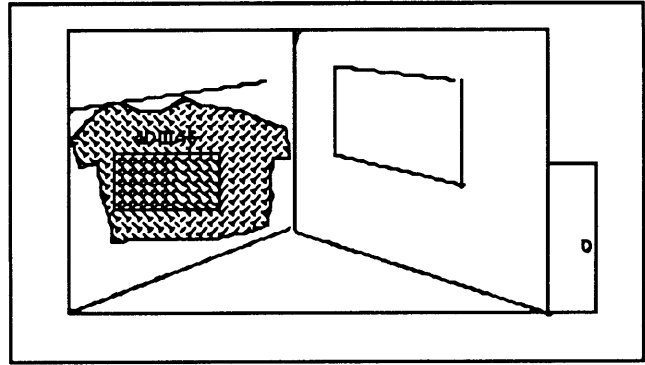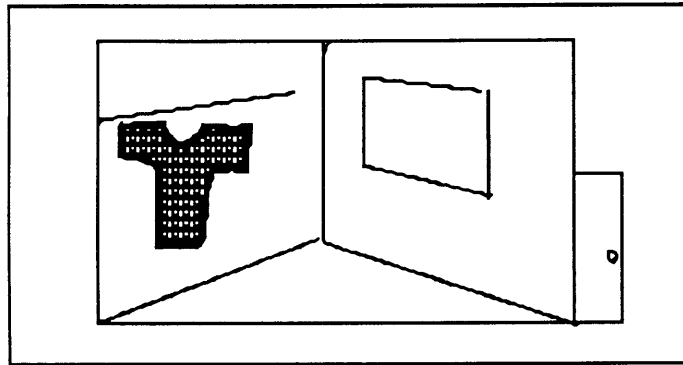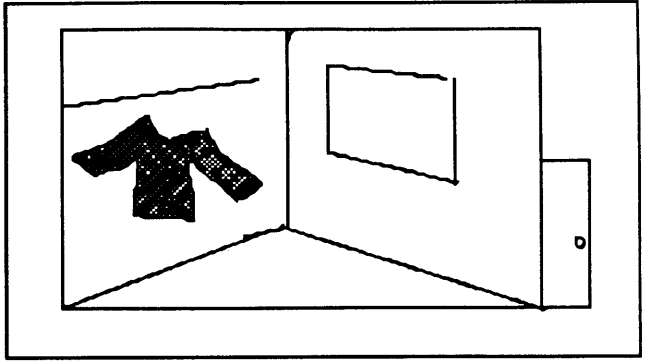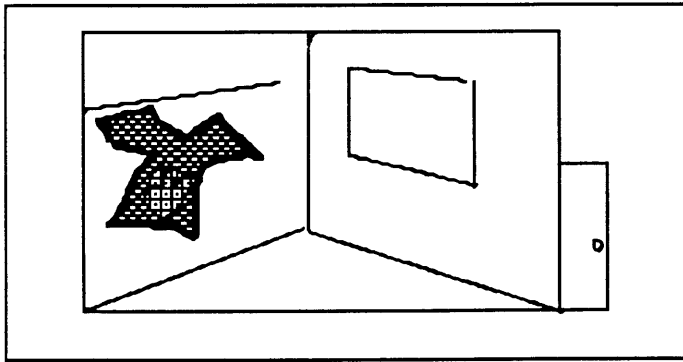
H.B. animation "t-shirts" 2/10

126A

THE DESERT

BY HAROLD BRAND

ONCE UPON A TIME THERE WAS

A MAN CALLED BILL AND HIS CAR
BROKE DOWN ON THE HIGH WAY AND

HE HAD TO WALK THREW THE
DESERT ALL ALONE.

continued................

H.B. animation "THE TALENT OF HB" 1/27

126·B

H.B. animation "THE TALENT OF HB" 1/27

126·C
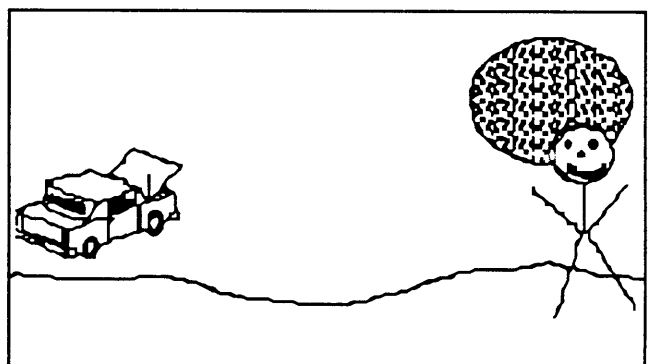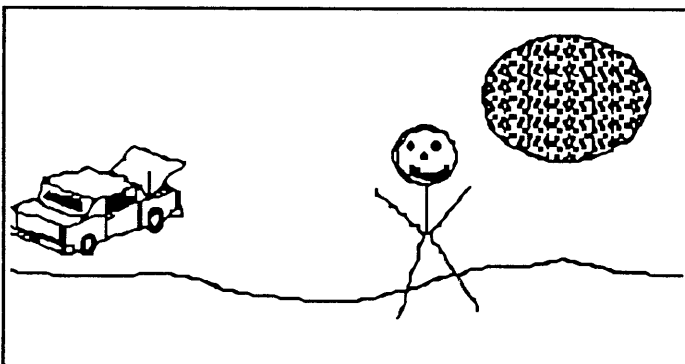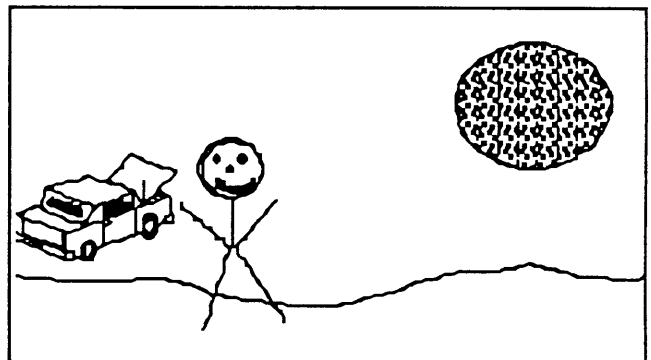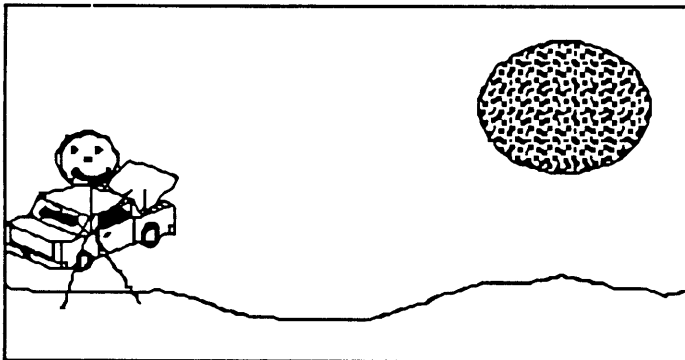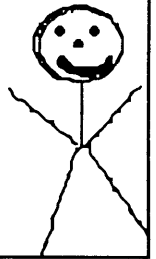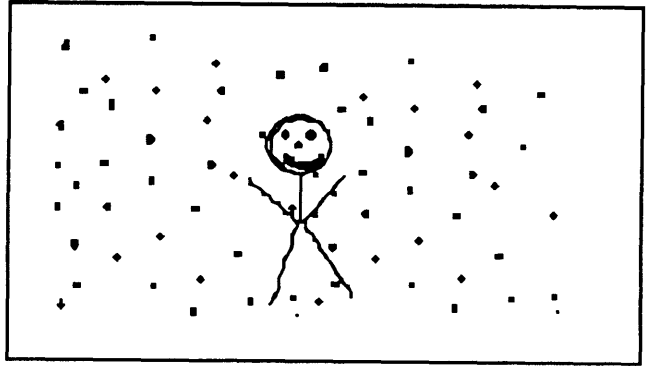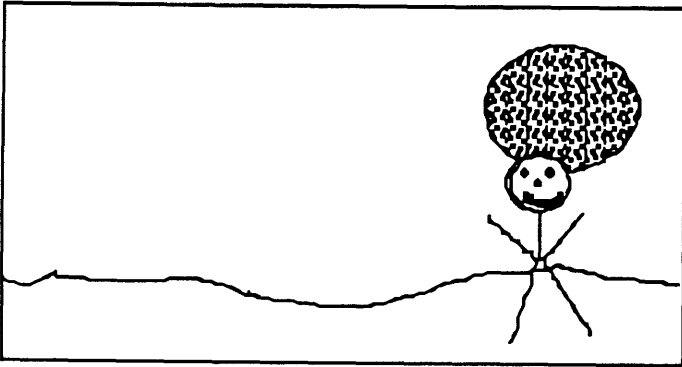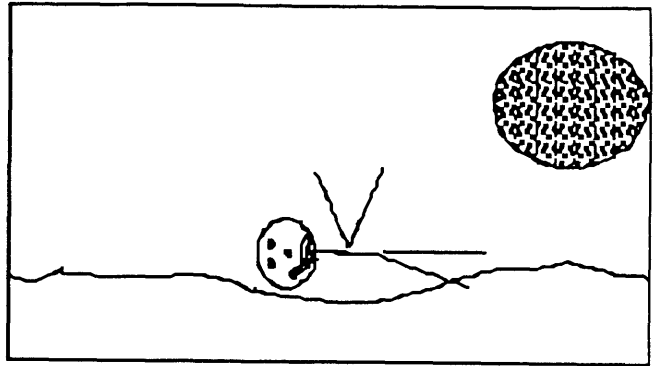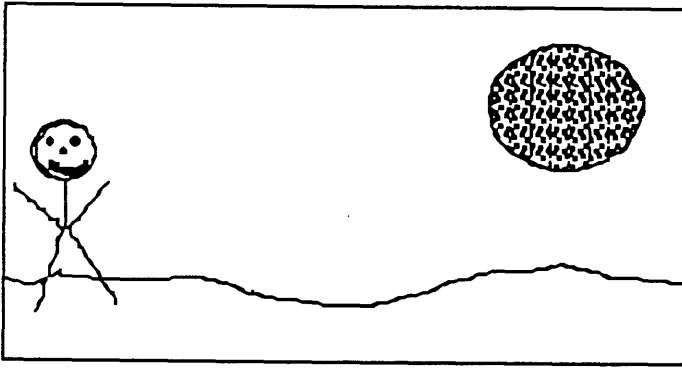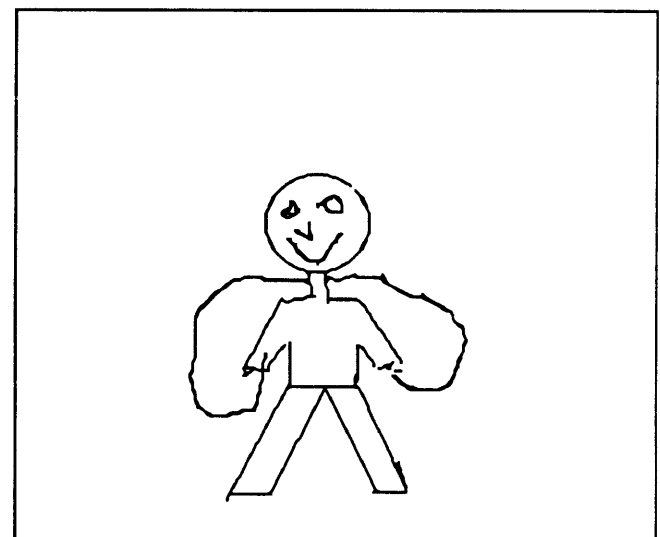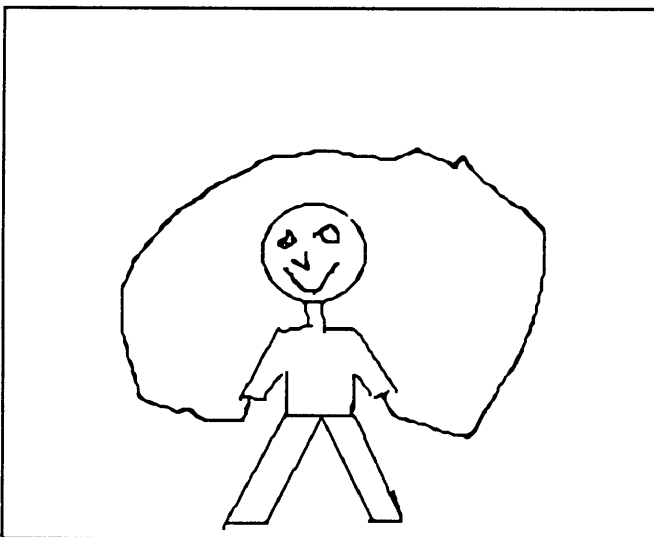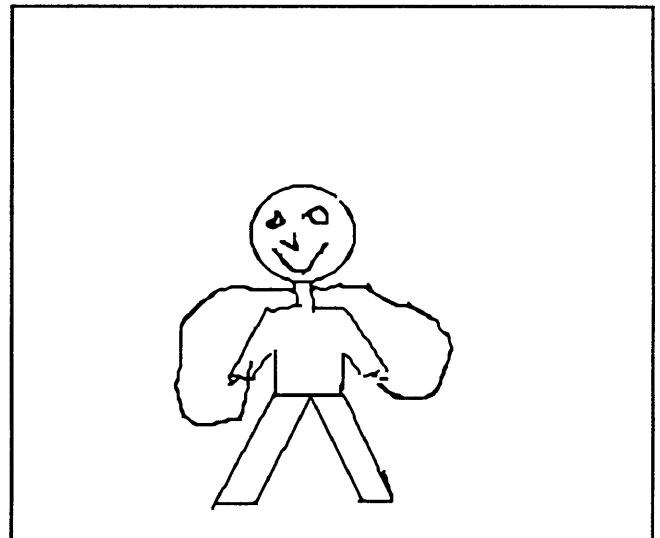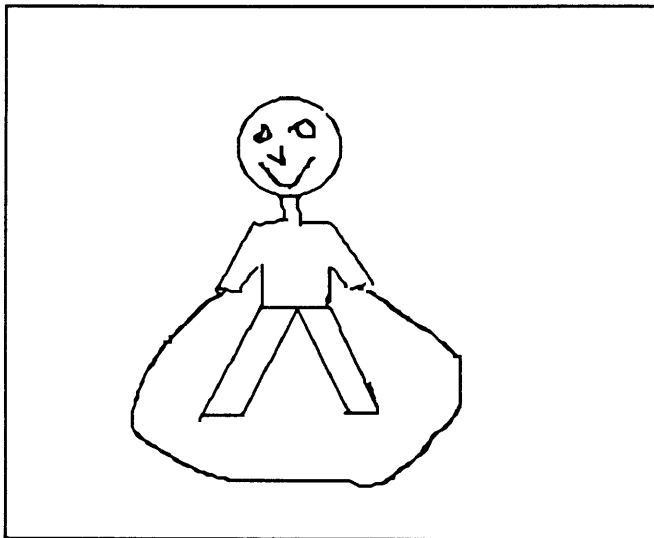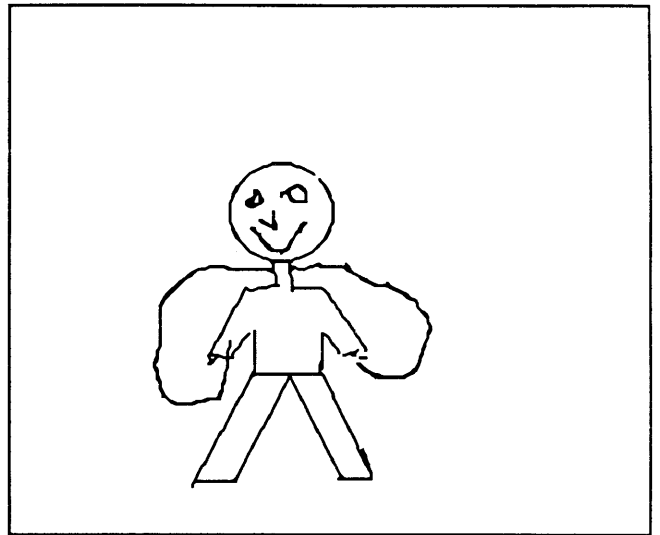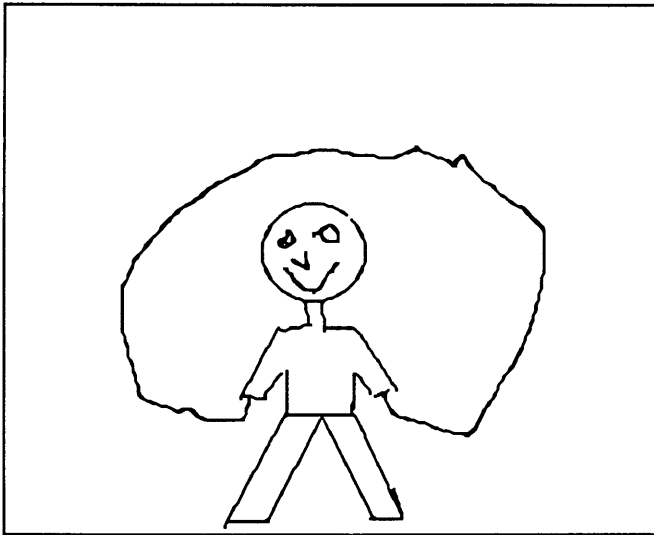
H.B. animation "HB JUMPS ROPE" 2/1

126·D

ONCE UPON A TIME THERE LIVE A KING AND
HE WAS MEAN AND CRUEL TO HIS PEOPLE.
BUT THEIR LIVE A GOOD KING TO AND THE KING
LOVED HIS PEIOLE AND GAVE THEM FOOD TO
EAT. BUT ONE DAY THE TWO KINGS HAD A
FIGHT. BECAUSE THE GOOD KING THOUGHT
THAT THE BAD KING WAS NOT NICE ENOUGH.
BUT THE BAD KING THOUGHT THAT THE GOOD
KING WAS TO NICE.
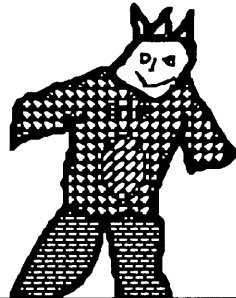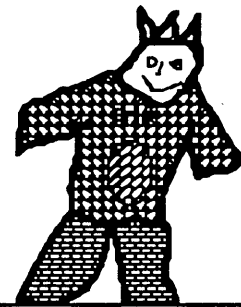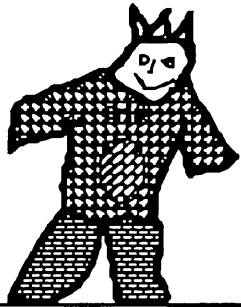
SO THEY HAD A FIGHT AND THE GOOD KING
BROUGHT HIS KNIGHTS AND THE BAD KING
BROUGHT HIS KNIGHTS TOO. AND WHEN THE
FIGHT WAS OVER THE TWO KING WERE FRIEND
AND THEY RULED THE KINGDOM TOGETHER.
THE WAS THEY GOT TO BE FRIENDS NO ONE
KNOWS...EXCEPT FOR ME THE WRITER OF THIS
STORY.

H.B. animation "hb story" 3/14

126·E

VOTE FOR THE GOOD KING

VOTE FOR THE BAD KING

VOTE FOR ME

VOTE FOR THE GOOD KING

VOTE FOR BOTH KINGS
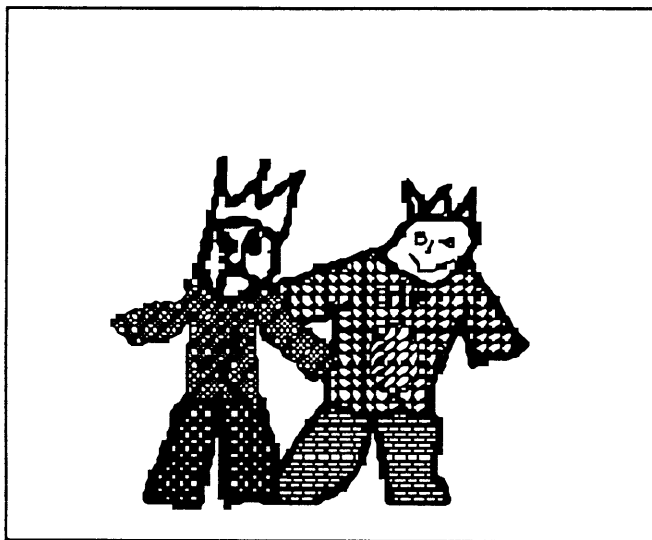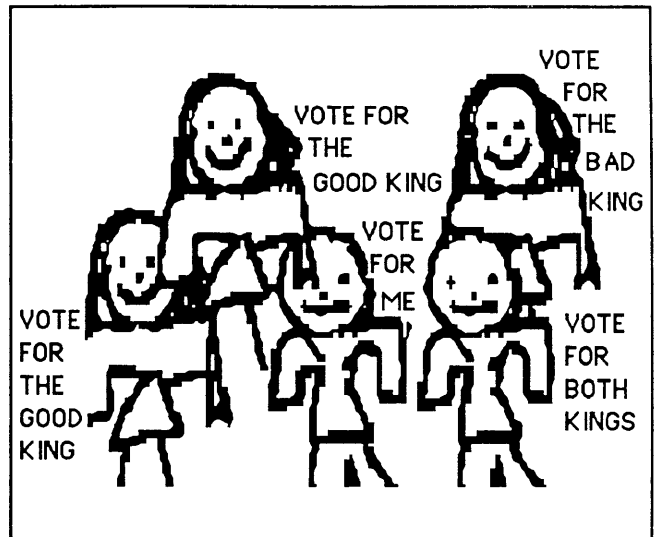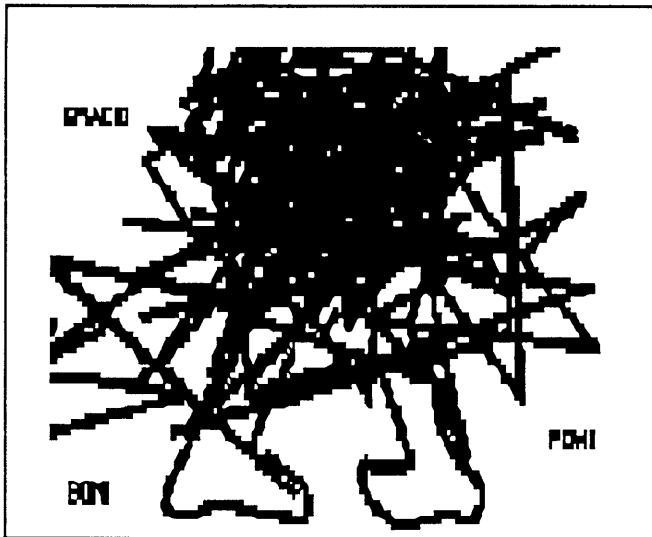
LEGAL BUSINESS CONTROLS AMERICA
BY HAROLD BRAND

ILLUSTRATED BY SUSAN AND HAROLD

heading for animation "jungle mark's adventure"

H.B. "jungle marks adventure" 5/7

126·G

H.B. animation "j.m.'s adventure" 5/7

126.H

He becomes an anthropbgist and goes to Africa

He becomes an anthropbgist and goes to Africa

He becomes an anthropbgist and goes to Africa

He becomes an anthropbgist and goes to Africa

palms

H.B. "j.m.'s adventure" 5/23

126·I

H.B. "jungle marks adventure" 6/6

126K

H.B. "jungle marks adventure" 6/6

126L

4.0 Case Studies

4.7 Harold

announced that he wanted to write a letter to his cousin (2/29). I think he expected me to

object, which I didn't. He then sat down at the computer, typed out the letter, and printed

it out. It appeared to give him great satisfaction to have accomplished this task, more so

because it was in his head as something he wanted to do and did - not that it involved great

effort. It was proof that he could be an effective agent of his destiny.

On the other hand, Harold was still impressed with fairy tales. "HB story" (3/14),

was an account of the competition between two kings and kingdoms [sic]:

> Once upon a time there lived a king and he was mean and cruel to his
> people. But there lived a good king to and the king loved his people and
> gave them food to eat. But one day the two kings had a fight. Because the
> good king thought that the bad king was not nice enough. But the bad king
> thought that the good king was too nice. So they had a fight and the good
> king bought his knights and the bad king bought his knights too and when
> the fight was over, the two king were friends and they ruled the kingdom
> together. They way they got to be friends know one knows except me the
> writer of this story. When the war was over the two king and the people
> were by the two kings castles and they had a vote and picked both of the to
> kings and thats how they became friends.

In interpretation, the story could very well be a description of what was going on

around him regarding those teachers who were feeding him (the researcher, librarian, and

music teacher) those that aren't (Mr. B.), as well as the nurturing, or unforgiving instincts in

himself that he could not reconcile. As self-assessment, the story shows that Harold's

understanding of how the two forces of givers and with-holders co-exist is sketchy. He has

the over-arching concept of compromise, but no insight into the feelings or motivation of the

characters with which he can negotiate peace among them. Most importantly, it shows

that Harold's internal processing is available to him as a source of information. The

accuracy of his perception (as judged by the parity between our clinical observations and his)

was striking.

If we contrast Harold's story with John's fairy tale, their personal strengths and

weaknesses are evident. The clarity of feelings expressed in John's story suggests that the

4.0 Case Studies
4.7 Harold

composition was motivated by the desire to sort out competing affects. The story characters also convey a sense of betrayal and what it is like to be caught in the sphere of someone else's aims and desires. Harold's composition grew out of his confusion more than anything else. Consequently, his characters don't clearly articulate feelings. His ideas are ungrounded as a result. This reflects Harold's preference for remaining hidden and not disclosing personal feelings and confusion. This defensive strategy, and fear of disclosure is part and parcel of his belief that not assuming any role fully will allow him to be all things to all people.

Earlier I mentioned how Harold lacked an enduring view of himself as a capable student, and how the cultures of family, school, and peers were at cross-purposes in supporting him to achieve academically. His current state of functioning seems to be the result of his fractured way of living. For Harold, daily life is a balancing act: "when I'm here I'm this...when I'm there I'm that." No one disposition, or role is grounded in feeling. If it were, then he would be going crazy from the conflict of interests he is caught in. The emergence of a clearly articulated feeling in symbolic expression would be very significant clinically. Developmentally, this will be necessary for continued growth and the debugging of a faulty sense of self which remains a composite of self-images that are neither cohesive, nor integrated with one another. Kernberg describes the consequences of this defensive character structure this way:

> Excessive, pathological splitting [which includes the splitting of the ego, or central organizing function within the personality and self-images] interferes not only with the integration of affects but also with integration of the self and with the development of the representational world...pathological splitting carries over into splitting of the ego as an organization (p. 38).

The lack of integration among selves is highlighted in Harold's last story "Legal business controls America" (6/6). This narrative straddles the bounds of childhood and adolescent fantasies; future ambitions, the drama of conflict, and triumph over evil are all combined in the story in a haphazard way. The title is particularly intriguing. When I

4.0 Case Studies
4.7 Harold

asked him about it, he could only say that it was "just the way things are." This was some transcendent fundamental reality for him that he could not explain and that he seemed confident others would recognize. Without a doubt, the law had intervened and impacted Harold's life to an extraordinary extent. The law dictated that he be removed from the care of his mother, and later incarcerated her. So for Harold, the law symbolized an absolute power of authority that had defined what home was and who would be there to take care of him.

Yet, this is not what the story is about. In the context of long-term intervention, I would have pressed Harold to explore some of these issues through his characters so he could begin to ground his ideas in his own experience. The story itself is a combination of autobiography and an Indiana Jones type character who has an adventure in Africa. Jungle Mark, the main character, is born in Boston in 1958, and is influenced by his uncle "who taught him how to explore." In Harold's tale, Jungle Mark studied anthropology and graduates from college.

Given Harold's current dilemma, he appears undaunted by his academic troubles and projects future success in school for himself in his narratives. This shows the degree to which Harold's thinking is dominated by fantasy rather than his own experience. Even so the work strikes me as being a vital entry point into Harold's inner life. The activity making animation has great potential for exploring personal issues about his desire to achieve, the obstacles he has to overcome, and how he sees himself functioning in the world.

4.0 Case Studies

4.7 Harold

Part B: The Computer as a Therapeutic Milieu

Structure versus Autonomy

The research setting was one of the few places that was successfully holding Harold's attention, and enthusiasm to work in the chaos he had created at school. It seemed important, therefore, to support and encourage him as much as possible.

In response to Harold's dependency needs, I provided him with a lot of support in the form of encouragement, and helped him sort through and validate his ideas. Most important in Harold's case, was the presence of an adult who was witness to his activity. This role addressed unresolved early childhood issues addressed earlier. Similar to the refueling [17] activity of toddlers who periodically look for mother for reassurance that she is still available (psychically) while playing, Harold still needs to borrow ego structure from the adults around him in order to be productive. Unlike Paul, the computer could not perform the function of holding Harold's ideas firm, simulating an intrapsychic buffer zone while he continued to work out his ideas. Harold's ego structure lacked a concept of separateness from others which would allow him to think of the computer as servant, or companion to his own activity and individuation. As a 12 year old, this is a difficult position to be in — the school environment could not possibly provide the constant support he needed.

Harold's Mode of Focusing/Expressing Intrapsychic Material

Harold's mode of expressing intrapsychic material took the form of symbolic acting out. Like Katie, he was not sufficiently invested in story making to give the process

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[17] Margaret Mahler gives a full discussion of this term and phenomenon in The Psychological Birth of the Human Infant.

4.0 Case Studies

4.7 Harold

immediate transformative power to affect behavior, even though he did produce narratives. Another way of saying this, is that the narratives and images were not recognizable to him, or fully embraced as objects that were apart of him, because they served primarily defensive purposes. Like Katie's need to vent, Harold's need to escape in fantasy in the process of story making prevented him from viewing his imaginal products as images to think with. Over time, with continued intervention, the VideoWorks environment could become a vehicle for building bridges between Harold's fantasy life and his real life experience. The supporting evidence for this assumption is the content he produced. The content shows he is consciously and unconsciously mulling over his own internal process — he is aware of the split in his functioning on a symbolic level. His fairy tale is an example of this kind of insight. If Harold is shown the accuracy of his perceptions, than he will most likely begin to value them.

Harold's animation "Bill" (1/27) is another example of his intuitive grasp of his circumstances. This story chronicles man's frailty against the elements. It is the story of a man called Bill whose car breaks down while traveling through the desert alone. Without the ability to make contact with others in a genuine way, without the sense of being understood , the world appears like a desert. As an autobiographical statement, Harold's sense of loneliness is quite clear. This story, like all the others possesses diamonds in the rough for discussion with Harold.

The school system has already labeled Harold a 'lost cause'. There is no hope for him in this system. Nothing is more crucial to his survival, or to his continued evolution as a person, than to establish a link between his natural capacity for insight, curr... evident but slightly out of reach, and his real life struggle for an identity. He desperately needs to establish a realistic picture of his capabilities. An apprenticeship work environment, or small group learning environment where he can get the individual attention he needs is best suited to his talents.

4.0 Case Studies

4.7 Harold

The Primary Therapeutic Agent

Harold is an example of a young adolescent who has taxed the resources of the school environment to its limits with his noncompliance. He did not appear to be a behavior problem in any other sense of the word. He is clearly a demonstration of the power of passive resistance. His defenses have been so effective that Harold has managed to alienate many of the adults who were suppose to help him — more successfully than Paul, who was overt about his hostility.

Harold's work with the computer and animation program revealed tremendous creative potential and his willingness to work with 'good enough' support. It also demonstrated how dependent he was on others to function successfully.

While Harold mastered VideoWorks with ease, there is no evidence to suggest that his encounter left a lasting impression on him. It is doubtful that he will seek out other opportunities to use the program or his skills because he was not sufficiently bonded to the school environment to perceive the things that he encountered there as resources for him. In fact, we could say that he is not significantly bonded to his own experience, because his adaptive strategy as quick change artist requires that he discard the contents of his various personas in order to adapt to his surroundings.

We can say that the research setting proved useful in revealing the dissonance in his self-concept, and his desire to be industrious and successful even though he appeared apathetic. Harold's school failure is particularly puzzling. Despite extensive social service intervention, and the evaluations and psychological reports available to the school which explicitly describe Harold's difficulties, there was no vehicle for the discussion or implementation of this knowledge among the teaching staff who worked with Harold on a daily basis.

4.0 Case Studies

4.7 Harold

Harold's first grade core assessment has remained essentially unchanged: "distractible, attention and concentration are not age appropriate, impulsive, does not have a realistic appraisal of self, is not willing to attempt new tasks, cannot shift smoothly from one activity to another." This is a terrible indictment. The failure to care for Harold as an individual lays to waste precious talents. It also exposes every attempt to help him on the school record as fundamentally flawed.

Despite these obstacles, the computer and VideoWorks did captivate Harold's imagination momentarily. He perceived these tools as something worth exploring and he expended effort to be at each session. For Harold, mastering the computer represented a foray into the adult world. Like the title of his last story suggests ("Legal Business Controls America"), Harold is aware that there are rules and institutions that control and govern society and he wants to understand them. In interpretation, we might even say that he perceives the computer as an instrument which provides an entry point to this adult world. The opportunity to work with the computer prompted the disclosure of these associations and holds the hope that he may in fact be able to participate in the world of sophisticated adults.

4.0 Case Studies
4.8 Ari

Ari

Case Summary

Ari was a 10 year old who was referred to the study as a result of poor grades. Ari's frequent absence from school was the major cause of this problem. Ari's sick mother often asked him to stay at home with her when she wasn't feeling well.

The animation context and the stories Ari composed during these sessions revealed many family issues, as well as Ari's attempts to balance family demands with school work.

4.0 Case Studies
4.8 Ari

Part A The Animation Environment as a Diagnostic Medium

Classroom Portrait

Ari was a Hispanic child, nearly 10 and-a-half, from a fourth-grade bilingual classroom. He was suggested by his resource room teacher as a candidate for the research project on the basis of looking "depressed and down in the dumps." Ari's homeroom teacher, Mr. M., perceives him as "sneaky, and very sensitive to criticism." Mr. M. also noted that "out of all my boys, Ari is the one that is most unsure of himself, as far as the relationship with me is concerned. "He is always asking me if we are still friends," according to Ari's teacher. Ari had recently stopped bringing in homework, and his teacher just couldn't figure out a way to get him to comply. Consequently, Ari's grades were going down.

Ari's attendance record was poor during the first semester of the 1987/1988 school year, and this was also beginning to make it difficult for him to keep pace with his work. He frequently gave the excuse that he stayed home with his mother because she was not feeling well, and this was in fact true.

Ari got along with his classmates, but did not appear to have any close pals. He was small for his age and very sensitive about this. He was described as "moody" by his teacher: "Either you are Ari's best friend, or you are his worst enemy." Mr. M. also described him as a kid "who has all the right pieces but they aren't put together right."

Two issues colored Ari's family history and dynamics quite vividly; the death of the oldest son Toni, age 20 (of leukemia) four years ago, and his mother's chronic illness. Mother's arthritis was severe enough for her to be hospitalized periodically. Her health was of great concern to Ari, to the point where one might say he was overly preoccupied with thoughts about her imminent survival. As we have seen in the other case studies, when the drama of the family is more captivating than the school environment, or when

4.0 Case Studies
4.8 Ari

being the youngest child has special status attached to it, the child's job of differentiating from the family to become a full-fledged member of the school community is doubly difficult. Ari had both of these issues to contend with.

Ari's Relationship with the Researcher

In this section I explore the development of Ari's relationship with me. This includes a description of our sessions together and how they changed over time.

Ari appeared to be a quick study when it came to acquiring knowledge about the program. He was very compliant and followed my instructions unquestioningly. In his actions he showed that he was quite dependent on me for instruction. The dependency that characterized the transference had the flavor of hiding out. Ari behaved as if he knew he should be more active in the sessions, but didn't seem to know what to do. He conveyed a sense of exhaustion and guilt about his not being able to take the initiative to move into action by himself. Like Katie, he could be filled up with individual attention and refreshed in each session of working on the computer, but his restoration did not have a lasting effect. Unlike Katie, he was aware of this as something wrong with him. He confided in me that he thought there was "a leak" in his mind. Where he got this idea is unclear. It might have come from overhearing discussion of his school test results. These tests reported that Ari had "difficulty retrieving verbal information, stored facts/knowledge in isolation, and had sound discrimination problems," probably due to his incomplete grasp of English.[18] Casually overhearing these terms may have planted the seed that he was somehow defective. This idea may also have reflected a concern for his own physical well-being and health, given his brothers illness and death.

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[18] The recommendation made by the school psychologist was that "academic facts should be presented as part of a greater meaningful context if one seeks to capture Ari's attention and eagerness to learn."

4.0 Case Studies
4.8 Ari

This issue also indicated the extent to which his mind was preoccupied with other things (home and mother) and the degree to which his preoccupations drained him of the ability to focus on school work. Developmentally, his awareness of his difficulties signaled a shift in his thinking that is characteristic of the latency-age child. It showed that he was coming to the realization that one's needs are something that have to be acted upon and gratified through action. But first, like Katie, he needs to seize upon the right subject matter through which he can understand what his needs are. Ari provided a wonderful example of how this process of discovering one's self in subject matter emerges during the research period which I will return to later.

Ari's Relationship to the Task/Tool

Ari almost always showed visible delight with the products of his work with the animation program, but his sense of enjoyment did not translate into taking control or becoming more self-directed. Throughout the entire research period, he remained very dependent on the researcher for structuring the sessions and needed prodding to finish work.

This combination of factors seemed quite odd; Ari was obviously bright and took delight in his work, but could not function independently. He was inhibited from using his skills. Two major issues in Ari's relationship to the task of mastering VideoWorks were outstanding:

1) As previously mentioned, Ari said that he was worried about his ability to remember things. He was aware that there was some kind of leak, as he called it, in his mind. It disturbed him that he could not remember facts and details of the subject material he learned in class, and this weakness seemed to be incorporated into an illness schema in his thinking.

4.0 Case Studies
4.8 Ari

2) Ari's was also ambivalent toward accomplishment. What was dampening his enthusiasm to achieve academically? It was clear that Ari was still very much within the influence of family life, developmentally, and that most of his energies were being diverted by unresolved family issues.

Like his brother's leukemia or mother's arthritis, he seemed to imagine that his memory loss was the first sign of his own decent into disease. In my conversations with him about this, I reassured him that it was perfectly normal for him to forget facts and details that he didn't use in his daily life, and that this was a struggle for everyone. The notion of studying as an art in itself had not occurred to him. Intelligence was an entity versus incrementally oriented concept for him (Dweck 1983). In other words, he thought of intelligence as a natural endowment, not something that could be acquired.

Developmentally, Ari's work gave us insight into his ego strengths and weaknesses that supported the notion that he was just beginning to develop the ability to look at situations with an detached eye. Ari generated a number of animations that illustrated a wide variety of subject matter. However, they all had one thing in common: The stories reflect the first appearance of the child's observing ego where the very subject of the story is the perspective itself. "My friends" (4/28 - 5/29) tells the story of a baseball game among friends, and the arrival of two stray dogs. The characters arm themselves with rocks in case the dogs bite, and in the end all of the children take a trip to the local corner store. The perspective employed is that of being a distant observer to commonplace activities, reminiscent of Katie's animation "Successful day." If we compare these stories to John's struggle to free himself from the evil magician in "Fairytale," or Paul's encounter with aliens in "My trip to space," it is very clear that John's and Paul's stories summon the viewer into the environment as a participant. In their narratives, they have exceeded global description of interaction among peers in favor of examining the process itself: the clash of perceptions, the struggle to maintain relationships and one's

4.0 Case Studies
4.8 Ari

sense of individuality, and continuity at the same time. Ari's stories create the effect of keeping the viewer floating above the scene in an air balloon. Clinically, this defines his current ability to engage and get inside of his own experience in the non-familial world.

When the subject matter of Ari's animation was the family, he was more capable of stating his needs and was even prepared to do battle. His animation "My Brother" (5/19) was one of the most moving uses of the animation program in the expression of feelings. In this story Ari rewrites history in a situation that presented itself in the hospital shortly before Ari's brother's death, when he was told by a doctor that he couldn't see Toni. This encounter took place when Toni's physical condition had deteriorated to the point where the doctor thought it might be too traumatic for Ari to visit with him (according to Ari). The pretext of the animation was to rewrite the scene the way Ari wanted it to be. The idea came from Ari in response to being asked to compose a story using the theme "sad." In the rewritten script, Ari pushes past the doctor and sees his brother. In the process of composing the script, Ari talked about how Toni influenced him, and shared that he was the smartest of all Ari's brothers and sisters, and went to college. Toni also helped Ari with his home work.

The fact that Ari's stories about home possessed a level of engagement with his subject matter that is more real and combative in comparison with his other narratives reflected his embeddedness in family life. This information is crucial to understanding the nature of Ari's ambivalence toward accomplishment in school.

Something was interfering with Ari's ability to formulate symbols and narratives that would fully engage his interest. In Katie's case, her anxiety and anger were most evident as clues to her internal processes. Ari, on the other hand, communicated the feeling that he simply didn't care about the work very much, even if it did bring him momentary pleasure.

A.R. animation "man and knife" 1/12

139A

WEN I LEFT FROM
HOME I SAW TWO
BIRDS ON THE TREE

A.R. animation "The funny bird" 1/21

139 B

me and my mother went
to the store to by food.

A.R. animation "hennigan school" 2/2

139c

my mother and me
are doing a puzzle

after we finish the food and the puzzle
we went to the zoo

A.R. animation "hennigan school" 2/2

139·D

A.R. animation "Three Stooges" 3/16

139·E
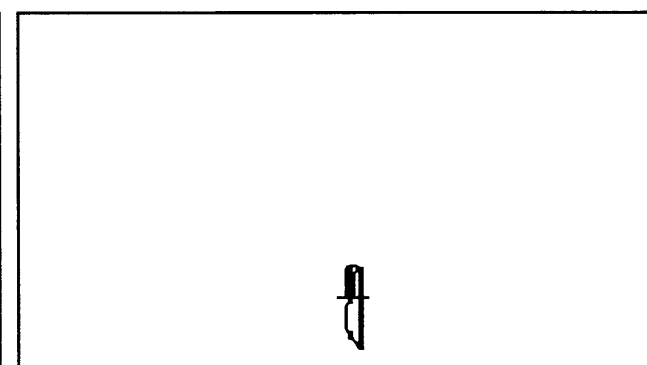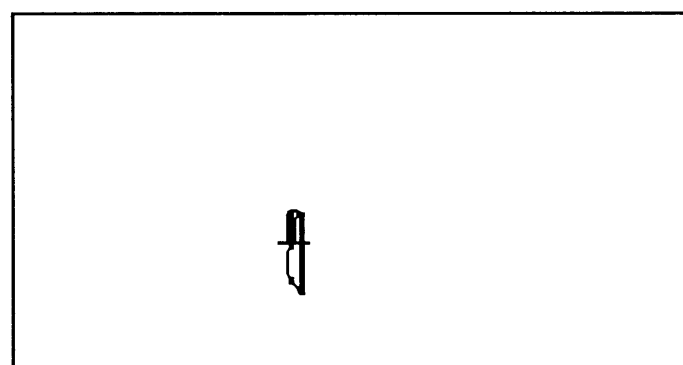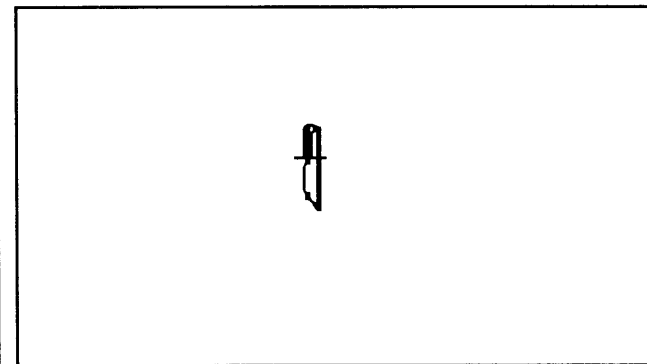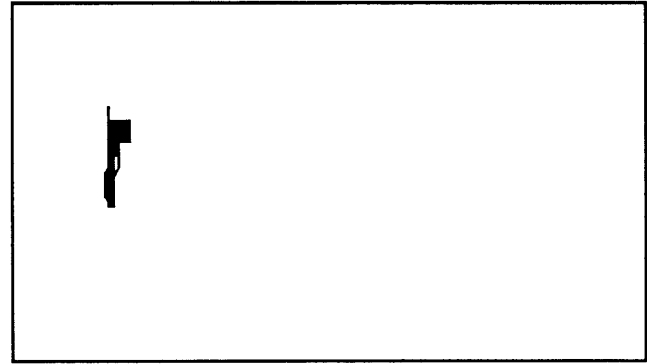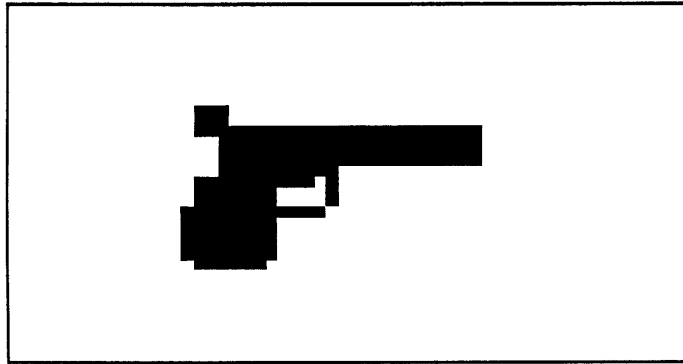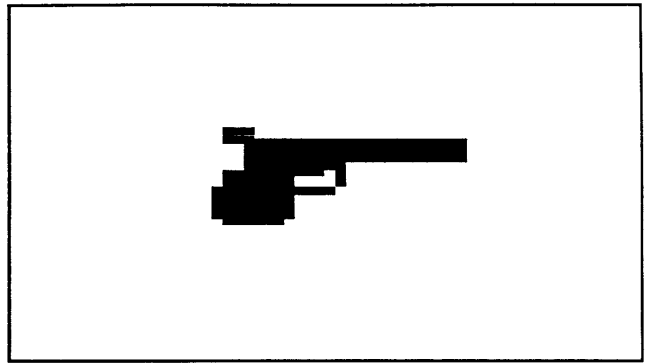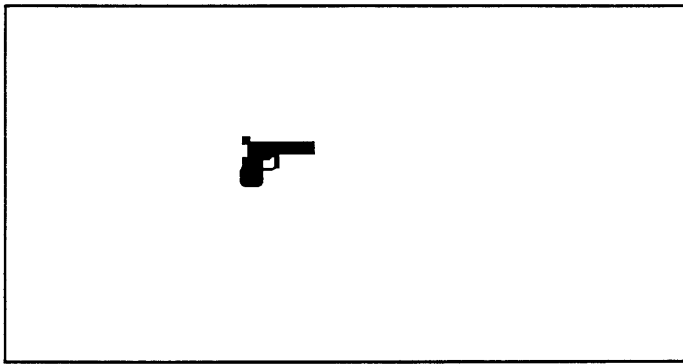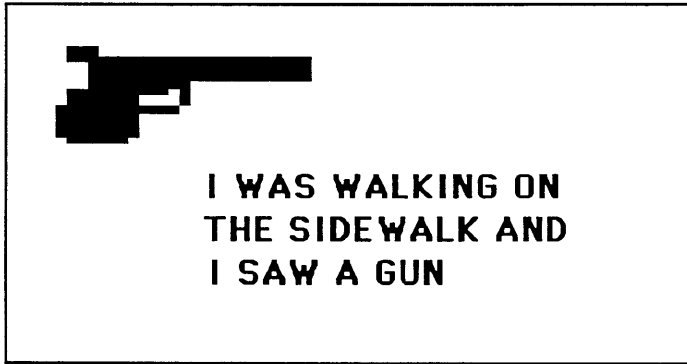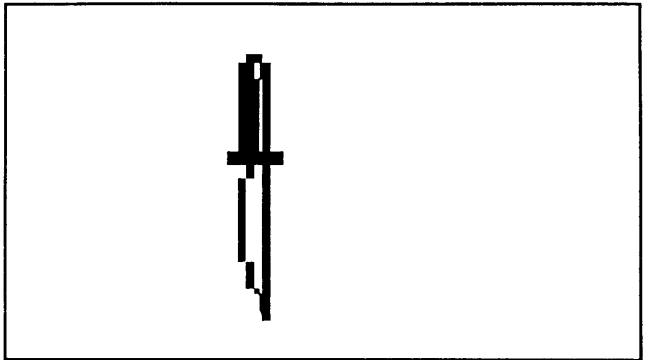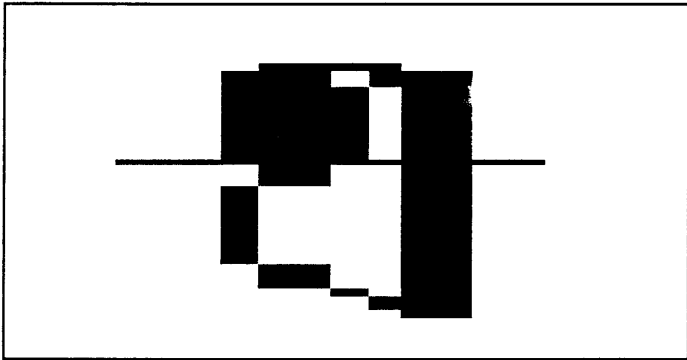
I WAS WALKING ON
THE SIDEWALK AND
I SAW A GUN
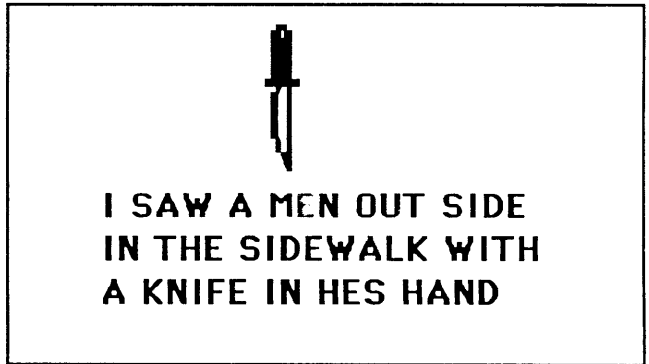
I SAW A MEN OUT SIDE
IN THE SIDEWALK WITH
A KNIFE IN HES HAND
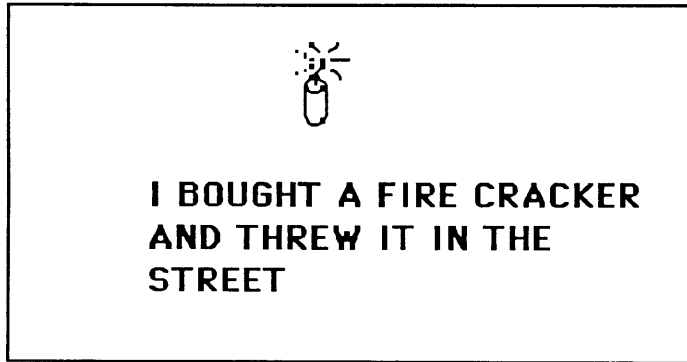
I BOUGHT A FIRE CRACKER
AND THREW IT IN THE
STREET
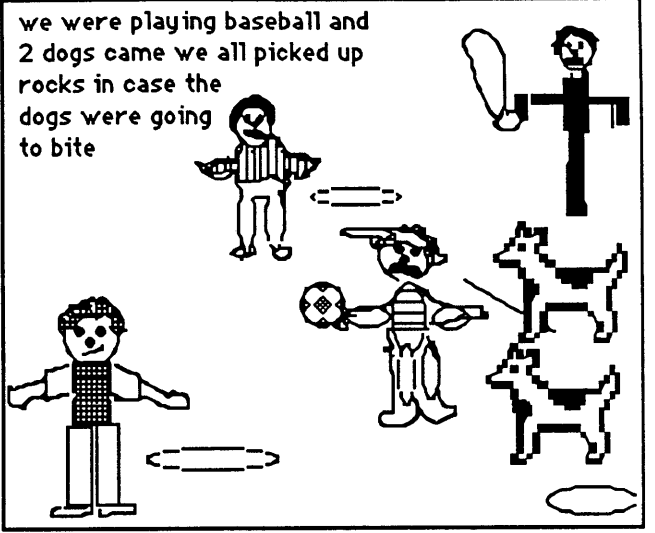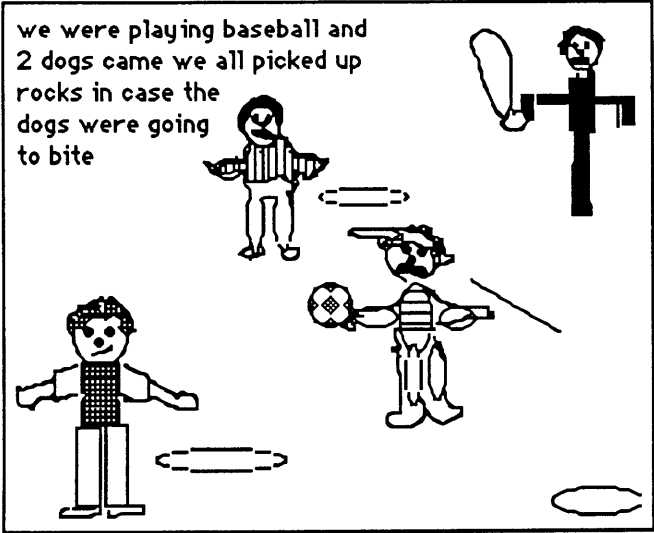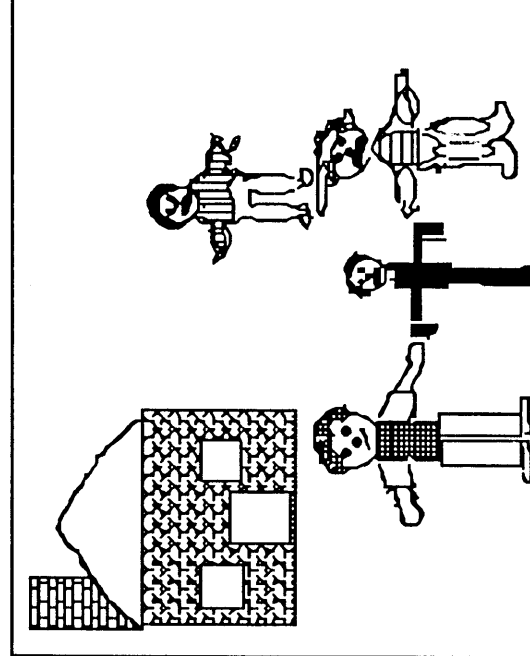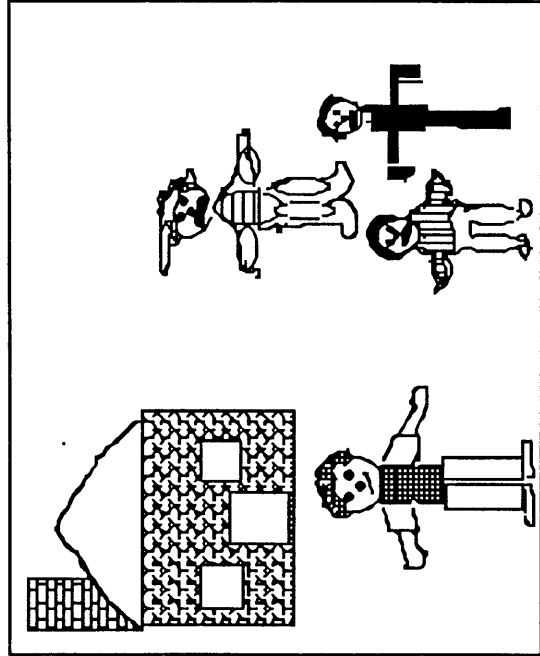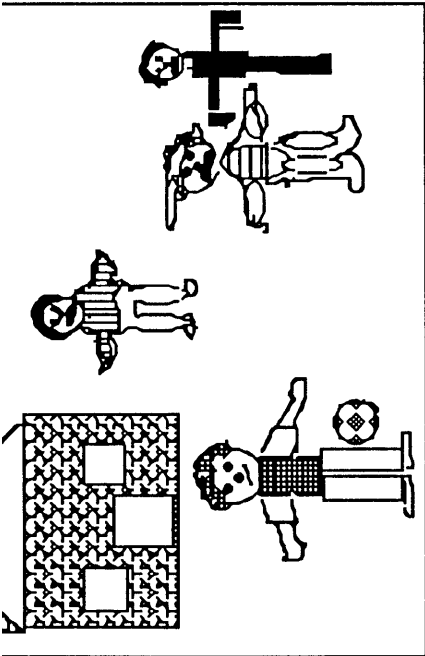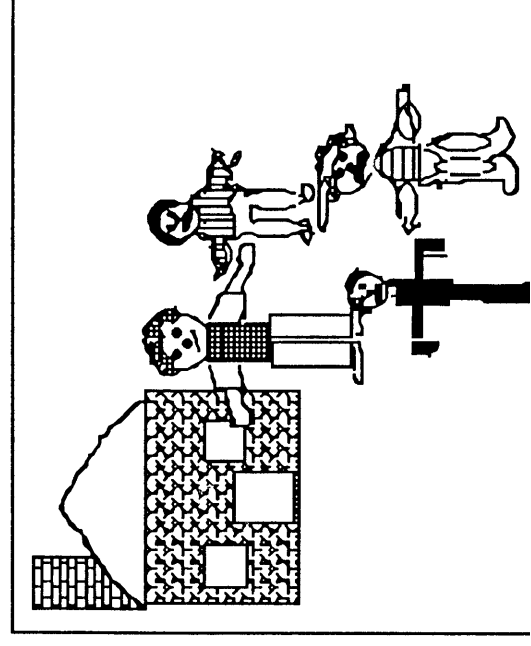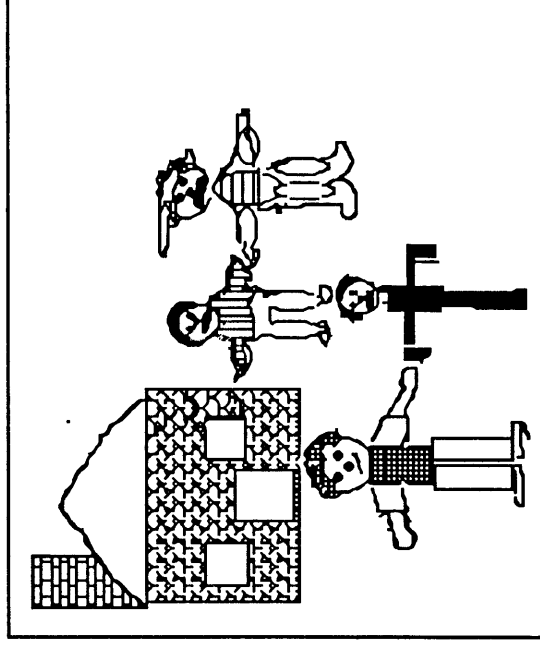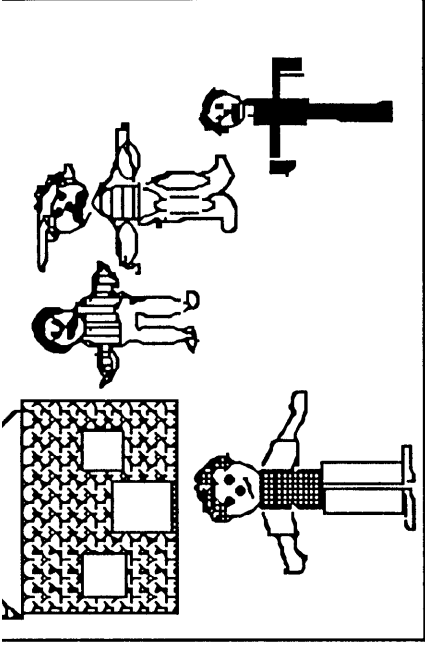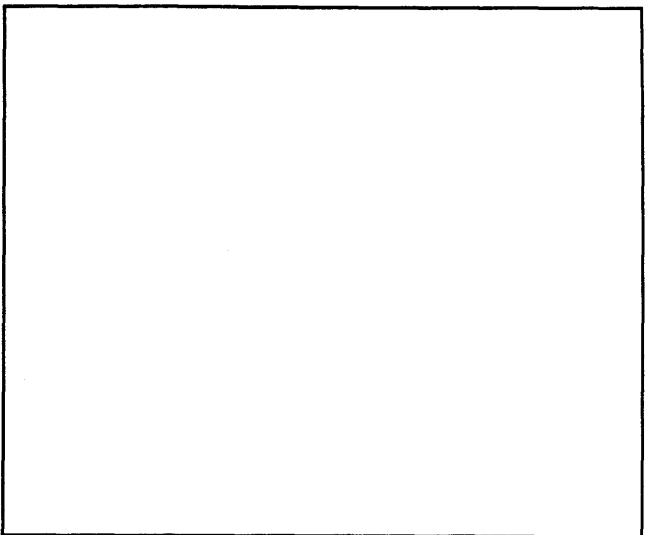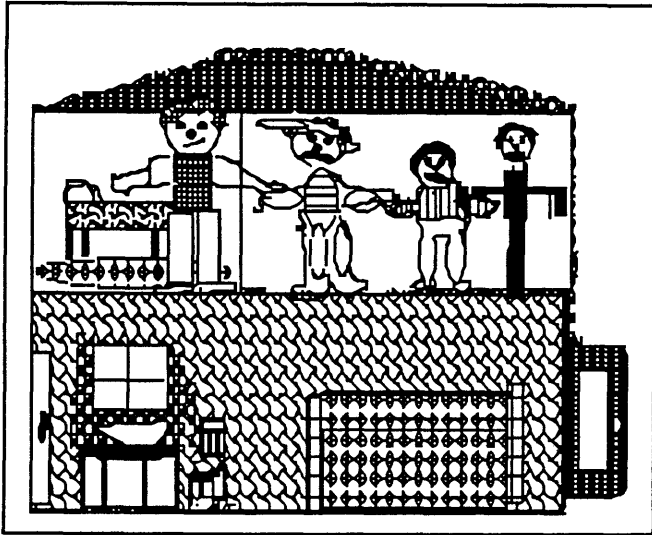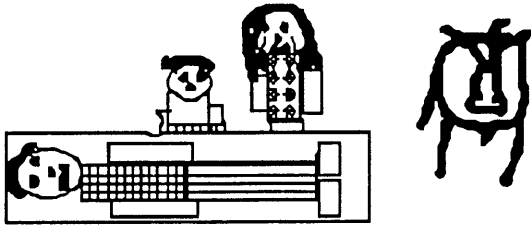
A.R. animation "Three Stooges" 3/16

139·F

A.R. animation "My friends" 5/3

139.G

139-I

A.R. "my brother" 5/19

139·5

I would like to tell him I love you,
I would like to tell him read a book
with me

A.R. "my brother" 5/19

139·K

A.R. animation "Simon says" 4/12

139·L
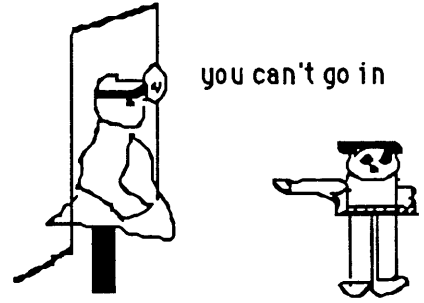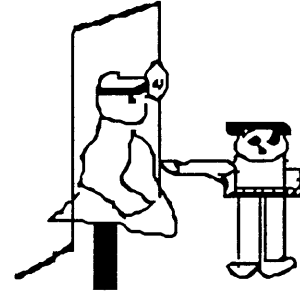
4.0 Case Studies
4.8 Ari

Analysis of Content

The work Ari produced with the animation program did show that his level of engagement shifted over time. Ari's first animation was composed of pictures only. In "Man and Knife" (1/2) a round balloon-like man is pierced by a knife and deflates. The growth in Ari's investment is clearly visible when this story is compared with "My Brother" (5/19), and "Junk Yard" (6/6). In these later narratives, Ari is represented as a character in the stories, and is fully engaged in the activities being depicted. These stories are about home and family relationships. In "The Funny Bird" (1/21), Ari created a short narrative about birds that he sees on route from home on his way to school. The animation "Hennigan School" (2/2) tells the story of Ari's day with his mother, baby-sitting with his nephew, shopping, and going to the Franklin Park Zoo.

Ari's other animation "Run DMC" (1/26), "The Three Stooges" (3/16) were composites of images that he had constructed without much thought in terms of their relationships to one another. He then tried to synthesize these images through the narrative (i.e., graphics "The Man and the Apple" 3/1). This style of arranging disparate parts into a meaningful gestalt was quite dominant in the way he approached other subjects as well. In math for instance, he did very well with manipulatives (Anderson Blocks, and Cuisinnaire Rods). He had great difficulty with word problems in math. Likewise, in his written compositions he paid little attention to grammar, and focused on the plot.

4.0 Case Studies
4.8 Ari

Part B: The Animation Context as a Therapeutic Milieu

Structure versus Autonomy

In working with Ari and his ambivalent work style, I employed story-making as an opportunity for him to express his internal life more explicitly, and help him integrate his internal experience with his actions and daily life activities. Affective story themes were employed to stimulate reflection about his internal life. We know that Ari's preoccupations are home/family related and he does not get the opportunity to express them in school. Encouraging him to write about affective issues, as we have seen, naturally evokes the expression of very specific personal conflicts from the subjects.

It was disturbing to me how often Ari and Katie were categorized as "lazy" by their teachers, as if they were capable of fulfilling their obligations as students but through some willful act were doing only the minimum of work needed to get by. Yet this confirms what Illich (1974), Holt (1982), Kozol (1991) and many others have been saying about the inherently hostile bureaucratic structure of public education for years: "It is a zero-sum game, it bestows privilege on fewer people than it degrades" (Illich, p. 98). Why weren't Ari's difficulties more clearly recognizable in terms of their dynamic structure? It is certainly not because his actions or learning style are indecipherable. The comments of the teachers make clear that they don't think their job   !ves knowing their students as individuals and addressing their learning style as s .....ng that is malleable.

Ari's Mode of Focusing/Expressing Intrapsychic Material

Avoidance was Ari's primary defense mechanism. Therefore, he was not likely to generate narratives th   .uld directly deal with his current problems, just as Harold would not offer subjec ..atter for his animation that explained his behavior. The value and the beauty of their work is that it does articulate their difficulties nevertheless, *in*

4.0 Case Studies
4.8 Ari

interpretation. To be sensitive to the symbolic and metaphoric expressions of the child does not require an extensive degree of clinical training; it is more a question of values. To teach the child that the products of his/her internal life are valuable requires establishing an ongoing dialogue about the contents of the child's spontaneous writing and symbol making. The consistency and continuity of this dialogue over time is key to fostering a sense of ownership about one's intellectual accomplishments, so necessary for success in school. But it appears that after the early primary grades, there is less and less time allocated to such free expression. When time runs out on these early years of intellectual and epistemological freedom very often the child's continued attempts at allegoric truth are dismissed, and he is now perceived as an uncooperative or incorrigible student if he persists in raising his own subject matter.

There are times when acknowledging the child's own interests as valid academic content does appear to play a critical role in the formulation of his sense of him/herself as a capable student; particularly the developmental shift from being embedded in one's needs to making one's needs an object of perception and manipulation (Kegan's imperial/interpersonal balance). Ari's final work is a real gem, because it illustrates just what this shift looks like concretized in symbolic form: "Junk-yard" (5/25-5/27) was a combination of two ideas that were merged for lack of time. The first thought expresses Ari's anticipation of summer, and summer activities like going to the junk yard with his dad to get spare parts for the car. Secondly, he states what he is looking forward to learning in school next year. As part of the termination process with Ari, I suggested that he reflect on the year's accomplishments and think about what he was looking forward to next year. For Ari, this stimulated his interest in the biology of the body and he wrote [sic] :

> I am looking forward to science next year to learn how my body
> works, how we become strong, how we can stand up, and how
> muscles works and where the force comes from.

4.0 Case Studies
4.8 Ari

This new interest was the logical synthesis of Ari's inner psychological tensions about the integrity of his own body, as well as his concerns about his mother's arthritis. This subject also satisfies the demands of academic life, and is a way for him to defuse or sublimate his anxiety in a healthy, productive way. It is a beautiful example of the coalition of forces that are needed to unite and to sustain a long lasting intellectual pursuit. A sustaining inner force behind Ari's academic endeavors has been conspicuously missing in his work. The ingenuity of his solution is impeccable; he can now more fully participate in school life and leave mother at home by learning about her problems in school. He has successfully identified and objectified his need to separate from home, focus more of his energies on school, and reclaim diffused energies by choosing to study subject matter that satisfies all three of these pressing needs.

These activities show that Ari is mulling over his state of affairs and making a very accurate assessment of his circumstances. For this reason, his situation looks hopeful in terms of being able to succeed in school.

The Primary Therapeutic Agent

The VideoWorks environment supported an increasing level of investment in self-expression and self-disclosure, which was solidifying Ari's conception of himself as a capable student. The combination of personal attention, and my encouraging Ari to use personal experiences as story material seem to help him recapture lost energies for pursing academic work.

the junk yard
by a.r.

this summer I will like going to the junk yard with my father to get parts for the car
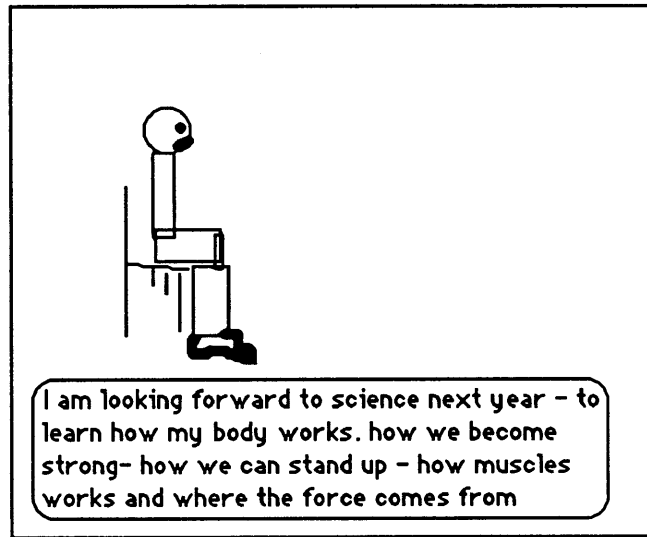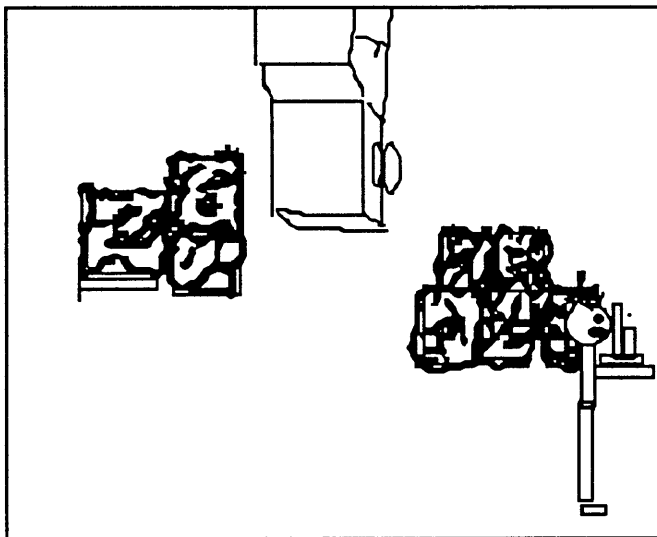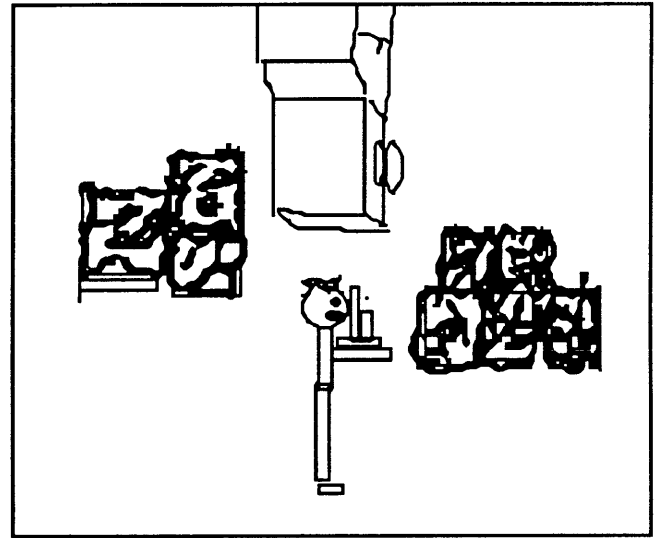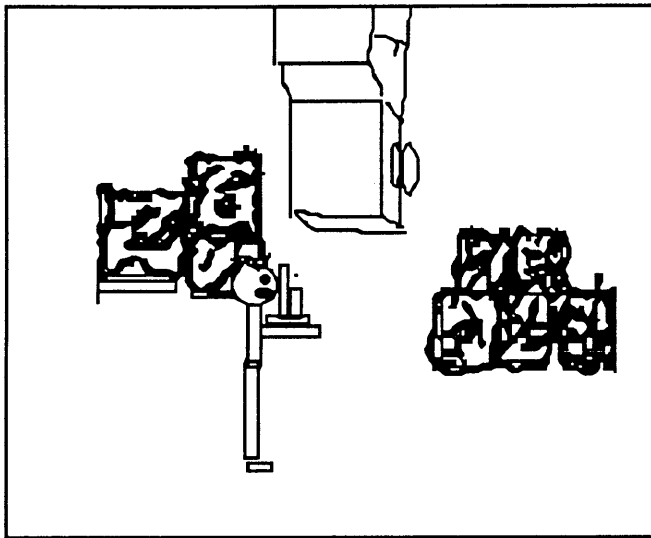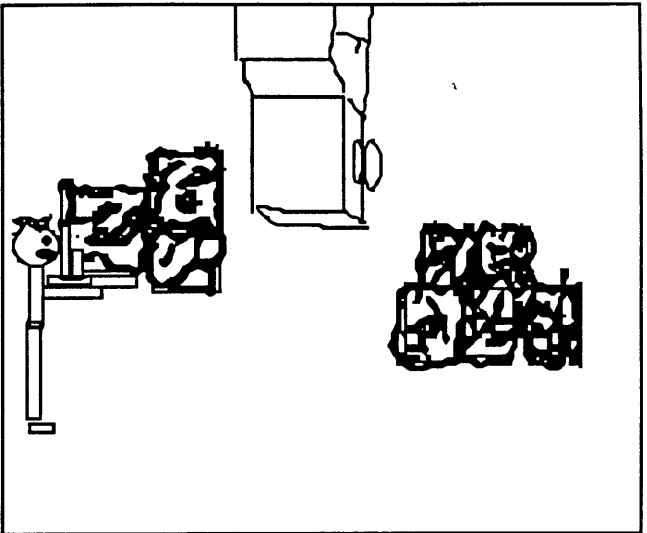
I am looking forward to science next year – to learn how my body works. how we become strong– how we can stand up – how muscles works and where the force comes from

A.R. "junk yard" 5/27

143A

I am looking forward to science next year - to learn how my body works. how we become strong- how we can stand up - how muscles works and where the force comes from

I am looking forward to science next year - to learn how my body works. how we become strong- how we can stand up - how muscles works and where the force comes from

A.R. standing up 5/27

143·B
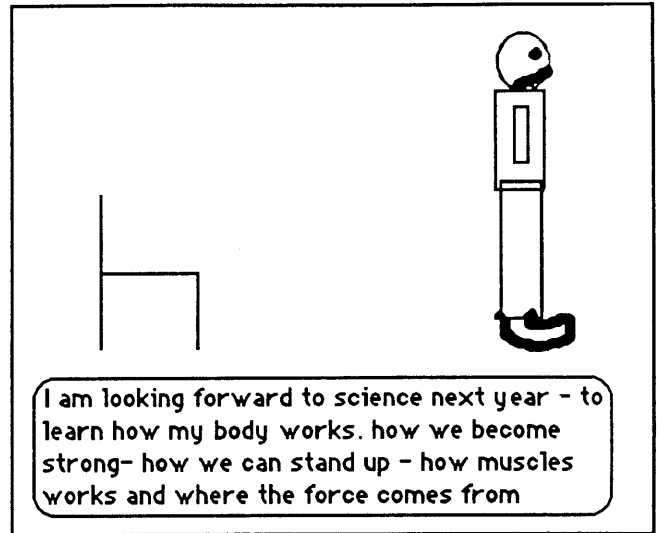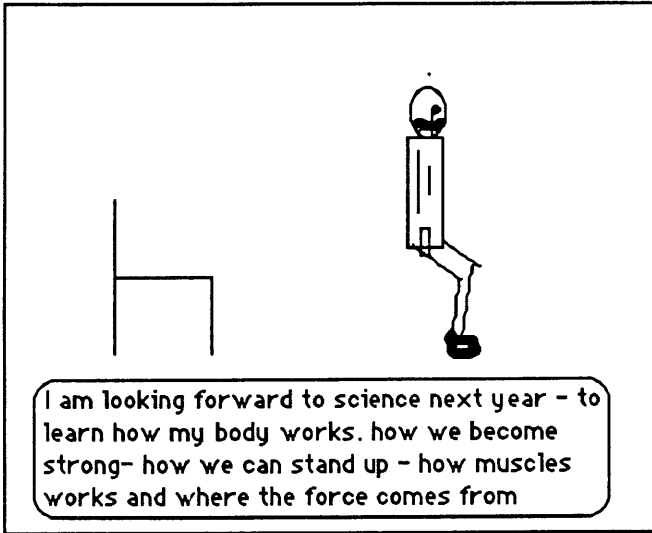
5.0 Analysis and Discussion of Case Studies

The preceding case studies confirm that the animation context, along with my support and instruction, proved to be an extraordinary medium for telling stories. The wealth and diversity of material produced by the children clearly shows this. In many instances the case studies also illuminate those attributes of the computer technology that enhanced the child's production of work. At the same time the study has raised many questions that have been left unanswered:

— How do you transport this kind of experience into the classroom? And is it transferable?

— How do you address the boundary between personal knowledge and formal knowledge in the classroom? (i.e., the wealth of material produced by the children was due in part to my willingness to accept all subject matter as grist for stories)

These questions define the long standing division between psychology, the therapeutic stance, and education which will not be addressed in this thesis. What follows is a discussion of the animation context as both a diagnostic tool and therapeutic tool as they relate to the case studies exclusively.

5.1 The Animation Context as a Diagnostic Tool

My discussion of the animation program as a diagnostic tool is primarily a discussion about the learning process, and a way of looking at learning that is based on a developmental paradigm.

This study has literally borrowed diagnostic technique from the clinical literature to diagnose the learning styles of the eight subjects. Inherent in this approach is the belief that evaluating children's learning styles as a form of academic assessment is an important concept. Our expanding knowledge of human development *should* contribute to richer and more productive educational environments, and an enhanced understanding of the child's creative and mental growth on the part of educators. In turn, these

5.0 Analysis and Discussion of Case Studies

developments will give the child greater opportunity to reflect on his/her own learning

process as something of value. Key to a shift toward this kind of thinking is the notion of

viewing curriculum materials more like diagnostic tools, rather than objects that transmit

knowledge. In a report to the U.S. Congress Committee on Education and Labor, Pea &

Soloway (1987) summarized theoretical advances in learning as a science, and discuss our

changing ideas about curriculum:

> A new consensus view of the learner, incongruent with most present day
> practices, characterizes research in the education sciences. Research
> concludes that the dominant transmission view of knowledge is deeply
> misguided. According to this view, the major pedagogical activity is to
> provide well-structured presentations of material to be learned, primarily
> through lecture, demonstration and recitation. Instead we now see that new
> learning is constructed in terms of prior knowledge by an active learner in a
> social context.......Such experiential knowledge must be reckoned with in
> education. Much recent research involves "diagnosing" the understandings,
> preconceptions, and interests that learners bring to formal instruction, so
> that instruction may bridge experiential and formal school-based learning
> (p.15).

While the development of curriculum materials is not the subject of this study, Pea

& Soloway's comments reflect the idea that the child's personal knowledge and

preconceptions are an important part of the learning process. My choice of descriptive

analysis as a methodology for discussing the children's use of the computer emphasizes

the personal struggles and motivations that occupied center stage in their use of

VideoWorks as an expressive tool. Throughout the course of the dissertation I have tried

to show how the boundaries between what's considered personal and formal knowledge

blur upon close examination of the children's creative work. For these reasons, my

analysis waivers back and forth between a discussion of learning, and a discussion of what

constitutes therapeutic intervention in response to the child's learning problems. Even

though the group under study represents children who were experiencing difficulty in

school, I believe their problems differ from those of normal children only by degree. My

assumption is that all children proceed along a similar path of development which is

influenced by stylistic differences. What the subjects revealed in their mastery of the

5.0 Analysis and Discussion of Case Studies

computer and story making with the computer tells us about the preoccupations and issues all children (ages 9 to 12) face in bridging intuitive knowledge with formal instruction.

In addition to the choice of a methodology which accentuates the child's problem solving strategies and learning process, the thesis presumed that the choice of the computer and VideoWorks provided an unusually rich context for the observation of individual learning styles. The study confirmed that when the computer context is used as an expressive tool, it can provoke a kind of discourse that encourages growth in psychological knowledge. The growth in psychological knowledge observed included a broad spectrum of abilities ranging from interpersonal skills, to solidifying a child's concept of sequencing. The breadth of skills the children were practicing with the animation program reflected the diversity of the subject group.

What follows is a closer look at the categories I used in the discussion of VideoWorks as a diagnostic tool. The children's relationship with the researcher, the children's relationship to the task/tool, and the content of the children's animation are summarized as diagnostic indicators.

5.1.1 The Child's Relationship with the Researcher

In looking at the children's relationship with the researcher as a diagnostic indicator of learning style, defensive structure emerged prominently in the way they reacted and adjusted to me as a stranger, and to a new task — mastering VideoWorks. The affective tone of the relationship provides important clues to the type of support the child needs to function productively. In addition to defensive preferences, the child's concept of independence, and dependency needs were also central in determining the type of help the children needed from me to function productively. A summary of these findings is grouped according to defensive structure:

• **The obsessive/compulsive defensive structure**, represented by Paul and Katie, showed many commonalties in terms of the tone and development of the relationship with the researcher in the animation sessions. The rigidity in their thinking, the bristly

5.0 Analysis and Discussion of Case Studies

exterior they showed during the animation sessions, and their lack of spontaneity characterized their work style. However, Katie and Paul were at different stages in development regarding their concept of independence and competency, and these differences were more influential than defensive style in determining the nature of support and intervention provided during the animation sessions.

Katie, as I have mentioned, had a self-concept that was very much embedded in family life and she was just beginning to shift from Kegan's impulsive balance to the imperial balance. Katie's shyness, and inability to take a very active role in the animation sessions reflected her location in the beginning stages of this developmental shift:

> In differentiating from his impulse confusion within the family, the child grows out of an undifferentiated adhesion to these older people with whom he lives, and into the role of "child" in relation to parents [and the world]. This role construction is part and parcel of the more general evolution which makes the child, rather than his parents the master of his impulses in every aspect of his life (p. 162).

Paul might have looked and behaved like Katie a year ago if we had seen him then. At the time of the intervention, Paul was much more attuned to the existential quality of his independence. He had the ability to hold a job (you may recall that he worked at a gas station on weekends). This fact, and the gruff defensiveness he presented in the animation sessions were evidence of the strength of his independence. When we interpret Paul's defensiveness through our developmental lens as well as defensive style, it is readily understandable as a reaction to the dawning realization of his separateness from the family. It functions like armor and protects him as his parents formerly did, from the 'slings and arrows' of social life.

Here we have the two faces of the obsessive character at different developmental stages: Paul's rigid self-determination and his tendency to change course abruptly when working at the computer highlighted his need to protect himself and identify him as being in Kegan's imperial balance (Table 5-1). Katie's quiet compliance and passive-aggressive attitude toward the sessions revealed her underlying desire to take control, and

	Kegan's Incorporative Balance*	**Kegan's Impulsive Balance***	**Kegan's Imperial Balance***	**Kegan's Interpersonal Balance***
	Embedded in: Reflexes, sensing and moving. Merged with mothering or care taking adult. Dependent upon the immediate availability and comfort of the adult to function (6 mos - 2 years)	Embedded in: Impulse and perception. Acknowledges and cultures excerise of fantasy, intense attachments and rivalries. Is letting go of family as the center of social life (5-8 years)	Embedded in: Enduring disposition, needs, interests, wishes. Acknowledges and cultures displays of self-sufficiency competence, and role differentiation. Is letting go of self-sufficiency as a central organizing precept (11-16 years)	Embedded in: Mutuality, interpersonal concordance. Acknowledges and cultures capacity for collaborative self-sacrifice (no easily supplied age)

Obsessive/Compulsive Defensive Style Becomes rigid under stress, doesn't hear, and can't stop course of action.	**Katie** (9yrs.2mos) Compliant, passive/aggressive. She is productive, but struggling to act more decisively as she can in the family. Doesn't have operative concept of self-sufficiency separate from family.	**Paul** (9yrs.10mos) Rigid, obstinate, and defensive. Fears loss of coherence if he gives in to the demands of others. Wants to join in with others, but doesn't quite know how.	

Schzoid Defensive Style Retreats under stress into fantasy.	**Alan** (10yrs. old) Withdrawn in fantasy parallel play is still preferred mode of interaction with peers. Very dependent upon adults to structure and pace his work to be productive.		

Impulsive Defensive Style Becomes chaotic under stress like a hamster on an exercise wheel.	**Ari** (10yrs.5mos) Compliant, passive. Struggling to act more independently as he can in the family. Is aware of passivity as something wrong with him. Needs a lot of structure to be productive. **Sam** (10yrs.7mos.) Embedded in reflexes and impulses. Avoidance of affect is pronounced and suggests a potentially psychopathic response to social life. Needs a lot of structure to be productive.	**Harold** (12 yrs.) Going through the motions of acting self-sufficiently, but can't be productive without the constant support of an adult. Is having difficulty establishing an enduring disposition of self that integrates affect, cognition, and action, i.e., fulfills the role of student.	**John** (10yrs.9mos.) Productive, can initiate activities, and inquiries for help by himself. Is struggling with how to satisfy himself and meet the demands of others as well.

* Borrowed in part from Kegan (1982) Table 7., p. 118.

Kegan's Incorporative Balance*

Embedded in: Reflexes, sensing and moving. Merged with mothering or care taking adult. Dependent upon the immediate availability and comfort of the adult to function (6 mos - 2 years)

Kegan's Impulsive Balance*

Embedded in: Impulse and perception. Acknowledges and cultures excerise of fantasy, intense attachments and rivalries. Is letting go of family as the center of social life (5-8 years)

Kegan's Imperial Balance*

Embedded in: Enduring disposition, needs, interests, wishes. Acknowledges and cultures displays of self-sufficiency competence, and role differentiation. Is letting go of self-sufficiency as a central organizing precept (11-16 years)

Kegan's Interpersonal Balance*

Embedded in: Mutuality, interpersonal concordance. Acknowledges and cultures capacity for collaborative self-sacrifice (no easily supplied age)

Tammy   (9yrs.7mos.)

Embedded in family; psychologcially merged with care taking adutls. Measures self-worth in terms of whether or not adults take care of her. Is having difficulty objectifying needs and impulses as things she herself can take care of.

Hysterical Defensive Style

Creates emotional outburst under stress.

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act more decisively as she did in her family. These are characteristics of Kegan's impulsive balance. Support and therapeutic intervention for both children involved helping them infuse their narratives (and their thinking process) with affect. The obsessive character has tendency to lose herself in thought. Enlarging the children's awareness of affect in their thinking process has a grounding effect. It brings them into contact with the outer world and social interaction. The obsessive is typically intellectually bright (which is true of these two subjects academically) and navigates life using rules rather than a spontaneous assessment of a situation as the hysteric and impulsive character structures do. The defensive posture Paul presented required careful consideration about how and when to offer help. This sensitivity on my part seemed to make a dramatic difference in softening Paul's attitude. As the child begins to develop an awareness of himself as a free agent, there also seems to be a growing sensitivity to social interaction taking place. The awareness of separateness, stimulates the growth of social skills which invite a new kind of intimacy to fill the void. The passive-aggressive stance Katie showed required a more active role on my part. I provided a bridging function for Katie; I demonstrated that I valued her creative expression and inner life by discussing her stories with her and inhabiting the narratives in a playful way. If she can discover the kinds of subject matter and activities she finds emotionally and intellectually satisfying, than she has taken a step toward more independent functioning. The mental question that seems to occupy the child's mind in formulating a self-concept of independence separate from the family is: What and, to a lesser extent, who do I invest in? Where am I going to find my new source of riches and satisfaction as an independent person? If Katie can find value in her own stories, she can find a source of riches from which she can build a more solid sense of independence.

• **The impulsive defensive structure** was well represented by our subject group; Sam, John, Harold and Ari were all members of this group. The affective tone of the relationship with the researcher can best be described as variable, with many mood

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swings. The range of academic success and intellectual ability among these children also varied tremendously, although they all had two things in common: they lacked a stable and enduring disposition of themselves as capable students, and had a defensive structure that was dominated by impulsive acting out. Even John, who was the brightest star among all the subjects in terms of his creative use of the software, had difficulty maintaining good grades. John's teacher characterized his problem as "keeping him motivated and interested....he doesn't seem to understand that he needs to apply continuous effort to maintain an A." In John's case, his impulsive actions were interpreted as an age appropriate phenomena of his transition to adolescence. His struggle to maintain a sense of his own individuality while having to submerge aspects of himself in order to cultivate interpersonal relationships, often resulted in impulsive acting out.

Harold represented the other end of the spectrum. He was failing all his subjects, yet he was obviously capable of doing the work. Developmentally, Harold was having difficulty establishing an enduring disposition of himself as a student. He was going through the motions of acting as if he was self-sufficient, but he could not fulfill the required tasks of the role of student. His ego structure could not coordinate affect, cognition, and action to produce an adequate response to the demands of school — not even sporadically. As mentioned earlier, I perceive Harold's chaotic family life as largely responsible for his way of functioning. The expectations the family placed on him were inappropriate for his age, and impossible to meet. His problems reveal successive layers of delayed psychological differentiation dating back to early childhood. Harold's adaptive strategy as quick change artist who disposes of one persona for another depending on who he is with, and where he is, has resulted in fractured thinking. In Harold's attempt to be all things to all people, he's lost himself.

In between John's success, and Harold's failure, Sam and Ari were struggling to remain average students. Ari's difficulties were attributed to a difficult separation from the family as well. His inability to succeed in school was complicated by his mother's

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life threatening illness. In Ari's mind, leaving home and coming to school might literally kill his mother. His impulsive acting out, was the result of his fears overwhelming him. Additionally, the demands Ari's mother placed on him to take care of her, were robbing him of energies he needed to bring to school to be fully engaged with school.

Finally, Sam's impulsivity, which I described as a constant shifting of attention to avoid feelings, was extreme. The avoidance of affect was so pronounced in his case that it constituted a total reaction of the personality and a potentially psychopathic response to social life. In spite of his defensive style, Sam was a motivated student whose work was highly structured for him. His diligence masked the internal turmoil lurking beneath the surface. However, when given the opportunity to generate his own subject matter on the computer, Sam's internal war surfaced quickly.

In general, encouraging the children to reflect on the feelings that emerged in their stories constituted the most important aspect of support and intervention. For this group, the central idea was to help the children to acknowledge and experience feelings in a more reflective way. For John and Ari this meant helping them to see that while feelings can't be controlled, they are related to behavior and other actions that the child can exercise control over. Sam and Harold, whose defenses shielded them from having to sit with feelings, needed to become more aware of the feelings they were avoiding, and why.

• **The hysterical defensive structure**, represented by Tammy, gave us insight into why children fail to engage with exploratory software environments. The affective tone of this relationship was characterized by the child's over-involvement with the researcher. I have interpreted Tammy's over reliance on the adults around her as a psychologically unbounded need for a mother. Tammy's difficult separation from her family made it hard for her to form a positive idea of herself as a capable student. One of the most important psychological tasks of the early grade school child is to establish an identity as a student. This is the same issue Katie, Ari, and Harold struggled with, yet these children were not immobilized from using the software as Tammy was. When

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separating from the family psychologically is troubled, and this developmental dilemma is combined with the hysterical defensive structure it is a debilitating combination for the child. This limits the child's opportunity for growth severely. Tammy did not feel equipped to meet her needs because she didn't see herself as an effective actor in the world, and lacked all of the automatic responses we normally take for granted in children (i.e., social skills like speaking up in class discussion, volunteering freely when the opportunity arises, working together with other children to accomplish a task). In addition to lacking social skills, Tammy's hysterical defenses responded to anxiety by retreating even further from social and intellectual challenges.

Support and intervention consisted of emphasizing procedural thinking. Giving her a grab-bag of strategies to use for accomplishing a task (with the idea that she would assimilate them) was the recommended course of action. Tammy needed encouragement to utilize the keen intellectual capacities she possessed, but didn't value.

• **The schizoid defensive structure**, represented by Alan, has been described as annihilating the possibility of dialogue with others by his retreat into fantasy. The relationship with the researcher in Alan's case was notable for the absence of affective expression and an unyielding dependency on me to direct and structure the animation sessions. Alan's developmental status was characterized by his embeddedness in fantasy. Parallel play was still his preferred mode of interaction with peers. Providing Alan with support to be productive and function more independently required keeping him focused on outer reality and social interaction with others. I have described Alan's inner world as severely collapsed, lacking categories and schemas for separating fantasy from reality. As a result, he did not have the experience of himself as a separate person with needs and wishes that are totally his own. Alan's persistent dependency required that I be alert to subtle changes in his moods. Like the mother who is attentive to her infants fears, her response to a potentially disturbing situation is automatic. One could almost say that the

	Kegan's Incorporative Balance*	**Kegan's Impulsive Balance***	**Kegan's Imperial Balance***	**Kegan's Interpersonal Balance***
	Embedded In: Reflexes, sensing and moving. Merged with mothering or care taking adult. Dependent upon the immediate availability and comfort of the adult to function (6 mos - 2 years)	Embedded In: Impulse and perception. Acknowledges and cultures excerise of fantasy, intense attachments and rivalries. Is letting go of family as the center of social life (5-8 years)	Embedded in: Enduring disposition, needs, interests, wishes. Acknowledges and cultures displays of self-sufficiency competence, and role differentiation. Is letting go of self-sufficiency as a central organizing precept (11-16 years)	Embedded In: Mutuality, interpersonal concordance. Acknowledges and cultures capacity for collaborative self-sacrifice (no easily supplied age)
Obsessive/Compulsive Defensive Style Becomes rigid under stress, doesn't hear, and can't stop course of action.		**Katie** (9yrs.2mos) Needed encouragment to support productivity; complimenting her on the accuracy of her perceptions regarding family and social life supported Katies movement towards independence.	**Paul** (9yrs.10mos) To support growth, carefully considered when to intervene as an Instructor, and allowed Paul to assume as much control as he wanted. Encouraged the disclosure of affect through story characters.	
Schzoid Defensive Style Retreats under stress into fantasy.	**Alan** (10yrs. old) Provided a lot of structure to promote productivity; used canned art imagery, segmented story writing using story boards, paced his work, refocused him task. Most important activities were those which helped Alan establish boundaries between fantasy and reality, and build a self-concept of himself as a separate individual.			
Impulsive Defensive Style Becomes chaotic under stress like a hamster on an exercise wheel.		**Ari** (10yrs.5mos) Encouraged the disclosure of fantasy and discussion of feelings, needs to find consuming interest to support growing independence. Needed a lot of structure and prodding to finish work; story boarding, and discussing ideas. **Sam** (10yrs.7mos.) Needs help with becoming aware of angry impulses. Provided a safe place for the disclosure of angry feelings and fantasies. Also required a lot of structure to be productive, story boarding narratives, and pacing his work.	**Harold** (12 yrs.) Provided encouragement and bridging over function; this included quelling his fear of failure, helping him to choose story ideas to work on, and prodding to finish work. Focusing on disparities and similarities between story characters and real life experience to help build a realistic self-concept.	**John** (10yrs.9mos.) Self-directed, self initiating, needed very little support from me. Discussed feelings that emerged through story characters to support growth of reflection on the role of affect in decision making.

* Borrowed in part from Kegan (1982) Table 7., p. 118.

Kegan's Incorporative Balance*

Embedded In: Reflexes, sensing and moving. Merged with mothering or care taking adult. Dependent upon the immediate availability and comfort of the adult to function (6 mos - 2 years)

Kegan's Impulsive Balance*

Embedded In: Impulse and perception. Acknowledges and cultures excerise of fantasy, Intense attachments and rivalries. Is letting go of family as the center of social life (5-8 years)

Kegan's Imperial Balance*

Embedded In: Enduring disposition, needs, Interests, wishes. Acknowledges and cultures displays of self-sufficiency competence, and role differentiation. Is letting go of self-sufficiency as a central organizing precept (11-16 years)

Kegan's Interpersonal Balance*

Embedded In: Mutuality, Interpersonal concordance. Acknowledges and cultures capacity for collaborative self-sacrifice (no easily supplied age)

Tammy (9yrs.7mos.)

Exploratory nature of computer context proved Inappropriate for addressing her needs. Tammy required toys/tools that offered more object constancy.

Hysterical Defensive Style

Creates emotional outburst under stress.

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mother's reflexes become the child's reflexes. In a very similar way, Alan was dependent upon the immediate availability and comfort of an adult to function.

In summary, Table 5-2 shows the interaction between the child's defensive style, and developmental stage as it relates to our eight subjects. Where the subjects fall along Kegan's continuum of balances signifies their status at the time of the intervention.

5.1.2 The Child's Relationship to the Tool/Task as an Opportunity for Diagnosing Learning Style

In observing the children's relationship with me, defensive preferences emerged prominently as a feature of their learning style. In their use of the VideoWorks program and their approach to the task of making animation, the children's developmental status showed itself conspicuously. Developmental status was reflected in the level of engagement the children established with the software and their choice of subject matter. Looking at the wealth and diversity of material provided by all of the subjects, it's evident that each child had a different focus in the way they chose to engage with the program. The emergence of difference was implicit in the subject-selection process. Even so, the range of uses was surprising from a clinical perspective.

Sam and Alan demonstrated most dramatically the power of the animation environment to elicit a wealth of information about personal preoccupations and developmental status. Because of Sam's limited vocabulary (as a result of lead poisoning), it would be very difficult to access the type of material he was disclosing in his use of the software with traditional media (pencil and paper) with the same rapidity. Sam was often discouraged by the way his handwriting and hand drawn images looked, due to his perceptual problems. The software provided Sam with keyboard that delivered ready-made images, and could quickly depict action, which facilitated the expression of his ideas. In the computer, Sam had found an instrument that could keep pace with his impulsive style of thinking. Over time, the same issues that Sam presented in his narratives (i.e., dissociated anger, mastering sequential ordering, sexually charged images)

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would probably emerge in another setting where other materials were used as expressive tools. Nevertheless, it was the speed of his disclosures which I feel is significant clinically.

The animation environment possessed the same quality for Alan as well. In Alan's case, my presence and structuring of the sessions was crucial to obtaining narratives. Alan's strong identification with the computer as a "friend" and something which had magical status, facilitated that disclosure. Here again, as in Sam's case, Alan's perceptual processing problems and his short attention span made writing and drawing with pen and pencil a nightmarish experience for him.

It is significant to note that these two children were the most handicapped subjects. If the characteristics I've described are inherent in the use of the software as a symbol making device with children like Alan and Sam, then such programs should benefit psychologists working with children in play therapy, and education specialists who assess children's learning problems.

- **The Computer and Animation Program as Object to Think with**

Paul's relationship to the task of animating was also remarkable in terms of the fit between his psychological/developmental needs and the way in which the software environment supported Paul's creative expression.

When the child's defensive style and developmental stage dictate the need for physical separation to reinforce a sense of psychological separateness, the computer becomes a welcome work and play context. In Paul's case, we know that he was feeling the pangs of vulnerability that accompany the growth of individual consciousness peculiar to his age. Additionally, his preferred defensive style was to retreat into compulsive problem solving activity, or think himself into a loop. While drawing other people into his academic, or personal conflicts seemed to be too great a risk for Paul, the computer offered an intermediary companion for thinking about his dilemmas with productive result. The stereotypical profile of the professional computer programmer as an

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obsessive/compulsive personality comes to mind (Weisenbaum 1976). Contrary to the image of contented isolation that this stereotype evokes, the computer environment actually served as a bridge to better human relationships for Paul.

5.1.3 Analysis of Content

My discussion of the children's creative products focuses on the coherence and elegance of creative expression as self-assessment of the child's emotional and intellectual strengths and weaknesses. The accuracy of their perceptions does not appear to be dependent upon intellectual prowess. As a matter of fact, the child's symbolic expression, both verbal and pictorial, are intrinsically related to intrapsychic organization. Consequently, this self-reporting activity applies to children of all levels of intellectual skill and ability.

In contrasting John's and Sam's stories as creative products, one can see how equal investment in the task is altered by the sophistication of their social skills. Both were nearly the same age. Both were categorized as having impulsive character structure, although there were significant differences in the origins of their impulsivity. John's impulsivity was a result of his inability to sit with feelings for very long. Sam's impulsivity was operating on a more global level, and served the function of avoiding affect altogether. John's narratives constituted an externalization of internal conflicts intended to entertain. They contain elements of conscious awareness and complexity lacking in Sam's stories, although the level of enthusiasm for the task the two children maintained was similar. An assessment of John's developmental status according to Kegan's framework, places him in the shift between the imperial self and the interpersonal self. The interpersonal self characteristically "orients the individual to internal states, and shared subjective experience" (p. 119, 1982), hence the sophistication of John's narratives. Sam, on the other hand, was still oriented toward the imperial self — "embedded in his needs, interests and wishes" (p.118, IBID.). His narratives seem one dimensional by contrast. From a therapeutic perspective these distinctions are essential

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for devising intervention. To form a model of why Sam constructs stories the way he does, becomes the first step in developing an intervention. From an educational perspective, an assessment of the child's learning style (relevant to defensive structure, and developmental stage) has great potential for enhancing the child's ability to become a better learner. It creates a three way dialogue between the child's developmental status; the child's work performance; and a standard of assessment based on individual needs and development.

In the paradigm of learning styles, Sam's story and John's story make equally important statements for different reasons. The computer fulfilled very different roles for these two boys, psychologically. This is noteworthy because we are interested in how the child sees himself reflected in his work. In observing Sam at work, there was a reckless exhilaration in the way he maneuvered the mouse and treated his text and pictures; like someone driving a car for the first time. John was more prone to sitting in silence in front of the monitor, and then pouncing on the keyboard when he had formulated at least half an idea. He conveyed the impression that the program was his minion; it was carrying out his wishes. Beyond viewing these behaviors as diagnostic indicators of learning style, the meaning children make of their own experience is evident. For a psychotherapist, these meaning making strategies are an entry point for beginning a dialogue with the child about his/her life. Art therapists have long appreciated how personality structure is revealed in creative activity. The fact that patients in psychotherapy feel more comfortable and less threatened when talking about themselves through drawings, or an expressive medium is continually cited in the art-therapy literature (Klepsch 1982, Robbins 1980, Naumberg 1966).

In the final analysis, this study has highlighted how the computer's ability to track and record the production of an object (drawing, music, or engineering project) provided enhanced opportunities for analysis and discussion of the work. In the case of Paul, for example, I could replicate his animation files when he ran into difficulty,

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recreate the problem on another computer and demonstrate solutions. This kind of collaboration is unique to the computer environment as a context for examining the learning process.

• **Narrative Perspective and Subject/Object Relationships**

As a function of learning style, the distance or proximity that the children placed themselves to the subject matter in their work was more influenced by their developmental status for six of the eight subjects, than the child's defensive structure. The two exceptions were Tammy and Alan. Tammy's hysterical defensive style, and her preference for repressing or dismissing anxiety provoking subject matter prevailed over her intellectual capacity to use the software. Alan's schizoid defensive structure absorbed the computer into his fantasy life after determining that the research context posed no real threat, nor challenges, to his introverted style of relating to the world. In contrast, Paul, Katie, John, Harold and Ari were not governed by their defenses. Consequently, they were free to explore and appropriate new experiences; namely the animation program. They were all inside their stories either concretely portrayed as characters, or metaphorically, as in the case of Harold and John who lent their internal conflicts but not their total identity to their story characters. The ability to parse and lend one aspect of oneself to narratives, but not one's total identity and play with the boundary between fantasy and reality seems to unfold within the short transition from latency to adolescence. The children whose style of functioning was characteristic of Kegan's impulsive/imperial balance all composed narratives using a bird's eye view when reporting events. This group includes Katie, Ari, Sam, Paul and Tammy. They all portrayed themselves in their stories as characters using real life events as subject matter. These are the hallmarks of a child who is at a stage in psychological development when he has established a new level of independence from the family and is just beginning to become aware of himself as a member of social life outside the home. As a whole, these kinds of narratives reflect an accurate reporting of activities the children experience, but lack the story complexity found in John's and Harold's work.

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The children don't yet have the capacity to go inside their own experience, and write about it reflectively.

- **The Child's Source of Motivation and Choice of Subject Matter**

The weight or value assigned by the child to subject matter raises important issues about the nature of collaboration between the learning environment and the child. What is the optimal balance between the child's own academic interests, and the need to control content in order to assess the child's performance or abilities? Ultimately, this invites scrutiny of the role of assessment itself. Is the optimal early learning environment one which assesses the child's mastery of content, or, one that assesses the child's learning style for the purpose of helping him/her to become a better learner? When posing the question in this manner, the answer seems obvious: the child's early educational experience should be supportive and therapeutic, rather than a horse race.

In Ari's case this issue takes on its real life drama. The fragility of Ari's hold on academic life was very real. While he appeared to have, as his teacher said, "all the right pieces that go into the making of a good student," whether or not they all fall into place may be the difference between the recognition of Ari's own interests as a valid academic pursuit, or not. Timing is critical. At some point, he may simply give up wanting to be a good student. The developmental shift that is marked by objectification of needs (which is also inextricably linked with achieving a new level of psychological separation from the family) may be a time when the contents of the child's fantasies and internal conflicts possess exceptional powers as catalyzing and synthesizing agents in continued academic growth. Tammy, Ari, and Katie all exemplify this shift in various degrees of distress.

Self determination becomes even more crucial for those children whose learning difficulties are chronic.[19] Harold, Alan, Tammy and Sam (to some extent), were all

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[19] I am not implying that children be given, or are capable of taking adult like responsibility for themselves and their education. This discussion is primarily about a shift in perspective on the part of the educator. For example, in psychotherapy the patient contributes content to the therapy session,

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subjects whose approach to VideoWorks revealed chronic developmental delays. It is clear to see how the breakdown in the ability to thrive and evolve in school for these children, had reached the point where the only content that could be addressed was each child's deficits. Ari, Katie, Paul and John by contrast, were all able to meet the demands of the school curriculum while mulling over the internal conflicts that are apart of maturation. Sam was something of a borderline case in this regard. He was keeping pace with the school agenda, only because the expectations for his performance had been dramatically reduced. In addition, his sadistic impulses (so prominent in his thinking) revealed a true character disorder in the making without long term intervention.

Some day I hope educational communities will debate the value of diagnostic and therapeutic media necessary to an assessment process, rather than standardized testing. In an article on the relationship between technology, morality and the virtues of improved diagnostic techniques available to doctors, Daniel Dennett (1986) explores how technology has altered the practice of medicine. Dennett suggests that physicians have a responsibility to avail themselves of new diagnostic technology to give their patients the best possible medical care (he also ponders the loss of a kind of art of diagnosis that has evolved without technology). What I find fascinating about his argument is Dennett's expectation that physicians will automatically accommodate their practice to meet the new standards of knowledge "lest they be considered unexcusably ignorant" (p.138). In the public school system there are no laws, law suits, or the equivalent of a Hippocratic oath propelling educators forward to experiment with technology. Schools as culturing institutions are mired in the same information glut as the health sciences. Our growing knowledge of technology as a tool of learning science and human development have raised expectations for better schools that haven't yet materialized.

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but this does not mean that he is in control of the therapy. The job of the therapist is to engineer the process.

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5.2 The Animation Program as a Therapeutic Tool

If the goal of this study were simply to gain access to the child's unconscious mind, that would have been as simple as giving projective tests. However, taking a Rorschach is not a therapeutic experience, nor does it facilitate growth. The task at hand was to make use of the projective material elicited from the children in the animation environment to address their learning difficulties, and developmental deficits. The discussion of the computer and animation program as a therapeutic tool focuses on two questions: What happens when children are encouraged to use the computer context to think about feelings, and what aspects of the software environment seem to enhance the child's symbol forming capacities.

In summary, the technology can be used to enhance educational experience and the therapeutic process by capitalizing on the computer's marginality — "an object that sits on the boundary between the physical and psychological" (Turkle 1990, p. 97) for working through ideas. As a work space and psychological holding environment, the animation program encouraged many of the children to reflect on their ideas as something of value — valuable intellectual property. The computer's ability to document, duplicate and transport work, has given us a new opportunities for sharing the process of making things, and a new window for the psychological contemplation of our work. As adults who work with computers, we have been alerted to this idea for at least a decade. What this study shows is that children are excited by this notion as well.

5.2.1 Structure versus Autonomy

Zeroing in on those characteristics of the software milieu that can be characterized as having therapeutic benefit, we have already stated that one condition plays host to all others — the intentional stance, or attitude of the teacher/therapist. Therefore, our definition of a therapeutic use of the software connotes observation on the part of the teacher/therapist first, and the introduction of structure as a consequence of what the

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child projects onto the medium. In other words, the need for structure arises from the interpretation of the child's creative expression, and the sophistication of the schemas the child is employing.

5.2.2 The Child's Mode of Expressing Intrapsychic Material

Evoking subject matter is the first step in making stories. Beyond this, if the animation program can be used as an object to think with, then it is functioning as a synthesizing agent in the personality. Paul, Alan, Sam, John, Katie, Harold and Ari all exemplified this level of engagement with their subject matter and the software. This was evident in the growing complexity of their work as time progressed. If I were to choose one aspect of the program largely responsible for motivating their progress, I would have to say it was the computer's ability to depict activity, or motion. This is the quality that all the children seemed to respond to with equal delight. Moreover, they used it as an opportunity to depict *human* activity; to go places and do things that were out of the ordinary with respect to their own lives. Almost all of the stories are larger than life in scope. In this sense, the animation program served as a vehicle for taking control over, and acting upon the external environment. This is a powerful feeling for most children, who have limited control over their daily lives. Where they go and what they do is usually at the discretion of their parents and teachers. While story themes were frequently suggested to the children in the construction of narratives, the nuts and bolts contents and situations portrayed in the animation were unique to each child.

Looking at the children's imaginal products from the viewpoint of the issues and/or things that they were striving to gain control over, illuminates how they were using the animation context to support growth and change:

> In **Paul's** epic, "My trip to space" the main activity in the story is the
> characters journey into space in a spaceship. However, the character's
> disclosure of feelings during crucial points in the story comprise the most
> significant action in the narrative from the standpoint of development.
> Given Paul's compulsive style, the activity of creating distance between

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thought and action, and allowing himself to experience feelings more fully is precisely his own dilemma.

Alan's stories reflect his fusion of fantasy and reality, and the extent to which the animation was seen by him as real phenomenon. There is no sense of his functioning inside the story (represented as a character) as we see in other children's narratives. In "the man and the wolf" the action in the sub-text does show Alan's struggle to control the monsters of his fantasies, and this is very significant. It shows he is struggling to create boundaries between fantasy and reality.

In **Sam's** case the focus of action is very clear; his characters hurt people. Kicking, punching, and dismembering others, are the things he wanted to do himself. Here the potential for the development of pathology in his personality is being made obvious through the action in the stories. The exposure of his anger is a first step in acknowledging that there is a problem, and contains the future possibility of growth and change in the personality.

Katie and **Ari** depicted stories of daily life activities that were infused with the desire to be able to act more independently. The action of the sub-text is an assertion of their own will over the authority of parents, and in Ari's case, the family doctor.

John and **Harold** both used the narratives to sort out moral and social dilemmas in the actions of their characters, and represented the most sophisticated use of the medium.

The diversity of subject matter represented by the subjects, highlights the nature of VideoWorks as a "convivial tool." Illich defines convivial tools as "those which give each person who uses them the greatest opportunity to enrich the environment with the fruits of his or her vision" (p. 22, 1973). Illich cites the telephone as being good example:

> The telephone lets anybody say what he wants, to the person of his choice;
> he can conduct business, express love, or pick a quarrel (p.23, IBID.).

As both a symbol making tool and a writing tool, VideoWorks supports the development of literacy in children, as the telephone supports verbal communication.

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What motivates literacy is, in part, a self-analytic function. Before the need to know grammar or the format of a formal letter, the desire to say something about one's own experience, or tell a story motivates communication with others. Speaking as an educator, I believe that it is important that computer tools remain convivial tools for children to experiment with in a free form manner. This activity is the well-spring of self-discovery. One of the greatest contributions the personal computer has made to educational discussion is to alter the boundaries between what's considered personal and formal knowledge, or as Sherry Turkle comments, what's considered a thinking style and thinking stage. In the use of the animation program to think about psychological issues, the children's stories crisply illustrate the importance of imagery, as objects to think with in the formulation of ideas. The computer's ability to depict action was used to experiment with ideas and to integrate affect with cognitive functioning.

This juncture between naive and formal knowledge is where clinical/developmental psychology and education meet head-on. From my own experience, I've noted that many elementary school environments commonly interpret this dichotomy by drawing the boundary between curriculum content, and the child's agenda in rigid style. When used as a vehicle for self-expression in a school setting, a convivial tool like VideoWorks unleashes tremendous creative energies that have been dammed-up by these artificial distinctions.

From a therapeutic standpoint, it is readily understandable as to why the concept of bridging intuitive and formal knowledge ought to be the heart of educational pedagogy. In therapy, bridging fantasy and projections with external reality and social expectations is one of the corner stones of dynamic psychotherapy. Another is to "strengthen the existing fabric of the self," as Kohut writes, and

> provide those connecting links that allow [the person] to experience himself as a harmonious, balanced unit that is continuous in time and cohesive in space (p.100, 1984).

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When we annihilate the child from dialogue about his/her intuitive perceptions of how the sun moves, what's inside the computer and how it works, or squelch a child's natural curiosity about his mother's illness, we create holes in the fabric of the self. It denies the child's natural inclination toward integrated functioning and psychological wholeness. In the context of psychotherapy, the belief that faulty intuitive conceptions can be replaced with formal knowledge is the epitome of bad treatment. It would be the equivalent of telling patients what's wrong with them in theoretical terms, and assuming they possessed an understanding of their problems as a result.

Creative process will always play an important role in education and psychotherapy. The boundaries between intuitive and formal knowledge dissolve alchemically in the activity of creating and making things. By this I mean that any learning process that offers us the opportunity to draw on our inner world of symbols, dreams and fantasies as a resource for ideas in the creation of objects (i.e., drawing, writing, music, and dance, or the construction of objects) lends increasing intrapsychic order to the personality. It provides the connecting links that allow us to experience ourselves as harmonious and balanced, as Kohut described. Learning that is imposed on us, like memorizing subject matter to pass a test, is something that we never possess. It lacks the infusion of energy and hours that compose ownership of an idea that is manifested in concrete form.

5.2.3 The Primary Therapeutic Agents

In summary, this study has tried to show how VideoWorks can be used to enhance educational experience, and serve as a therapeutic tool. I have tried to define and illuminate the unique attributes of the software work space as a psychological holding environment that is different from working alone with pen and paper.

The personalized use of technology and the enhanced communications systems that have followed from its use have opened up new avenues for collaborative learning. The most impressive kind of collaboration that will result from these new tools will give high

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school students access to masters in music, and Nobel-prize-winning biologists as teachers. This study has focused on the inner-world of collaboration that takes place on an intimate level. This micro view tells us how effective the use of computer technology as learning tool really is on an individual case by case basis.

Used in conjunction with my skills as a teacher and therapist, the animation program served a variety of functions. It proved useful as a diagnostic tool; as a holding environment and container for a very angry child; as a holding environment and container for very anxious children; and as an expressive medium that contributed to the children's writing skills and symbol forming capacities. Each of these outcomes is worthy of further study. However, narrowing the field of discussion is necessary. The results suggest three directions for further consideration:

1) elaboration of the notion of the animation and story-making context as an assessment and diagnostic tool;

2) the development of treatment programs and strategies for working with specific learning problems and emotional problems;

3) contemplating the use of children's learning styles as a design paradigm (i.e., concepts guiding the development of software materials that employ an intimate understanding of the learner, and use this information in a dynamic way)

• **The animation context as an assessment and diagnostic tool**

There were many animation exercises that could serve as an assessment battery. When working with Alan and Sam, their perceptual handicaps were quite evident in their drawings and in the difficulty they had in grasping certain elements of perspective. For example, the animation exercise that involved placing several views of a car on a circular road (to simulate movement) posed insurmountable problems for Alan and Sam due to

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neurological impairment. By contrast, the other subjects (with no organicity) completed this task with ease.

When comparing the subjects' hand drawn pictures with those executed using the computer, I found little difference. Similarly, the family drawings and H-T-P drawings rendered on the computer provided the same wealth of information about schematic sophistication and developmental status that was available in the children's pen and paper drawings of these same subjects. These findings suggest that the computer paint environment is an ideal medium for art and play therapists to use as an assessment tool.

A series of animation tasks could also be used for identifying a child's learning style (defined as defensive structure and developmental status), with the goal of helping teachers focus on the child's intellectual strengths and weaknesses. The use of computer paint tools as a diagnostic medium highlights assessment as a process rather than a test result. Like the classical Piagetian water conservation test, the animation and story-making context sets the stage for an encounter that invites the child to participate fully in an assessment. These situations function as problem solving contexts that have holding power for the child: They sustain a thoughtful 'working through' of ideas in a playful way. A Rorschach or WISC[20] are dry and alienating procedures by comparison. Here I am making a philosophical point; the best learning environments and therapeutic settings conceive of assessment as an ongoing process, not something that is divorced from learning, or behavior.

- **The development of treatment protocols for working with children in difficulty**

  Many of the intervention strategies devised in working with the subjects could be adapted for use as a treatment guide for children in special needs classrooms. There were two strategies in particular that seem ripe for adaptation:

  a) the use of hand-puppets in concert with the animation program
     and ready-made computer renderings of the puppets

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[20] Wechsler Intelligence Scale

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Alan's use of hand-puppets along with ready-made computer images of the same characters illustrated the benefits of using mixed media teaching tools with a child who has a schizoid character structure. I have described Alan's inner world as "collapsed", lacking categories for thinking about things and differentiating between internal and external reality. In the research setting, the use of different media clearly supported different kinds of thinking processes. The puppets were easy for Alan to identify with, and elicited spontaneous narratives from him. The computer images of the same characters put distance between Alan and his subject matter, creating a space for reflection that didn't exist with the puppets. As Forman's (1985) research suggests, having to direct the computer to carry out one's commands or wishes interrupts the flow of the child's spontaneous disclosures. In Alan's case, this kind of interruption provides a therapeutic opportunity for making distinctions between fantasy and reality, and can be used to support the growth of psychological boundaries.

> b) a curriculum that combines the making of animation with affective story themes for the purpose of promoting discussion about the child's inner life.

The most effective device for gaining insight into the children's lives was the use of affective themes for story making with VideoWorks. The words and phrases used (i.e., angry, sad, important to me, etc.) evoked very specific events from the children. These memories and experiences provided a ring-side seat to understanding their family life and social world. The terms themselves were borrowed from Kegan's subject/object assessment interview. Making these affective states the subject of discussion can have enormous value both as a therapeutic and educational exercise. The issues and ideas the child reveals can be useful in helping the teacher present curriculum information in a way that is meaningful to the child. Story-making with VideoWorks can also be useful to the clinician as a forum for acting out wishes and fantasies not possible, or unavailable in real life.

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- **The development of software materials that employ children's learning styles as a design paradigm**

The model of the learner and the model of mind employed in the design of educational software materials determines the scope of the program's use. Open-ended software materials, or those that are generally classified as tools (like VideoWorks) are design intensive products and usually expensive to produce, because they are suppose to fulfill a variety of purposes and needs. They employ a dynamic model of mind, and cognitive or developmental theory informs every aspect of the program's design. By contrast, software programs that use technology as delivery systems (which are usually formatted as drill and practice materials) do not require an in-depth understanding of the learner. For the purpose of my discussion, the main difference between these two design paradigms is this: open-ended and interactive software expect the learner to take an active role in the use of the materials, delivery systems are more likely to perceive the learner as a passive consumer of information.

The notion of learning styles as a pedagogical tact is a 21st century invention. Just as schools relinquished the concept of the learner and children as damned souls in need of redemption in mid-19th century America, we are bound to leave behind the idea of the passive learner. The two forces most influential in the 19th century transformation of our concept of the learner were our enhanced understanding of human development (both biological and psychological), and the industrial revolution. Today, the use of learning styles as the basis of developing educational software materials is being facilitated by the personalization of technology in businesses and homes. It also represents a continuing synthesis of our knowledge of cognitive and developmental psychology into the design of learning environments.

For example, Tom Snyder Productions software materials exemplify this paradigm. Snyder's computer environments embrace a complex and multi-faceted view of the learner in design. The software users are assigned roles to play, and discussion of interaction between

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participants is encouraged in the analysis of game outcomes. Synder's psychological model of mind and knowledge of social dynamics form the substrate upon which computer simulations are built. The participant, their teachers, and their interactions always remain the focus of attention rather than the microworld of the simulation itself. This represents a conscious commitment to using technology to promote social skills, and problem solving skills.

The paradigm of the learner as active participant will change the focus of education from mastery of content to a process oriented endeavor. For the elementary grades, this will help children develop a sense of ownership of their ideas and learning process as valuable intellectual property. In turn, this should result in enhanced motivation for academic success.

There are many new opportunities for exploration in the marriage between developmental and social theory, and, software design. This study has attempted to point the way to those areas that hold the richest possibilities.

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APPENDIX 1

PAUL

Assessment Data

Classroom Portrait

Paul was a 9 year old Hispanic child who was beginning his first year of being 'mainstreamed' back into an English speaking class, after having spent the previous two years in bilingual classrooms. He was recommended as a good candidate for the study by his resource room teacher who felt he would benefit from the individual attention. Paul spent most of his day in his fourth grade classroom. Three class periods a week he attended the resource room for personalized instruction in language and writing skills. Math was his strongest subject. Paul was performing above grade level in math, writing was also something he enjoyed and excelled in, even though he has had trouble with reading comprehension. He was working at grade level in all other subjects, and getting C's and B's on his report card with an occasional A.

Paul told me he aspires to be a teacher when he grows up, and wants to help other kids learn to read. He was very proud of the fact that he had a part-time job at a local gas station in his neighborhood where he works on the weekends, and makes $20.00.

Paul's current and previous teachers all had varied answers to my questions about him. This was a kid who seemed to evoke a kind of love/hate response among those adults around him. Either they liked him a lot, or found him to be a real pain. One thing I heard

consistently, was that Paul was extremely sensitive; easy to cry when confronted, and easily turned off to criticism.

At the time of the intervention Paul was having difficulty adjusting to the differences in his new social and cultural environment. Paul displayed his distress by being suspicious and mistrustful towards both peers and teachers. One day when I arrived at school I noticed that he was wandering in the halls between class periods, apparently fleeing school officials. Later I discovered that he was refusing to take off his coat, a school rule, for fear that it would be stolen if he left it in the closet. Eventually the 'posse' lost interest in chasing him around and he returned to class with his jacket on.

Paul was very interested in computer sand enjoyed the time he was able to use them. He helped out in the school computer lab regularly whenever his teacher would let him. What attracted me to Paul as a subject, was his complete mind meld with the computer. When working, he was apparently joined with the machine to the extent that nothing else existed. This intense concentration was also a feature of his work style in the classroom when engaged in writing or doing math problems.

Family Portrait

Paul came from a Hispanic family who emigrated from Puerto Rico six years ago. He lived with his two younger brothers, James age 7, and Julio age 5, an older sister, Maria, age 11, mother and step-father. Step-father was a factory worker, and mother was a housewife, according to Paul. The family lived in a public housing project in Boston. Up until recently , Paul's maternal grandmother, an aunt and uncle had also been living with the family. His perceptions of his family, particularly mother, as a source of nurturance and protection are reflected in his interviews with me.

Paul has been in the Boston Public School system since first grade. He also attended a Headstart program from age 4 to 5. A school core evaluation was requested by the parents in 1985 when Paul was in second grade. The parents were concerned about two 'D's' on his report

card, and wanted to know if he was working to his potential. The results showed that Paul was of normal intelligence, and it also reflected his strengths in math and his weaknesses in reading comprehension. A plan was devised to give him individualized instruction for the subjects he needed help in at that time, and resource room help was initiated.

Clinical Testing
Rorschach

Analysis of Paul's Rorschach shows that projection, displacement, and regression are the primary defense mechanisms in operation with regard to Paul's character structure.

His responses also showed that he is struggling to make sense of his inner world; by this I mean formulate a picture of himself and his capabilities that is realistic, i.e., *am I a parakeet, or an eagle? Can I take care of everything, or an I capable of being destroyed in a puff?*

Additionally, Paul's reality testing was judged to be poor, according to the test, because he does not perceive images and issues commonly seen in the cards.

Altogether, this combination of factors paints a portrait of a child in a state of disequilibrium whose origins have to do with his struggle for control over his environment. As we already know, Paul is feeling threatened and overwhelmed at school. The problem is that in order for him feel in control of the torrent of emotions he experiences, he becomes so rigid and inflexible that it makes it almost impossible for him to interact with others. Empirically, the data showed that Paul projects undesirable, and intolerable feelings onto external objects (this includes paranoia). He does not show the ability to deal with these feelings in himself, as 'things' to be reckoned with which are apart of him. That this capacity is underdeveloped, is not unusual in a 10 year old. Developmentally, it is related to Paul's age appropriate struggle to establish a stable concept of self that embodies a 'ball park' assessment of his capabilities. Without this anchor of stability, Paul is awash in an interminable internal checking process , typical of obsessive character structure. The obsessive attempts to decipher all stimulus as either right, or wrong, good or bad, weak, strong, etc.,

because there is no firm schema of knowledge about 'self' from which to formulate a genuine, spontaneous response. This is the process that makes Paul appear rigid. (As a feature of pathology, this remains a life long characteristic of the adult obsessive/compulsive personality).

The content of Paul's answers to questions about the blots are helpful in understanding how his defenses function in the service of his wobbling ego. Many of the objects he saw in the cards were human body parts; arms, legs, lungs, veins, throat, bones. These images were frequently seen as discrete objects (dismembered). Anatomy responses typically imply an attempt on the part of the individual to distance himself from his own person. This strategy has the same flavor of the continuous 'search and evaluate' process just described. It is effective in keeping feelings out of conscious awareness, protecting oneself, and focusing on detail. It is also debilitating because it keeps the evolving psychological apparatus in a state of limbo; preventing assimilation of new information that could bring a dynamic change in the relationship between thoughts and feelings.

Regression was also identified by the Rorschach as a preferred defensive mechanism. Paul's regression has a quality of 'falling apart' about it. He was unable to substantiate the sophisticated responses he first gave to the blots, in the form of seeing complex whole gestalt images. When asked to identify where he saw the reported imagery, he changed his answer, and gave a description of discrete objects that he saw in the cards. There was a sense of frustration, disappointment, and even anger in Paul about this loss of coherence in his thinking , that was very evident. He is able to tolerate the tension of pathological thinking, however, and not feel inclined to want, or need to change. In his interactions with peers and teachers, Paul continually created situations where he projects his frustration outward by insisting on a ritualistic course of action, then perceives the anger reflected back to him as external; belonging to other.

TAT

Without exception, all of Paul's responses to the story cards involved loss, violence, and coercion. Paul's fears about his ability to control his emotions and impulses are lurking just under the surface of his awareness.

This fits together with the Rorschach, hand in glove. The Rorschach best describes the most commonly used mechanisms of defense. The TAT, illuminates the emotional tone of the personality style more clearly. The over-controlling obsessive-compulsive is a lava flow of emotions beneath the surface because the futile attempts on the part of the ego to expel emotions back fires, since feelings are essentially a physiological response. One can not willfully reject an arm or leg - it simply doesn't work.

Paul's response to card #1, a picture of a boy and the violin (which Paul perceived as a guitar) is startling in its perversity:

"The boy is sitting here with a guitar. And the pictures they took of him [meaning the card itself] are going all around. They set this picture.....he was set up to take this picture. He is sad because he does not like to have his picture taken. In the future when he finds out how many people have this picture, his going to get mad. He is going to go to the man who took the picture and say 'give me that film'....and take it ....."

They hypersensitivity Paul shows to being seen, and inherent in this, the lack of trust, the expectation that others will take advantage to you, is unusual in a 10 year old. It is helpful to remember that these are free floating fears; not the mutterings of bitter experience from an old man, but an expression of the internal conflict and disequilibrium.

In the other cards (8,9,11) the most outstanding thematic content is the lurking fear of violence; "somebody sleeping in their house is stabbed," .."people having a night out are shot at," .."someone is trying to kill another person and throw him down a mountain."

In terms of Paul's cognitive and organizational skills, affect suggested in the cards helped Paul to organize his thoughts and construct coherent story lines. His plots were sophisticated. He showed he could weave together details of the pictures with the theme,

but consistently, at some point explosive tension, or violence breaks through to cause a moment of crisis for the characters. The crisis does not necessarily extinguish hope for a happy ending, it just mars the appearance of normalcy.

The affect Paul expresses is significant for its lack of integration. The TAT supports the findings of the Rorschach in its assessment of Paul as functioning under a pressure cooker of conflicts. He is managing his conflicts, in so much as he is not acting on his impulses and striking out, but Paul maybe in danger of doing just that if the current environmental factors worsen, and if he doesn't resolve some of his internal conflicts successfully.

H-T-P and Family Drawings

Paul's family drawings were not very revealing because he showed minimal effort in completing the task, but it did depict the family on an outing together fishing, which they actually did last Summer. This choice of subject matter reflects Paul's recognition of the family as a source of nurturance.

The H-T-P drawings showed much more effort and detail and were significant for the intensity of color and frenetic quality of line. The form quality of his images were age appropriate, but their were two features that were notable: the distancing of the baseline of the house and doorstep from the ground line of the picture is a hallmark of someone who is inaccessible in the art therapy literature (Hammer 1978, Machover 1961, Burns & Kaufman 1972), the antennae on the roof and the use of the color purple are also associated with hyper-vigilance.

Summary of Psychological Testing

Paul appears to be in difficulty because he cannot make sense of his inner world. In other words, he has difficulty anchoring his thoughts and feelings in a way which serves to direct or inform his actions and interactions with others. His rigid and defensive posture is a

symptom of the lack of internal stability and smooth functioning of the ego, or the behavior regulating agencies in the personality.

Paul

Transcript of Animation

Themes Expressed	Interpretation
12/3 - 1/19	
Narrative: Hi my name is Paul, and I would like to tell you something about me.	Fear of disclosure; repeats instructions as content of his narrative
12/14	
Narrative: One day I went to my house to	Step toward trust and openness;
eat - my mom said no she said don't eat now	sharing details of family life, includes the disclosure of conflict and sense of deprivation
1/26	
Narrative: Hi my name is Paul and I hope you like the wonderful things I do ˏ	Plea for acceptance; shows desire to share even though his actions deny this
2/4	
Narrative: [sic] One day i went to the jungle and saw a rattle snake that tried to attach me, then i saw tarzan and he pulled me from the	Reveals intrapsychic conflicts; first sign of holistic symbol formation;, fear of attach/attack

181

rattle snake - wen i got mad i went home i

was so happy being home i forgot the rattle

snake in my bag

is the same thing;

Paul is as afraid of closeness

as attack; for him its the

same thing - the snake is a

metaphor for those aspects of

himself he can't own

3/24

Narrative: [sic] One day there was a boy

named jae all the time his mother call him

to clean his room he gets mad. This is wen

jae is mad (picture) wen jae gets into his

room he gets even madder because his room

look even dirtier; and then he clean his

room. and that the end

Reveals family conflict with

significant level of detail; this

time, vs. first disclosure 12/14

the narrative is told from his

viewpoint and includes feelings

4/26

Narrative: (character named Paul finds a

newspaper that reads) A rocket is taking off at

10pm at night (Paul climbs aboard the rocket)

10)9)8)7)6)5)4)3)2)1) Blast off! (Paul is

in the rocket ship) He is in the spaceship and

he is going to land in mars he is afraid he is

going to die he is scared because he do not

no were he is going to land - the machine

told him he is going to land on mars (the

Re-telling of intrapsychic conflicts

in greater detail than any prior

work. Story is told from an

internal perspective; the

characters feeling states are

being monitored and reported

through the narrative - this

represents the creation of

healthy symbolic structure

rocket ship lands Paul is climbing out)

He just landed he gets out of the rocket he

sees holes. He sees the monster and runs

(Paul is inside the monsters house) he is

inside the monsters house (shots are fired

by the monster who has a gun) the monster

says 'you are dead meat' (Paul runs back

to the spaceship) He gets to the space ship

his is flying home (we see the ship taking

off) He said his trip was fun

which bridges unconscious

and conscious life

narrative is a metaphor

for how Paul experiences

the world around him

P   M

TAT

Card #1

The boy is sitting there with a guitar. All the pictures that they took of him are going all around. They set this picture up........he was set up to take this picture. He is sad because he doesn't like having his picture taken. In the future when he finds out how many peole have this picture, he is going to get mad. He can't do anything about it.......his is going to go to the man who took the picture and say give me that film, and take it.

Card #17

Some men are coming to pick up other men...... that they are like keeping as slaves. They keep them to do everything for them. They are making them carry bags. He might tgo and try and rob a bank, and make his slaves go with him. When the police come they will arrest him and let the salves go free. The slaves came from some place far away. Where ever they just came from, he might make them do this on many planets......like New York, New Jersey, states......and Mars. Places where there are no human beings just creatures. All the creatures are going to kill the slaves.

Card # 5

She lsot something, and she's looking for it, that is really important to her. Her wallet, or pocket book, her son that she lost......who came back. It could be a gold chain that she is looking for. In the future, she will find what ever she is looking for.

Card # 9bm

These people are having a night out somewhere, and they got shot. Or they are just sleeping. They are camping, and they cooked food and everything. The last part (the future) was when they got all dressed up and packed up and went back home. It doen't look like they were shot.

Card #8bm

They are stabbing someone. Like somebody is sleeping and the other lady is looking somewhere else, and some other people come, like in their house and stab someone. She is going to call the police or call somebody. I don't know if she can reach them. In the future, these guys will get arrested for killing someone else, and get put in prison for 20 years or 20 months.

Card # 11

Somebody is trying to kill another person, and throw him down a mountain. He is climbing down from somewhere else. In the future, he is going to fall down and die and a big whale will eat him up. There are falling rockes and water.

Card # 7bm

This is a president talking to his son, talking to his son who did something wrong. He might have killed his puppy, or gurned the house, or hurt someone esle. He did something that his father did not like. In the future, he might get grounded for the rest of his life. Perhaps for several weeks.

Date: 4/88   RORSCHACH: STRUCTURAL SUMMARY   **Name:** P.M. ♂ age 10

R = 24   Zf = 14   Z Sum = 53.5   P = 2   (2) = 3   Fr+rF = 0

LOCATION

W = 13 (25)

D = 6

Dd = 5

S = 2

DETERMINANTS
(List Blends First)

m . C = 1
m CF = 1
m FC' = 1

	FQ−
M = 2	
FM = 1	
m = 1	1
C =	
Cn =	
CF =	
FC = 2	1
C' =	
C'F =	
FC' =	
T =	
TF = 1	1
FT =	
V =	
VF =	
FV =	
Y =	
YF =	
FY = 1	
rF =	
Fr =	
FD = 1	1
F = 12	4

CONTENTS

H = 2		Bt =	1
(H) = 1		Cg =	
Hd =		Cl =	
(Hd) =		Ex =	
A = 14		Fd =	1
(A) =		Fi =	0, 1
Ad = 1		Ge =	
(Ad) =		Hh =	
Ab =		Ls =	
Al =		Na =	
An = 3.1		Sc =	1
Art =		Sx =	
Ay =		Xy =	
Bl =		Vo =	

Kites   Idio = things like

S-CONSTELLATION (Child)

___ FV+VF+V+FD > 2
___ Col/Shd Blend > 0
___ 3r+(2)/R <.35
___ Afr <.40
___ Zd > ±4.0
___ L <.35 or >1.2
___ Pure H = 0
___ X+% <70

___ TOTAL (enter below)

QUALITATIVE

_____
_____
_____
_____
_____
_____
_____

SPECIAL SCORE

DV	___ (x1) =	
DR	___ (x3) =	
INCOM	___ (x2) =	
FABCOM	___ (x4) =	
ALOG	___ (x5) =	
CONTAM	___ (x7) =	

___ W SUM 6 =

Content Scores

Ag	=
CONFAB	=
CP	=
MOR	= 1
PER	=
PSV	=

DQ / M: Form Qual.

DQ		M: Form Qual.	
+	= 6	+	= 0
/+	= 0	o	= 1
o	= 18	u	= 1
v	= 0	−	= 0
		no form	= 0

FORM QUALITY

QX	(total)	FQf	(pure)
+	= 0	+	= 0
o	= 7	o	= 4
u	= 6	u	= 4
−	= 11	−	= 4
no	=		
form	=		

RATIOS, PERCENTAGES AND DERIVATIONS

Z Sum − Z est = 53.5 − 45.5 = 8.0 = Zd

EB = 2:3.5   EA = 5.5
eb = 5:3   es = 8

(FM = 1   m = 4   T = 1   C' = 1   V = 0   Y = 1)

EA − es = −2.5   D = 0

EA − Adj es = +.5   Adj D = 0

e:p = 3:4   Depri = 1

Ma:Mp = 1:1   Sczi = 2

S-Con (Ch) = N/A   S-Con (Adult) = N/A

FC:CF+C = 2:1+1

Wt. Sum C = 1

Afr = .71

3r+(2)/R = .08

L = 1.0

Blends:R = 3:24

X+% = .29

X−% = .46

F+% = .33

W:M = 13:2

W:D = 13:6

IA % = .625

Isolate:R = 1:24

Ab+Art:R = 0:24

An+Xy:R = 3:24

H+Hd:A+Ad = 3:15

H+A:Hd+Ad = 17:1

H+(H):Hd+(Hd) = 3:0

(H)+(Hd):(A)+(Ad) = 1:1

Pure H = 2

Date: 4/88   SEQUENCE OF SCORES   Name: P.M. ♂ age 10

CARD	RT	NO.	LOCATION	DETERMINANTS (S)	(2)	CONTENT (S)	POP	Z SCORE	SPECIAL	RESPONSE
I		1	Wo	F_o		A	P	1.0		bat
		2	W+	$M^a{}_o$		H, things like kites.		4.0		person flying
II		3	Ws	$m^a C-$		Sc, Fi		4.5		rocket w/ fire
		4	Wo	$F-$		A		4.5		lizard
III		5	Ddo	Fu		A				crab
		6	D+	F_o		An		4.0		bones, wings
		7	Do	$F-$		A				bee
IV		8	Ddo	$FD-$		A				sea horse
V		9	Wo	F_o		A	P			bat
VI		10	Ddo	Fu		Ad				cat
		11	Ddo	$FM^a{}_u$		A			MOK	wolf
VII		12	Wo	FY_o		Fd		2.5		food, chicken
		13	Ws+	$M^p FC'-$		B+		4.0		sea flower
		14	Wo	$TF-$		A		2.5		jellyfish
VIII		15	W+	$FC-$		An		4.5		inside body
		16	Wo	$M^p{}_u$		(H)		4.5		monster
IX		17	Do⁹	m^R		A, An				rabbit, and inside body
		18	Ddo	$F-$		A				polar bear
		19	Wo	Fu		A		5.5		monkey
		20	Wo	FC_o		A		5.5		bird
X		21	W+	$m^p CF-$		An		5.5		stomach, vein neck, throat
		22	Do	F_o		A				sea horse.
		23	Do	$F-$		H				people
		24	Do	Fu		A				fish

Rorschach Transcription
P.M. age 10

code: Wm= what makes
       B/c= because
       IDK= I don't know
       v <>^= change in direction of card
       a.e.= anything else
       ll = looks like

I
1. To me it ll a bat, like a bat and not a baseball bat, but a bat, lt ll a bat to me (standard prompt)

1. (R) (pointing) The wings and this part, the body parts (where?) I meant the whole card (Wm it ll a bat?) mm bat's got wings, and bats look small and they sleep upside down (upside down?) this is, I think he ain't sleeping yet (a.e. ll bat?) no.

2. I think it ll a person on one of them things; its either a person or a bat..that's all

2. (R) Person on bottom and the things ll he's flying up in the air (thins?) like ppl use these kites, they're like kites, but they hold on w/ a stick and they fly.

II
3. Hmm [v ^] a rocket

3. (R) The whole thing, when the rocket goes up (goes up?) yep; fire comes out of here (D 3) (Wm it ll a rocket?) the pointy thing and the thing that goes up through it and the fire and the wings and they got a big hole for people to come out (hole?) right here (Ds 5)(Wm it ll fire?) this red thing (red thing? (nods) (a.e.?) no.

4. [v] a kind of lizard, or a kind of lizard; its got to be a lizard or a rocket...that's all

4. (R) I think it was the next one (that's what I have written down) like the pointy things (circles Dd 25) this is his face and this is his eyes; his face, his body his whole body and his feets (refers to rest of card, feet=D2) (a.e. m it ll a lizard?) nope.

III
5. Crab bones

5. (R) Crab bones (circles D5 & D7) ll a crab to me b/c his big teeth and his claws, this big claw hands like, like hands that bite(a.e. ll crab?) yep, the inside of him (inside of him?) it got sharp things that when he eat he can bit it well.

6. [v, ^] Bones from an animal I think its his throat or a heart

6. (R) Like the bones here; they all ll bones, this whole body ll bones (Wm it ll bones?) the way he's shaped, the way he's shaped ll bones and his lungs (lungs?) (circles D3) (Wm it ll lungs?) got the pointy thing going down (draws on sheet) (a.e.?) no.

7. [v] I think I know what this is, this is like a bee or something like a bee...that's all

7. (R) Like the whole thing and its big eyes, it got big eyes (a.e. m it ll a bee?) his big eyes and the bee arm, and the way the bee looks shaped

that's it.

IV   8. [v] I think this is a sea animal
          this is a snapping turtle, wait
          I think I know what this is; to
          me it ll a seahorse

8. (R) Teeth and his face and his upside down body (upside down body?) I can tell this is his bottom body, his bottom part (circles) this is included (D3, D1, D5) but this isn't (rest) (bottom?) b/c all of them got the bottom part b/c it isn't good to see, you can't see it on top, you can't see the top part (turns hand over on top of card).

V   9. A bat, positive, a bat, I
          believe its a bat (a.e.?) nope

9. (R) This whole, this wing, his face and his legs (whole thing?) yep (Wm it ll a bat?) the legs, his whole body makes it ll a bat.

VI   10. A cat, or a fox, or a dog;
          could be a cat or a fox or a dog;
          I'll pick the cat

10. (R) This and this black thing right here (Wm it ll a cat?) his, the hair on his nose, and his face (Wm ll hair?) the hair that comes out from beside his nose (Wm it ll that?) (shrugs) (a.e. ll a cat?) yep, his body, this could be his feet, it ll two legs, all we need is two legs.

      11. To me it ll a wolf, a fox......
          that's all

11. (R) To me it ll a wolf b/c its big mouth and its going aahwoo (a.e.?) no-yep (same part of card) to me every picture of this ll the skins open of it, like the skin's suppose to be together and they cut it and opened it like that (Wm it ll they cut it?) the opening part that ll it's supposed to be closed (open?) these two flat parts that go like this (opens hands) are supposed to go like this (puts hands together) like his whole body here is split open.

VII   12. [v ^] What might his be? IDK
          [v] it could be something to eat
          or something

12. (R) Looks like chicken all around here (what part?) whole part (Wm it ll chicken?) this white stuff with brown stuff over, ll its burnt a little, this burnt part.

      13. Is this a sea flower, I guess
          a sea flower

13. (R) Looks like the flowers that stick to the sand under the water and shartks or fishes live under it; this white things that protects it it protects the clown fish (points to whole) (Wm it ll a sea flower?) this bottom part, it ll it sticks to sand, the top of it; the white flowers come up the flowers that protect the clown fishes from sharks and evil things (Wm it ll that?) this part sticks to the thing.

      14. Jellyfish?....that's all

14. (R) I think its a little slimy I guess, slimy and a little like kind of a jellyfish cause its slimy (Wm it I slimy?) the white stuff on it and the mouth I guess it is, and the things around it (slimy?) they look slimy, you can see through

them.

IIX	15. This is a person's body; a person's inside body, I think this is a person's body; not actually a person, like a animals body....that's all	15. (R) The person's body II it gots the throat coming down and the meat almost like the skin and the hands (pointing) (Wm it II inside?) II his body shape without his head (throat?) long pole coming down (and meat?) this little red things and blue (skin?) the whole body, bones and skin's covering the bone; not the skin the meat, there is no skin over it cause its the inside of the person; the whole thing's the meat, the meat's covering the bones (and these?) are the bones coming out from the throat.
	16. Wait, it could be a monster, like a far-away thing from outer space....that's all	16. (R) Whole thing, like he's standing like this, he's waiting for someone, his big hands and his bones come here, stuck to his hands for him to move it (Wm it II a monster?) the whole body (from outer space?) he landed from, he came from outer space and landed on a different planet (Wm him II he's from outer space?) his hands; he landed on planet "Wulken", maybe he landed on Pluto or Mercury.
IX	17. Didn't you give me this card already, or is this a different one? (different one) [v] it could be a rabbit	17. (R) Rabbit part first? Like the rabbit's face and the inside body stuff (Wm it II a rabbit's face?) his eyes (and inside body stuff?) like a pole hanging down from a rabbit to make him run faster, that's all (inside?) IDK this stuff right here II his inside body, like his meat or something to make him do things.
	18. Or to me it II a polar bear, a baby polar bear	18. (R) Its ears and feet and a pole coming down for him to drink or eat (circles).
	19. Or a monkey; this is kind of like a animal, the inside of a animal	19. (R) His face and ears, but not quite that big, and his hands and feet and sharp things on his feet so he can climb, the whole thing II a monkey.
	20. This could be a animal or a bird or a flying thing; that's all	20. (R) Feet like an eagle or a parakeet (Wm it II an eagle or a parakeet?) his legs, the orange part (a.e. m it II a parakeet?) IDK.
X	21. A man's, of an inside, like his stomach and his neck on up to his throat, and the man's veins, hmmm	21. (R) The whole thing II his stomach where he ate some seafood or something that went down (Wm it II his stomach?) like this big red thing here and seafood hanging down; this fat little thing going up is the neck (upper brown) this part here (a.e.?) oh this pole going up, the water and all the stuff drops through there and goes down to his stomach (veins?) the blue

things, all the blue things here and here (Wm them ll veins?) they got long teeny things, ll veins.

22. [>] These two things ll sea horse to me or a; a sea horse

22. (R) These two things here, I see two more here (circles) they go around like that, they go like a hook; those ll nail or something you put in something like a thread (Wm it ll a sea horse?) cause the point thing coming down, and the blue I said were veins, they ll crabs, they got long legs.

23. These look like people

23. (R) Feet right here, two arms, and his head; to me it ll a tiger, his tail, his feet and his other feet.

24. Or fish, that's it

24. (R) Round thing, small so he could swim.

END
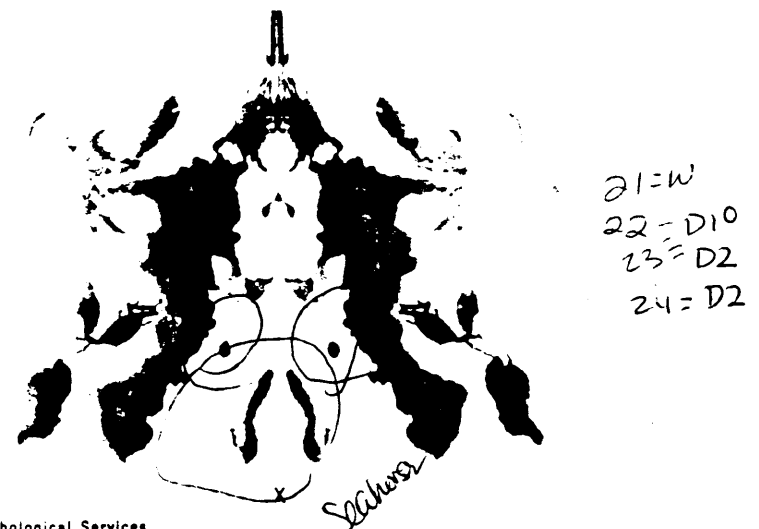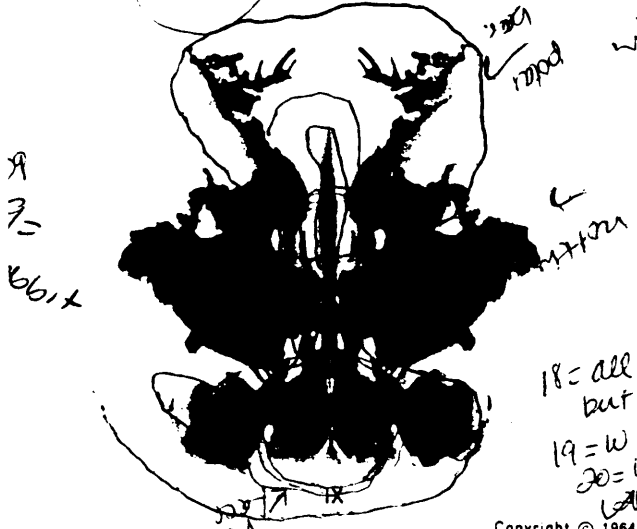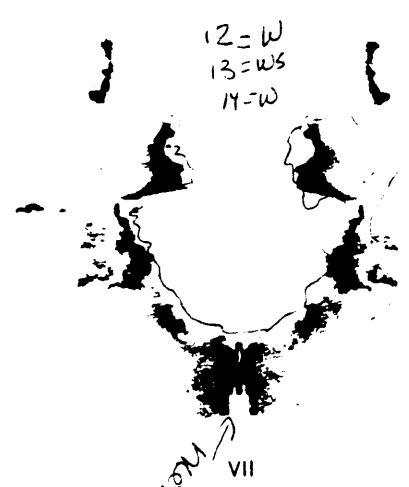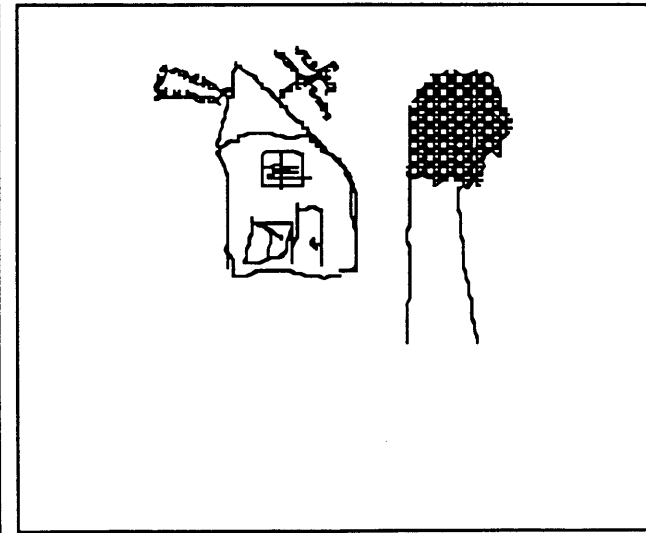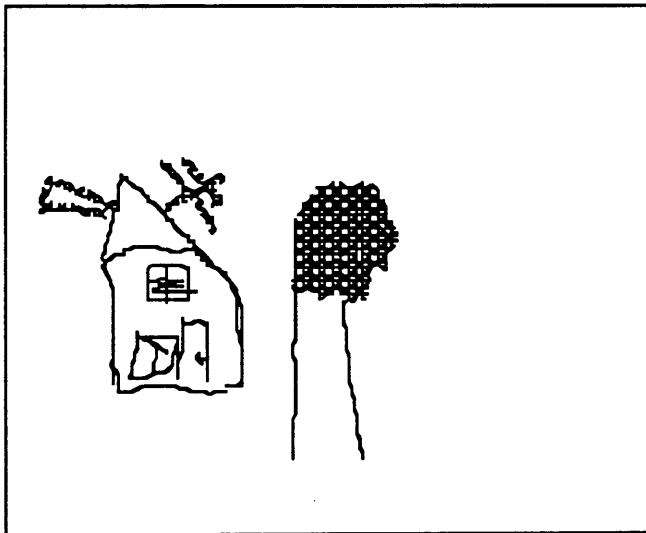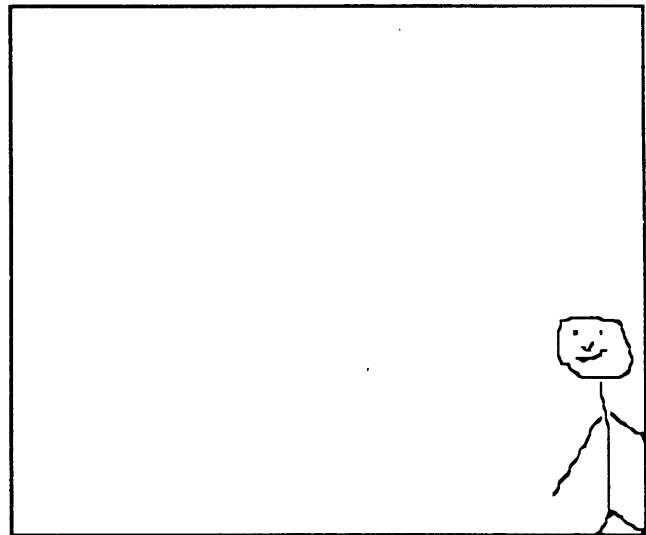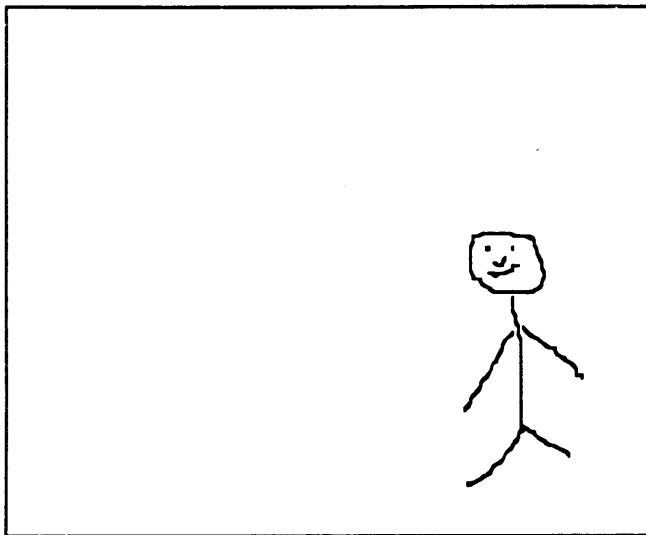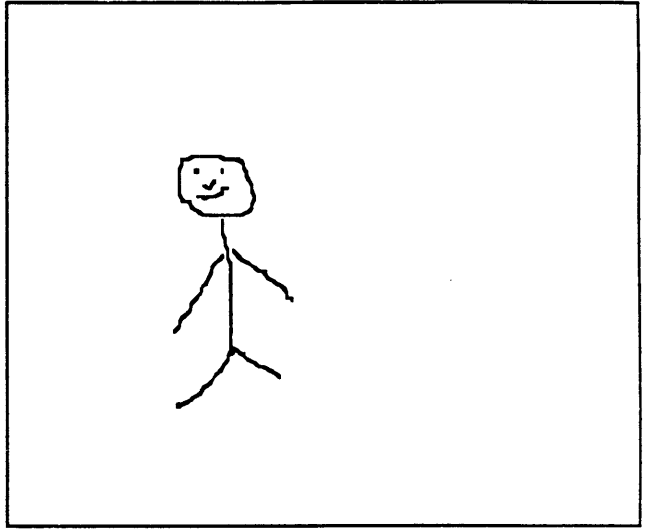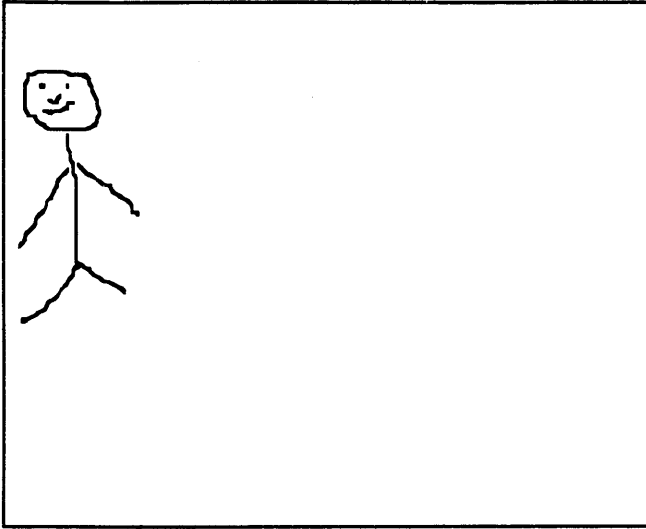
MY NAME IS PAUL AND I LIKE TO
DRAW PICTURES LIKE A CAT.

BOBBY AND DANNEY

P.M. animation "B.A.D." 12/3
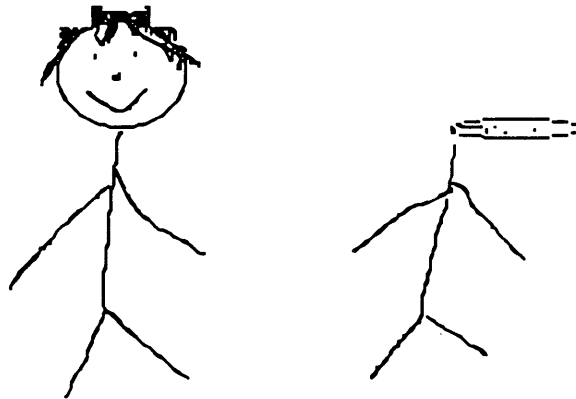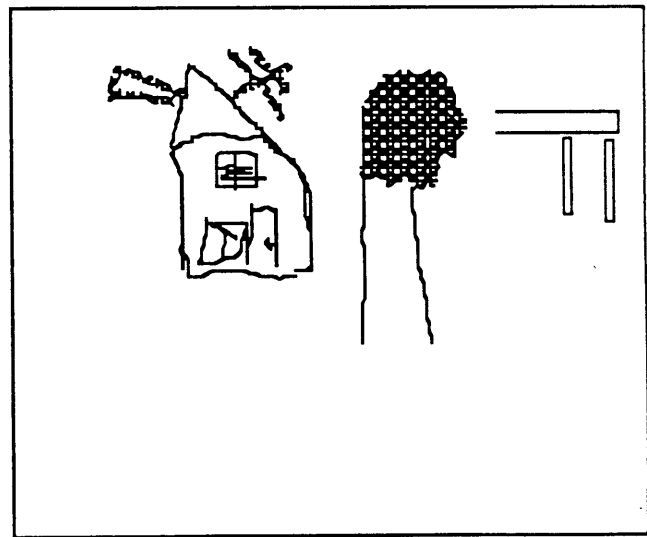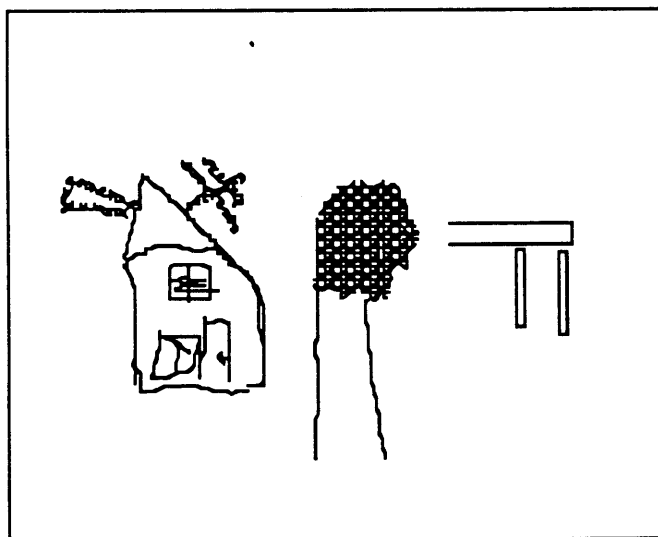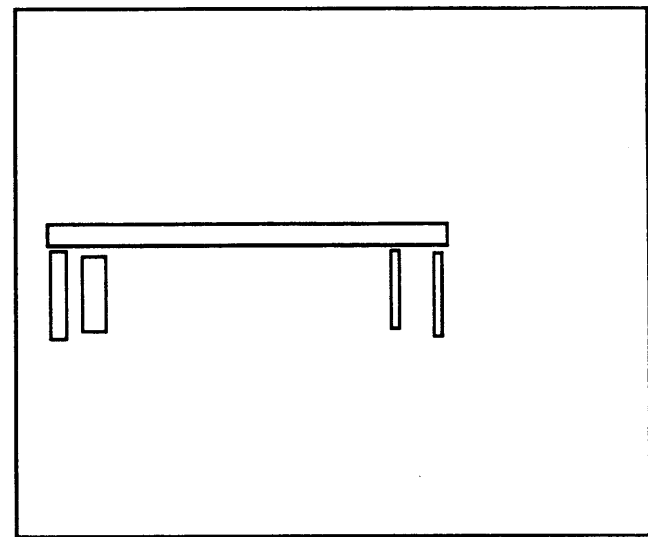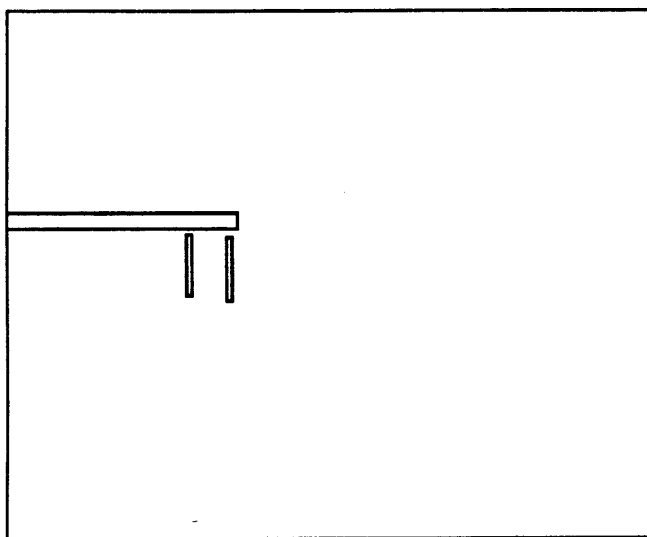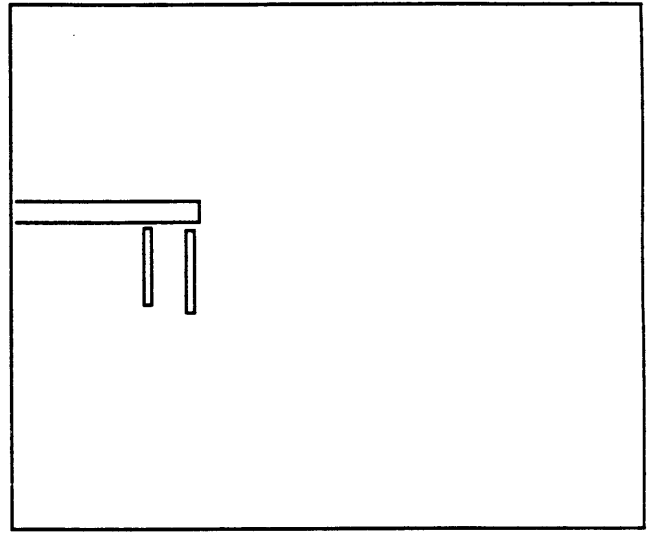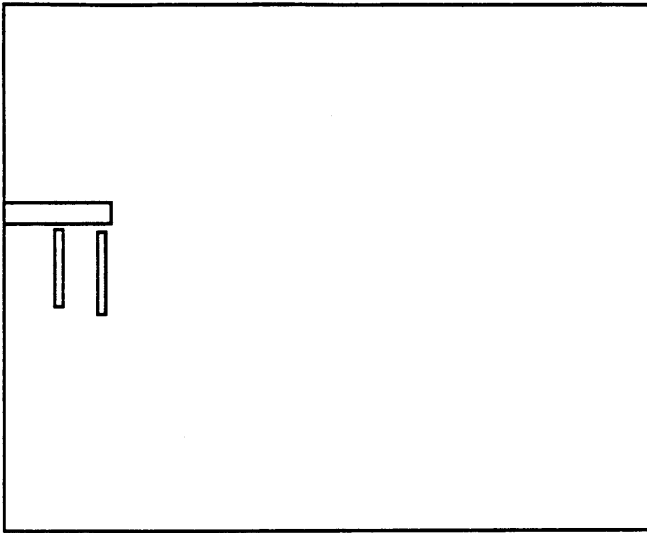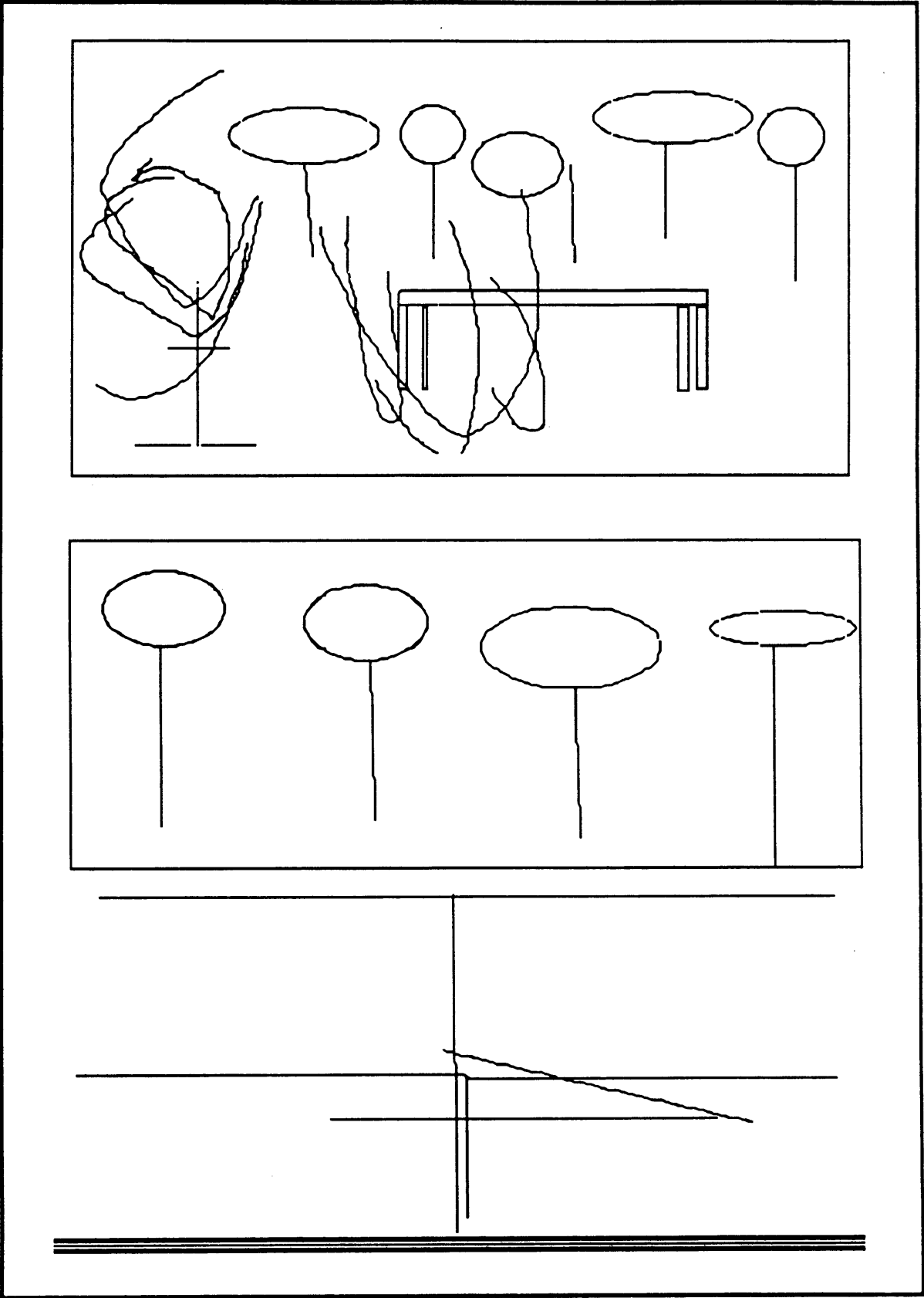
hi my name is paul.
I would like to tell you about me.

hi my name is paul.
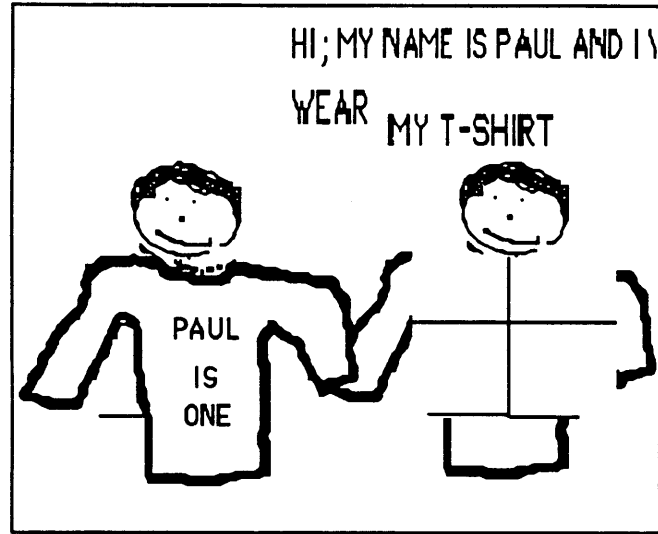I would like to tell you about me.

hi my name
I would like
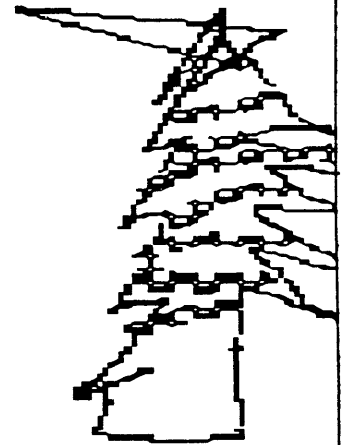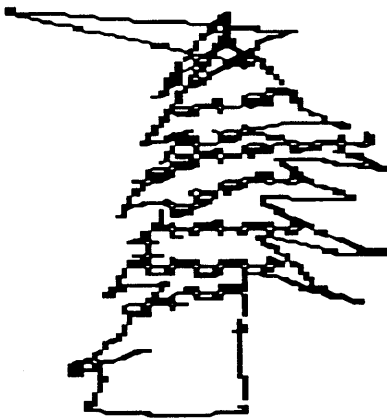
continued..............

one day I went to my house to eat my mom
said no she said dont eat now.

one day I went to my house to eat my mom
said no she said dont eat now.

one day I went to my ho|
said no she said dont ea|
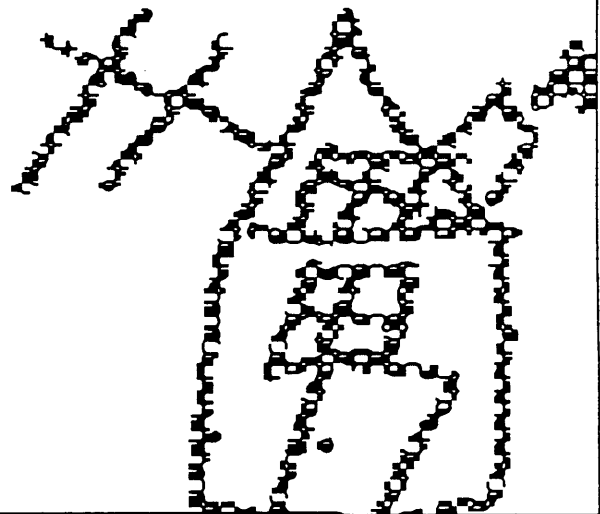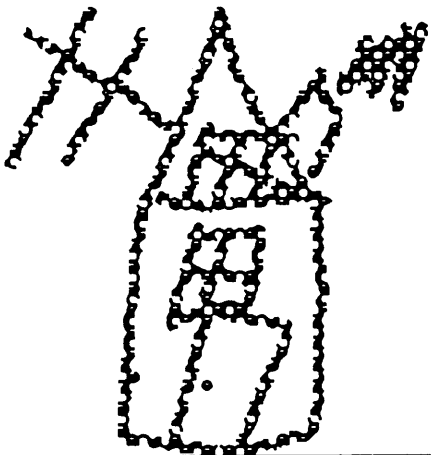
Hi my name is paul and I would wont to tel
you about me.

P.M. graphics "jack" 1/5
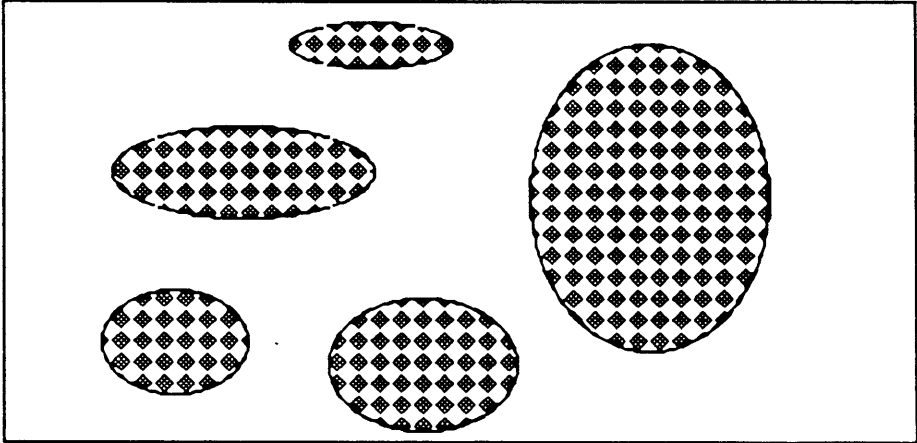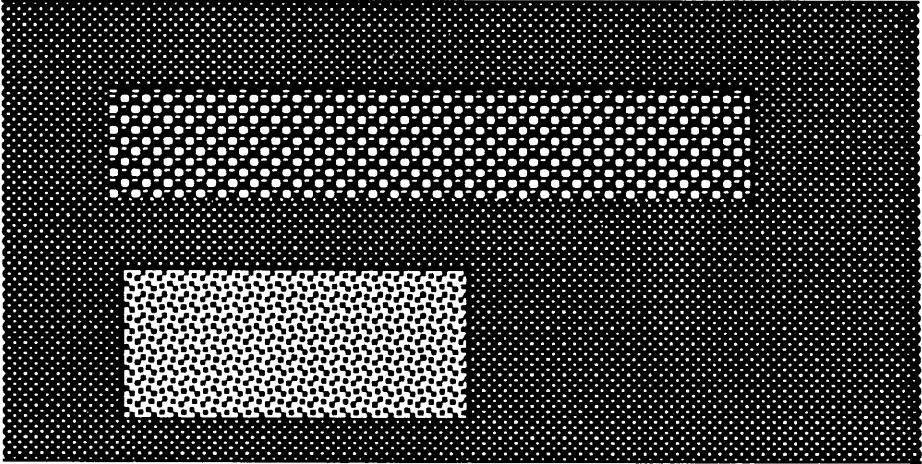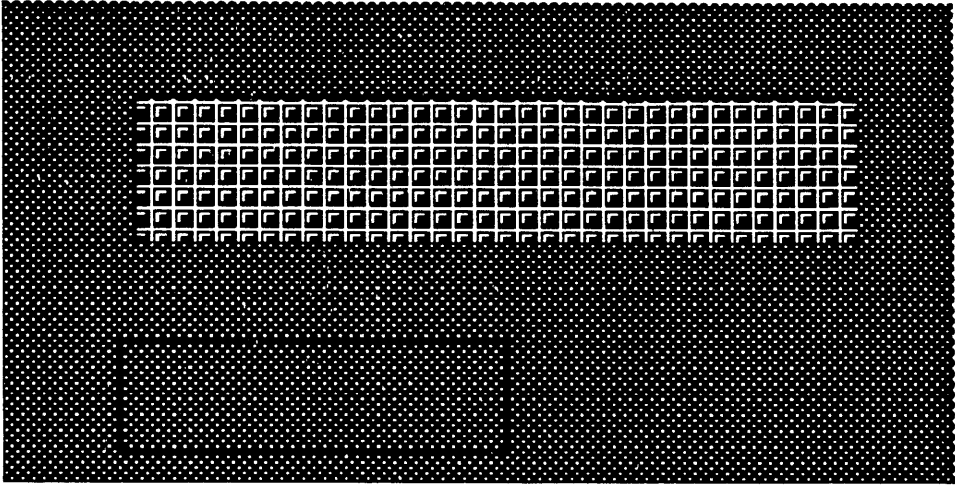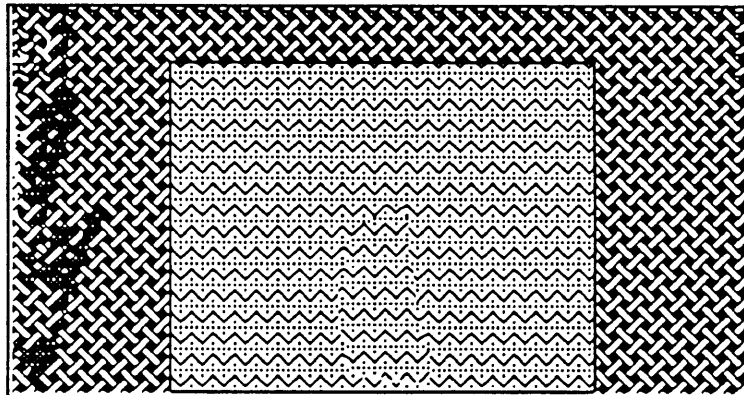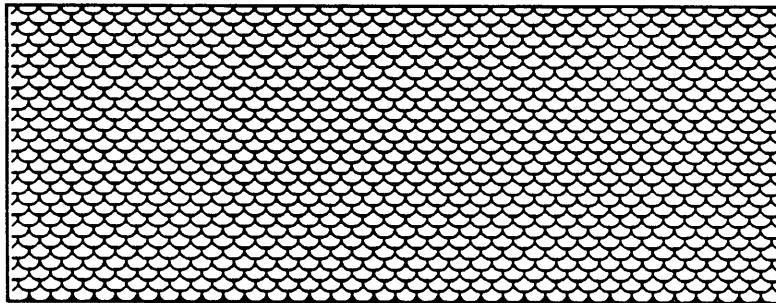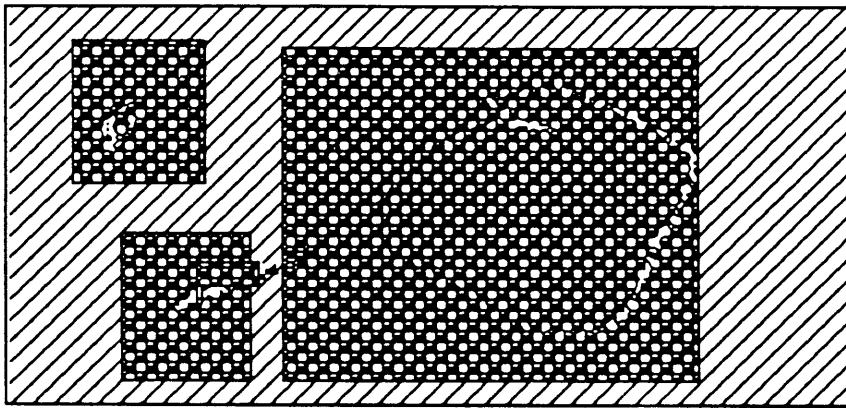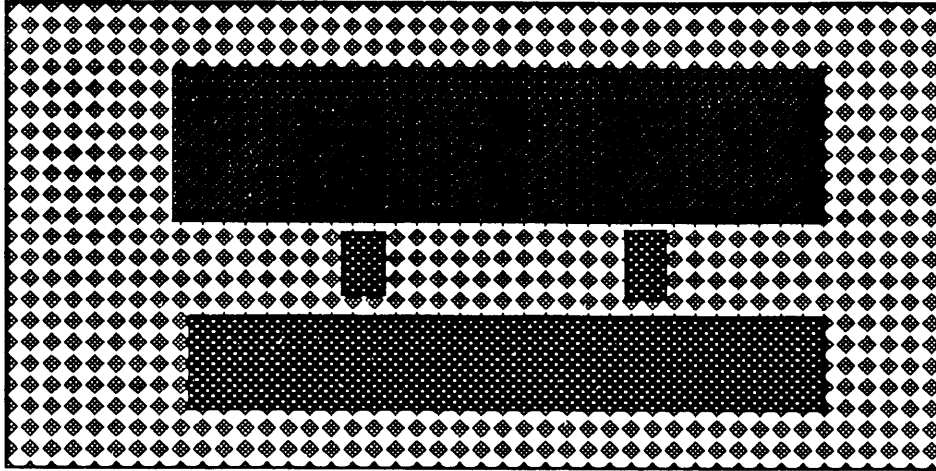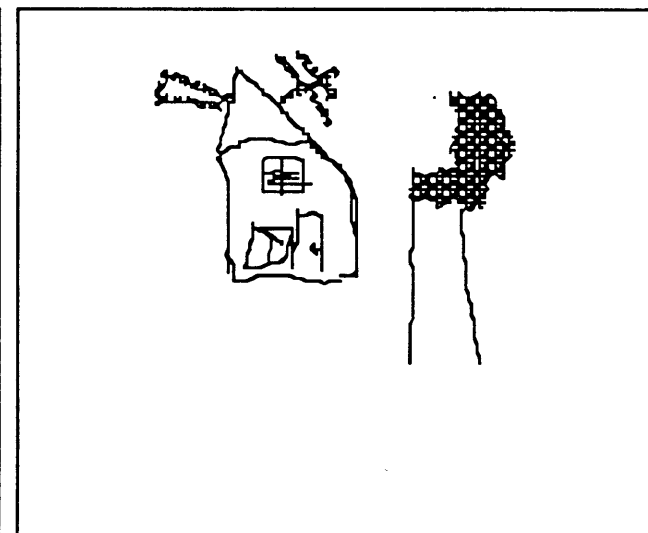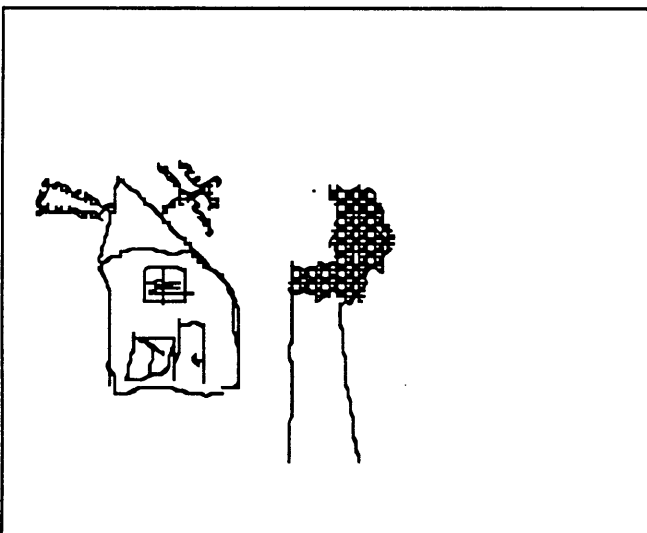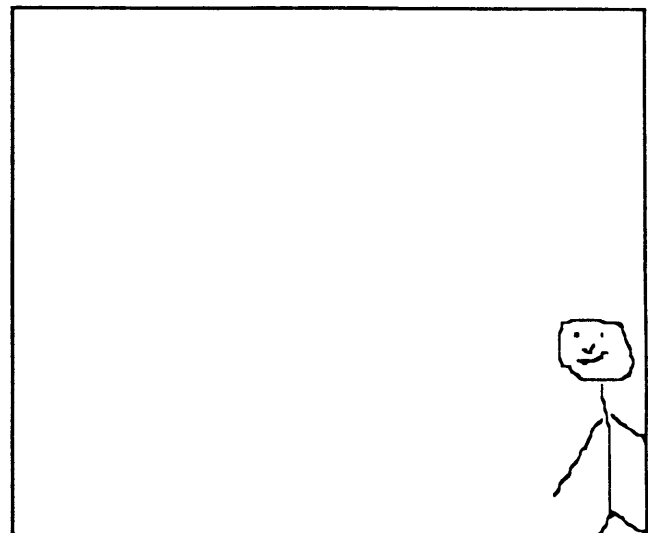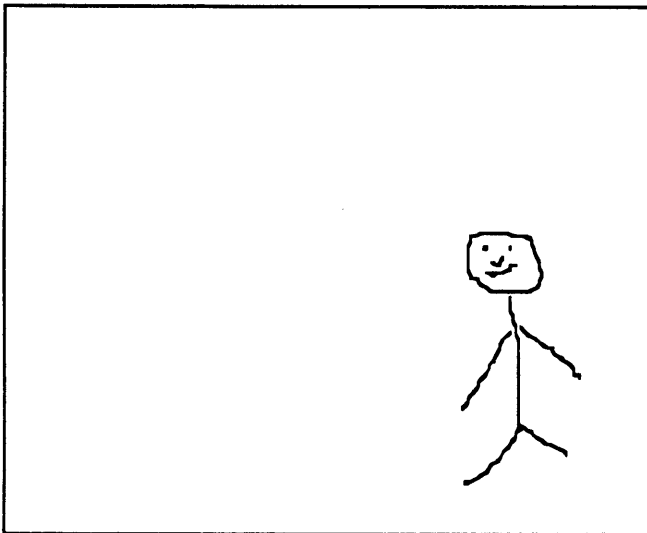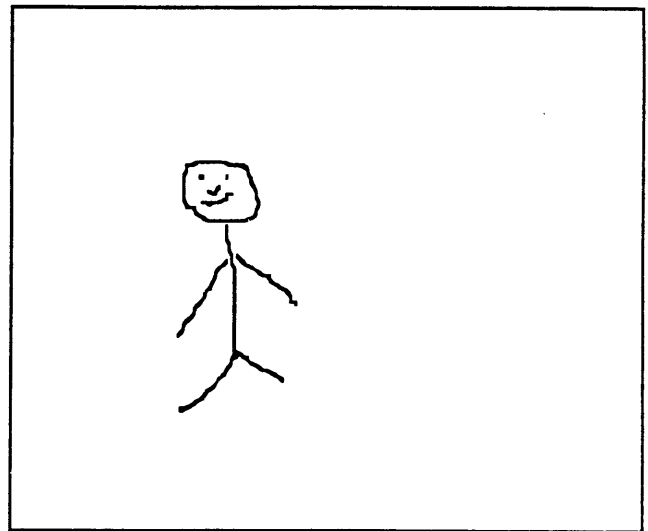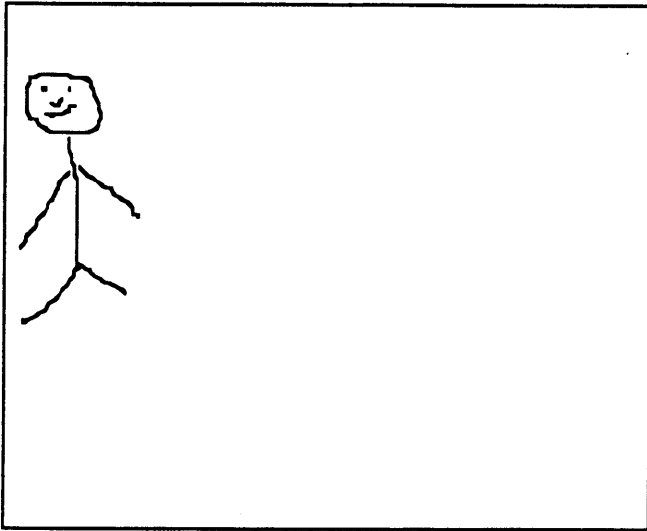
MY NAEM IS PAUL

AND I WOULD LIKE TO TELL ABOUT MY
DRAWING.   AND I WOULD LIKE TO DRAW SOMING

1.   I DO NOT LIKE A DRAWING THAT LOOK NOT SO GOOD.

2.

3.
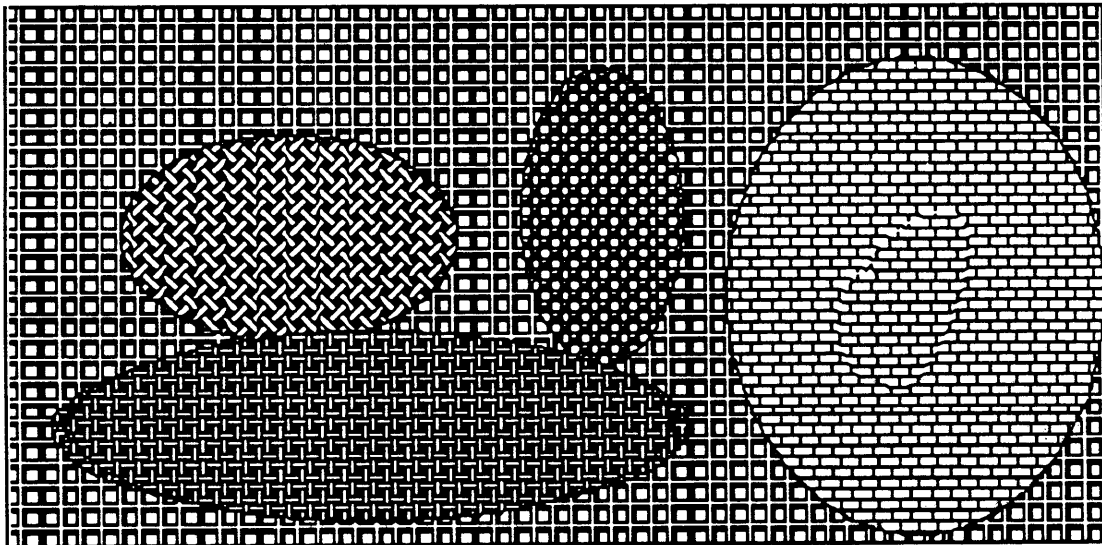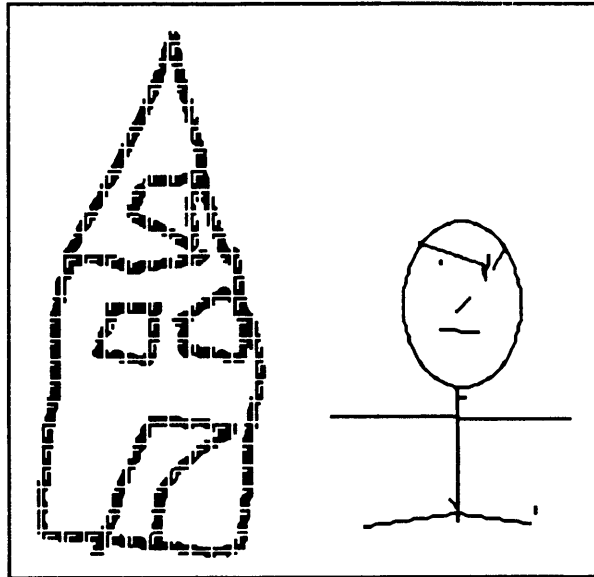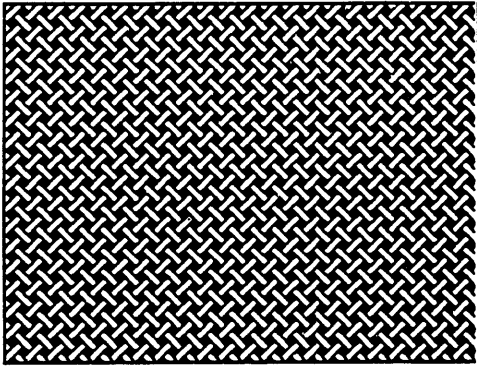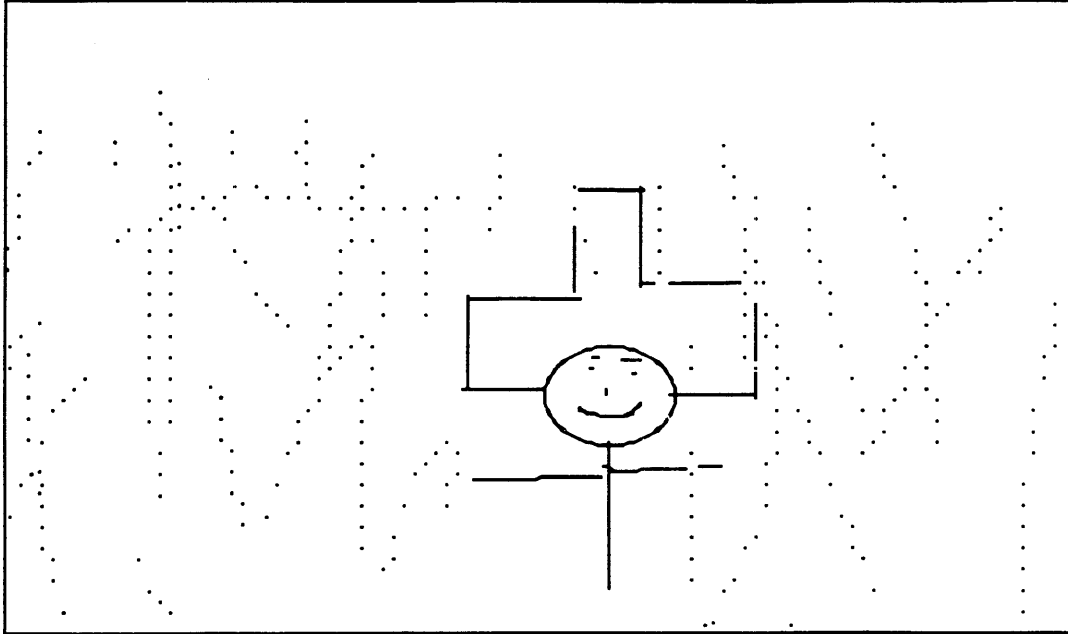
hi my name is joe. and I well like to tell you about me.
I like to draw fanny characters like you.

P.M. animation "joe's drawing" 1/19

P.M. graphics "PAUL IS ONE" 1/21

continued..........

P.M. animation "PAUL IS ONE" 1/26
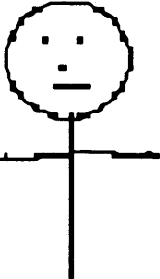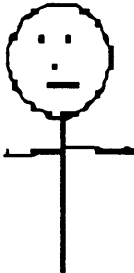
hi my name is paul i hope you like the wonderful
things i do. you no what i like danny because the
wonderful thing he do for me.

hi my name is paul i hope you like the wonderful
things i do. you no what i like danny because the
wonderful thing he do for me.

hi my name is paul i hope you like the wonderful
things i do. you no what i like danny because the
wonderful thing he do for me.

hi my name is paul i hope you like the wonderful things i do. you no what i like danny because the wonderful thing he do for me.
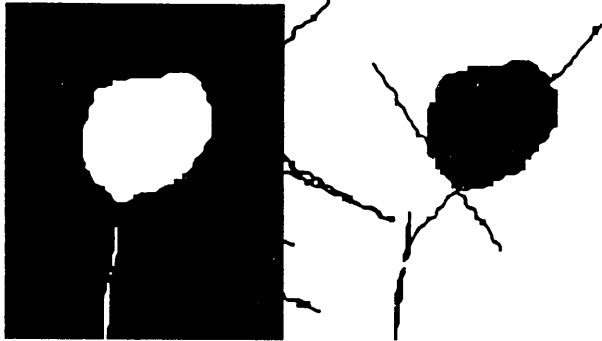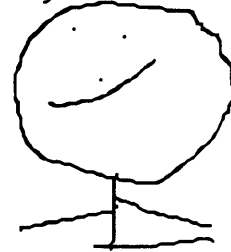
hi my name is pedro and i hope you

hi my name is paul i hope you like the wonderful things i do. you no what i like danny because the wonderful thing he do for me.
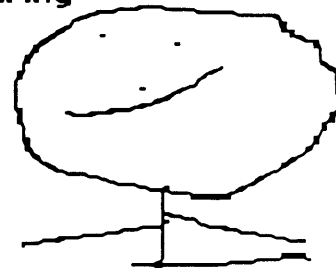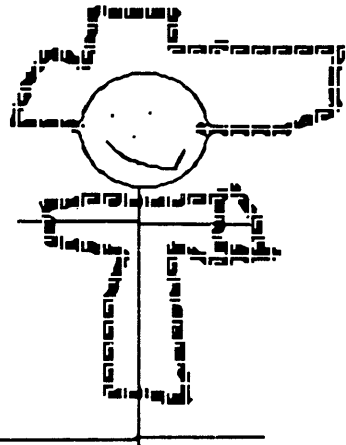
hi my name is danny and i hope you like my drawing

hi my name is danny and i hope you like my drawing

hi my name is danny and i hope you like my drawing

hi my name is paul and i wil like to tell you a...
bout me and my work. like my hat and my house and
my car.
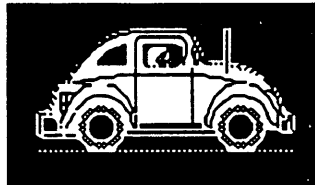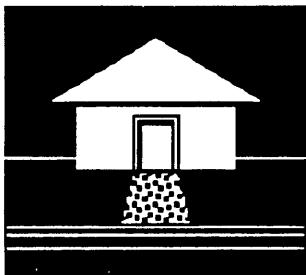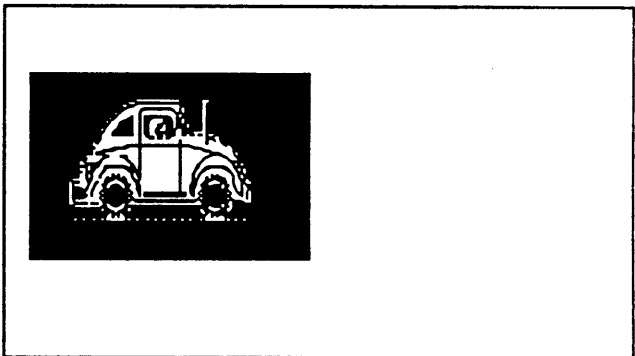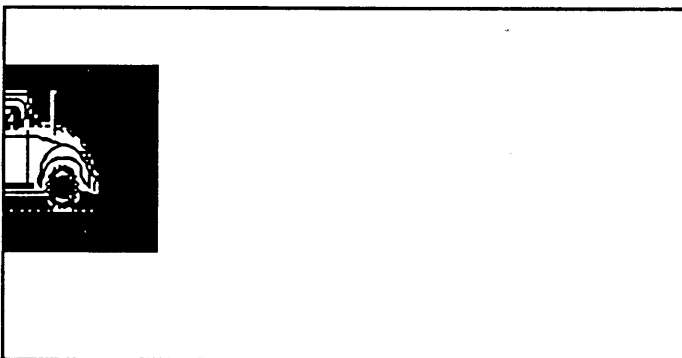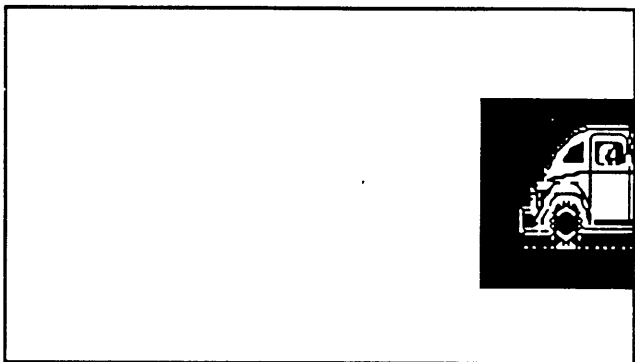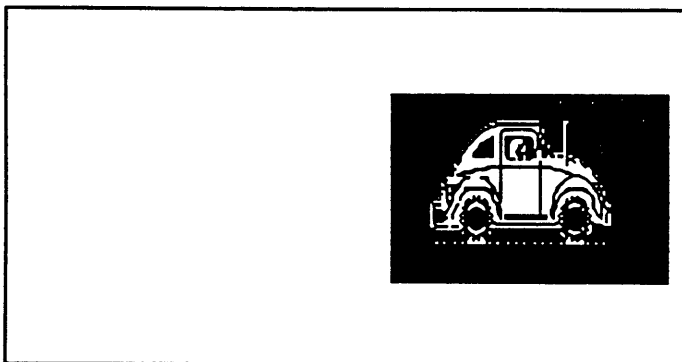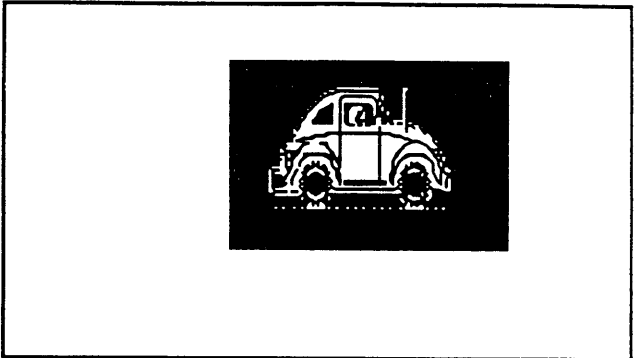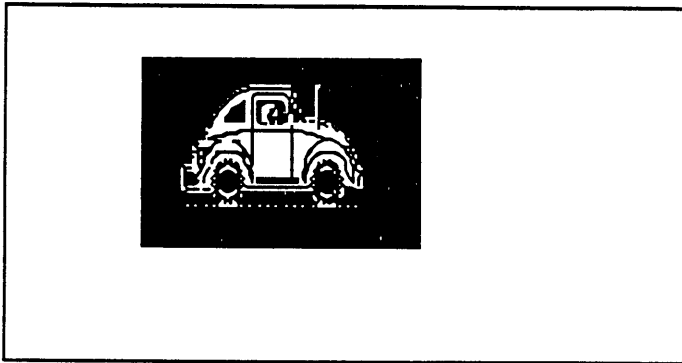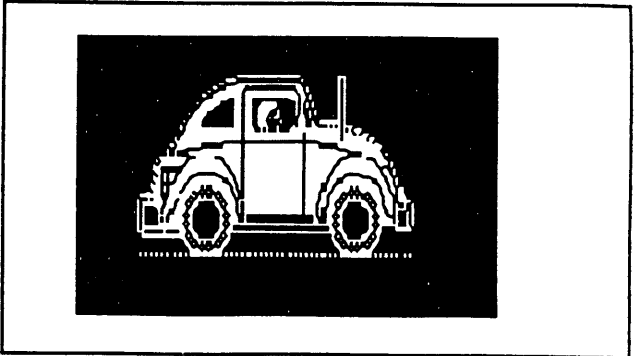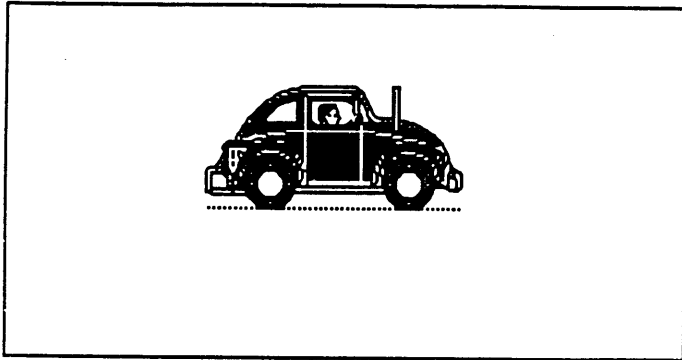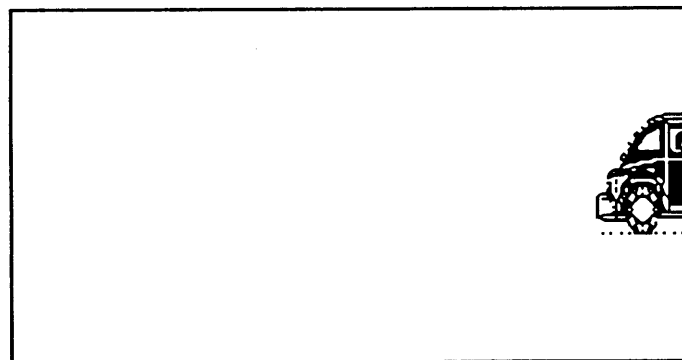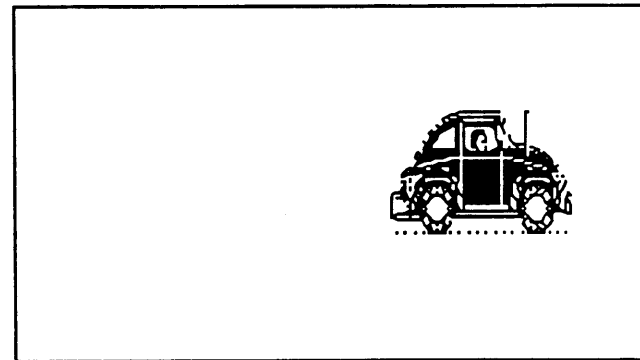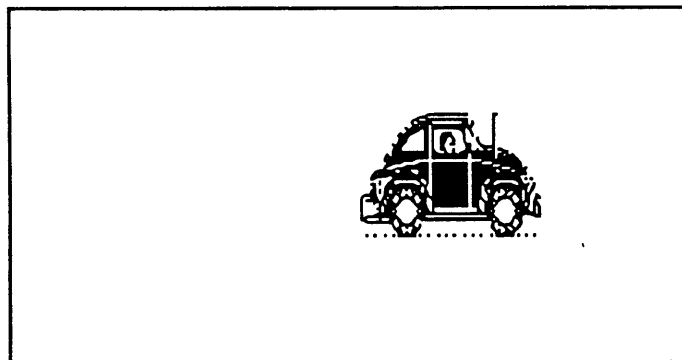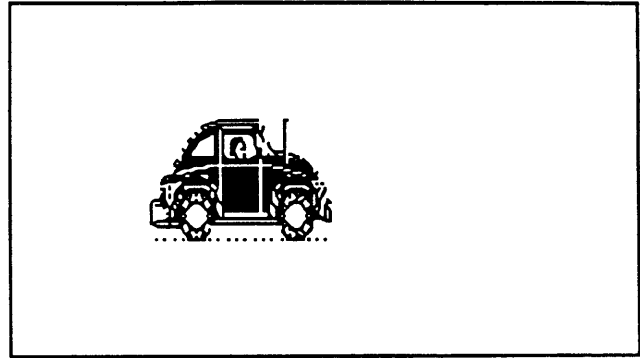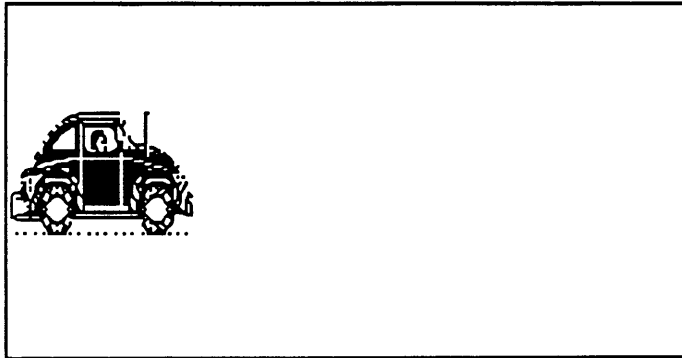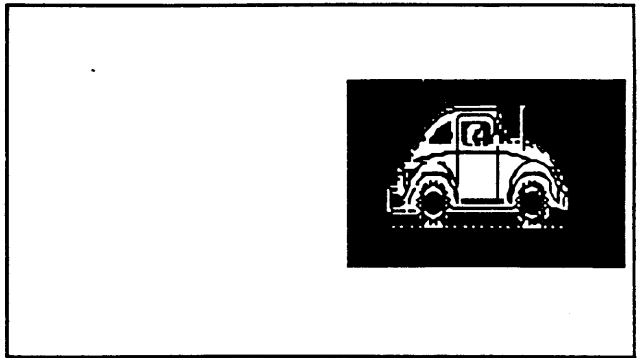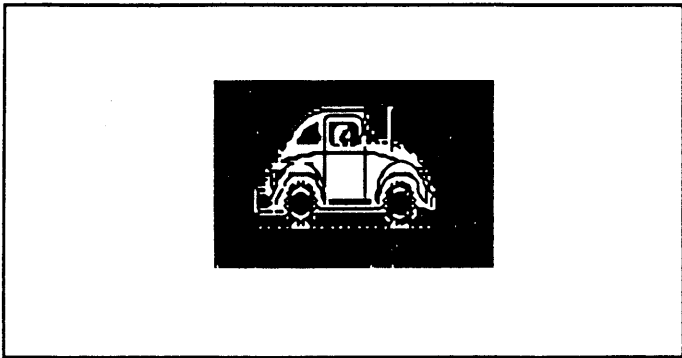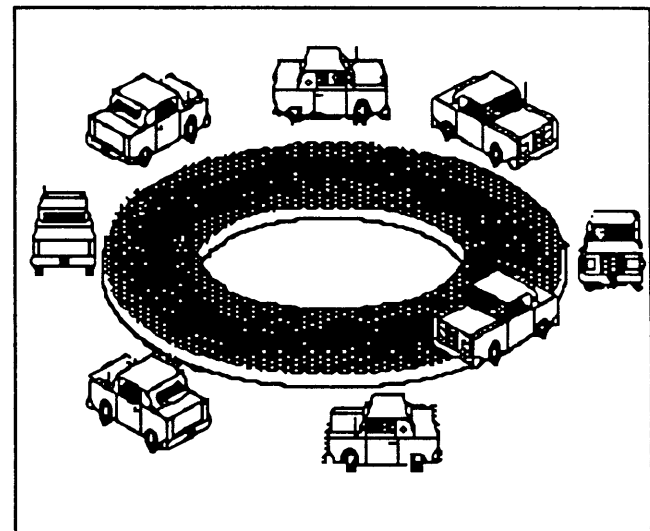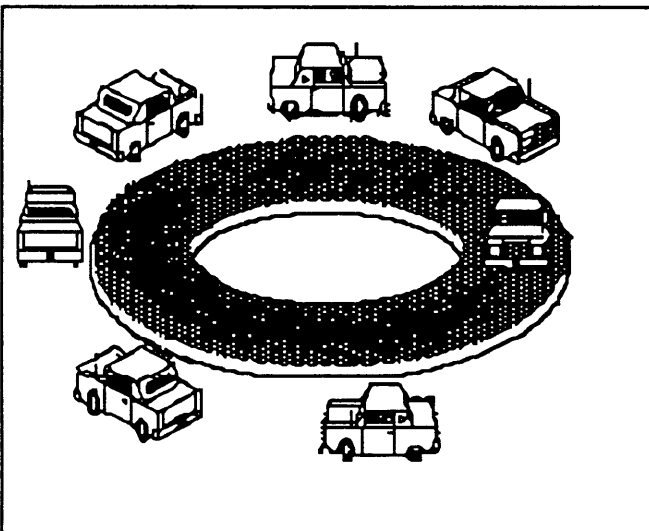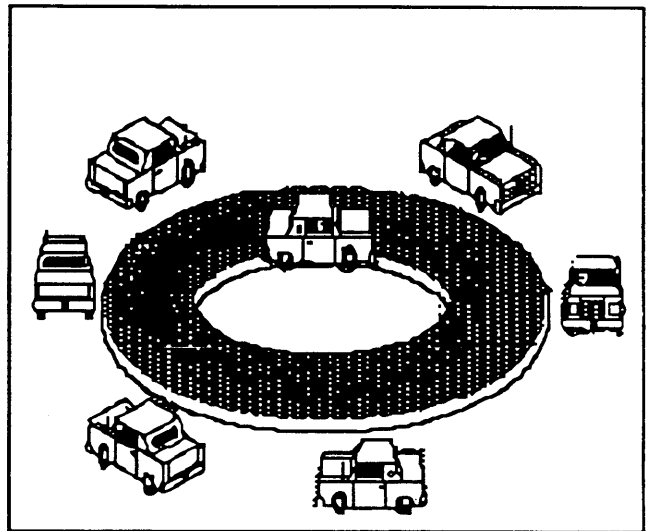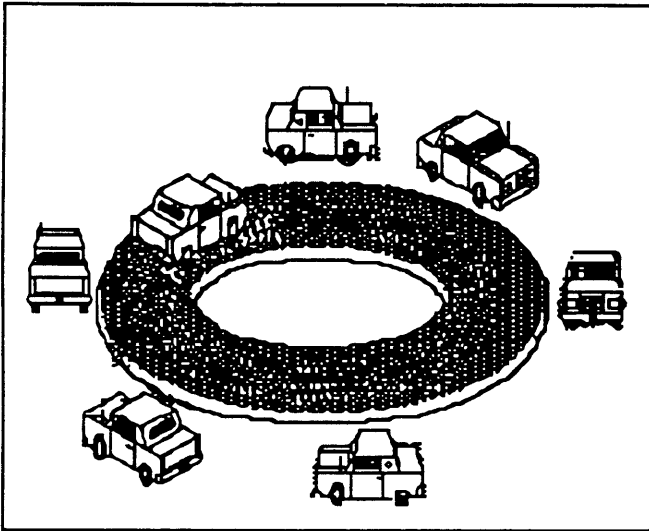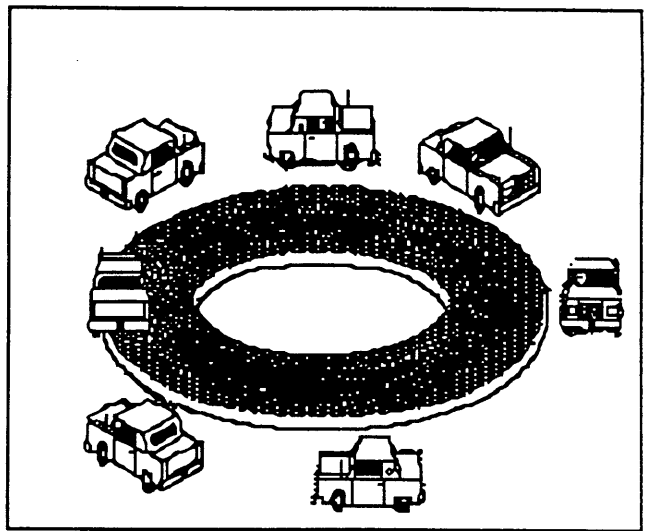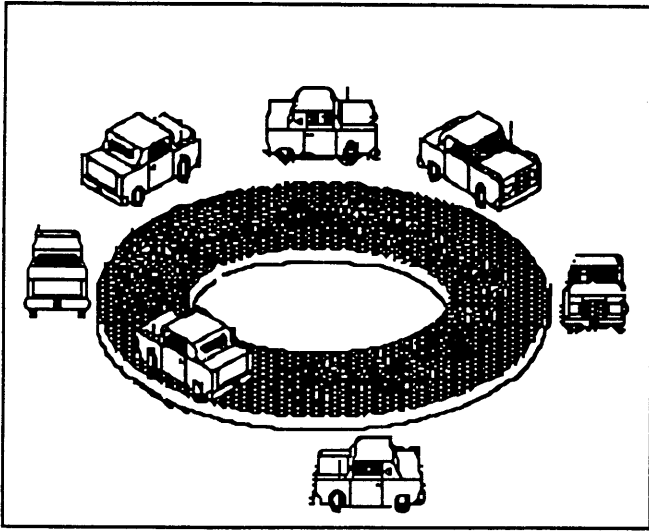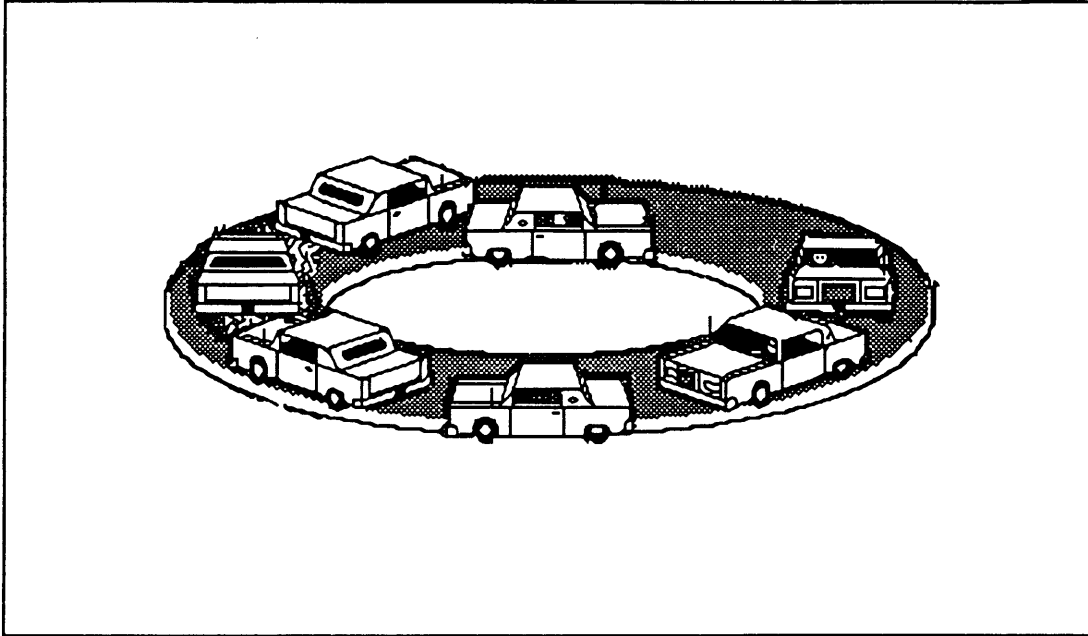
P.M. "cars" 2/23

P.M. Cars 2/23 - placement of cars around road

P.M. animation "B.A.D." 3/1

small letters and pictures

paul

a	b	c	d	e	f	g	h	i	j	k
l	m	n	o	p	q	r	s	t	u	v
w	x	y	z							

capital letters pictures

A	B	C	D	E	F	G	H	I
J	K	L	M	N	O	P Q R	S	T
U	V	W	X	Y	Z			

P.M. graphics "bad boy" 3/3 & "new town" 3/8
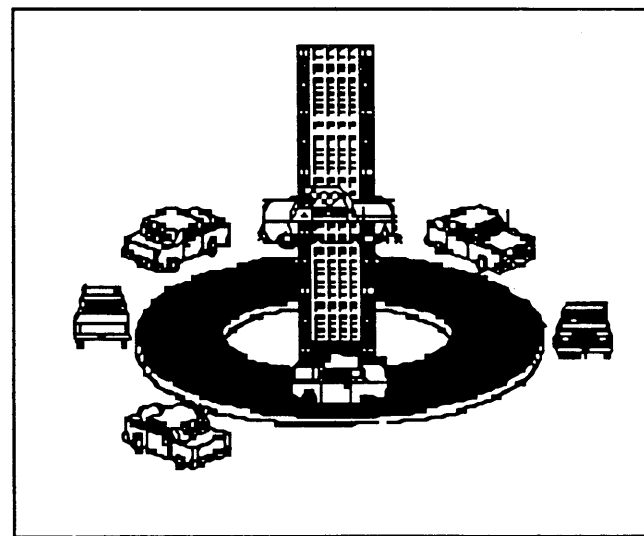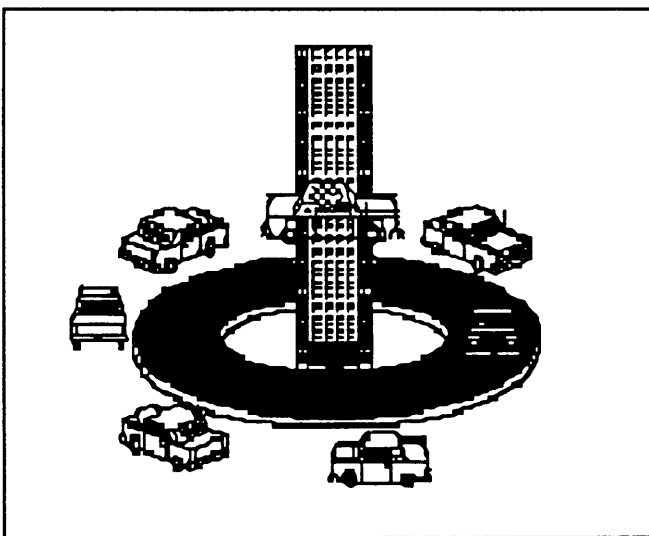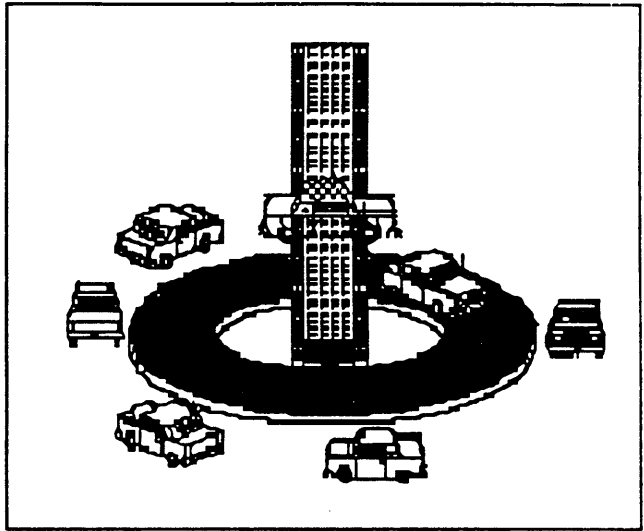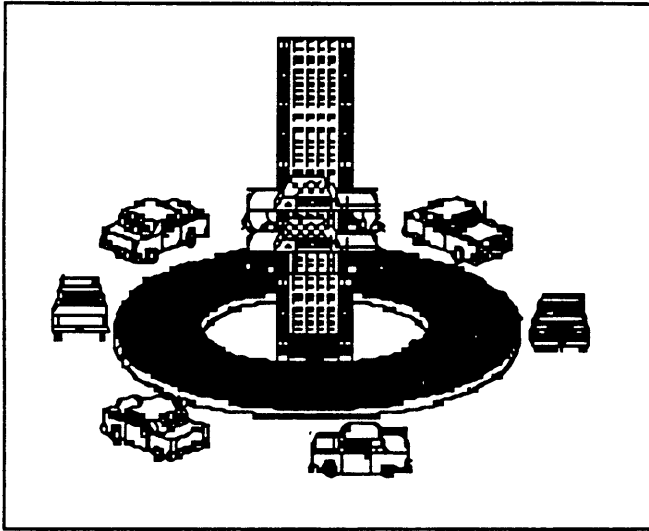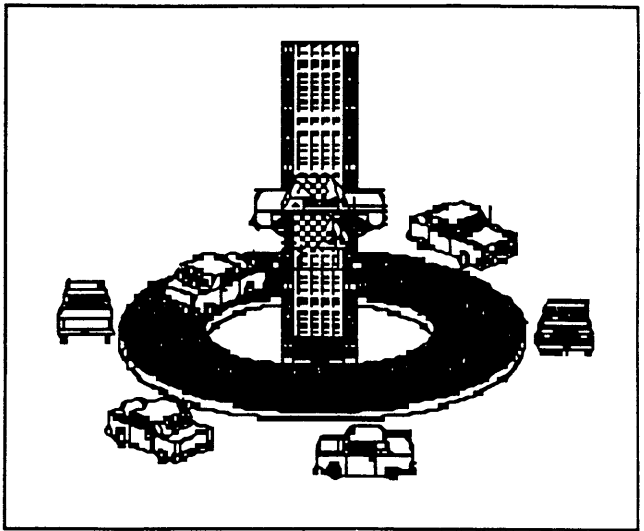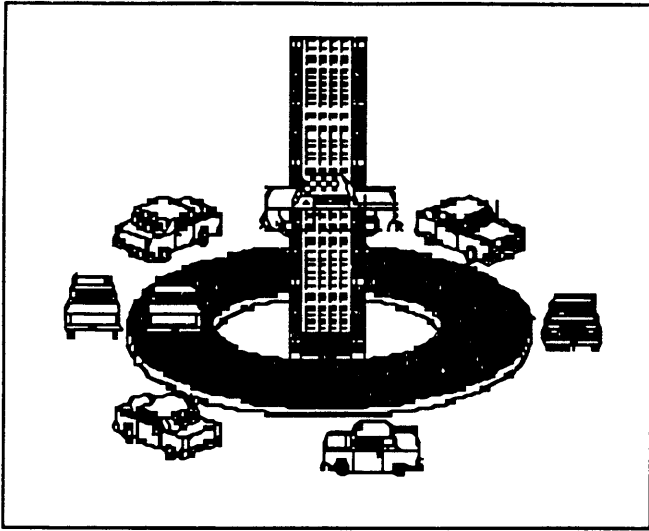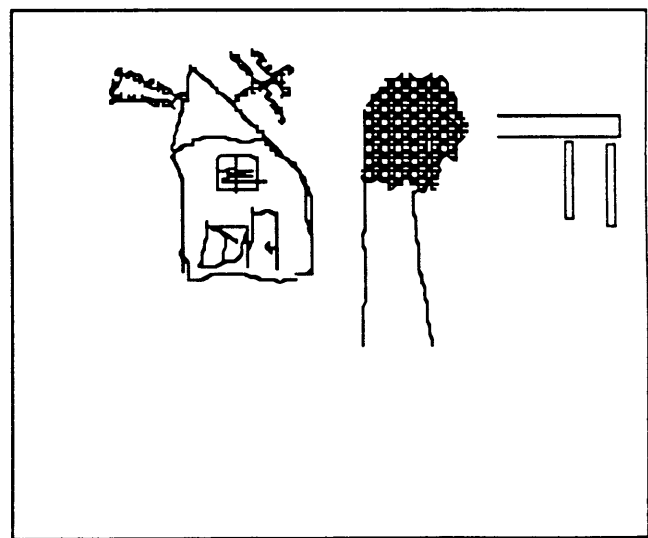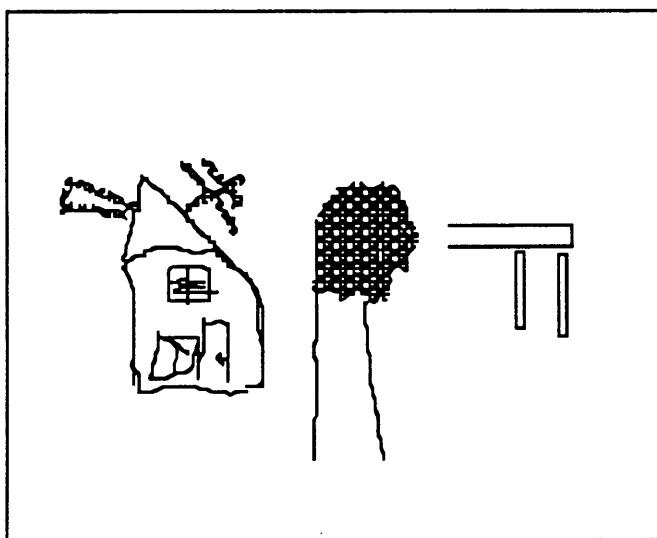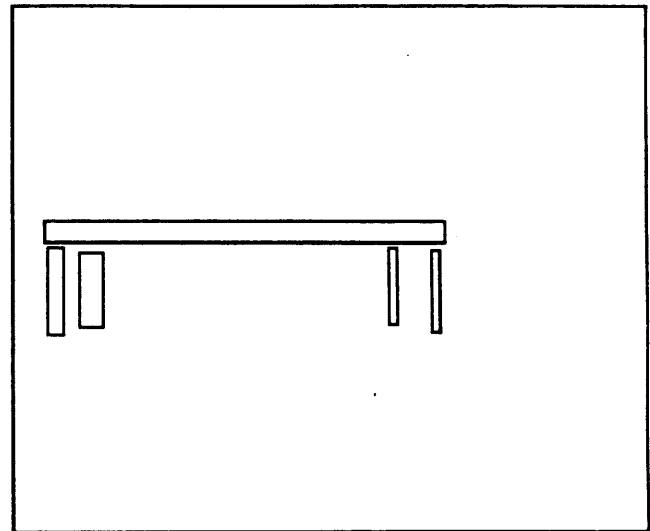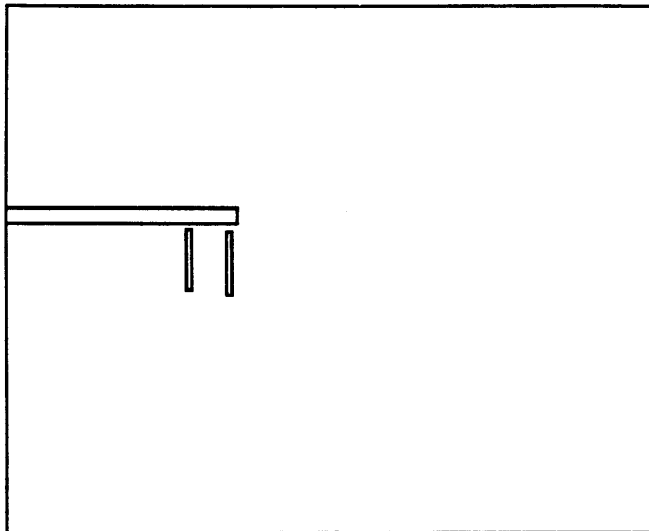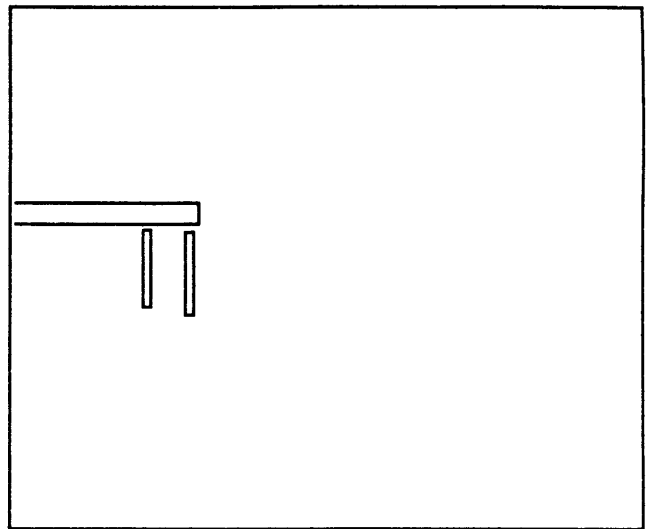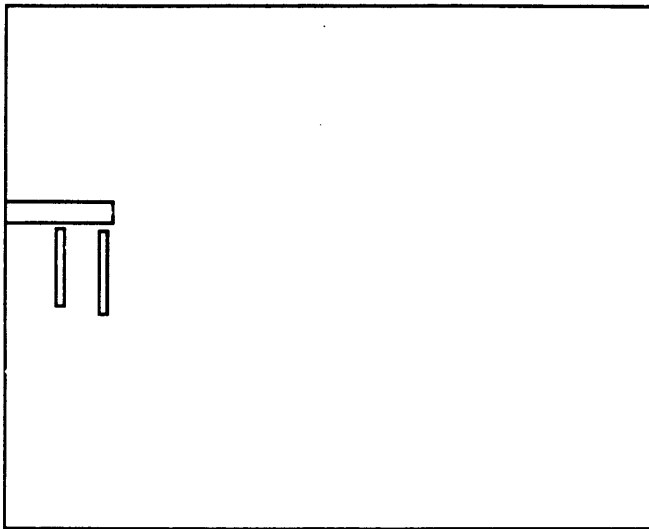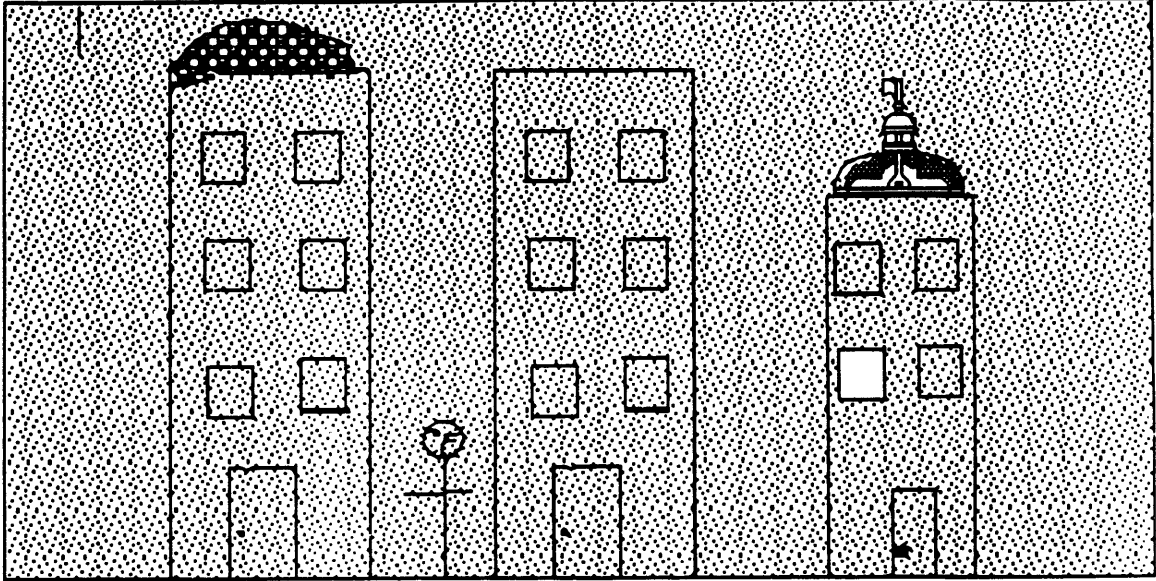
PAUL   small letters and pictures

a b c d e f g h i j k
l m n o p q r s t u v
w x y z

capital letters pictures

A B C D E F G H I
J K L M N O P Q R S T
U V W X Y Z

P.M. animation "new work" 3/10

Self-Evaluation

tools- chaning from the work we did last tiime
another file, and copied it. Magnifyting glass; i
it shows the whole picture bigger. Animation o
and moved it. We took the g letters and used ti
in a square, where it would be safe, anything else?

Best thing - The train moving.   /☐   Cause its
the houses; why?' Because they were taller?
they became taller.

Mood- I don't know...Fine mood; I feel great an
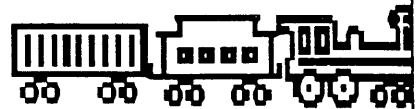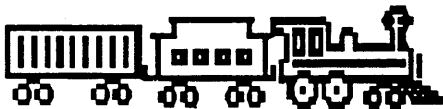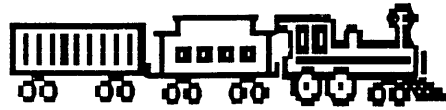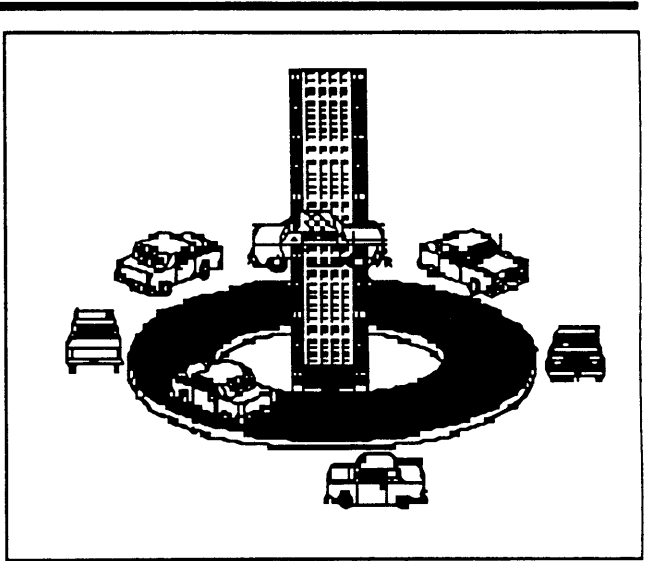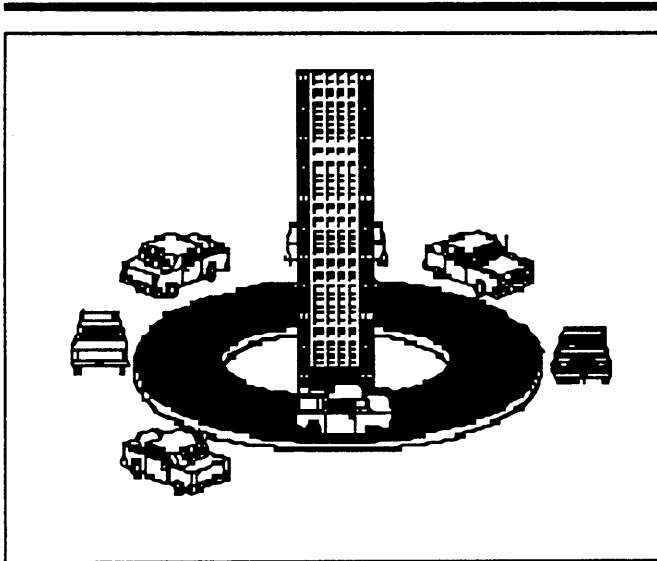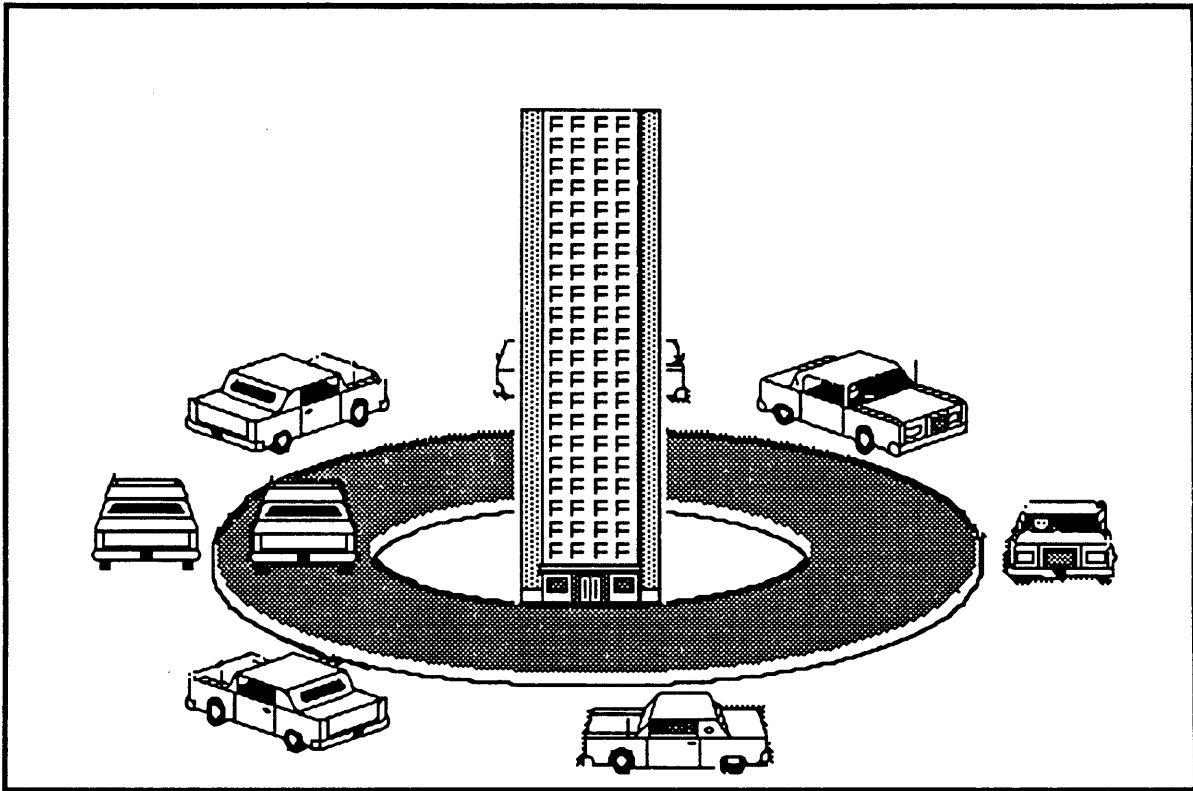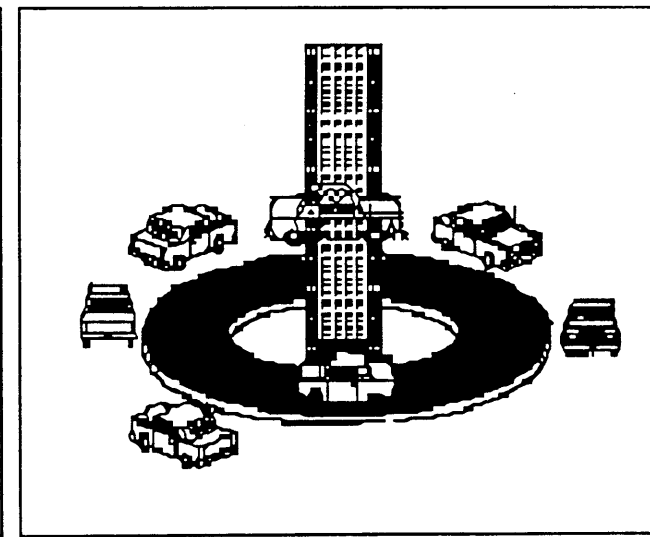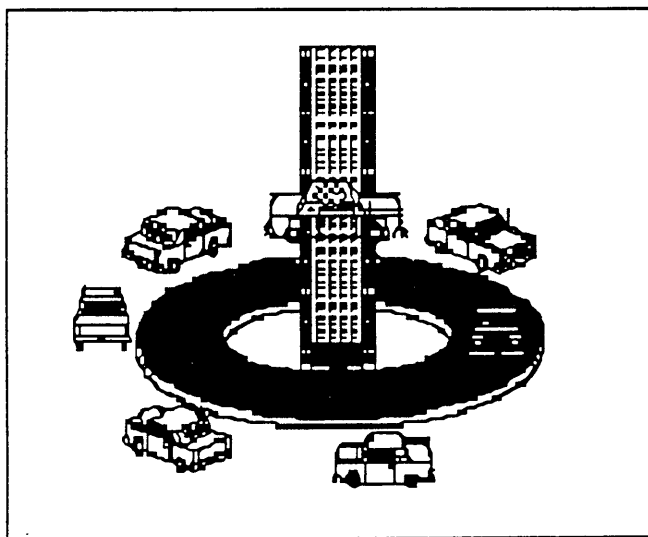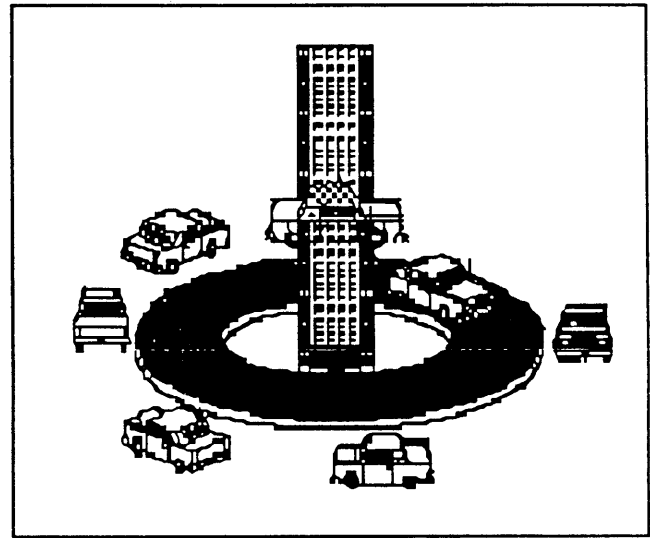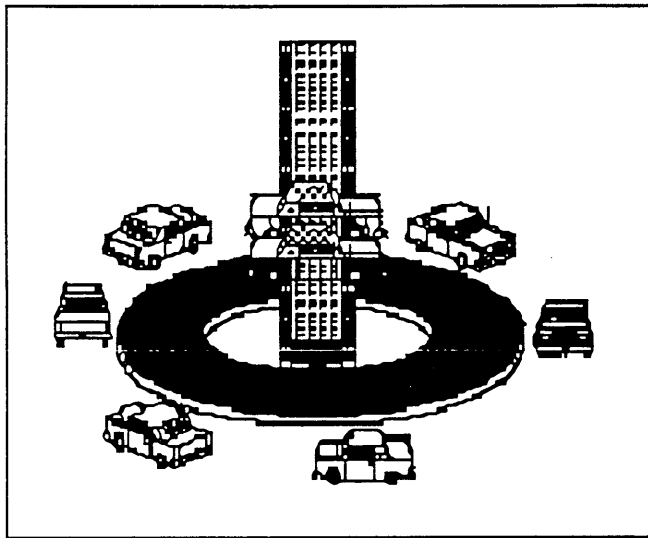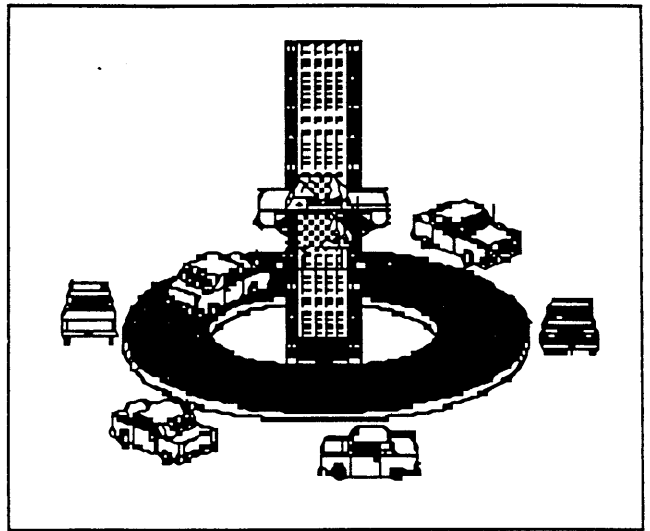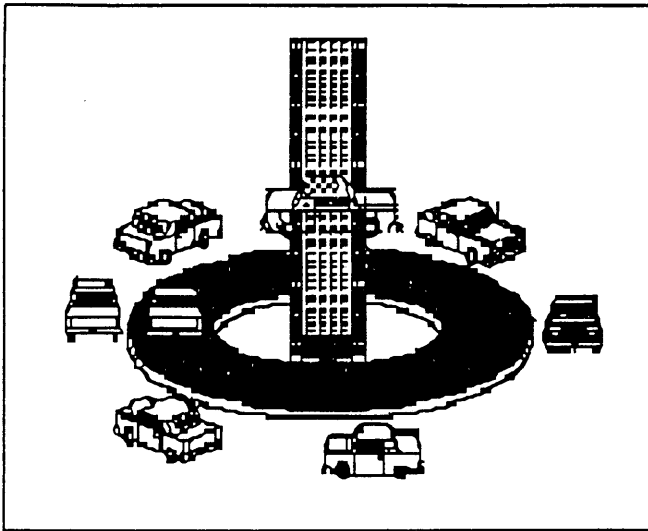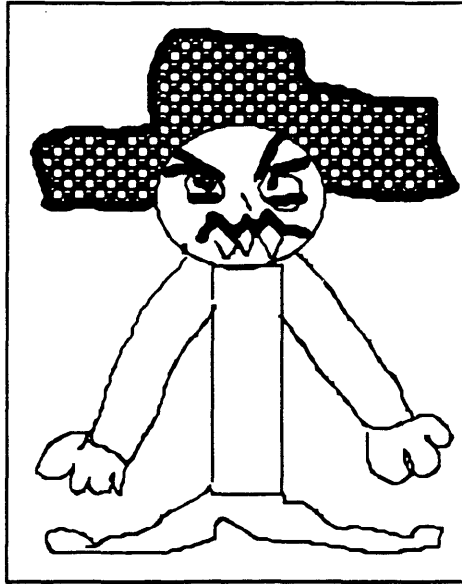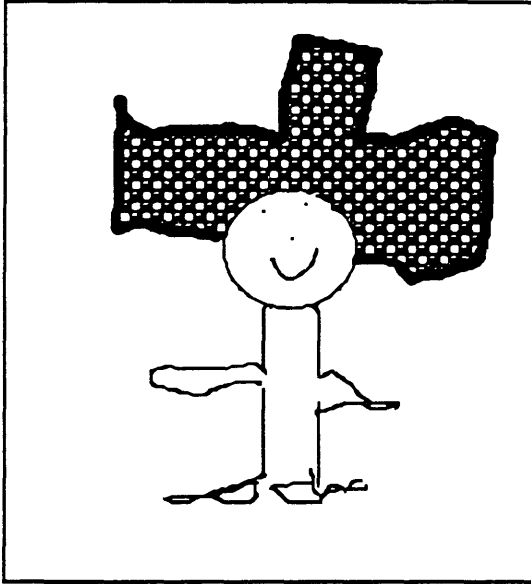
P.M. "cars shop" 3/24

one day there was this boy named jae all the time his mother call him to clean his room he gets mad.

this is wen jae is mad. Wen jae gets into his room he gets even madder becacuse his room look even dirtier. and then he clean his room. and that the end.

capit SELF-EVALUATOIN

TOOLS- FONT: THEY WORK MAKING SHAPES. MAKING SMALL LETTERS AND DARK LETTERS. WE USED BOX DRAWING TOOL. WE USED THE STRAIGHT LINE TOOL FOR MAKING HOUSES, LETTERS TO MAKE THE THINGS BIGGER; WE USED STYLE FOR CHANGEING THE SHAPE.

A B

J
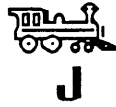
WORK- DO YOU THINK OIF THE WORK? GREAT. I LIKED PUTTING THINGS ON TOP OF IT, AND MEAING THE HOUSEES WITH THE BOX.
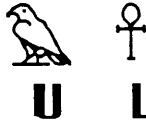
MOOD- GREAT MOOD. LIKE I'M IN A GREAT MOO. HAPPY, FEELING GREAT ABOUT OTHERS, NOT MAD AT OTHERS.

U U MOOD- SUSAN GREAT MOOD. YOUR NOT MAD AT NO ONE

this is wen jae is mad. Wen jae
gets into his room he gets even
madder becacuse his room look even
dirtier. and then he clean his room.
and that the end.

one day there was this boy named jae all
the time his mother call him to clean his
room he gets mad.
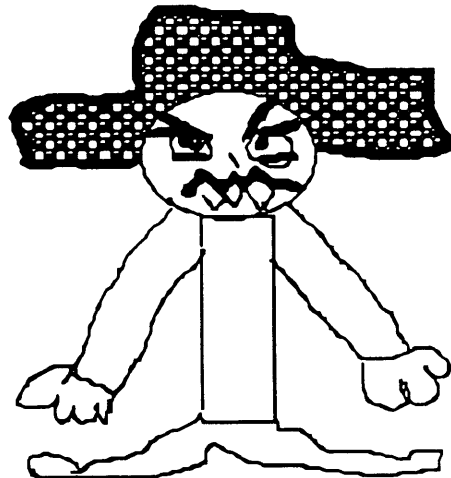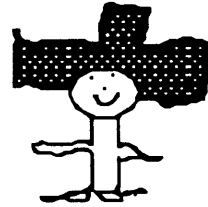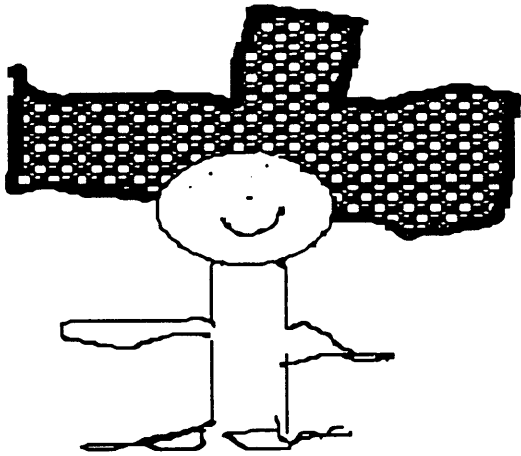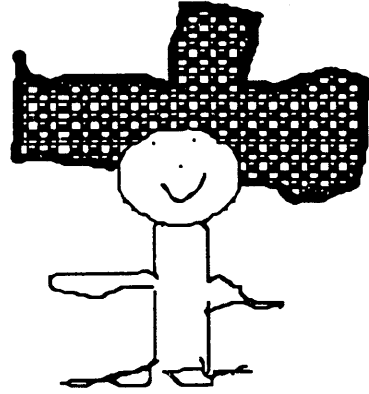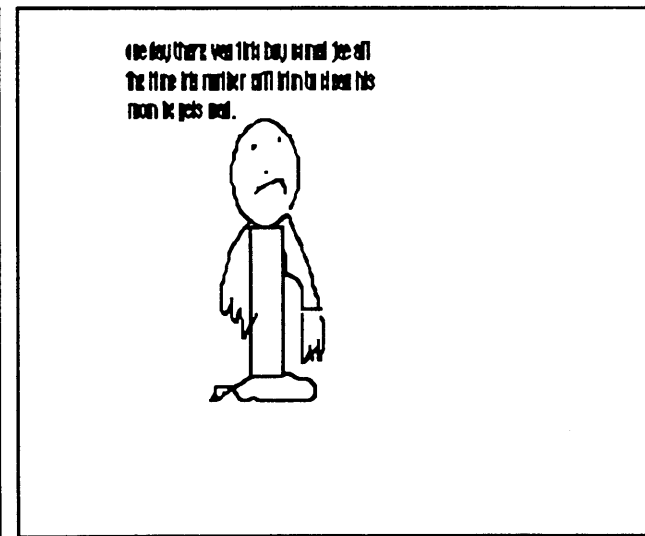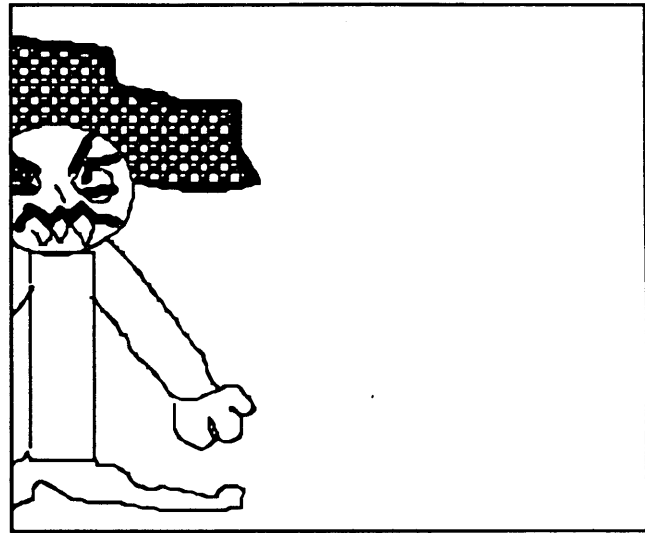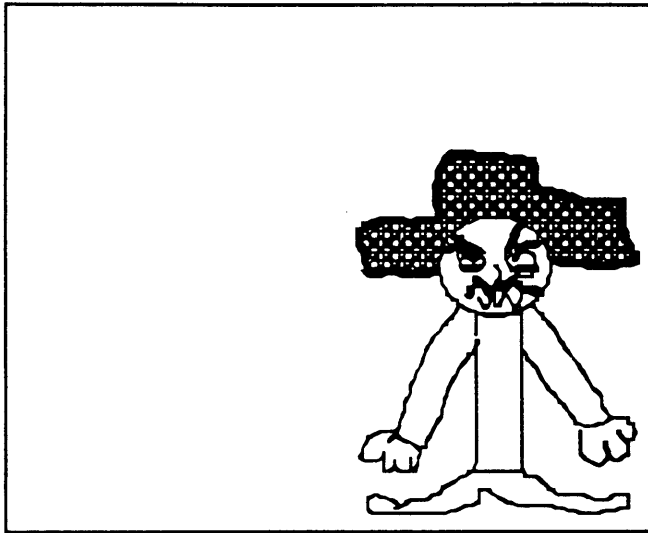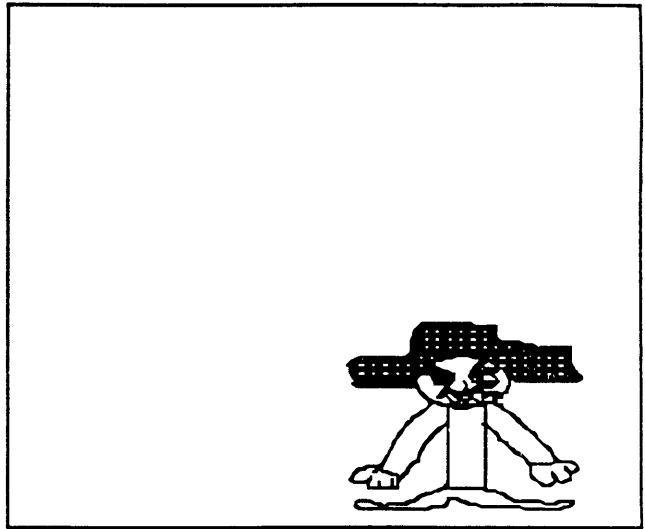
this is wen jae is mad. Wen jae
gets into his room he gets even
madder becacuse his room look even
dirtier. and then he clean his room.
and that the end.

Work- The boy that does not like to clean
wants to stay outside and play with his
to clearn your room? Yes, I like to clean
fun picking up the things that belongs to
 things.

What will make the boy happy again? W
his room and he can go outside again.

Mood- Great mood. Things that you hau
of weeks ago, you can do now. WHat di
selling things in the xchool, like raffle t
ᴙnd selling books in the library...People
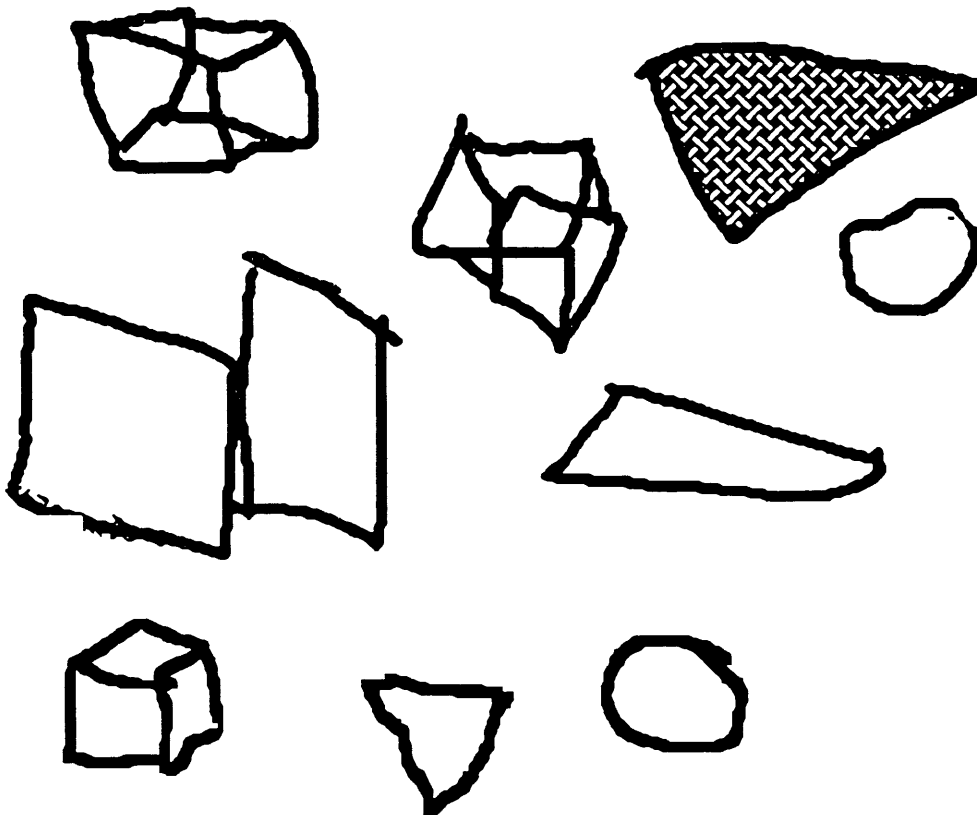
self-evaluation 4/12

Why is it important to check your files? To me its important
because we can see the things that we did not see in the
beginning. (Not see?) Like maybe we had skipped something
that we want to see again.

How to clean out the mouse and how to put it back in
How often should you check your files? Twice a week.
Once a month...because you can spend time doing the things,
instead of doing nothing.

                                    What did you think of your work?
I checked over my files, to find the things I didn't print, Cars
shops is my favorite file. (why?) Because it has hotels, cars
and buildings, and that is why I like it.

HI MY NAEM IS TED
I WOULD LIKE TO
TELL YOU ABOUT MY
TRIP TO HAWAII
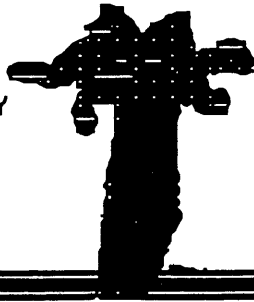
one day i went to the
jungle and saw a rattle
snake that tried to attach
me. and then i saw tarzan
he pulled me away from
the rattle snake.

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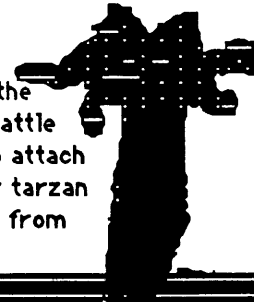
when i got mad i went home. i was so happy
being home. then i forgot the rattle snake in
my bag

P.M. 4/12
examples of technique using
P's files
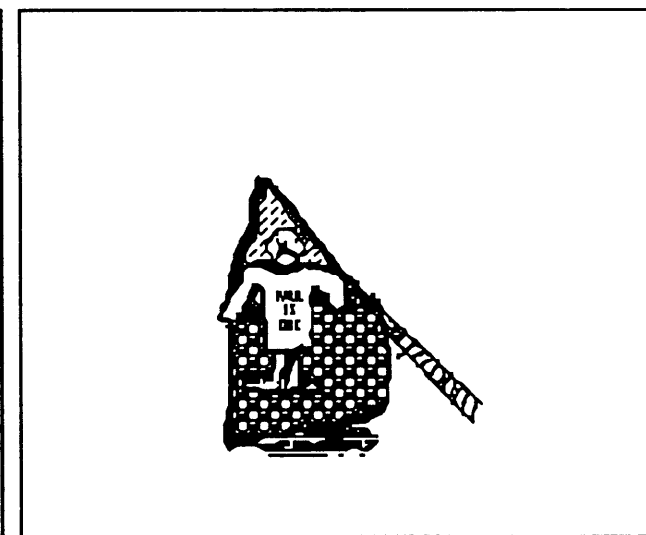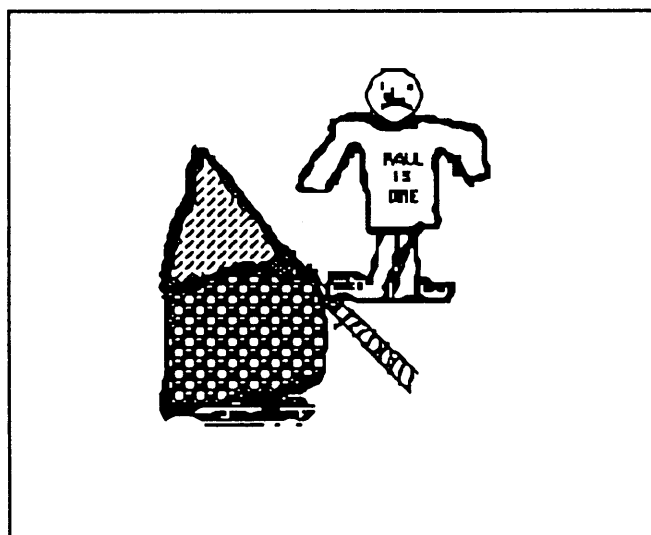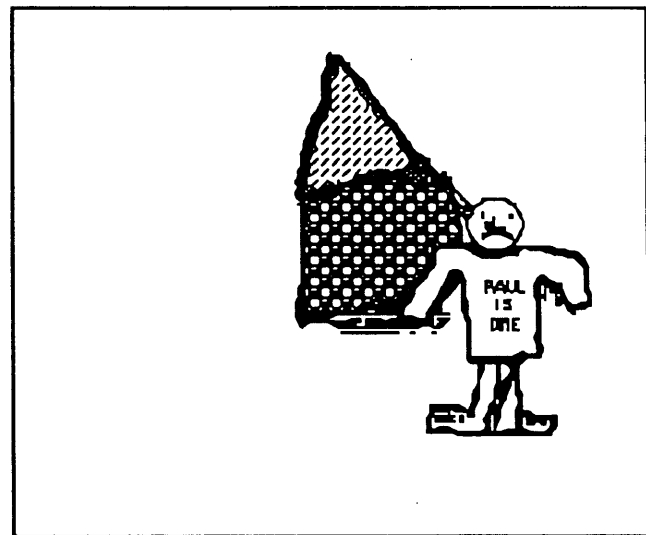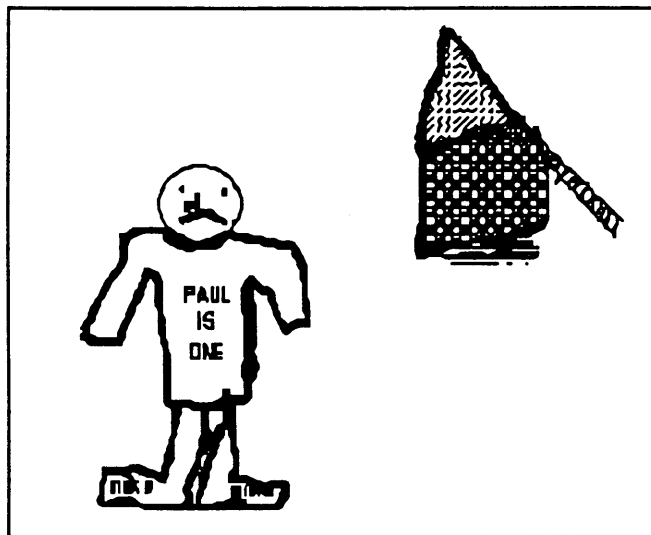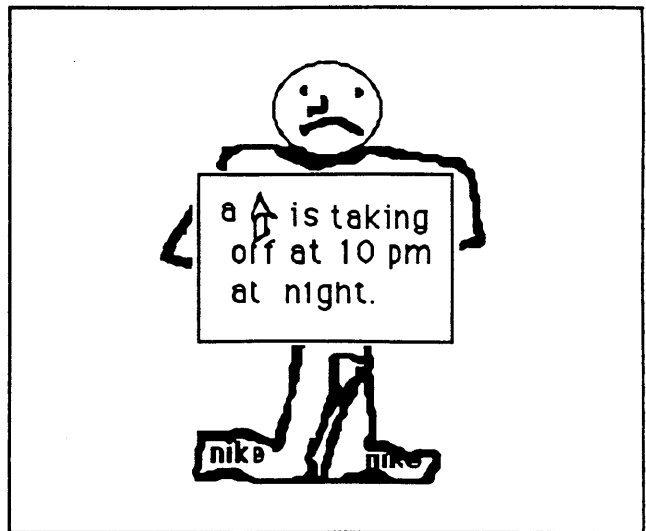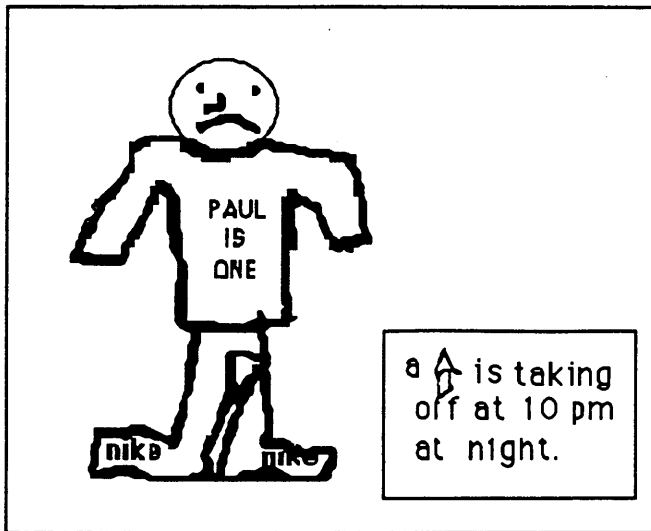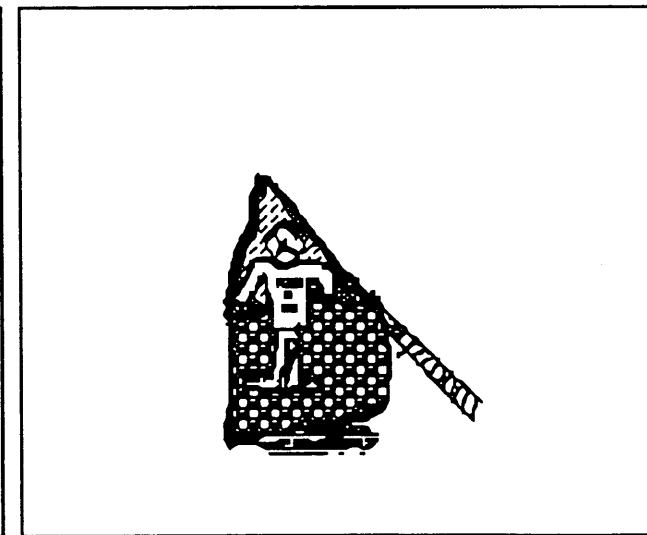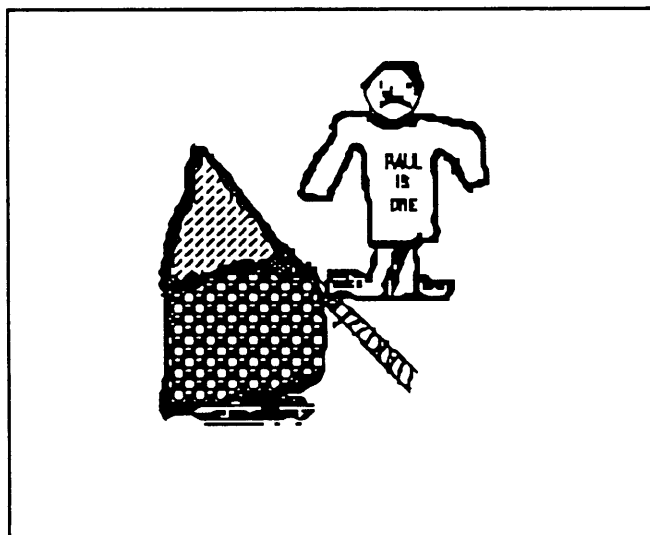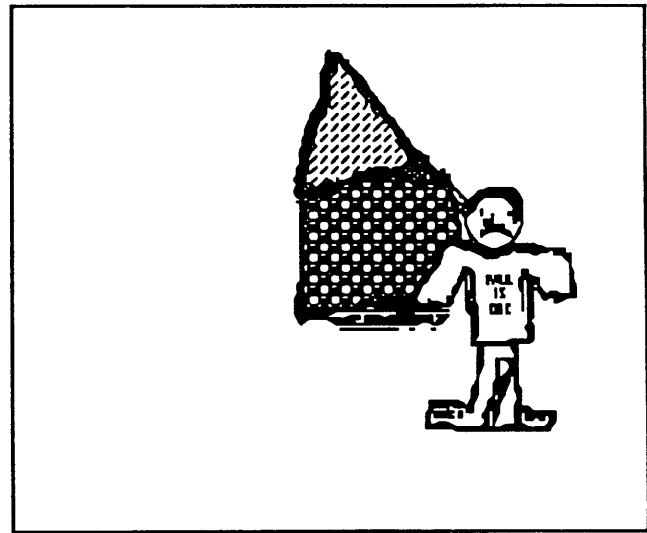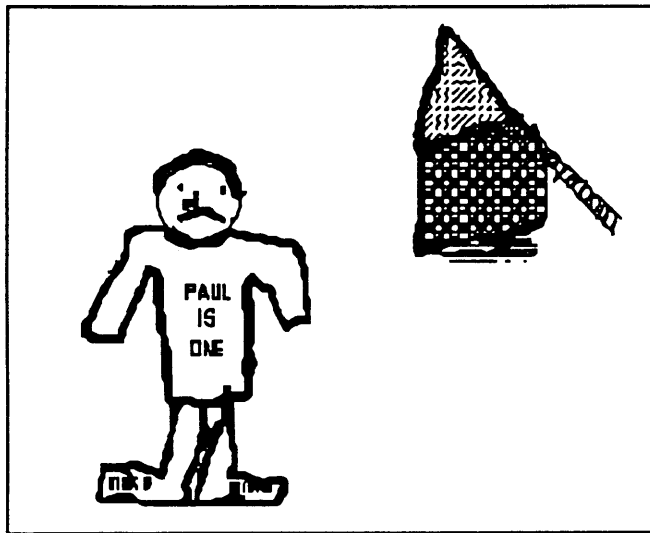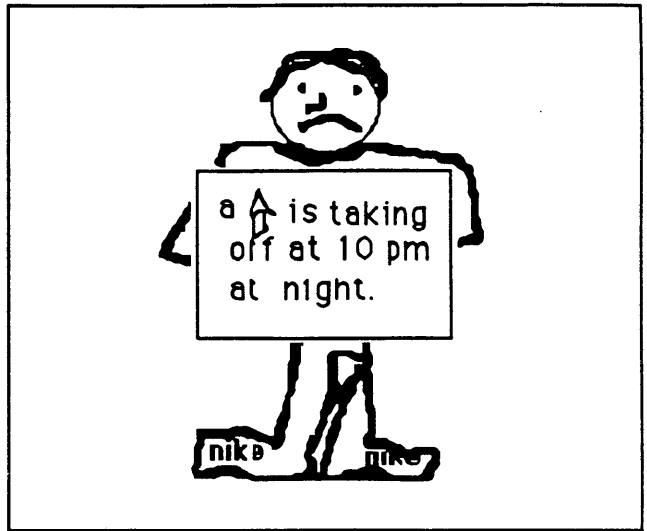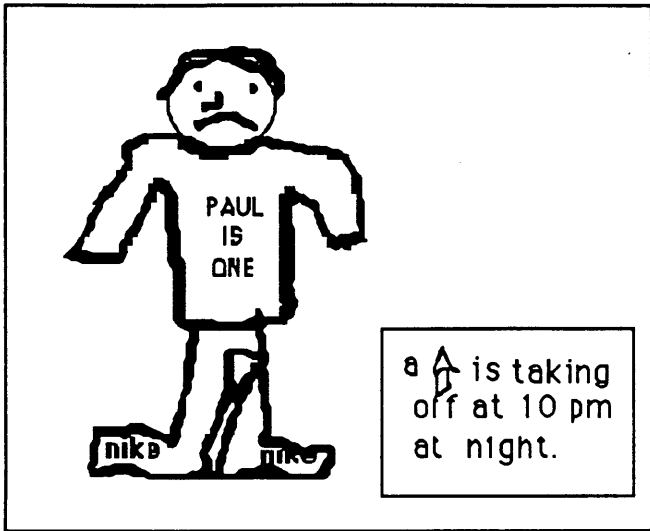
P.M. 4/12
examples of technique using
P's files

S.I. FOR P.M. EXAMPLE OF HOW
BOXWRITER WORKS   4/28

4/28 my trip to space

PAUL
IS
ONE

nike   nike

4/26 my trip to space

P.M. 5/10 my trip to space

P.M. 5/10 my trip to space

P.M. 5/12 my trip to space

P.M. 5/12 my trip to space

mirror

camera

PAUL
IS
ONE

sink

boy

bed

nike

nike
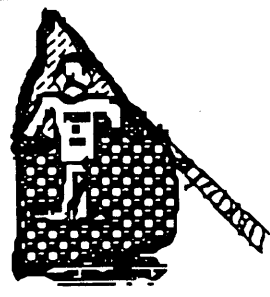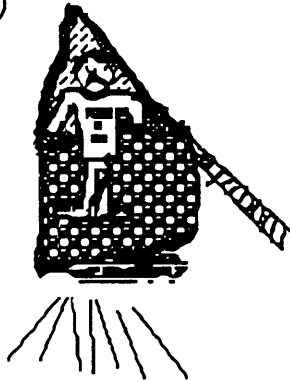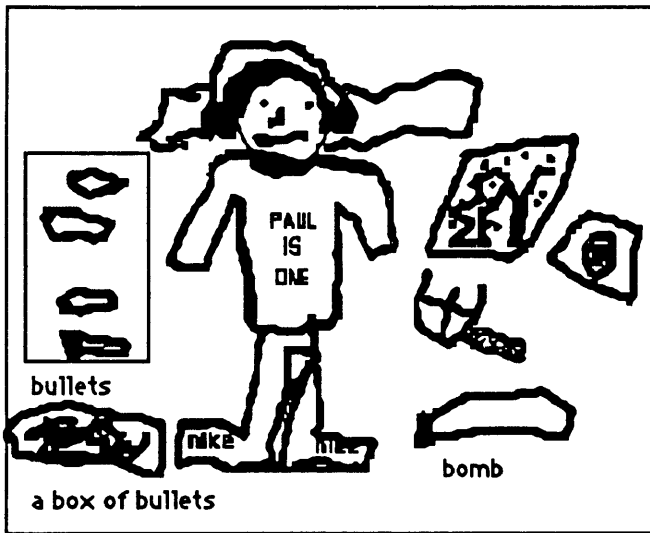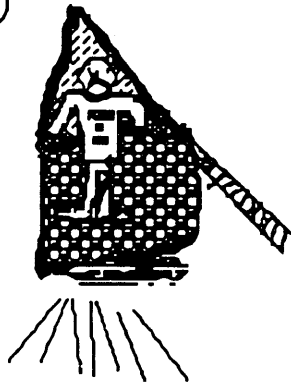
P.M. graphics 5/24 – the inside of the martians house

you are dead meet

boy

P.M. "trip to space" 5/26

P   M   -D.O.B. 1/20/78
11/12/87

_____: Okay, this is Friday, it's November 6th, and this
is an interview with P   M   All right, this is
our microphone right here, so we're going to try and talk
into the microphone.

_____: Okay.

_____: All right, so which ones did you pick?

___P__: I picked lost something.

_____: Uhuh, okay, and what did you write for that one?

___P__: I lost my dog.

_____: Oh. Your dog was lost, all right. All right, tell
me something about that? When did you lose your dog?

___P__: When I went food shopping with my mother.

_____: And how long ago was this?

___P__: Like...long time ago, I don't know when it was, it
was like five years ago?

___P__: Five years ago, okay. And...and so you went to the
store?

___P__: Just food shopping.

_____: You went to the store to go food shopping, and
what happened?

___P__: When we came back he wasn't there and we went to
the next day and the next day and he never came back.

_____: So how--what kind of a dog was this?

___P__: It was a poodle. It was a big dog with like kind of
brown hair.

_____: Yeah.

___P__: He had black eyes, sharp teeth, a nose like that

and a tail long. And I think that's it.

_____: Okay, and tell me something about how long you   had the dog.

___P__: Since I was...four years old. My grandmother bought it when I was four, for me, for my birthday. And it grew and grew and it grew.

_____: And what was the dog's name?

___P__: Blackie.

_____: Blackie, okay. So tell me something about...what kind of a dog he was, was it a he or a she?

___P__: It was a he.

_____: What kind of things did you do with this dog?

___P__: I usually take him for a walk and used to feed him all night and day. I used to give him milk...and stuff. Yeah. And--

_____: Okay.

___P__: And I taught him some things that he didn't know. I taught him everything.

_____: So how did you feel about when he disappeared?

___P__: Sad.

_____: You were sad.

___P__: Wanted my grandma to buy me one just like the same. But there was no other one like the same, that was the only one we had.

_____: That was the only dog you've ever had? Did you ever get any more pets?

___P__: We've got a whole bunch now. You know, (inaudible)

with my aunt, and my grandmother bought me another one, but

smaller, and they had babies, so now we have--not--my grandma--

my grandmother has like three at her house, she sold some,

and my mother had one at her house.

_____: Uhuh.

___p___: (inaudible).

_____: Okay, tell me something about Blackie--why was he

special to you? Why do you still remember him? What are

some of the things that you remember about him? This happened

a long time ago, but when I asked you to write about some-

thing that you lost you remembered that?

___P___: Remembered him because I found his sleeping bag

he sleeped at and I found a picture of him. And...and...

his--his son. His son, remember his son had a dog, a little

dog. His dogfood, I know that. His plate, I think that's

all.

_____: So you still have the dog plate? You know what,

I'm going to ask you to put those papers on the table, because

the microphone is here, and your voice is here, and in order

for the microphone to record what you're saying, it doesn't,

if you have something in between your voice and the microphone,

it doesn't record so well, it doesn't--or either hold them

on your lap, that would be, that would do. Okay, so you

still have his plate and you have pictures of him?

___P___: Yeah.

_____: Why was he important to you? Tell me something

about the things that you used to do with him? Was he

really very important to you?

Yeah? Why do you think he was important to you?
What are some of the things that you did with him that made
him special?

___P___: I took him around, and when I left, when I went
with my father somewhere I took, I'd take him, and I went
to Puerto Rico wanted to take him to my grandmother, I'm
going again for Christmas. I might go to Puerto Rico again
for Christmas, you know, because it's hotter over there,
and over here it's going to be cold.

_____: That's right.

___P___: So when it's summer here, it--it ain't, you know,
it ain't that cold over there, it's like in between, but
it doesn't snow. All it does is rain. And so--

_____: So you've got family in Puerto Rico?

___P___: Yeah. And in New Jersey.

_____: All right, can you--can you think of an example
of something else that you lost? We've been talking about
Blackie .... he disappeared. What do you think happened
to him? Let me ask you that, then we'll move onto some-
thing else. I was going to ask you to think of something
else that you lost.

___P___: I think he got kidnapped.

_____: Think he got kidnapped. Well, why do you think
somebody would do something like that? Why do you think
they would kidnap him?

___P___: Because they--where I live they crazy people, sometimes
they get drunk and kill dogs or kidnap them. To kill them.

_____:

So I think they kidnapped him.

_____: Why do you think people do things like that?

___P___: I don't know. Because sometimes they get drunk
and stuff and do it.

_____: Yeah. And when your dog--

___P___: And on Halloween and stuff they kidnap people(?).

_____: Okay, can you think of another situation where you
lost something that was important to you? You were talking
about Blackie. This is something that you remember that
happened a long time ago. Can you think of anything else,
that you lost, that you don't have now? Could be a person
place or thing.

___P___: My big wheel truck, my remote control digital truck.
That was--that was the one my ma gave me for my birthday
when I became seven.

_____: All right, what's the difference between losing
a toy or truck and losing a dog?

___P___: A dog is more important.

_____: The dog is more important?

___P___: Than the truck is.

_____: And you said before that... .... you could never--
it would be hard to replace Blackie, that there was only
one kind--there's only one dog like Blackie.

___P___: There like there were more poodles but that was
like, that was, you know, the only one that looked like him.

_____: Okay.

___P___: There were two but somebody took the other one.

_____: All right. Great. Let's go on to another card.
Which one do you want to look at next, what did you pick?

___P___: Picked this one.

_____: Moved or touched?

___P___: This is favorite book(?).

_____: All right. I asked you to think of favorite story
or a book. So what did you write for that one?

___P___: I like Green Eggs and Ham as my favorite book.

_____: Okay, why do you like that story?

___P___: Because it's easier to read--not easier but you
know, like, you know, it's funner to read. Like Disney books,
Pinochio and things.

_____: Okay, so it's fun to read. What do you think of
the character Dr. Seuss? Isn't Dr. Seuss in all of those
books?

___P___: Yeah, Dr. Seuss. Not in--

_____: Why do you--

___P___: Not in all of them--

_____: Why do you like him?

___P___: Who?

_____: Dr.--

___P___: Because he write good stories.

_____: He writes good stories.   And...Is there a story
that you know, a book or a movie that you know with a
favorite character? A character that you remember and like?

___P___: Yes.

_____: Can you think of an example of one that you--?

know?

_____P____ : American Tale.

_____ : American Tale. Is that the name of a story or--?

_____P____ : That's like a cartoon, that was a long movie.

_____ : And what's the--what happens in the story?

_____P____ : Cats try to eat mouses, and mouses lose their parents,
you know, parents go somewhere else so that other mouses
can't find them.

_____ : Okay, and is that something that you've seen recently?
Yes? When did you see that movie?

_____P____ : I think two weeks ago.

_____ : Okay, and what is it about that story that you liked?
Why was that interesting to you?

_____P____ : Because it was a cartoon, and I like cartoons.
I like Gumbie too.

_____ : Okay, now in your story that you're talking about,
there were cats and mice, and who had to find their parents?

_____P____ : Mices.

_____ : The mice had to find their parents. Okay. What--
what happened to their parents? Why did they have to look
for them?

_____P____ : They went on a big, giant boat, and there was this
big wave, and it broke down half of the boat, and water
kept on--flooded (inaudible) on the boat and the door was
shut from thing(?) and they were on the bottom no water went(?)
so the one mouse went upstairs and his father followed him
and he fell and he drowned, because she opened the door and

the water went on him and he drowned.

_____: Was that sad? Was that a sad part of the movie
or the cartoon...?

___P___: Uhuh.

_____: Why do you think that they made a story about something
that was so sad?

        It sounds like an awful sad thing to be in a cartoon...?

___P___: Because it was fun for people watching.

_____: Because it was fun for people watching?

___P___: And it was a little sad.

_____: It was sad too?

___P___: What's that for?

_____: This is the science class (inaudible). So what's
the next card that you picked there? Just did moved and
touched, and lost something, and the fourth one is anxious
or nervous. All right, what did you write for that one?

___P___: I am nervous to dance.

_____: Tell me something about that situation. Where were
you dancing?

___P___: At a party.

_____: Okay, you were dancing at a party, and what happened
at the party, what were you doing, what were the activities
at the party?

___P___: People laughed at me--not laughed, no, I think--I
thought they might laugh at me.

_____: Were they kids your own age or were they people
all different ages?

___P___ : All different ages, my age, some--when I went to a party, they were all my age and they were a little bigger than me. And there were parents too.

_____: And parents too, okay. So was it a birthday party or was it a...do you remember what the occasion was?

___P___ : I know it in Spanish but not in English....

_____: In Spanish what is it?

___P___ : _____, that's what they call it.
(cumplianos)
_____: _____ would be birthday, wouldn't it so it was not a birthday.

___P___ : It's like you know, you're having--not like you're having another mother, it's like an aunt but it ain't a aunt. It like (inaudible) like that.

_____: What was the last thing you said?

___P___ : (inaudible)

_____: Okay, anyway, so you're at this party. And there are some kids your age, some kids older than you, and did somebody ask you to dance or did--were you dancing by yourself, or what were you doing?

___P___ : Dancing. With another person.

_____: With another person? Okay, why do you think that it makes you anxious or nervous to dance? Why were you nervous in this particular situation?

___P___ : Because I thought people would laugh at me and the way I danced.

_____: You thought they would laugh at you?

___P___ : I don't dance funny but I, you know, some people laugh at everybody--I thought they might laugh at me.

PM-1-10

_____: Okay, so why do you think that they would laugh?
Why is it--why is dancing funny?

___P___: Because people might, you know, other people dance
better than you and you dance like, you know, like you couldn't
dance at all. Some people, some of the people might laugh
at you.

_____: So what actually happened in this situation, did
you dance?

___P___: Yeah.

_____: Did you have a good time?

___P___: Yeah.

_____: And did people laugh at you?

___P___: No.

_____: When you started to dance did you have a good time,
were you enjoying yourself?

___p___: I felt nervous when I first started to dance.

_____: Uhuh, and then what happened?

___P___: Then I kept on dancing and didn't feel nervous.

_____:Okay, so why do you think that you forgot about that?
You were nervous at first, then you started dancing, and
then you just forgot about it.

___P___: That's when I found out that nobody would laugh
at me.

_____: All right, so dancing sometimes makes you anxious
or nervous. If you had to add something else to that list
what would you add? What else could you add to that list,
of being anxious or nervous? What other kinds of things
make you nervous?

_____:

___P___: Like um...like when there's a whole--there was--there's a whole bunch of people at a store, you know, big store, I feel nervous when I--to ask somebody something in front of all the people.

_____: So if you were in a store, and you had to ask--what kind of question would you have to ask? Would you think you might ask? Where something is or--?

___P___: Like I don't know where something at or where it is or where do I find it at.

_____: Okay, so why do you get nervous in that situation? What is it that makes you--?

___P___: Because when I ask the man some people might laugh at me, whatever I said, like that, so that's why....

_____: Okay, all right, did you ever get anxious or nervous before taking a test in school? Is that a different kind of anxious or nervous, than the--than the kind of situation--

___P___: Like when I take like a test, and I get like, not all wrong or half of them wrong, people might say that I'm... you know, like not stupid but that I--you know, that i don't know nothing.

_____: Do you usually get anxious or nervous before a test?

___P___: Because I know I might get some wrong and I know I might get some right.

_____: Well...so it sounds as if...there are situations where you get anxious or nervous, because you're afraid that you won't get a good grade and that people will think you're not very smart?

____P____: I know and then I think I'll get kept back..

_____: All right, if you study for a test, does that make you feel less nervous, if you know that you're--?

____P____: Studying?

_____: Yeah.

____P____: Yeah.
               If you
_____: /Study for a test? What's the difference between studying for a test and not studying for a test, let's say--

____P____: Like if I'm having you know, not a real test...like you know studying and really trying (inaudible) the next day, (inaudible) the next day.... And the people that laugh at me if I get some wrong they shouldn't, you know, think, because they might get some wrong too, because you know, I'm not the only kid in the class that gets some wrong. Hardly all the kids get wrong. Some get hundreds and stuff. I'm not the only kid that gets wrong.

_____: Well, yeah, I mean a lot of--everybody makes mistakes when they're learning new things. And...

____P____: I might stay in the school like for five years, I might get kept back, but it won't be funny. Some people get kept back too. I might stay in this school for two years--this year and next year.

_____: Uhuh, do you think that you--are you afraid that you might be left back this year...? Are you getting good grades?

____P____: I don't know.

_____: You don't know? Because you haven't got a report

card yet because it's too early? Would you like to stay
back or would you like to go on to the next grade?

___P___: I would like to go on to the next grade. So people
won't make fun of me, you know, think I'm getting kept back
too much, and so my mother won't scream at me no more.

_____: Have you ever been left back before....?

___P___: .....

_____: Do you know anybody who's been left back?

___P___: Yeah.

_____: Who's that?

___P___: My cousin. Got kept back twice in the second grade.
When he was in the um, when he got in the school, now he
went to the Hamilton, when I was in the third grade and he
was in the second, he got -- he got promoted to the third
and I got promoted to the fifth. I mean fourth.

_____: Okay, does that make you anxious or nervous to think
that you might be left back?

___P___: If I get kept back my sister will catch up to me.
She's in the third grade--she got double promoted.

_____: Oh really?

___P___: My small sister. She's supposed to be in the second,
now she's in the third. She got double promoted from the
first.

_____: Okay.

___P___: If I get kept back this year my sister will be in
the fourth grade like me.

_____: Right, right, both be in the same grade. Okay,

what have you got for the next card? (sad)

_____P___: Hm?

_____I___: Let's move onto your next piece of paper here.
What have you (inaudible) out?

_____P___: My baby brother broke my homework.

_____I___: Aha, broke your homework. How did he do that? Tell
me something about that situation. What happened.

_____P___: First he was coloring in my homework, when I was
in Hamilton everything I brung(?) I used to put in the top
drawer that he can't reach it and he used to go to the kitchen
and take a chair and get it and he used to scribble, take
my homework out and then he used to wet it and break it,
and my teacher used to get mad at me.

_____I___: Okay, so why did that make you sad?

_____P___: Because I thought I might get kept back for not
bringing in my homework.

_____I___: All right, so that made you sad. What's the difference
between feeling sad, and angry?

_____P___: Angry's like getting, you know, like madder at your
friend. Sad is like getting, like you know, like forgiving
him something, like a little sad(?)

_____I___: What kinds of things do you do when you're angry--
why kinds of things do you do when you get sad ?

_____P___: I go over my friend's house and bring a piece of
paper with me, and use this paper to you know, write the
answers down on my--you know, I don't copy the work he got

on it, just you know, the thing so I could do my homework.

_____: Uhuh, so this is what you would do in order to fix up your homework? Go to your friend's house with another piece of paper, and do it over again and fix it up? Okay, what kinds of things do you do--forget about this situation for a minute where your brother wrecked your homework. I'm just asking you, in general, how do you feel? What--what do you feel like when you're sad?

___P___: I feel like...well, like ripping something of his. Because he ripped something of mine. But I don't do that because he might like it and I think.... But now I keep my homework where he won't touch it. In my bookbag, he can't reach my closet, you know, if he brings a chair, but we haven't got chairs.

_____: Why do you think that makes you sad when he ruins your homework?

___P___: Because when I--the next day when I go to school the teacher might get mad at me and when I look at my report-card where it says homework she might put D on it or F.

_____: Okay, and you, if you could add something to that list of things that made you sad, say we're making a list, what else would you add to that list?

___P___: Like sad like if...if they...if when I come to get something from the store and I want it and they don't have it, but when I don't want it they got it.

_____: And that makes you sad?

___P___: Because when I want it they don't got it, they don't got the things I want, but when I do want it they got it,

when I don't want it they got it.

_____: Okay, anything else that you could add to that list, let's say we wanted to think of three things that make you sad, so we have your brother ruins your homework, when you go to the store, you can't find something that you want. What's another thing that makes you sad, what's another thing that you could add to that list of things that make you sad?

___P___: Like...like my father just bought like a new car, and it crasheded, and it got like now I can't try it, because then I'll have to walk to all the places I want to go.

_____: Okay.

___P___: And when I ride my bike and it gets flat, but like I did last time, I don't get mad at that because I could just take it to--to my friends--to my -- to the garage and they'll fix it for me free, because my friend works there.

_____: Okay.

___P___: I had a flat I think yesterday and I fixed it yesterday, that day, same day. No--not yesterday, I think it was on a Monday. And I fixed it the next day. You know the little pin that you stick, like stick a--they're like staplers that you stick? That got on my tire

_____: Like (inaudible) tires, yes.

___P___: My front tire, I had a extra tire in case I had another flat so I filled that one up with air, and the other one that I got a flat on I put a patch on that so when I get the other one flat I get to use that one again.

_____: Okay, let's go on to the next card. What have you got--which one do you want to talk about next? We have

all these, this pile, we've already done. We had some--

___P___: Want me to get four more?

_____: Yes.

___P___: One, two....

_____: Okay, what have you got there?

___P___: Angry.

_____: All right, what did you write for that one?

___P___: I am angry at my brother because he killed my cat,

my brother threw him--threw my cat off the roof.

_____: Oh my gosh. How old was your brother when he did

this?

___P___: He was I think five.

_____: He was five years old?

___P___: Yeah, he used to go on the roof when he was four,

to get tennis balls and stuff, my cousin was to take them

so my cousin, he'd open the door and he let the cat go

all the way out, then he ran after her(?) and pulled him--

pulled him down. He went out--my cousin was over my house.

This is when we lived...I think in New Jersey, was it,

no, (inaudible), I don't know the name of the street, I think

it was in Dorchester.

_____: Uhuh, okay, how many--

___P___: I was--

_____: How many kids are there in your family?

___P___: Four.

_____: Four?

___P___: Two boys and -- I mean one brother plus me is two,

and two sisters.

_____: Okay, and who's the oldest?

___P___: My sister, in the fifth grade, Lisa.

_____: Uhuh, and then who's the next oldest?

___P___: Me.

_____: And you're in fourth. And then who?

___P___: Romilda.

_____: She's in third?

___P___: Yeah.

_____: And then you have a little brother.

___P___: In kindegarten two.

_____: All right. So, when did this happen?

___P___: A long time.

_____: If he was five years old, and he's in kindegarten now?

___P___: No, I think last year.

_____: Last year, okay, so it happened last year. So you were angry at him?

___P___: Yeah, very angry.

_____: Okay.

___P___: And I got a black cat now. It's black and it's white. My uncle gave it to me, (inaudible) my (inaudible) house.

___P___: Okay, did you tell him that you were angry at him at the time? Did that help?

___P___: My mother--my mother had.... That was last year. My cat was like all white, it was white.

_____: What kind of things--

___P___ : I found him.

_____: What kind of things can you do for yourself when you're angry to make yourself feel better?

___P___ : Like call my father and tell him to come over here.

_____: Have you actually done that when you're angry?

___P___ : But you know, he doesn't--he doesn't come, you know, cause sometimes he got to work, because he comes from New Jersey. Sometimes he come and give me money for some shoes, and he buy some toys for me, like he--sometimes he buy me like if I didn't have a bike he'll buy me one.

_____: Where does your father work?

___P___ : In New Jersey.

_____: In New Jersey?

___P___ : He lives there, with his wife.

_____: Okay, so does he have other children too or does--?

___P___ : He has other children over there, and he has four of us over here.

_____: Okay, and...so you call him up sometimes when you're angry? And what will you--?

___P___ : Angry at my stepfather.

_____: Uhuh....And does that help you feel better?

___P___ : Yeah, because he comes and give me money for shoes, when I have no shoes. You know, not shoes but sneakers when I have no sneakers, you have to walk around with shoes and I don't like walking around with shoes, you know, because when I, you know, when I want to run, when I have to run

somewhere, I fall down _____.

_____: All right, -------------- let's add one or
two more things to this list. When you brother threw the
cat off the roof and you were really angry I mean that's
a really, that's a terrible thing to do if you were to
add a couple of other things to this list, what other kinds
of things make you angry?

___P___: Like my cousin. Breaking my radio. But ne never
broke my radio. Because I never let him break my radio.
I never took my radio outside, because I'm afraid people
might steal it. You know, like bad people, they like stealing
things. I never leave my radio outside. my mother--my
mother had one that she lets me use inside.

_____: So what is-- as I asked you before, ---- what
was a good way to make yourself feel better. What was
a good way to handle angry feelings, and you said well,
I can call my dad on the phone and I can talk to him. What
other things can you do for yourself?

___P___: I go to the -- I walk to the park, go to the beach.

_____: Beach?

___P___: Not the beach, but you know, like a thing that
my (inaudible) a pool, MDC pool.

_____: Uhuh, and why--

___P___: At the waterhouse.

_____: --why do you think that makes you feel better,
to go to the park or the pool?

___P___: Because at the pool I could swim and at the park

I--they've got lots of things we play with like swings,
tires that spin around, slides that go around, and basket-
ball courts.

_____: Uhuh.

___P___: And tennis court, and a lot of grass and they
fight on (?) and stuff. And we can make sand castles and
lots of stuff....

_____: Okay. All right, now let's go to the next card.
Next piece of paper. What have you got on the next one?

___P___: That one right there--important to me.

_____: Important to me.

___P___: My mom is important to me.

_____: All right, tell me something about your mom. Why
is she important to you?

___P___: Because she cooks dinner for me, and she gives
me money. And...I like her, that's why.

_____: So she does things for you, she takes care of you
and you like her? What are some of the reasons that you
like her?

___P___: Because she lets me ride my bike all the time....

_____: She likes you to...say that again?

___P___: Likes me to go to the store for her and ride my
bike all the time, you know, when I go to the Stop & Shop
I go on my bike. Sometimes after school she does it,
if she want something I go on my bike and get it. Sometimes
I run. Because where I live it's in Brighton(?) and there's
this place named Watertown Mall, Arsenal Mall...and like

there at the Stop & Shop, there's this place called Kate
games(?), tons of toys, it's a store that only gots toys,
it's no food or nothing. They sell lollipop but they don't
sell anything like potato chips, and they only sell like...
like just toys, bicycles, Artaris, Lentendo(?), Colico
vision.

_____: Okay, so your mom is important to you because
she cooks dinner for you, she gives you money to buy things.
Can you think of anything else that you would add to that
list?

___P___: Because she cleans my room for me and I sweep
the floor for her.

_____: All right, if you could add something else to
this list what would you add to it. Your mom is important
to you -- what else is important to you?

_____: okay, bike.

___P___: And my dog.

_____: Uhuh.

___P___: My grandfather.

_____: Does he live in Boston?

___P___: No, he died...in New Jersey, and my real--my other
grandfather, my great grandfather did, my real grandfather
didn't. And they gave me the cross(?) when he died, and
I got it here. It's like new.

_____: And that was something that belonged to him that
he gave to you?

___P___: No, they gave it to you every time somebody, you
know, they gave it at the funeral house, they'd give it

to you.

_____: I see. Okay, so you got it when you went to the funeral home.

___P__: They gave it to us from him....

_____: Did the funeral home, or.......the place where the funeral was, were they the people who gave it to you or did you grandfather give it to you?

___P__: He didn't give it to me. He--it was for him.
          slipped
Because he slept (?) in the basement and he got it and he wanted to give it to us but he died right there. So he didn't have a chance to give it to us, and so they found him and they gave it to us. They gave--they gave--my sister got a lot on her wall, yeah. She got like a plant that I gave for my mother--to my mother for mother's day, she got a--Casandra(?) got a card on it, not card but it's_____, and they got--she got like three cross on the thing she nailed, put it there and hanged it up.

_____: Okay.... All right, so your grandfather is important to you?

___P___: Yeah.

_____: Why was your grandfather important to you? I don't know which one we're talking about now, whether we're talking about the one that's dead or we're talking about the one that--

___P__: The one that's dead.

_____: Okay, why was he important to you?

___P__: He used to give me money, he used to ride me to Nantasket beach, where there were play parks and lobsters

and he used to take me to the arcade and he used to take
me to the merrygorounds and all the others. He'd take
me to a lot of stuff, to beaches, he used to take my mother
to beaches, and a lot of other stuff, like to food shopping,
and a lot of other stuff.

_____: So it sounds like he took care of you, like he
was around, he was...

___P___: And I used to bring him his food when he used
to work.

_____: Okay. All right, let's see how many card -how
many pieces of paper do we have left?

___P___: Take this one out?

_____: Yes.

___P___: You got one, two and three.

_____: All right, let's see if we can get through these.
Change.

___P___: One thing that's changed growing.

_____: What have you got there--one thing is growing,
that's right. Remember when we did this yesterday, I
asked you to think back about how you were different now
than you were a year ago or two years ago. And you said
growing. Okay, ... can you tell me a little bit
more about what that means.

___P___: About growing?

_____: How--yeah--how are you different? What does--what
happens when you grow up?

_____P_____: Your brain gets bigger.

_____: Your brain gets bigger?

_____P_____: Your head gets bigger.

_____: Okay.

_____P_____: And you get taller. What else -------what else can you think of that changes?

_____P_____: My feet getting more like wider. And my...

_____: So your physical--

_____P_____: My fingers get like, you know, my hand got bigger.

_____: Great, so your body changes physically. What about in terms of your friends? Your friends and what you do to have fun. Do those things change?

_____P_____: Changing but they moving--they move and I have to find different friends somewhere else. Lots of friends.

_____: Mhm.

_____P_____: That's why I did find them, I found them.

_____: Do you have different friends now than you did one or two years ago?

_____P_____: I used to--that was in Taunton where I used to live; now I live in Brighton and I have lots of friends. Some that go to the school, some that go to school at the Garfield.

_____: What about your own interests. How about the things that you do to have fun? When you were smaller what kinds of things did you do?

_____P_____: I used to play with my remote control truck. And I used to--father got me a racing truck for my birthday

and they got me a pink panther thing, pink panther teddy
bear, but that wasn't for my birthday. My grandmother
gave it to me becasue she didn't want it.

_____: All right, and how about the things that you do
now with your friends for fun, are they still the same
things? Have they changed--?

___P___: I go to the mall and buy things, like the Atari.

_____: Do you go to the mall by yourself?

___P___: No, I go with my friends--but sometimes I go by
myself, because I, you know, it's not(?) far. Sometimes
I go to the pancake house and buy a pancake but it's closed
down. When I first moved it was, you know, burned up,
and now they're fixing it.

_____: Right, it's supposed to reopen again. I know where
that is. Okay, anything else that you want to add to
that list of change--other things that you notice about
yourself that are changing as you get older?

___P___: Changing like getting a job. Changing different
jobs, you know, when I get bigger.

_____: Okay, what kind of jobs do you do now that you
------ didn't do when you were young?

___P___: Like work on a carwash--a carwash and a gas station.

_____: Uhuh.

___P___: And like washing people's windows. And at TV-38,
that's close to the pancake house, but a little farther.
Like there I just throw the garbage and sweep up. And...
like...help other people bring, you know, stuff to their

cars or bring it to their house and things.

_____: Yeah, okay. So those are things that you do--

__P___: And like being nice to my mother and buy things
for her, because she's got an Avon. Avon. I bought
chapstick(?).   I need that for the winter.   Because
I get something right here, I already got it. But you
know, I get it ever winter because if I put chapstick on
three or four times every day, that make it go down and
down and not come back--it come back, you know, the next
winter or the next fall.

_____: Let's see, what do we have left?

__P___: We have--

_____: Success.

__P___: Success. I wrote sweeping my house.

_____: Tell me why ....why does that give
you a feeling of success? What is it that you enjoy about
doing that?

__P___: I like sweeping.   I was, I was the only one--when
I went to camp I was the only sweeper I had, and I used
to clean up all the beds. You know, there wasn't that
much, you know, (inaudible) that people used to sweep.
They got extra cabins that people, other people (inaudible)
try to have them clean, all of them, but sometimes they
all slept in one cabin. Because you know, sometimes you
have ice cream parties. Pretend you had a bragging costume(?)--
I mean a bragging contest, where they have to -- whoever
wins, and I just won. The whole cabin got ice cream.   And

sometimes they get cookies, they get cake, they get potato chips. Plus at the thing...you don't have to, you know, like, you don't have to like reach over, you know, to have to walk all around the building to get their food. You can just--and they got waiters there. And their waiters, you know, they come, they got waiters for each table. So there my waiter and (inaudible). Sometime they didn't have whatever we wanted so they get, you know, what--what they think was good for us. You know, little people like, little kids like me, but you know, little like 14 or 13 or 12, you know, they got to be 11 to be in a big thing. I was only 9.

_____: Okay, so sweeping up is something that you enjoy doing and that gives you a feeling of success. If you had to--if you could add something to this list, what else gives you a feeling of success? What else makes you feel successful, something that you worked at?

___P__: Like being in a contest, like running?

_____:Yeah.

___P__: My mother put me in one of them(?). I didn't ride my bikes and it's one day running, I had to run, I'll be in Olympics I think, (inaudible), I don't know. But I'm going to lose all the time, because I could run fast but I don't, you know, there are other people that run faster than me . You know, they're going to be my size but you know they're going to be running faster than

me. Some people--some people they might not know, they can run faster than me, the first day, but the next day I might run faster than them.   And I might win.

____I___: That's true--you never can tell about racing. You have to work at it .

(interruption   resume)

CARD   ___I___: Let's go on to the next card. <u>Sad</u>

___p___: One day I fell off my bike and scraped myself, and that made me sad.

___I___: So one day you fell, and that made you sad. Tell me more about this.

___P___: I was riding around and it was slippery and oil... and I fell.

___I___: Was there anything you could do to make yourself feel better in that situation?

___P___: Use alcohol and a thing to fix my feet, and I put a band-aid on it.

___I___: Okay. Can you think of another example of something that makes you sad?

___P___: When my mother goes to the store and buys something for my brother and doesn't buy anything for me.

___I___: What will she buy for your brother that she won't buy for you?

___p___: Like a puzzle, or a training wheel bike.

___._____: Why do you think that this makes you sad?

_____: Because he'll having something to ride and not me, or he'll have something to play with and not me.

_____: Is there anything that you can do to make yourself feel better?

_____: Yeah. Go outside and play basket-ball or foot-ball.

_____: Can you think of another situation that makes you sad?

_____: That makes somebody sad...I will...like if some girl likes a boy and another girl likes a boy, and that boy only likes one of the girls, and them two girls are fighting for the boy, that makes somebody sad.

_____: So one of the girls is going to be sad. Is there anyway to make yourself feel better? What would you do in a situation like that?

_____: Look for another girl.

_____: What if you were the boy that the two girls were fighting over then what would you do?

_____: Probably pick one, and tell the other girl that I didn't like her, but I wouldn't say it to hurt her feelings.

CARD _____: Okay. Let's go on to the next card. Strong Stand. What did you write for that one?

_____: One day I was walking to school and I say this boy he tried to pick on me and then we got into a fight.

_____: Why did this boy want to pick on you?

_____: Because he wanted my lunch money.

_____: Then what happened?

_____: Nothing. I kept on walking and then he pushed me and I pushed him back. So we started fighting.

_____: How did it end?

_____: It ended when the principal came and broke it up.

_ I _: What was it in this situation that you felt strongly about?

_ P _: Like we both were strong and tough.

_ I _: So in the end he did not get your lunch money. So this is a situation where you felt very strongly about not giving up something........can you think of another situation where you felt very strongly about the way something should be done?

_ P _: Like if two kids are in a fight...we both should get reported or suspended...

_ I _:So in other words....is it unfair for just one kid to be suspended?

_ P _: Yeah.

_ I _: So why is that?

_ P _: Because the other kid had a fight too and it wouldn't be for that did to stay in school and the other stay in... That happened to me once.

_ I _: So what happened in that situation did both kids get suspended or just one?

_ P _: Just one...me.

_ I _: And you felt that was very unfair...

_ P _: I was the one who got suspended.

_____: Okay. Let's go ont to the next card. <u>Mad</u>. What do you have for this one?

_____: One day I was mad, because my friend left me, and I was mad about that, and I could not do nothing about it.

_____: Let's go back to the other card for a minute before

why do you think that the prinicpal only suspended one kid

for fighting and not the other?

_____: Maybe because ...that one kid that was his first fight,

and that other kids like third fight.

_____: So you think that the decision was based on how many times

he got into a fight....Do you think that is fair?

_____: No its not fair.

_____: Okay. Let's go back to the other card <u>Mad</u>. What happened?

_____:I had a friend and he left me.

_____: Was he playing with you first?

_____: He was playing with me first, and he left me cause he

seen his other friend.

_____: Why did you feel that you could do nothing about it?

_____: Cause he wouldn't come over my house anymore....if I did

something he wouldn't come no more.

_____: Well what are some of things that you could have done?

_____: Hmmm.

_____: Was it possible for you to play with both of them?

_____: Yeah. But he didn't want me to.

_____: Why didn't he want you to?

_____: I told him I would get other friends.

_____: Is that the end of your friendship or is there some way

to be friends again?

_____: I could be with that friend again.

_____: How would you do that?

_____: Just tell him what he did wrong.

_____: And then what?

_____: Apoligize to me.

_____: And then what?

_____: And then we can play again.

_____: Why is it that some friends last longer than others?

_____: Because they play with me all the time, and they care about me all the time, and we care about each other. And we do lots of things together.

_____: What does that mean when you say you care about your friends?

_____: Like he'll help me with anything I need, and I'll help him with anything he need.

P.   M
Kegan follow-up questions

Strong Stand

(Went back and talked with P   about the decision that was made around fighting.)

S: Why isn't it fair for the principal to suspend just one kid?
P: Let's just pretend that we got in a fight, OK, and I'm fight'in with this other boy, and no one started it, I picked on him and he picked on me, we should both get the same thing.
S: Why do you think the principal only suspended one kid?
P: If the one that is having the first fight doesn't get suspended...that is how it works...
S: So do you think that this is fair?
P: Maybe because its just his first fight...
S: Why is this fair?
P: Maybe this is the kids first day of school, and he has never been in a fight before. If the kid is in a second fight, he gets suspended because he has done it before
S: What does fair mean?
P: Like if you are giving me something that you are not giving another kid, that isn't fair because you are only giving it to me. Or if you don't give me and the other kid nothing than that is fair, that is what it means...you are giving two kids something and you don't give one more.
S: Let say your mother goes out and buys your brother a toy a ...
P: A boxing bag...
S: OK, a boxing bag, and she buys you a book, is that fair?
P: Yes because she bought me, and my brother something.
S: Let's say she bought your brother the boxing bag, and she didn't buy you anything, but she let you go somewhere that you had never been before, would that be fair that fair?
P: That already happened...
S: Ok so why is that fair?
P: Cause she is letting me go somewhere, and the thing she bought was only 3 or 4 dollars, and she is giving me more money to go to the place...
S: Is that better than fair?
P: Same thing....you know how I know it is the same thing? Cause my brother would have that thing for ever, I don't know how long, but I only went someplace for one day, its still fair, because I went someplace better.
S: So the thing that makes it fair, even though you got to spend more money, is the amount of time that you get to enjoy that thing.....Does fair always have something to do with money?
P: No.
S: So how else can something be fair?
P: Lets pretend I'm in a store and I want something bad and it only costs $.59, let's pretend its a car, and like my brother would have to pick out something for $.59, but he gets something for $2.00. That ain't fair. I'm going to have that car for about a month or so.
S: So this is a situation that is fair or not?
P: It wasn't fair.

Friendship

S: What does it mean when you care about a friend, what is friendship?
P: Let's pretend this (room) is your house, and it burns up, not really, but I'm caring about him, and I let him spend the night at my house, until his mother buys a new one.
S: What else do you do for someone who you care about?
P: Let's pretend that we go to a store, and I buy him a car, or something, and then he thinks I really care about him, but he justs wants something really bad, and I buy him that, like I care about him......its like maybe when your mother, you know....you came to a store and you wanted this tv, and its like $3, and his mother buys him some clothes for $15, or $25, and his mother says she wouldn't buy him a toy, she tells him she'll buy it later. But he wanted to play with it.

So then may be I come along and we go to the same store, and he sees this thing and he wants to buy it, and I have let's pretend I have $200, $300 dollars.....just pretend, like my mother gave it to me to buy a bike, so I bought the bike and I had enough money left over to buy this thing. So I buy him this, and its like I really care about him cause I got it for him.

S: If you buy something for a friend does it mean that he has to buy something for you?

P: He could do it if he wants, it doesn't mean like that, he could do it if he wants, he has to do the same thing for me. Or like this, like he gets into a fight and I'm like sticking up for him, I'm saying I care for him

S: Would you get into a fight with him?

P: No, try and break it up.

S: Why are friends important?

P: Cause you can play with them a lot.

S: How do they make you feel better?

P: They help me with things that I need, and I help them with things they need.

S: Can you give me an example?

P: Like he doesn't have to do the same thing for me, the same thing I get for him he doesn't have to get for me. Let's pretend I buy him a pants, and shirt, he can buy me a car or something else different.

S: What can friends do for you beside buy you toys that make you feel good?

P: Maybe they can come and pick me up at the bus stop, play base ball, take them to a place like MacDonalds, or Burger King.

ALAN

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Alan
D.O.B 1/15/78
3rd grade repeating (repeated first grade as well)
age: 10
Kegan stage 1/2, 2/1
Character structure: schizoid
Hours of exposure to VideoWorks: 33
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Assessment Data

Classroom Portrait

Alan was a Hispanic child, age 10, who was recommended as a subject for study by his resource room teacher because of his short attention span, and "dazed" look. He was a third grader. Alan had attended bilingual classes since first grade and spent 50% of his day in the resource room. At the time of the research intervention, Alan was working at the first grade level in reading, on a second grade level in math (second semester second level), and was also repeating third grade. He was retained in first grade as well. Alan was diagnosed 'speech and language impaired' at age 3. He received speech therapy from age 3 to 6 from a local clinic.

In September of 1986, when the subject was 8 years old and in second grade, a full core evaluation was requested by his resource room teacher to consider his placement because he was not making progress in the resource room. The results of this evaluation established that Alan should be instructed in only one language. The school continued to place him in bilingual classes, however, he did all of his school work in English.

Alan's range of social interaction with his peers was characterized by his teachers as "limited". His homeroom teacher reported that he appeared withdrawn in daydreaming for about 20-50% of the time he was present in the classroom. Alan had one close companion in class who was also perceived as immature, and a slow learner; Ricardo. Ricardo, age 8, played the role of personal tutor to Alan. He corrected and coached Alan constantly. This relationship was not

discouraged by Alan's homeroom teacher. In fact Mrs. B. relied on Ricardo to make sure Alan was following along with the days lessons at times.

From my observations, I noted that Alan needed constant prompting from the teacher, or peer to stay on track with a task, or he would drift away into his thoughts. He occasionally staged dramatic finger puppet dramas, which appeared only intelligible to him. Alan seemed to become physically exhausted quite easily. By afternoon his teachers would often say that "he wasn't good for anything", and had a habit of taking short naps. He was seen sleeping on a bus coming back from a field trip to the Museum of Science in Boston, at one o'clock in the afternoon. He also slept through a chamber orchestra concert where he happened to have a front row seat, four feet from the musicians. It was impossible to make a clear judgment call as to whether or not Alan's tiredness was the result of a sleepless night, but given the sweeping scope of the problem, all indications seem to suggest an organic basis for his rapid exhaustion.

One day I observed him copying an assignment from the blackboard from his desk, two rows and 10 feet from the board; every time someone crossed his path of vision he became distracted from writing. A task that took 5 minutes for everyone else to do, took Alan a half hour.

Alan's school records comprised a tremendously thick folder, and yet all the papers never really made a conclusive statement about his problems; just prescriptions for much hoped for improvement. Important pieces of information were missing, like a neurological exam. A neurological work-up had been requested two years earlier by the school psychologist at the core evaluation, but was never done. Throughout the 87-88 school year, his special needs teacher made several attempts to get Alan's parents to take him for further testing, and all of these efforts were thwarted, either by Alan's mother, or the school administration. One sensed that this procrastination was both the carelessness generated by an overburdened system (who is legally responsible for providing the tests), and the result of the parents fears about what the outcome might reveal if they did pursue medical examinations.

In trying to make sense of these circumstances, it seemed as if the severity of Alan's problems were overlooked because of a type of 'halo effect' that surrounded him. It was often heard said that he was "a good boy". The adults around him in school liked him for the naive innocence he displayed which was often humorous, and because he didn't cause trouble (i.e., get into fights, steal, miss school). The glaring reality of the situation was that as he had gotten older, the gap between Alan's level of functioning, both social and academic, and that of his peers had continually broadened. Both of Alan's teachers speculated that this would be the last year that he would be able to 'pass' in a regular classroom with extensive resource room support, and for the remainder of his education would require a one-to-one learning environment in a special school setting.

Family Portrait

Alan came from a Hispanic family who moved to Boston from Puerto Rico approximately 9 years ago. Alan had an older brother Michael, 13 , and a younger half-brother Raymond, 2. He lived in Dorchester with his mother and step-father. Mother worked as a nurse in a local hospital, and step-father worked as a car mechanic according to Alan's teacher.

Alan and his older brother still have contact with their father sporadically. The family returns to Puerto Rico on vacation, and Alan reports that his mother "does not like living in Boston", and talks about returning. At the time of the intervention, Mother was mugged while walking home from work and this was very upsetting to the family, and Alan. Alan's mother expressed her fears about his future to the teachers; she doesn't see good things in Alan's future. She compared him to her own brother who has had difficulties finding employment, he was "the black sheep of the family."

Clinical Portrait

Rorschach

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Analysis of Alan's responses to the Rorschach revealed the following about his thought processes: there was marked impairment in his reality testing, his perceptions of the world are very idiosyncratic , his thinking process was very fluid, meaning there is minimal control or screening by the ego of thoughts and impulses.

Empirically, these conclusions were drawn from the concrete way in which Alan responded to the blots. Every time he was asked a question about an object identified in the cards, he responded in terms of the function of the object. For example:

Card I   Alan: It looks like a TV....
           Tester: What makes it look like a TV?
           Alan: There 's a window and here's where you turn it on
Card II   Alan: It looks like a mirror..
           Tester: Why does it look like a mirror?
           Alan: Because it shows your reflection..

His responses, in total, were not good whole responses. He rarely saw the blot as a gestalt. His answers were poorly organized, or fluid, in the sense that a mark or design could be a dog one minute, change to a gun the next. This shift was observed as happening automatically, indicating a perceptual processing problem, rather than an undoing, or change of mind. In fact, all indications are that Alan's thinking is so disorganized and intellectually deficient, he is unable to offer an explanation for why he might change his mind. At the same time, the Rorschach indicates that Alan does not particularly experience much inner panic or distress from this state of affairs. From this we can deduce that Alan's elusiveness is in the service of defense. In other words, the anxiety he experiences as the result of his perceptual problems, is allayed by the shift of his attention from one thing to the next - which is itself is a defensive structure. Inherent in the definition of sophisticated defense mechanisms is the idea that the structure is a product of conflict between the cognitive and affective constructs that are regulating behavior, like the ego and id, for example. Projection, intellectualization, and sublimation, become operative out of an internal dialogue, which involve compromise and manipulation of those mental constructs. The schizoid personality, characteristically employs primitive defenses (denial, retreat into fantasy, isolation), due to the lack of internal structures for thinking about things that should have

developed but haven't. In the psychoanalytic and object-relations paradigm Alan's fluid boundaries could have been caused by environmental neglect; early experiences with caretakers that were unpleasant and which caused Alan to turn away from reality and inward (see so and so for a fuller explanation of this). This explanation also needs to be supplemented by the notion of neurological, or physiological involvement which has not been clearly defined.. The limits of the thesis (and my knowledge) do not permit a full exploration of these issues, but they are quite relevant in Alan's case.

TAT

In the analysis of Alan's responses to the TAT cards there was also strong evidence to support his perceptual difficulties. The clearest example of this can be seen in Alan's response to card #1 (boy and violin). This card traditionally elicits themes about performance anxiety, competence and self image. In Alan's story, he grasps and reports the most commonly observed emotional content of the picture:, "the boy is sad because he wants to do better, his [toy] is broken and he wants to fix it", but he fails to perceive the object correctly. He sees the violin has a helicopter at first, five minutes later he sees the object as a guitar (which is what the violin was frequently called by the Hispanic children that were tested).

In addition, there were indications that the presence of affect is helpful to Alan in organizing his perceptions, but that strong affect, or the suggestion of strong affect could also disorganize his thinking. There were many examples of how emotionally over-excited Alan could become. By this I mean distraught to the point of preventing him from completing the task of story-making. Pictures that suggested anger, or violence disturbed him the most. His reaction to card #8b in particular was striking. It depicts a young boy with an object that looks like a stick or gun, standing in front of a scene that resembles an operating theater or table with several figures hovering over a man lying on a table. When I showed Alan this card he yelled and turned it over, and said he could not tell me the story of this picture because "it was too scary", he proceeded to turn the card faced down. When I pressed him to try and say what he saw in the

picture he began hyperventilating, simulating the experience of the character in the picture...."terrible things are happening...this man will die". The drama and intensity with which he reported might easily be mis-read as comical, but there was also an edge of anxiety to the delivery of his vision that implied he was probably feeling real distress. Imagine that when you looked at a picture, that you actually *became* a part of it; and if it contained scenes of disaster or violence, you actually had to fight the battle, to *find* your way out of the picture in order to tell the story of what you saw.......this was how Alan experienced symbols.

When Alan was presented with the most ambiguous of the TAT cards, it provided him with a respite from the torrent of emotions he was feeling from the other cards. This card, known as the dinosaur card, is very much like a Rorschach blot; murky and dissipated in quality. After reviewing it momentarily, Alan turned over the card to find the small numeral on the back that identifies the card for the presenter. With this marking he identified the proper orientation of the card, and stated, "this is the way the card goes".....breathed a sigh of relief, and then proceeded to tell his story. The fantastic thing about his actions is that I would not suspect that he was paying any attention to the details of the cards, nor that he could use this information to help orient himself. It was simply out of character from the distant, stilted, foggy manner in which he usually interacted with the world. The crispness of his actions at that moment was breathtaking, because it showed that he was in fact capable of achieving more than most people expected of him, and yet it seemed that this kind of focus was rarely available to him.

H-T-P and Family Drawings

Alan's drawings of his family (including the House-tree-person drawings) offer a window through which the deeper struggles brewing can be glimpsed. Alan's drawings were significant for both their style and content. They were spectacular in terms of the use of color. The predominance of color, the fluid boundaries of the forms, and frenetic quality of lines looked more characteristic of a younger child's drawings (age 5-8). During latency (roughly 9-12), the child tends to shift focus from color to form and detail, quite frequently omitting color all

together. This shift symbolically confirms the growth of the ego, and cognitive developments that reflect the child's growing ability to grapple with details and complexity in himself and others (Lowenfeld& Brittain 1975).

The content of Alan's family drawings were significant for the absence of little brother. We can speculate about the type of conflicts which may generate such a picture, such as having to compete for mother's attention, and resources within the family in general, to meet one's needs. The baby's omission also tells us denial and repression are Alan's defensive preferences. As we already have observed, rather than pick a fight and stand his ground, Alan is more likely to retreat into an alternative reality. This raises questions about where it is safe for him to express anger, or obtain relief from his conflicts, if denying them, or circumventing them is what he does continually.

In sum, when looking at Alan's drawings with a clinical eye, one sees a child who is struggling to birth a healthy sense of self. The missing details of body parts, the fact the he embedded the figure of the 'person' in the doorway of the house (in his h-t-p), and the immature form quality of the drawings all suggest that there is an internal war being waged to develop an independent sense of self with some integrity.

Summary of Psychological Testing

The results of the TAT both support and soften the findings of the Rorschach. The story cards show Alan to be sensitive to affect and the common themes that most children see in the cards. The presence of affect had the effect of helping Alan organize and present coherent thoughts, and narratives. The ambiguity and vagueness of the Rorschach blots, and thus lack of affect, had the effect of making Alan look more disorganized and flatter than he really was. Without affect, which acts as a kind of thought-construction-glue that allows Alan to maintain a sense of equilibrium and build coherent stories, his mind functions like an ocean of lapping images, each being consumed by the other never leaving time for further definition.

There were indications that Alan does have a positive image of himself, however limited. He depicted characters who could fix and build things in his stories. His lack of a healthy self concept emerges in his failure to perceive the themes of nurturance and protection in the cards where they were normally found to be prevalent. Alan's characters were not protected or nurtured, they were vanquished. The demise of many of his characters was bizarre..."she died because her blood ran out...all over the kitchen floor".

Above all, the preceding tests show how narrow Alan's 'bandwidth' of normal functioning is for his age. Despite his moments of perfect calibration, when he appeared to be able to function in a sophisticated way, he is subject to his fears and fantasies. His clinical portrait shows that he is extremely withdrawn and unavailable for interaction with the environment. Alan was unquestionably, the most handicapped of all of the subjects.

Transcription of Alan's Animations

Themes Expressed	Interpretation
11/16 - 3/8	
No narratives, simple naming of scribbles and objects	Reflects cautiousness, and difficulty mastering the software
3/8	
Labeling of scenes provided for him	Still minimally able to navigate environment but does represent greater detail of effort
3/29	
Animation: Playing Ball	
First animation where action and story narrative are interactive; narrative is composed using a cast of pre-drawn characters (the story is composed of two animals, tiger and alligator, passing a ball back and forth)	Reflects Alan's desire to make contact with others (a form of practicing), first signs of 'whole' symbol formation; also shows he is capable of accommodation in the transfer of learning from previous session
3/24	
Animation: Superball	
Narrative describes off the computer activity of throwing a ball to each other	Structured exercise: modeling how to depict motion

4/12 - 4/14

Animation: Wolf and Man

man: My wolf is a pet

wolf: Will you play with me?

man: No I won't play with you

because you will eat me...................................

wolf: OK, I will stay here................................

man: Now I will go to the store ....

wolf: I am angry I will eat you

(action depicts wolf eating man)

tiger: I will get the man out

I will tickle the wolf's nose

with my whiskers

(tigers makes the wolf sneeze

by tickling his nose in action,

out pops the man...)

man to the wolf: I am going to

punch you in the nose

narrative: the wolf drinks his

own blood and dies

Construction of original content and

'whole' symbolization with schematic

ordering; this was Alan's favorite story

He considered it to be his best work.

The story reveals Alan's struggle with his

angry impulses

5/3 - 5/10

Animation: Something strange

I transcribed our exploration of the

room in search of a mysterious

noise - Alan dictated

Structured exercise which was an attempt

to explore Alan's sensitivity to sound, and

the relationship between thinking and perception

narrative: I heard something , it

was a calculator...it sounded like

it was in the bag.

We opened the bag and saw a wallet,

keys and a shirt and a book

The sound was coming from next

door, the sound was a calculator

you was drinking soda

5/19 - 5/24

Animation: R & A

narrative: I found a toy in the

shop

Session during which Alan showed

Ricardo the work he was doing on the

computer with VideoWorks

I lost my paper

5/24

Incomplete story of Teen wolf;

The idea for this story came from

a dream that Alan reported

fantasy

about turning into a werewolf

Transcription of dream that Alan had

which he dictated to me; I was trying to

determine what Alan regarded as

and what was reality

A

TAT

Card #1 Boy and Violin

The boy is looking at the paper. And then, he is looking at that thing. (What?) I don't know. (Look). I think it looks like a boot, or a helicopter. (Show me the boot). Points to the sape of the violin where it is curved. (Show me the helicopter and the thing that twirls around). The violin is the helicopter, and the bow is the blade. (What is he thinking? What is he going to do next?) He would like to fix the helicopter. He would like to do make the thing turn around, and then.....and then he is going to show his mother. (What is mother do/say?) That's nice. (What the boy feeling now?) Sad. (Future?) He will be happy later. (Why happy later?) Because he fixed the helicopter.

Card #5 Mother at the door

The flower pot is going to fall. (Why?) The lady opened the door and the she saw the pot fell down.....and she says "what the hell happend here?". (Why pot fall?) Because some lady was playing the piano like the computer (pretends to play the piano on the computer key board). (Why did that make the pot fall?) Because if you make the music loud, it will make things break and fall down. I never played music, I never had a piano or a guitar or nothing. (Would you like one?) Yeah, I would like an organ. (Future?) In the future she will think that the pot did not fall. (Did it fall, or not?) Yeah it did. (Why did she think that it didn't fall?) Because she thinks that there's a monster in the house. (Ok. So is there a monster in the house or is she just pretending?) There really is a monster in the house, he is playing the piano...(makes sound effects of monster playing the piano). (End?) End.

Card #8 BM Boy and operating table

(Sees the card) I don't want to see this part.....this guy is dying. I don't want to see this...I'm not going to make a story about this guy (turns the card over) no way!! (Is it too scary?) Yeah. It's too scary and this guy is going to die. (What do you think is happening in this picture?) He is going to die. (How do you know?) Because he's not breathing...he is breathing like this...(makes sound effects of someone hyperventilating). (He is not breathing; how about the other person in the drawing- pointing to young boy- What is he thinking?) He thinks he died. (Why does he think the other person died?) Because he thinks that the man was sick, very sick......(starts getting involved in a dialogue with himself)..."come we go...come we go" (Who says that?) Stepen. (Who is Steven?) ah...ah (Is this a friend, television show, or movie?) Its a movie. (Is this a picture from that movie or a different picture?) It is the same picture. But not like this its different. (Why did this man get sick?) I don't know. (Remember this is your story, you are making up the story yourself....In your story why would the man get sick?) Because he think that he is going to die...... because he doesn't have any heart. (Why no heart?) Because he didn't have any heart beat, its not working. (Future?) He (the boy) thinks the man is still alive. (Why think that?) He thinks that when he gets to the house, he is still alive. (End?) At the time he dies (the boy) . (How old will he be when he dies ?) 200 years old. (How old is he now?) 4 years old.

Card #6 GF Hepburn card

The man sees the woman. This is my favorite one. (Your favorite card so far?) Yes. What is the next one (card) ? (You have to finish this one first). She is running money....like a spy.....(starts dialogue with himself) " give me your money this is a stick up" (This is a stick up? Like a robbery?) Yeah. A robbery. (Ok. Why does she need money?) To buy food and everything. Pizza. (What else is going on in this story?) The man is just looking at her. (So she is not asking him for money, or is she?) No. (What is happening in this picture right now?)

She is talking to the man right now. (What is she saying?) That she didn't get any money, and then...and then in the future he thinks that she....in the future.....ah let' see.....he feels she is talking for herself (She is talking for herself?) Yeah like me. All the time I talk for myself. (What does that mean to talk for yourself? What do you do when you talk for yourself?) I go to the store and talk for myself. (So you go by yourself and you ask the man what you want?) Yeah. (End?) In the end...the.....ah....the man dies. (Which man?) The man in the picture. (How will he die?) He will die from the smoke from his pipe (makes sound effects of inhaling smoke). (And the woman?) She will die too. (Why?) Because she didn't have any blood. (What happened to all her blood?) It ran out. (Where?) Inside the house it is all on the floor. (How did this happen?) It just ran out.

Card #9 Men in field

All the men are sleeping, or died. (Which one is it?) These men are sleeping (picks three) and these are dead (picks three more). (Where are they?) They are in a war. In an air sea battle. (When picture was taken was there still a war?) They were fighting. And then they got a knife to kill all the man. (Who got the knife) This guy (Man with hat facing outward). (Who did he kill?) This guy, this guy and this guy (picks out the men who he said were dead initially). (Ask him to show me the men who are killed, because I want to find out where he perceives body parts, whole/part bodies- Angel makes three people out of one body-ask him to name body parts -said he didn't know). (Future?) This guy will die, this guy and this guy (picks three bodies he said were sleeping in the beginning. (So that means they will all die?) Yeah. (Why?) Because they got shot in the heart and everywhere. (What war is this?) Air sea battle.

Card #7BM Two men talking

At the first (inaudible)...let me see... this is teaching this guy how to play the piano.(How old is right?) 32. (How old is left?) 40 years old. (What is happening right now?) They are talking about the piano, or thinking about the piano. (What are they thinking?) They are thinking....the piano is clean. (Are they having fun?) They are sad. (Why?) Because the piano is clean. (Because the piano is clean?) Or dirty. Because they are sad. (Why sad?) Because the piano is dirty they can't play it. And then there was no sound in the piano. (Why no sound?) Because it was dirty. (Future?) In the future the piano will break. (Why) Because some man was throwing rocks on the piano and then it broke apart....into two parts, five parts, ten parts, then a hundred parts.

Card #11 Dinosaur and Bee

(Turns the picture around and around) How does this card go? (It can go any way you want it to). (Looks at the back of the card and finds the number, turns the picture over so that the number is at the top of the page on the reverse side) This is how the picture should go. (Ok. What is going on in this picture?) There is a bee. (What happened just before...re-iterate instructions) The bee is going to get inside the roof top. To the house. In the future the bee will fly away. Because there was a flying snake...here it is....(What is the snake doing in this story?) She is going to eat the bee...like this....(makes sound effects of eating/chomping) and says "disgusting!" (Future?) In the story in the future the flying snake will die. (Why?) Because the bee will kill the snake. (How?) With his power. Some time in recess outside, a bee shocked me right here (points to lip). (Do you know how bees do that?) No. The bee shocked me and then I grabbed it and threw it down and stepped on it. (What part of the bee did you grab?) A black bee.

Card #17 Bridge

The woman is there and there are pirates on the boat...its a boat house. And inside there is the gold and this guy (points to one of the men) is the leader. (What is woman thinking/feeling?) She is very very mad (Why?) Because they are stealing her money. (Why?) Because she was sleeping, and the money was gone. It was stolen. (Future?) She think in the future that the

money was not stolen. (Why will she think that, why will she change her mind?) Because if in the future....the men die in the water because they drown. (Who does not die?) The woman and this guy and this guy. (Why did the men steal the money in the first place?) Yeah, because they need money for leader. (Why does the leader need money?) To buy a beer. (Why did the woman change her mind about the money, why did she think it wasn't stolen?) It was stolen to buy a house of sticks, to buy a new house, woods and sticks. (Why do they need sticks?) To make the house. (End?) The house will break down (points to the house upper left) no...the boat house will break down.

score does not include 4 un-scoreable responses

.08 / 187

Date: 4/88   RORSCHACH: STRUCTURAL SUMMARY   Name: A.D. age 10

| R = 43 | Zf = 13 | Z Sum = 43 | P = 4 | (2) = 3 | Fr+rF = 0 |

LOCATION

W = 4

D = 25 (25)

Dd = 14 (75)

S = 9

DQ		M: Form Qual.	
+	= 10	+	= 0
v/+	= 0	o	= 3
o	= 29	u	= 2
v	= 4	–	= 5
		no form	= 1

FORM QUALITY

FQ×	(total)	FQf	(pure)
+	= 0	+	= 0
o	= 8	o	= 3
u	= 11	u	= 3
–	= 22	–	= 9
no form	= 2		

* Did not score 4 →

DETERMINANTS

(List Blends First)   FQ–

M. FY = 1   1

M	= 11		5
FM	= 5		3
m	= 3		1
C	=		
Cn	=		
CF	=		
FC	= 2		1
C'	=		
C'F	= 2		1
FC'	=		
T	=		
TF	=		
FT	=		
V	=		
VF	=		
FV	=		
Y	=		
YF	=		
FY	=		
rF	=		
Fr	=		
FD	=		
F	= 15		9 / 1

CONTENTS

H	= 5	Bt	=
(H)	= 3	Cg	= 1,1
Hd	= 3	Cl	=
(Hd)	=	Ex	=
A	= 9	Fd	=
(A)	=	Fi	= 1
Ad	=	Ge	=
(Ad)	=	Hh	= 4,2
Ab	=	Ls	= 1
Al	=	Na	= 1
An	= 1	Sc	= 5
Art	= 1	Sx	=
Ay	=	Xy	=
Bl	=	Vo	=

Idio = toy, game, house, diamond, school, movie, piano, building

S-CONSTELLATION (Child)

___ FV+VF+V+FD > 2
___ Col/Shd Blend > 0
___ 3r+(2)/R <.35
___ Afr <.40
___ Zd > ±4.0
___ L <.35 or >1.2
___ Pure H = 0
___ X+% <70

___ TOTAL (enter below)

QUALITATIVE

SPECIAL SCORE

DV	___ (x1) =	} 1 or 2
DR	___ (x3) =	
INCOM	___ (x2) =	
FABCOM	___ (x4) =	
?ALOG	5 (x5) =	25
CONTAM	___ (x7) =	
6	W SUM 6 =	26
		(7)

Content Scores

Ag	= 1,2
CONFAB	=
CP	= 1
MOR	=
PER	=
PSV	=

RATIOS, PERCENTAGES AND DERIVATIONS

* Z Sum–Z est = 43 – 41.5   = 1.5 = Zd

*
| EB = 11:1 | EA = 12 |
| eb = 9:1 | es = 10 |

* (FM= 5 m= 4 T= 0 C'= 2 V= 0 Y= 1)

* EA – es = 12–10 = 2   D = 0

* EA – Adj es = 12–7 = 5   Adj D = +1.0

* e:p = 14:6   * Depri = 1:1

* Mᵃ:Mᵖ = 8:3   * Sczl = 4 or 5

S-Con (Ch) = 2   S-Con (Adult) = N/A

* FC:CF+C = 2 : D+D

* Wt. Sum C = 1.0

Afr = .48

3r+(2)/R = .07

L = .54

Blends:R = 1:43

X+% = 19

X–% = 51

F+% = 20

W:M	= 4:11
W:D	= 4:25
IA %	= 21
Isolate:R	= 2:43
Ab + Art : R	= 1:43
An + Xy : R	= 1:43
H+Hd:A+Ad	= 11:9
H+A:Hd+Ad	= 17:3
H+(H):Hd+(Hd)	= 8:3
(H)+(Hd):(A)+(Ad)	= 3:0
Pure H	= 5

Jog
/86

Date: 4/88 — SEQUENCE OF SCORES — Name: A. D. (10 years old)

CARD	RT	NO.	LOCATION	DETERMINANTS (S)	(2)	CONTENT (S)	POP	Z SCORE	SPECIAL	RESPONSE
I		1	Ddo	Fu		Sc				rocket
		2	Dds+	M^p		H, Hh		4.0		sitting on ch
		3	Ddo	F −		toy				toy
		4	Wo	F −		game		1.0		game
		5	Ddso	C'F −		Hh				T.V.
II		6	Dso	c'Fu		Hh				mirror
		7	Do	F −		A				house
		8	Dds+	F −		house		4.5	(ALOG)	house
		9	Do	F − ?		diamond				diamond
		10	Dds+	F −		school		4.5	(ALOG)	school
III		11	Do	Fo	(2)	H	P			people
		12	Do	FM^a −		A				fish
IV		13	Do	FM^a −		A				dog
		14	Ds+	F −		Sc		5.0	(ALOG)	gun, bullets
		15	Do	M^a −		Hd				hand moving
		16	Do	Fo		Hd			DV or INCOMP	"feets"
		17	Dd+	M^au		(H), Hh		3.5		genie + lamp
V		18	Do	M^au		Hd				mouth
		19	Wo	FM^ao		A	P	1.0		bat
		20	Ddo	FM^au		A				bird
		21	Ddo	Fu		H				man
		22	Ddo	M^ao		(H)Cg				vampire
VI		23	Do	m^p YF −		Sc				boat
		24	Do	m^a u		Sc				plane
VII		25	Dds+	m^p −		Au		6.5	CP	heart pumping blood
		26	Dds+	(?) −		movie		1.0		movie
		27	Ddso	Fu(?)		Hh				table
		28	D+	M^a −		piano		1.0	ALOG	playing pia
		29	Do	F −		A			(AG?)	wolf
VIII		30	Do	Fo	(2)	A	P			cat
		31	Do	FC −		Hh				bed

Date: 4/88   SEQUENCE OF SCORES   Name: A. D

CARD	RT	NO.	LOCATION	DETERMINANTS (S)	(2)	CONTENT (S)	POP	Z SCORE	SPECIAL	RESPONSE
III		32	Wv	?		art		3.0		poster
		33	Dv	M^a-		Ls				cave
		34	D+	FM^a-		A		3.0	(AG?)	spider web
IX		35	Dv	M^p (no form)		Na				storm
		36	D+	M^a_O	(2)	(H), sword	P	2.5	AG	monster *also sword*
		37	Do	$F-$		A				pig
		38	Wo	FCu		Cg		5.5		shirt
		39	Do	M^p_O		H				baby
X		40	Do	(?)u		building			Empire State Bldg.	
		41	Ddv	(?) (no form)		Fi				five
		42	Do	M^a-		H				boy
		43	Do	m^pu		Sc				boat

Rorschach Transcript
A.D. age 10

code: Wm= what makes
b/c= because
IDK= I don't know
v <>^= change in direction of card
a.e.= anything else
II = looks like

I   1. It must be a rocket
      (standard prompt)

1. (R) (where?) (circles) (Wm it II rocket)
Because it got the point right there (a.e. m it II
rocket?) (shakes his head).

   2. A chair

2. (R) (where?) (circles) (Wm it II a chair)
Some body is sitting in the chair (why does it II a
chair?)Because it got feet (pts.) (a.e.?) no (Do
you see some body sitting in a chair?) (nods)
(where?) (points to a spot on card above chair).

   3. A toy

3. (R) (where?) (circles) (Wm it II a toy?)
Because it got wheels. (points) (a.e. m it II toy?)
no.

   4. A game

4. (R) (where?) On the whole thing. (Wm it II
a game?) they're going to start here, that's how
you play (What m it II a game ?) it II a square
(a.e. m it II game?) nope.

   5. A tv.....I'm done

5. R (where) (points to bottom R space) (Dds
26) here (Wm it a II window?) you can turn it
on, that's what you do (why does it II a window?)
because there are cartoons (cartoon are on tv, but
that's not why something II a tv or a window, why
does it II a window?) (long pause) (any reason?)
I don't know.

II   6. A mirror

6. R (where?) In the middle (points to space)
(Wm it II a mirror?) Because it shows your
reflection (that's what a mirror does, its not why
something II a mirror, wm it II a mirror?)
because it got glass (It II glass? is that what you
mean?) (nods - yes).

   7. A horse

7. (R) (where?) (Wm it II a horse?) Because it
got feets (points bottom) (a.e.m it II horse?)
(shakes head-no).

   8. A house

8. (R) (circles) (Wm it II a house?) Because it
got a door (show me) (points center white) (a.e.
m it II house?) (shakes head-no).

   9. A diamond

9. (R)(where?) (circles) (Wm it II a diamond?)

Because it shining (Wm it ll its shining?) because a diamond is in the sun, it shines (that's true, but why does that ll a diamond that's shining?) and like somebody stole it.

10. A school	10. (R) (points includes white) (Wm it ll a school?) Because it got a door (points) (a.e.m it ll school?) (shakes head-no).
III 11. Peoples	11. (R) (where?) (points D9) (Wm it ll people?) Because they got feets (a.e. m it ll people?) no.
12. A fish (long pause) done.	12. (R) (points middle red)(Wm it ll a fish?) Because its in the water (Wm it ll a fish?) b/c it swimming in the water (a.e. m it ll fish?) no.
IV 13. A dog	13. R (where?) (points) (how much of the dog are you seeing?) (points to card) Right here...(but how much of the dog is there?) the whole thing (Wm it ll a dog?) because its walking (Wm it ll its walking?) because its walking over the feets (where?) (points) (a.e. m it ll ll a dog?) no.
14. A gun	14. R (where?) (circles) (Wm it ll a gun?)B/c it got bullets (where are you seeing the bullets?) (points to white) right here (a.e. m it ll gun?) no.
15. A hand	15. (R) (where?) (circles) (Wm it ll a hand?) B/c its moving (how are you seeing it as moving?) b/c I'm using my imagination (I want you to tell me why this part of the card ll a hand?) b/c it got fingers (points).
16. A feets	16. (R) (where?) (there?) Yeah (Wm it ll a foot?) b/c it got big fingers (the foot has big fingers?) yeah (a.e. m it ll foot?) the fingernails (points).
17. A genie	17. (R) (where?) (Wm it ll a genie?) B/c its coming out (coming out?) in the lamp (points) (a.e. m it ll a genie?) nope.
V 18. A mouth	18. (R) (where?) (circles) Right here (Wm it ll a mouth?) b/c he's talking (that's what mouths do, but wm it ll a mouth?) lips (do you see somebody talking?) yeah (on the card?) yeah (where?) (points to mouth).
19. A bat	19. (R) (where?) The whole thing (Wm it ll a bat?) b/c its flying (a.e. m it ll bat?) no.
20. A bird	20. (R) (where?) (circles) (Wm it ll a bird?) B/c its flying in the air (a.e. m it ll a bird?) its

got wings.

21. A man

21. (R) (where?) (circles) (Wm that II a man?) B/c it got eyes (can you show me?) (points to top) (Wm it II a man?) b/c its got feet (a.e. m it II man?) no.

22. A vampire

22. (R) (where?) (circles) (Wm it II a vampire?) B/c he's walking (what else makes it II a vampire?) b/c its got a cape (Wm it II a cape?) b/c he's going to fly (a.e. m it II cape?) no (a.e. m it II vampire?) no.

VI 23. A boat

23. (R) (where?) (circles) (Wm that II a boat?) B/c its moving (wm it II a boat that's moving?) b/c its got people on it(where?) (points to dark spots) (a.e. m it II boat?) no.

24. A plane

24. (R) (where?) (circles) (Wm it II a plane?) B/c its flying in the air (why does that II a plane flying in the air?) b/c its going to land (what about this II a plane?) b/c its got wings (a.e. m it II plane?) no answer.

VII 25. A heart

25. (R) (where?) (circles) (Wm it II a heart?) B/c its pumping blood (that's what a heart does, but why does it II a heart?) b/c it got blood (where?) (points to another part of the blot) (Wm that II like blood?) b/c its the color red (this is red?) yeah (a.e. m it II heart?) no.

26. A movie

26. (R) (where?) (circles) (Wm that II a movie?) B/c its showing a movie (Wm it II a movie?)its coming now (what's coming?) the movie (Wm it II a movie?) b/c its got people in it (where?) (points below circled spot.

27. A table

27. (R) (where?) (circles) (Wm it II a table?) B/c its square (a.e. m it II a table?) nope.

28. A piano

28. (R) (circles bottom section) (Wm it II a piano?) B/c somebody it playing it (where?) (points to a higher part on bottom) (Wm it II somebody is playing a piano?) b/c it got fingers to play it (why does this part of the card II a piano?) b/c it got wheels (points) (a.e. m it II piano?) nope.

29. A wolf

29. (R) (circles) (Wm it II a wolf?) B/c it got sharp teeth (points to outline) (Wm them sharp teeth?) b/c he's going to kill somebody (how much of the wolf are you seeing?) Only one (only one, but how much?) the whole wolf (a.e. m it II wolf?) nope.

IIX 30. A cat

31. A bed

32. A poster (he had just been looking at a poster on the wall of the testing room)

33. A cave

34. A spider web

IX 35. A storm

36. A monster

37. A pig

38. A shirt (inaudible)..... (a baby?).....a shirt

39. A baby

X 40. The Empire State Bldg.

30. (R) (where?) Right here (points to 2 Dls) (Wm it II a cat?) b/c he's got a tail (a.e. m it II cat?) no.

31. (R) (where?) (circles) (Wm it II a bed?) B/c it got blankets (Wm it II blankets?) (points) (Wm it II blankets?) It got colors (a.e. m it II blankets or bed?) no.

32. (R) (where?) The whole thing (Wm it II a poster?) b/c it got somebody in the picture (circles smaller area) (a.e. II poster?) nope.

33. (R) (where?) Inside here (circles) (Wm it II a cave?) b/c its scary (a.e. m it II cave?) nope.

34. (R) (circles) The little cave is right here (inner part of "cave") (Wm it II a spider web?) b/c the spider is walking (you didn't say spider, you said spider web, where do you see the spider web?) (points above) (Wm it II a spider web?) b/c its going to kill somebody (Wm it II a spider web?) like he's doing a house.

35. (R) (where?) (circles) (Wm it II a storm?) B/c its cold (a storm can be cold, but why does this II a storm?) like a storm is cold (Wm it II a storm? why does this II a storm?) I don't know.

36. (R) There's 2 monsters fighting (circles) (Wm those II monsters fighting?) b/c they got swords (points) (a.e. m it II monsters fighting?)no.

37. (R) (where?) (circles) (Wm it II a pig?) B/c it got feets (points to bottom) (a.e. m it II pig?) nope.

38. (R) (where?) The whole thing (Wm it II a shirt?) like you win a shirt (Wm it II a shirt?) b/c it got a t-shirt (Wm it II a t-shirt?) (points to my shirt) the color (a.e. m it II t-shirt?) nope.

39. (R) (circles) (Wm it II a baby?) Like its crying (baby's cry but wm it II a baby that's crying?) b/c it got feets (a.e. m it II baby?) nope.

40. (R) (where?) (circles) (Wm it II the E.S.B.?) B/c its new (ok,its new, but wm it II a building?) b/c they build it.

41. A fire

42. A boy

43. A boat

END

41. (R) (where?) (circles) (Wm it II a fire?)
Like somebody burned a house (Wm it II a burned
house?) it burned down the whole thing.

42. (R) (where?) (circles) (Wm that II a boy?)
B/c its moving (a.e. m it II boy?) (shakes head
-no).

43. (R) (points) This thing (Wm it II a boat?)
like its moving (Wm it II a boat that's moving?)
its got machines (a.e. m it II boat?) nope.

The Rorschach Miniature Ink Blots in Color: A Location and Record Form

W-20

boxes

paint brush

pencil

ggdnnmdfabgto

1264fhrhfjtgdfqzxsp[gg

repeat 7[fd 12 rt 11]

abcdefghikiopqr

letters
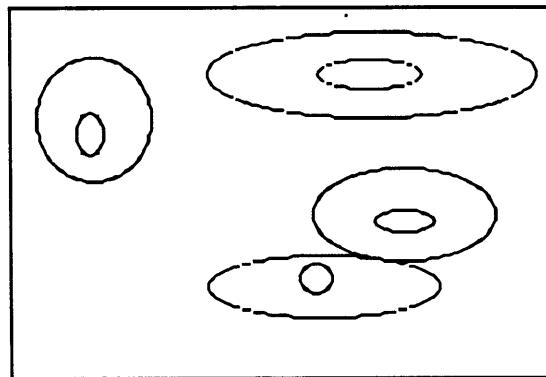
circles
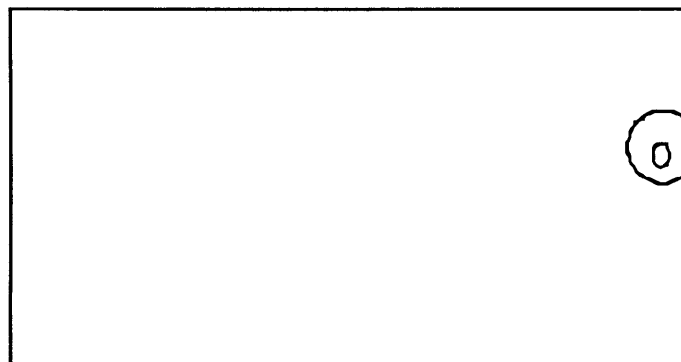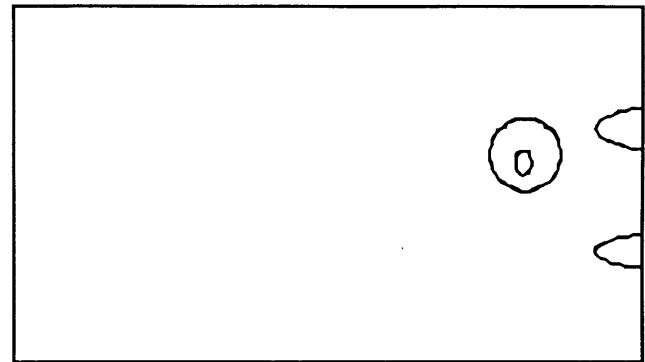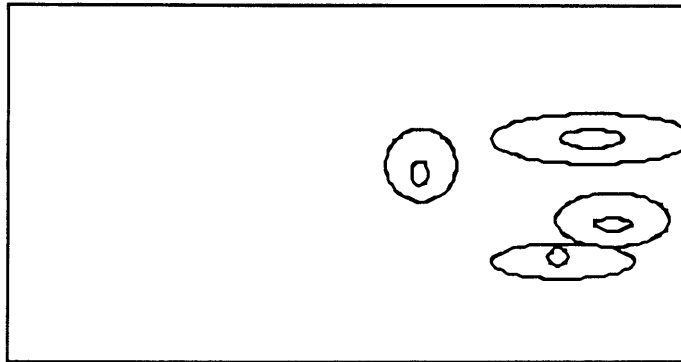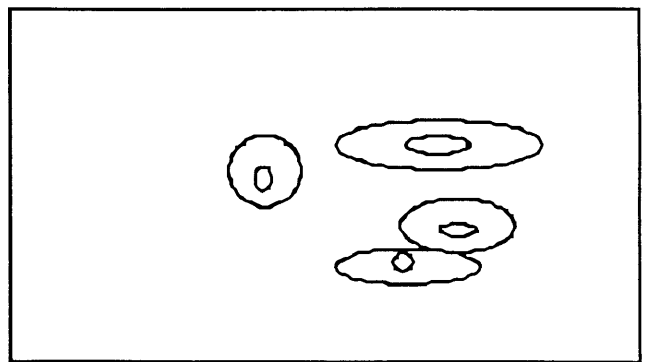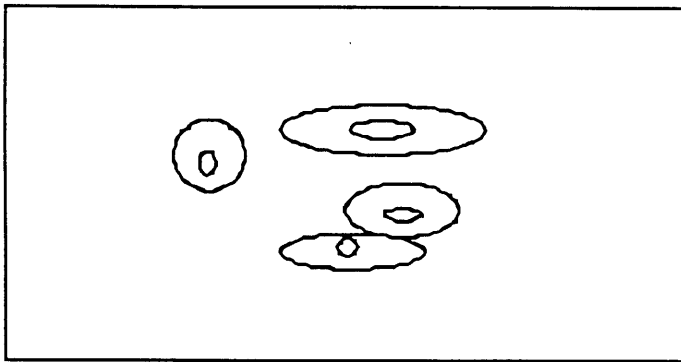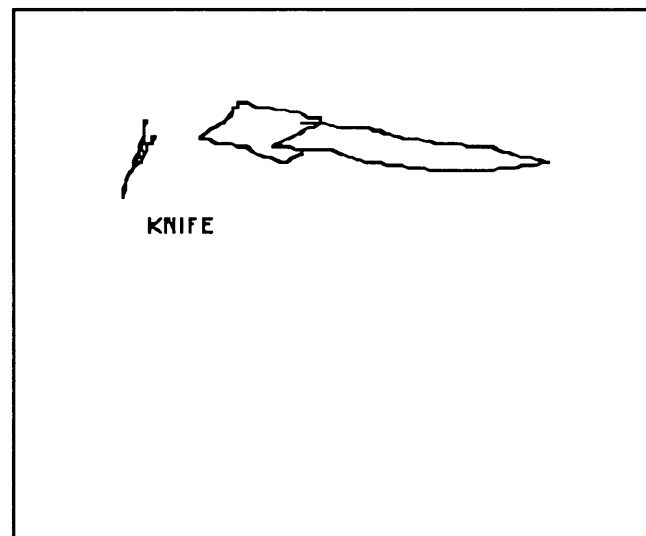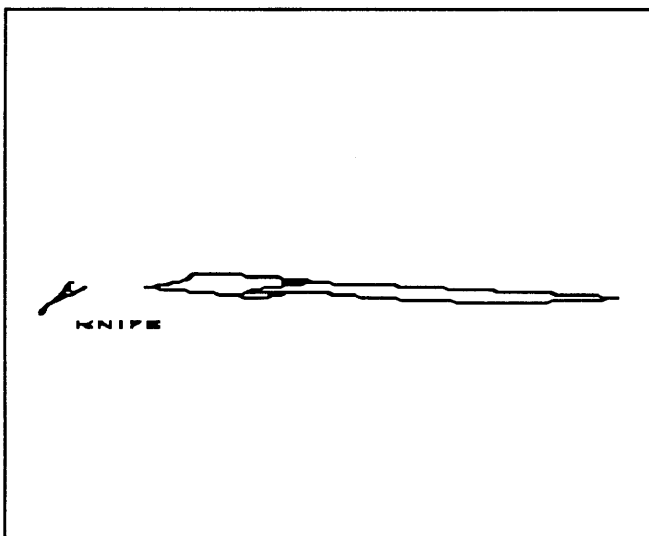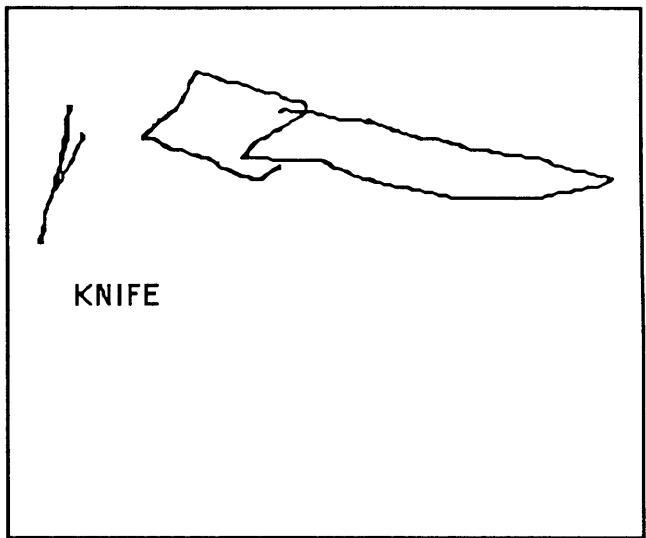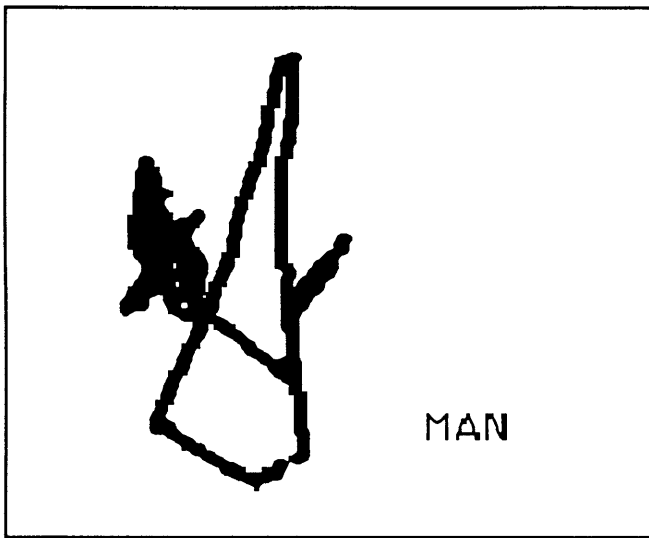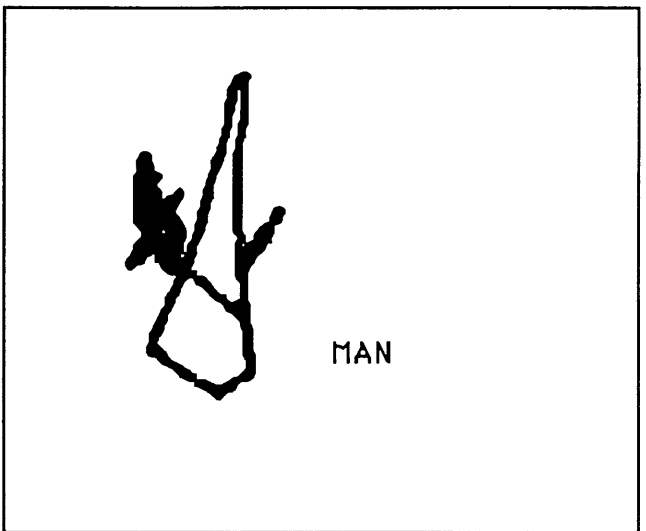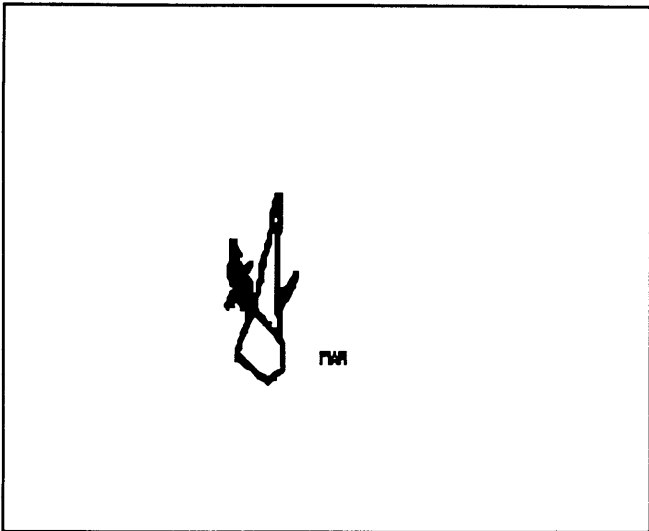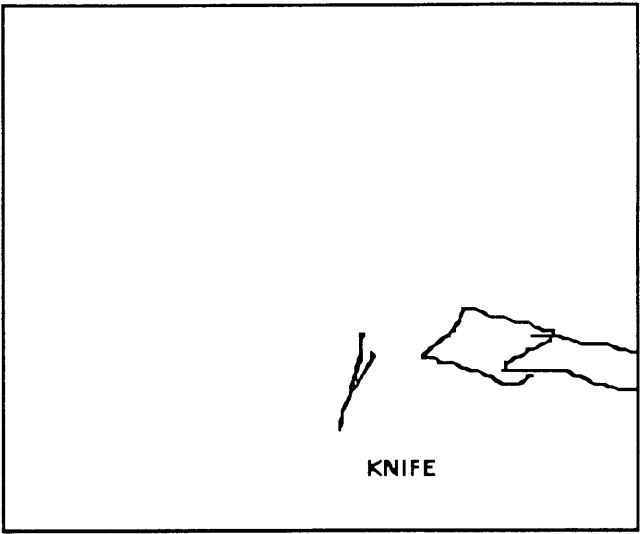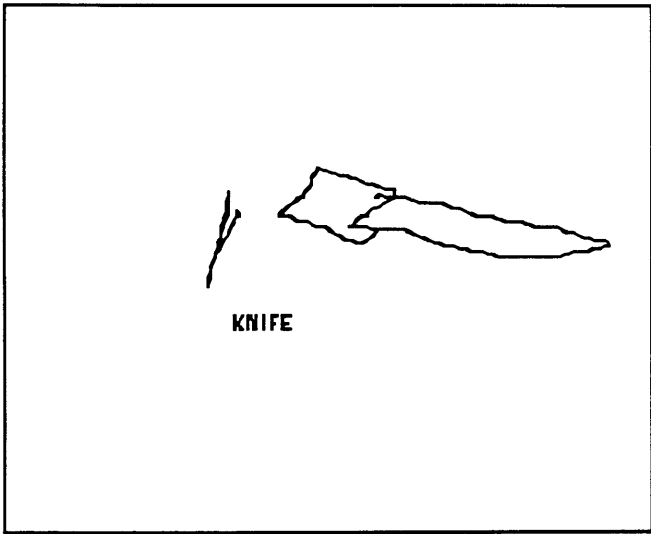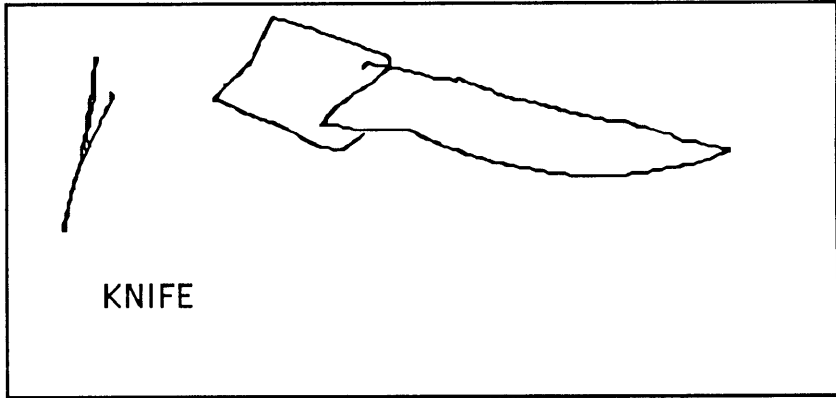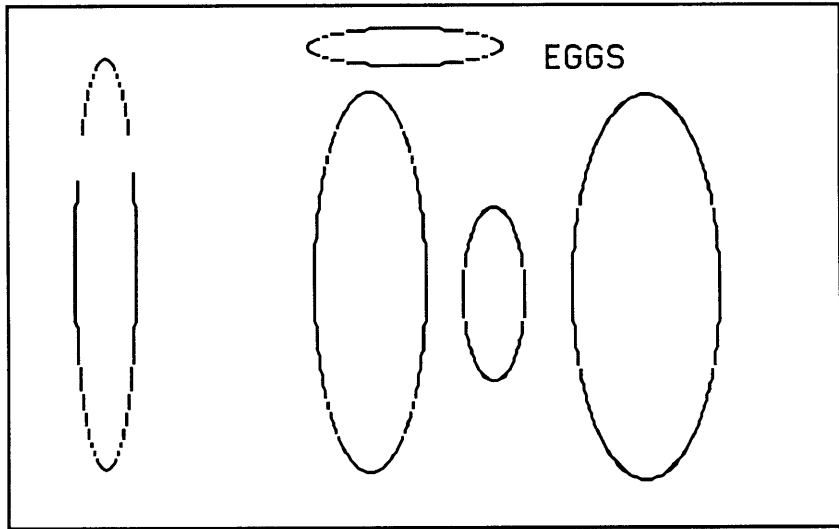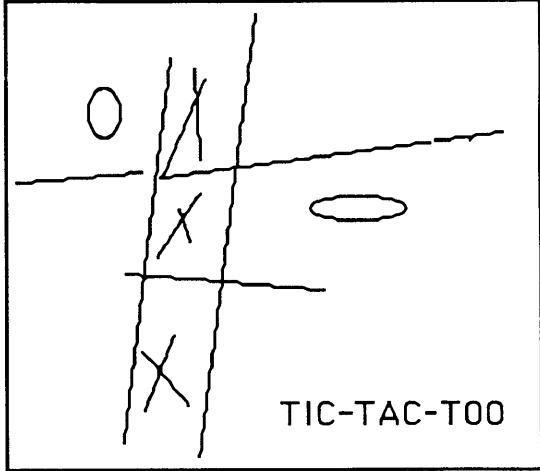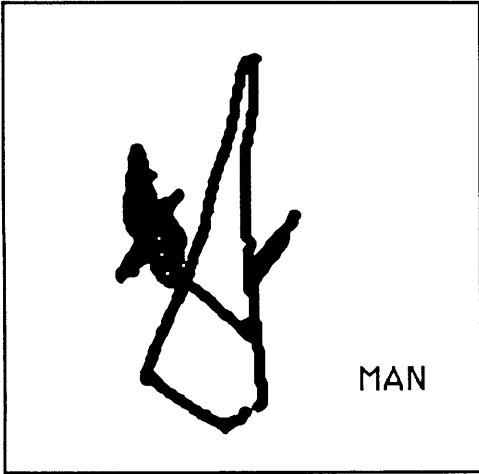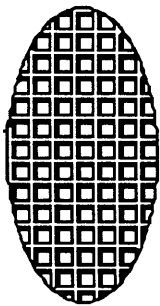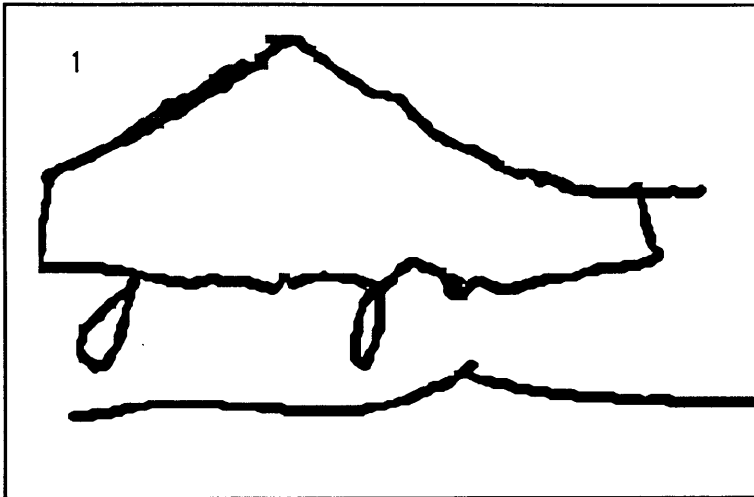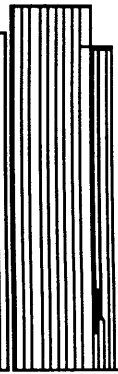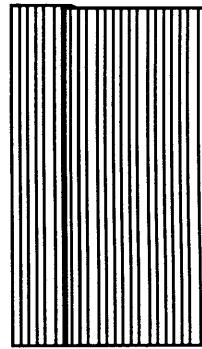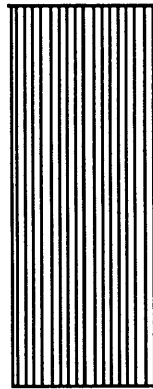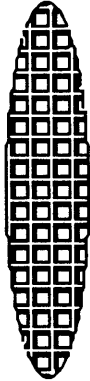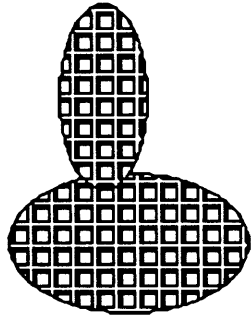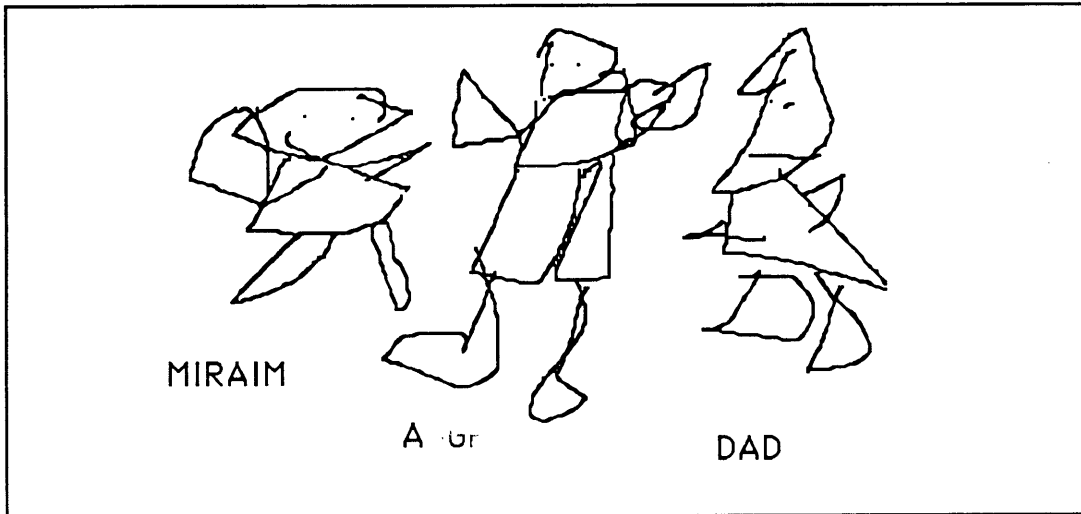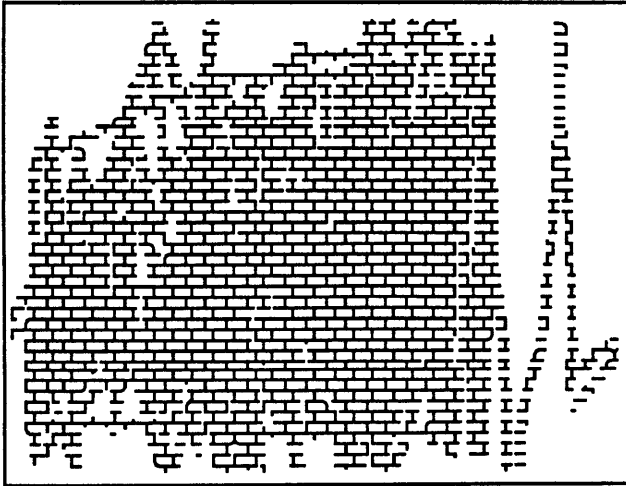
MAN

MAN

MAN

KNIFE

KNIFE

KNIFE

KNIFE

KNIFE

MAN

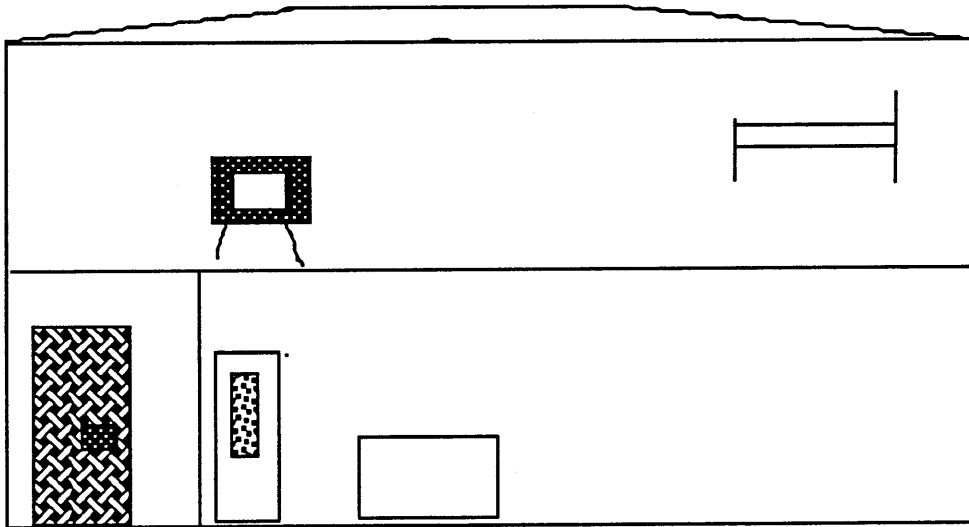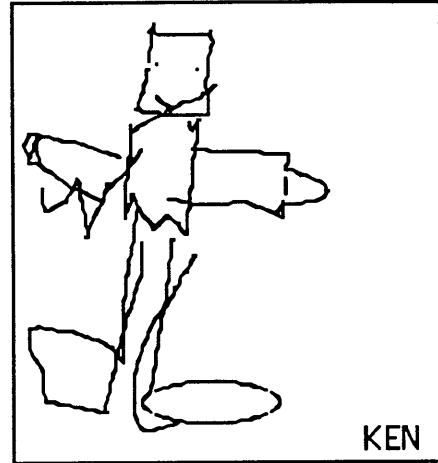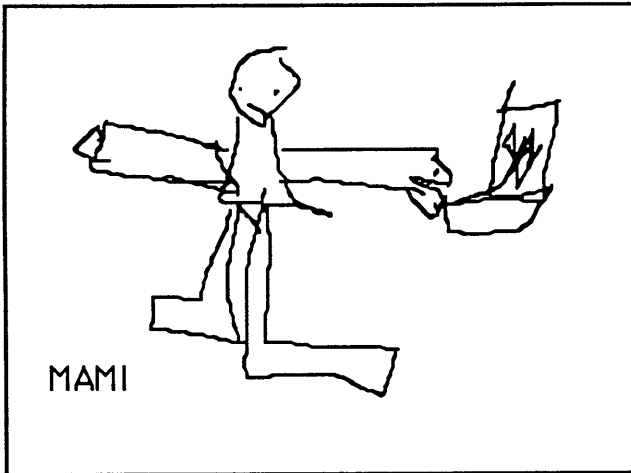TIC-TAC-TOO

EGGS

KNIFE

1

LETTER F

FOOTBALL

BUILDINGS

MIRAIM

A of

DAD

A — I IM PLAY OUT SID

DAD — DAD IS FIXING HIS CAR

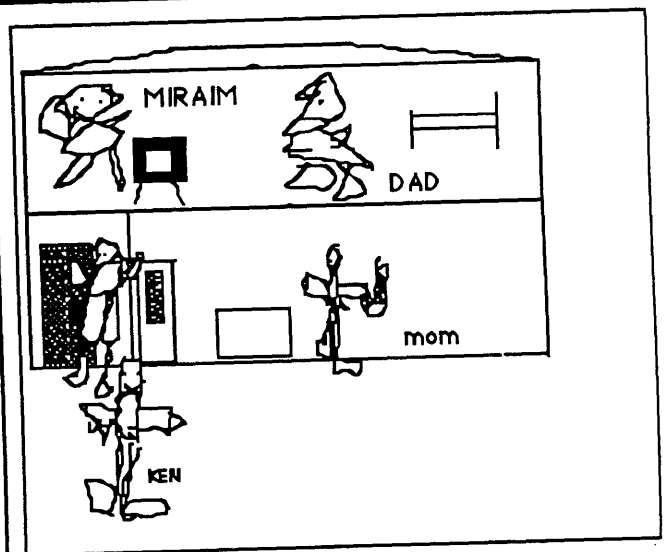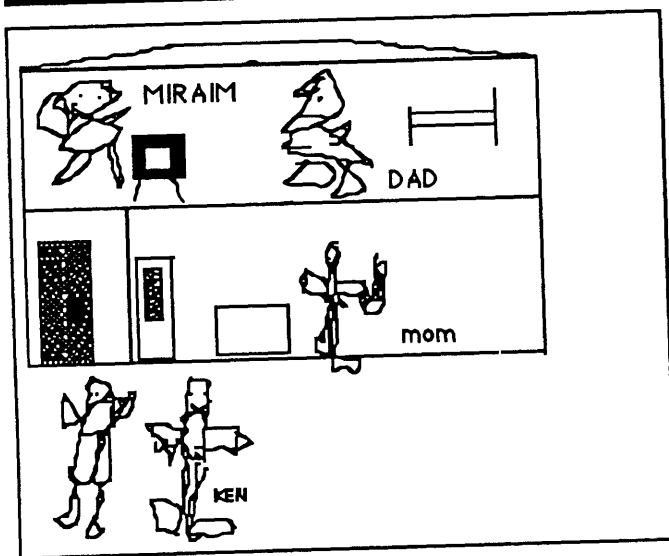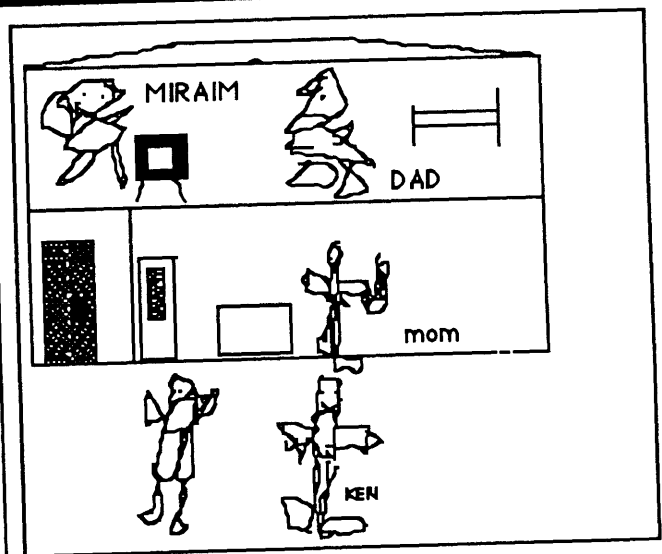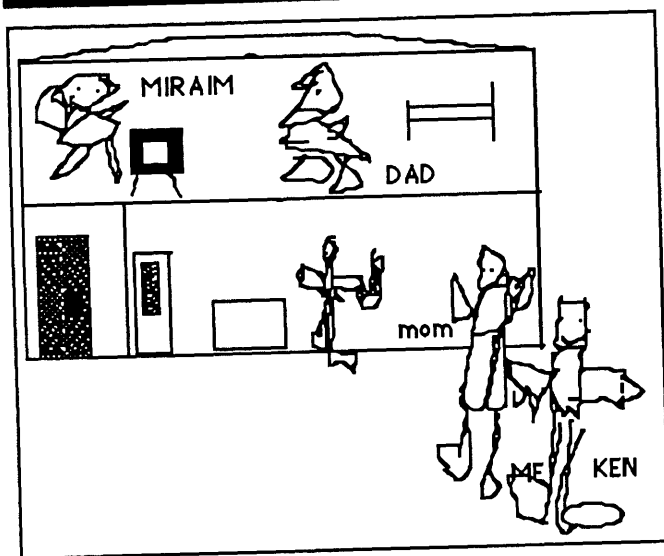MIRAIM — MIRAIM IS WATCHING TV

KEN — LIVES IN BOSTON

MOM — SHE IS COOKING

MAMI

KEN

(I constructed the house with Alan's help; he told me what to put inside)
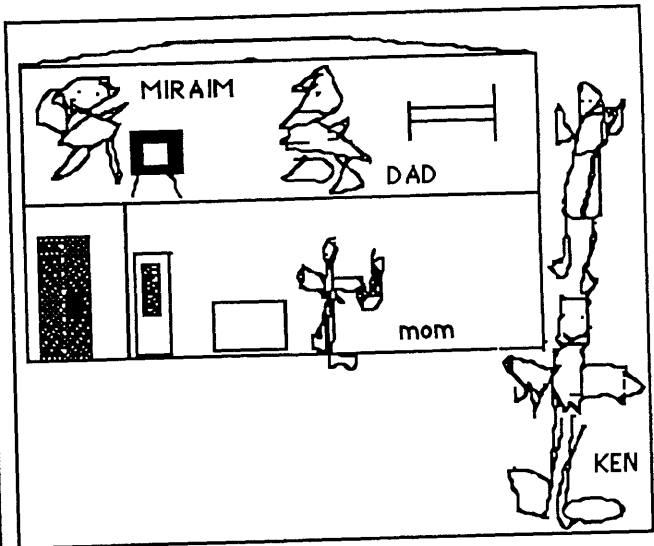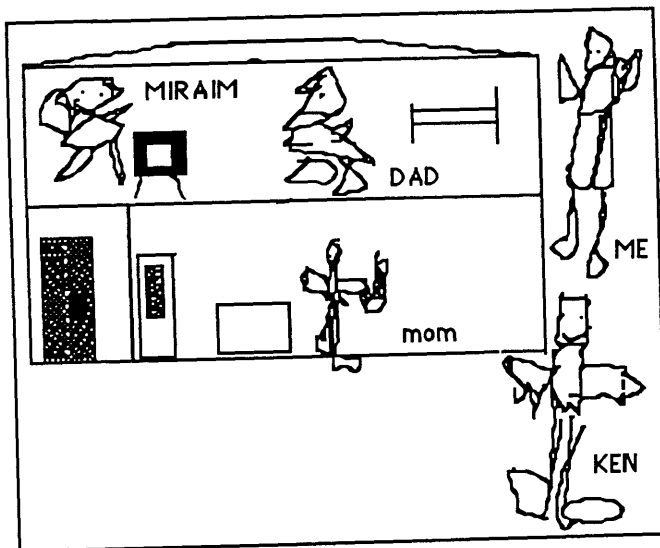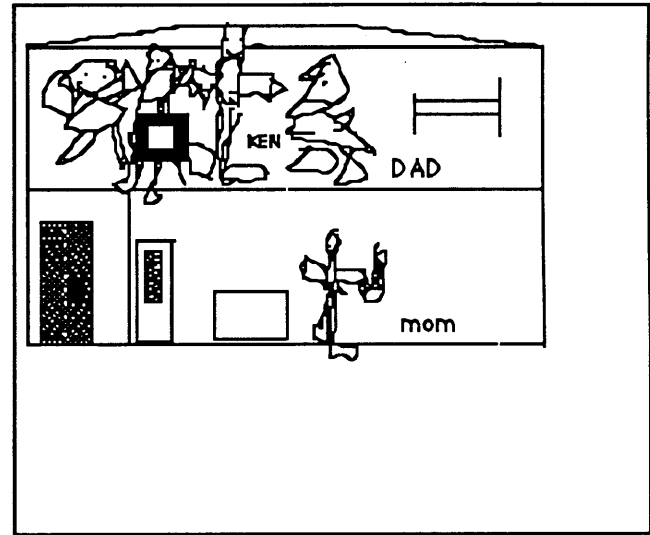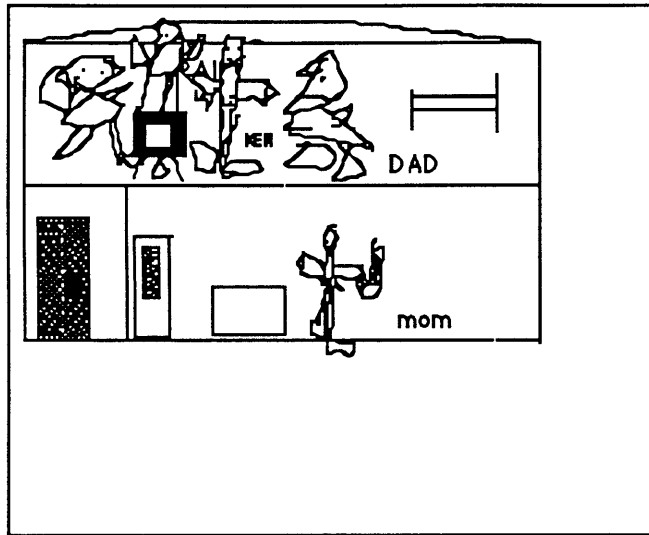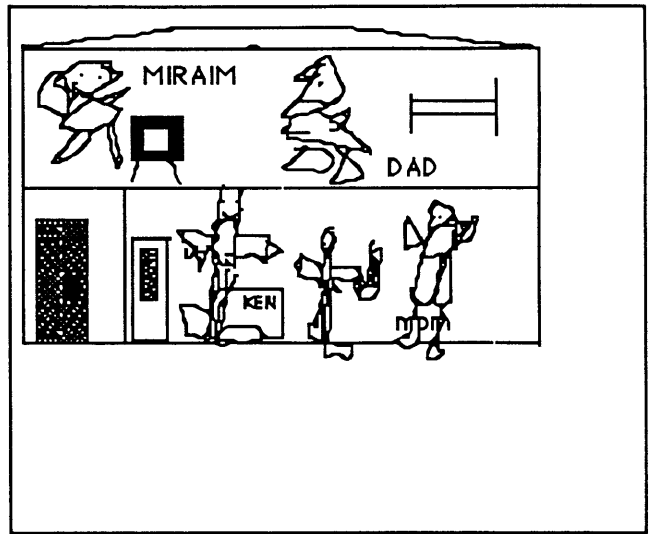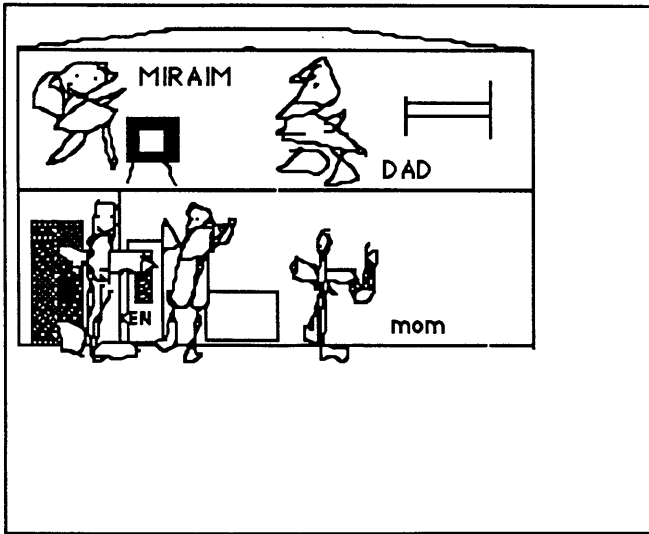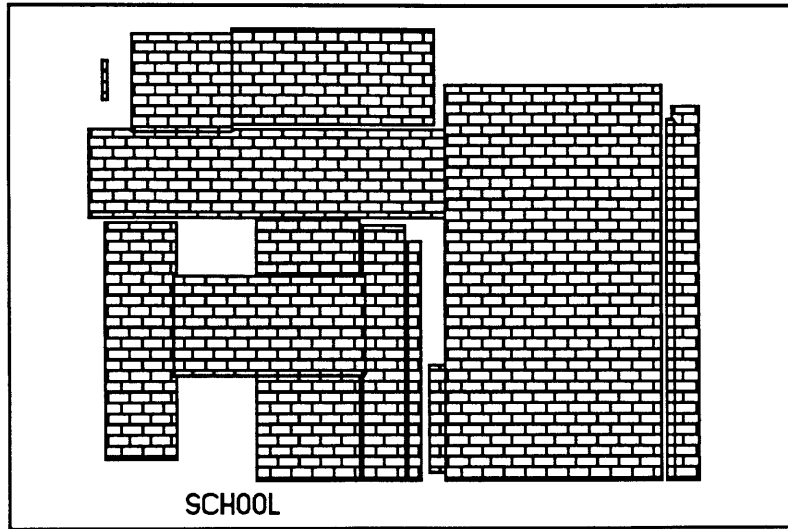
SCHOOL

WATCH

JET

BERRIES

JET

JET

JET

JET

SCHOOL

SCHOOL

SCHOOL

SCHOOL
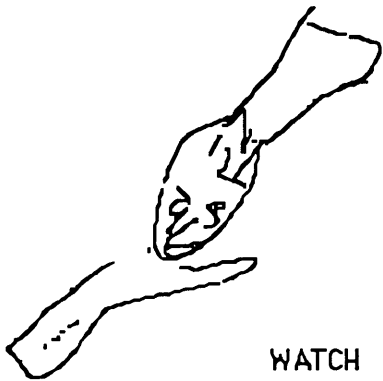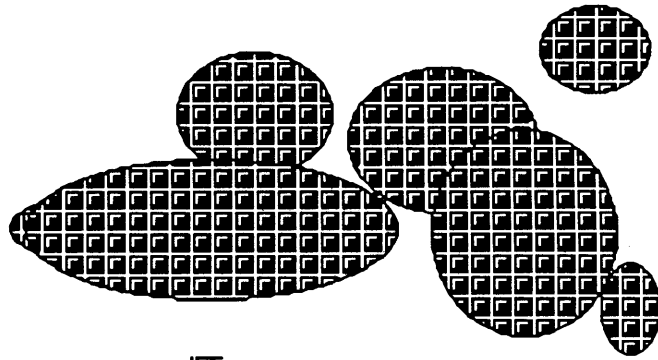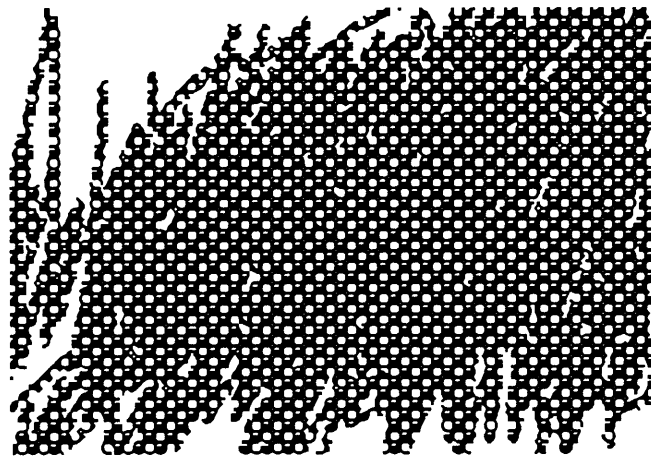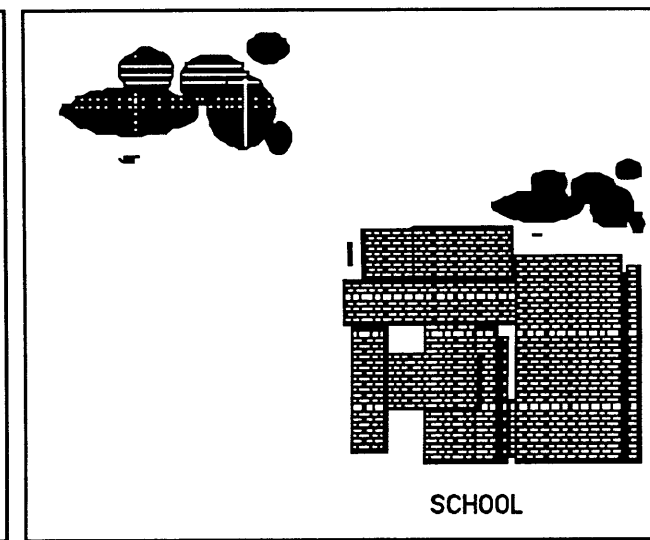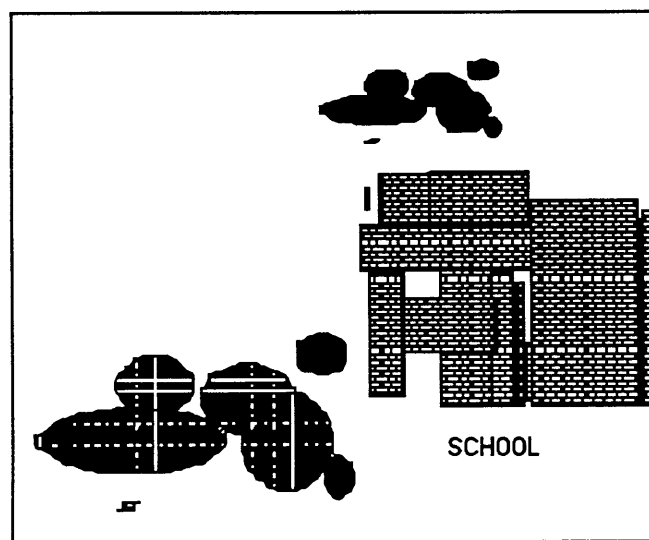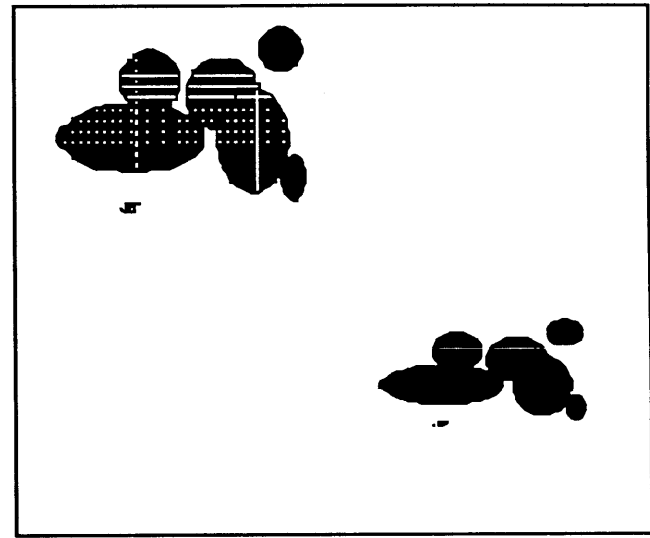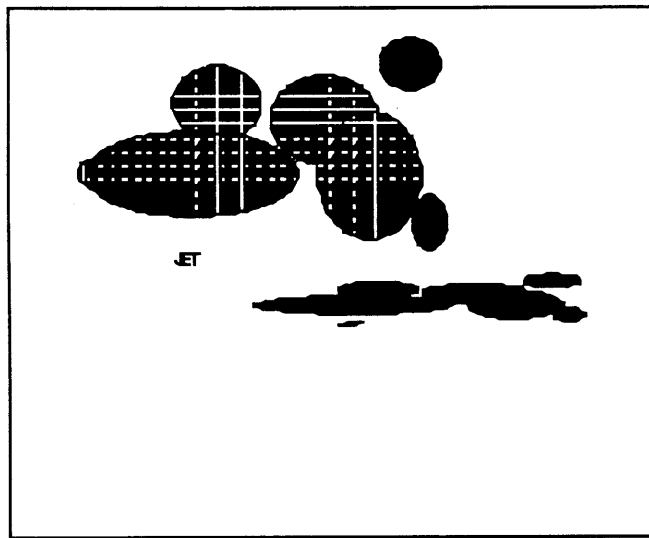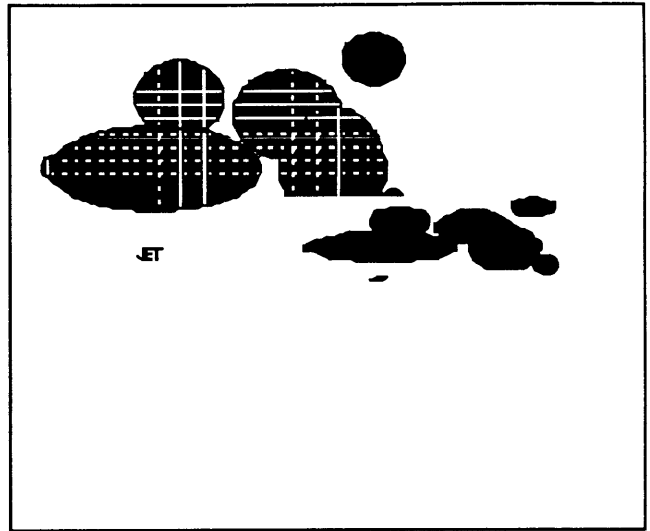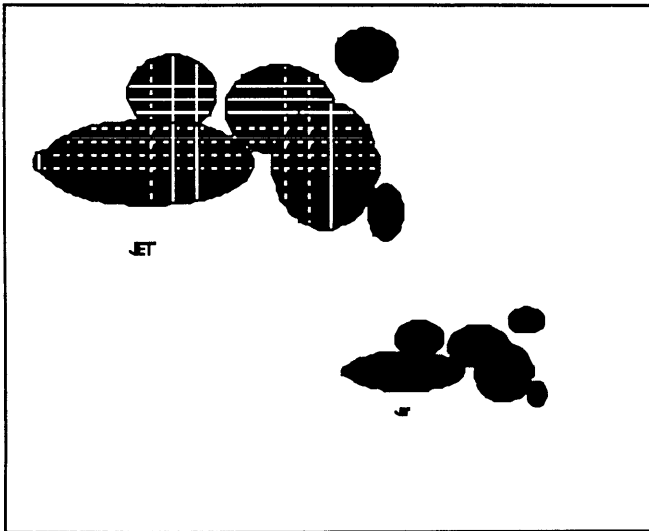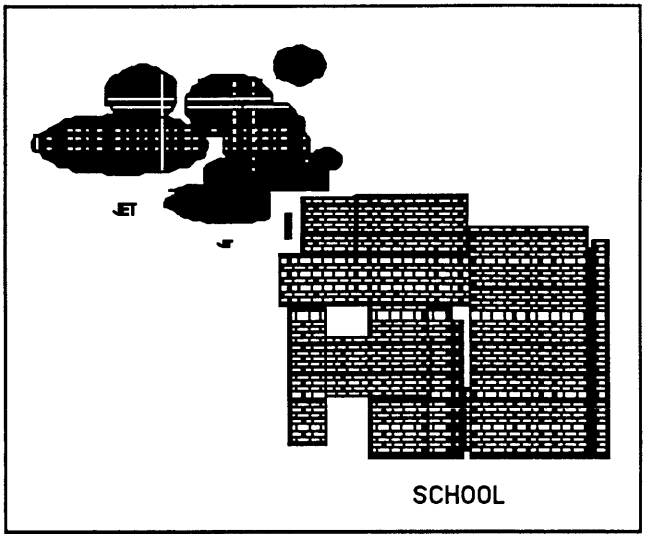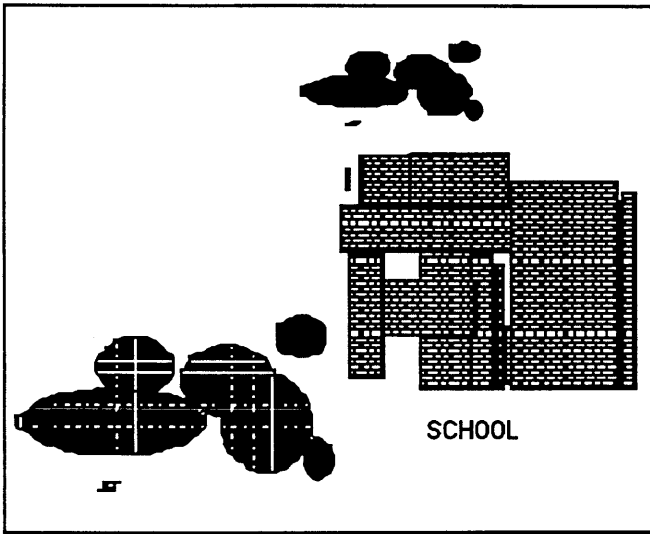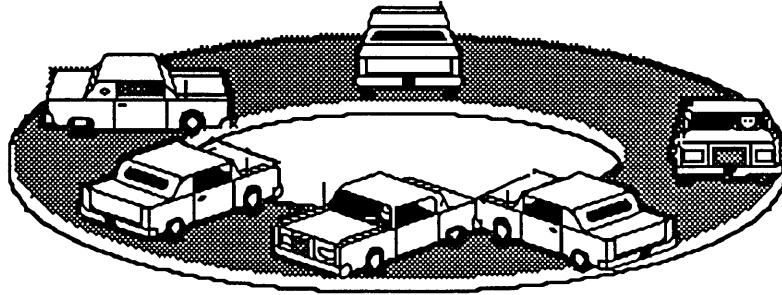
Alan's first attempt to put the cars on the
road. It looks as if he might have understood
the instructions to be make the cars look at
each other or face each other.

Alan's second attempt.

Alan's third attempt with three hints.

playing in the water

playing in the water

playing in the water

playing in the water

making sand
castles

making sand
castles

making sand
castles

playing with my brother

i was throwing the ball to you and you was throwing the ball to me.

A.D. animation "supirball" 3/24

A.D. animatoin "supirball" 3/24

A.D. animation "playball" 3/29

A.D. animation "playball" 3/29

A.D. animation "The wolf and the man" 3/31

A.D. animation "The wolf and the man" 4/12

A.D. animation "The wolf and the man" 4/12

A.D. animation "The wolf and the man" 4/14

A. D. animation "The wolf and the man" 4/14

END.

A.D. animation "lets go to the beach" 4/25

A.D. animation "lets go to the beach" 4/25

my drawings

(soda can)

(calculator)

A.R.'s drawings

A. & friend R. 'bigfoot' 5/5

the sound was coming from the room next door, the sound was a calculator - you was drinking soda

A   D   - D.O.B. 1/25/78 - Date of interview 1/6/88

3th grade bilingual (repeating), Espinoza/Arai

Kegen Interview (I=interviewer, A=   )

Important to me

I: What did you write for this card?

A: To do my homework.

I: Why is it important to do your homework?

A: Because when you write and you go back to school for the teacher to see...if its right or if its wrong.

I: Why is it important to you to do your homework?

A: Because your friends...because if the teacher give you homework, you have to do it at home.

I: What happens if you don't do your homework?

A: You get an F.

I: And what happens if you get an F

A: You have to do the same homework.

I: Have you always passed from one grade to the next?

A: Yes, I passed first grade, and second grade, and now I am in third grade.

I: What happens if you get too many F's?

A: Your father will take you to another school.

I: Has that happened to you?

A: Yeah.

I: Your father will take you to another school. Where were you in school before?

A: The Winship School.

I: What else is important to you, besides doing your homework?

A: To do your.....ah....If you watching on TV and your mother said son, go back and do your homework, and then he works on the paper.

I: So its important if you are watching TV and your mother asks you to do your homework....you should do it.

A: Yes.

I: What else is important to you?

A: To go to school.

I: Why is that important to you?

A: If you don't go to school and then they put you in the school again.

I: So that you don't have to go to the same school again?

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A: Yes.

I: What would you like to be when you grow up? What kind of job would you like to have?

A: I don't know. I want to have a job in the school of the Hennigan.

I: What job would you like to have at this school?

A: Helping the kids do their homework.

I: What other job would you like to have? Who is the principal of the school, do you know?

A: Yeah. Mr. Holland. [not true]

I: Ok. So you can be a teacher, you can be a principal, you can be a librarian, what other kinds of jobs are their at the Hennigan?

A: Swim teacher, and ....the art teacher. I would like to be the art teacher.

I: So which of all of those jobs would you like to have the most?

A: The prinicipal.

I: Why would you like to be the principal?

A: Because if someone is playing outside......."go back to your room and don't do anything more funny".....

I: So if someone is playing outside and doing something they are not suppose to you can yell at them. Why do you want to do that?

A: To be a principal, I would like to be principal to be ....if someone is playing or they are not doing their work in the class.....you tell them what to do.

I: Who is Mrs. Perry?(she is the principal)

A: I don't know who Mrs. Perry is.

I: Ok. Let's go on.

Lost Something

I: What did you write for this one?

A: I lost a book on planets.

I: When did you lose the book on planets?

A: At my home in my book case....everywhere.

I: Where?

A: In my book case.

I: It was at your house. Why was it important to you?

A: Because I have to study it for science in school......and then I'm studying at home.

I: How did you feel about that?

A: It made me angry.

I: Why did it make you mad? And who were you mad at?

A: My brother.

I: You were mad at your brohter?

A: He lost it.

I: And so, what did you do? Did you look for it?

A: Yes.

I: Which brother lost the book?

A: Miraim [older brother].

I: What did he do with it do you know?

A: He threw it out the window.

I: He threw it out the window? Did you see him do this, or did he tell you this?

A: I saw him do it.

I: Why did he do it?

A: Because I was doing something else.....

I: Were you throwing away something of his?

A: No.

I: Why do you think he threw it out the window?

A: Because I was watching TV and then my mother came home from work and then she said I want you to do your homework.

I: So your mother came home from work, and asked you to do your homework...Is that when Miraim threw the book out the window?

A: Because my mother says my room is messy, I went to camp, and then went to do my homework and it wasn't there.....and then I opened the door, and then he threw it out.

I: Why did he throw it out? Was he mad at you?

A: I don't know. Because...I didn't do anything.

I: Ok. Have you ever lost anything else that was important to you?

A: No.

I: Ok. Let's go on to something else.

Successful.

I: What did you write for that one?

A: When I go to the store myself.

I: Tell me something about that, why do you feel successful when you go to the store yourself?

A: My mother hit me. She punished me.

I: Why does she punish you when you go to the store by yourself?

A: If I go with my brother, and then I go to get something for the party and that's it.......and "look a big [inaudible] and then we went in their.

I: Ok. One day you went to the store by yourself and you got in trouble. Your mother got mad at

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you and punished you.

A: Yeah.

I: Did you go by yourself, or did you go with your brother?

A: I went with my brother.

I: Did you buy something?

A: Yes. A turkey.

I: What kind of party was this?

A: Thanksgiving.

I: So did your mother tell you to go to the store with your brother?

A: Yes.

I: So why did she get mad at you?

A: Because we were looking at a video game with my brother.

I: Did you spend money on it?

A: No it was free

I: So you weren't suppose to be doing that... So your mother was not at the store with you, but when you got home you told her that you played with the video game.

A: No. She walked to the store, to the grocery store, the next day and she saw me and my brother with the video game.

I: So this sounds like a situation where you got in trouble. When I asked you to write something about something successful, I asked you to think about a time when you felt really proud of yourself, or something that you did that makes you feel good. And you said going to the store by yourself. You just told me a story about a time when you got in trouble. Now, is this a story about being successful?

A: No.

I: Well, can you tell me a time when you felt successful about going the store yourself? Or you can tell me another story that doesn't have anything to do with going to the store, but that is about feeling successful....

A: [40 seconds]

I: Can y ou think of anything?

A: No.

I: Ok. Let's go on to the next one.

Sad

I: What did you write for that one?

A: When my cat died.

I: Tell me when did this happen?

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A: Because my brother killed the cat with a knife.

I: When did he do this?

A: Sunday.

I: How long ago was this, when you were in third grade, or second grade, first grade.....

A: When I was in first grade.

I: And Miraim was in second, or third grade....

A: In third grade.

I: Was this an accident, or did he do it on purpose?

A: On purpose.

I: Why did he do that?

A: Because he didn't want the cat running in the house.

I: Tell me something..what did your parents think of that?

A: Nothing.

I: What did they say to him?

A: Ah......put the knife back. And then my mother said...."oh my god you killed people"...

I: What is the name of the cat?

A: Name was............computer

I: What?

A: His name was computer.

I: That's a funny name for a cat.

A: I know it is.

I: Let's go back....before you said your mother said to Miraim....."Oh my god you killed ____"
what?

A: Cat.

I: A cat. Was she mad, or angry?

A: Mad.

I: And then what happened, did she tell your father?

A: Yeah.

I: And what did he say?

A: Call the police.

I: Did the police come?

A: Yeah.

I: And what did the police do?

A: They put Miraim in jail.

I: How long did Miraim stay in jail?

A: 20 weeks.

I: Ok. Is that what really happened? Or is this a story that you made up about what happened.

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A: Yeah. It really happened. But he came back.

I: He came back. How soon did he come back?

A: About 11 weeks.

I: If I asked Miraim the same question, "tell me about the cat, what happened after you killed the cat?", what would he tell me?

A: Oh.....my brother......didn't kill the cat, the cat fell down and he died.

I: So Miraim did not kill him.

A: No.

I: So it was an accident.

A: Yes.

I: Ok. Let's go on to the next card.

Moved, touched.

I: I asked you to tell me your favorite movie, or favorite book. What did you write for this one?

A: Rambo.

I: Can you tell me something about this movie, why did you like it?

A: Because he got a gun and bombs and everything.... a gun to kill people.

I: Ok. Would you like to be Rambo?

A: Because then I would die.

I: Does he get killed in the end?

A: Nope. His wife dies.

I: Ok. Can you think of any other reason why you wouldn't like to be Rambo?

A: No.

I: Tell me a little about the movie, what were the good parts, what parts of the story did you like best?

A: When Rambo killed all the people?

I: Why did you like that part the best?

A: Because I like, because my brother like to kill, but I not me.

I: Your brother likes to kill, but not you. Which brother is this?

A: My little brother Ricki (3-years). The crazy one.

I: Why do you think he likes to kill things?

A: I don't know, because he is happy.

I: Do you think he knows what he is doing?

A: I don't know.

I: Are little babies very smart?

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A: Nope.

I: What kinds of things does Ricki like to kill?

A: He like to kill fish, everything.

I: Do you have another favorite movie or book?

A: Nope.

Change

I: I asked you to think about ways that you have changed as you have gotten older. What did you write for this one?

A: My hand changed colors.

I: When did that change happen?

A: One day in the first grade.

I: What happened to make that change?

A: I don't know.

I: Does it bother you, are you happy about it?

A: I bothers me. I don't like colors, like black, I like white.

I: Why does it bother you?

A: Because I don't like colors

I: Which colors don't you like?

A: Black, brown, yellow, red, green, blue

I: You are not talking about colors that you paint with on paper are you?

A: No, about my hand.

I: Ok. Let's see your hand. What part is white? Are we talking about the whole thing?

A: The whole thing.

I: So are we talking about your hand and your arm too?

A: [no anser]

I: Are we talking about your skin? Spots on your skin?

A: I forgot.

I: You just forgot what we were talking about?

A: (No response).

I: So this change happened when you were in first grade?

A: Yes.

I: Did any other changes happen in second grade, or third grade?

A: No.

I: Do you think it will change back again?

A: No.

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I: Ok. Let's go onto the next card.

Angry

I: What did you write for this one?

A: When my uncle's computer breaks.

I: When does this happen, when does your uncle's computer break?

A: When I came to the house, and the computer sits on the....I was in the computer room.

I: And what happened to the computer when it broke?

A: Nothing. I didn't do nothing.

I: What kinds of things do you do with the computer when you visit?

A: Chess.

I: Why does it break? What happens when it breaks?

A: I don't know.

I: How do you know when it breaks?

A: Because it stops talking.

I: So that makes you angry. What do you do when you get angry?

A: I throw the computer away and get a new one.

I: Think of another situtaion that makes you angry?

A: Watching TV...

I: Makes you angry? Why does that make you angry?

A: Because there is fighting.

I: Ok. What can you do for yourself to make yourself feel better when you are angry?

A: Yeah. Drink water and eat.

I: How does that make you feel better?

A: It makes you feel good.

I: Ok. Anything else that makes you angry? When the computer breaks. When they are fighting on TV, anything else we can add to this list?

A: No.

Moved/touched (favorite book or movie)

I: What did you write for this?

A: The movie three men and a baby.

I: And this is your favorite movie, of all the movies you have ever seen?

A: No. I like superman IV.

I: Tell me why you like that one the best?

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A: Because they fight....and because they freeze.

I: Why do they freeze?

A: The cold, in the cold.

I: What else happens in the film?

A: They were turned into ice men.

I: Tell me something about three men and a baby. Why did you like this movie?

A: Because.....because .....because they have a baby.

I: What was the funniest part of the movie?

A: The funny part is when someone eat an apple and they pick it up and they throw it on his head.

I: And somebody threw it?........at another man. Let's go on to another card.

Anxious and nervous

I: Tell me what you wrote for this one?

A: When I sleep.

I: Why do you feel anxious and nervous when you sleep?

A: Because I fall down. When I have a nightmare.

I: Why do you fall?

A: Because it was scary.

I: Can you think of another time when you are anxious and nervous?

A: No......wait and all the time and sleep, I fall down on my bed...

I: Do you mean out of the bed? Onto the floor?

A: Yeah.

I: What can you do for yourself when you are feeling anxious and nervous? Is there anything that you can do to make yourself feel better?

A: Food....hot dogs and fries.

I: Ok. What kinds of things make other kids feel anxious and nervous?

A: If there scared about animals, or at the movies.

I: Ok. Let's go on to the next card.

Strong Stand

I: What did you write for this one?

A: When my friend play Atari.

I: How were you making a strong stand when you play with your friend?

A: When I play the game I win all the time.

<u>Kegan follow-up questions</u>

Successful

S: Why do you feel successful when you go to the store by yourself?

A: Because I go alone to buy some candy.

S: Why is that important t be able to go alone?

A: Because, because, you have to learn by yourself.

S: Why is it important to be able to learn by yourself?

A: I don't know.

S: Why is it important to learn by yourself?

A: Because, because, you have to buy some milk, bread, and juice and cornflakes.

S: Those are the things that you buy when you go to the store?

A: Yes.

Angry

S: Why does watching tv make you angry?

A: Because all the time, he turns it off.

S: Who turns off the tv?

A: My brother.

S: Why does he do that?

A: I don't know.

S: What happens when he turns off the tv?

A: We go to school.

S: Is there any reason that watching tv makes you

angry?

Sad

S: What is the difference between a story that you make up for fun, and something that really

happens?

A: I don't know.

S: Why did you make up the story about Miraim killing the cat, instead of telling me what really

happened?

A: I don't know.

S: How did the cat really die?

A: He fell.

S: Why did you tell me that Miraim killed the cat?

A: I don't know.

SAM

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Sam
D.O.B 5/28/77
4th grader
age: 10.7
Kegan stage: 1/2, 2/1
Character structure: impulsive with psychopathic tendencies
Total hours of exposure to VideoWorks: 45
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Assessment Data

Academic Portrait

Sam was a 9.6 year old fourth grader at the time of the research intervention. He was identified by his resource room teacher as a child with learning disabilities that are the result of early childhood lead poisoning. His past academic record is notable for repeating first grade. Sam was known as a hard worker who was motivated to complete his assignments in spite of being a slow learner.

At the time of the intervention Sam was working at a second grade level in language and reading, and a third grade level in math . He appears to have limited abilities to reason abstractly or metaphorically, although he has been able to master division and multiplication through the use of manipulatives (i.e., Cuisonaire Rods and Anderson Blocks). Because Sam was in school at the same location for what amounts to his entire academic career, the teaching staff seemed to have more of an investment in his progress than usual. By this I mean that they appeared particularly attuned to his strengths and weaknesses, and took pride in the progress he has made. He was considered to be a "pleasant" boy by his teachers and "reliable". He could be entrusted to run errands, and work alone without close supervision. He had up until recently, resisted getting involved with children known as 'trouble makers'. When he was caught stealing another child's belongings, his teachers were dumbfounded; they couldn't fathom this behavior from such a 'sweet' child.

A core evaluation was requested by Sam's resource room teacher in first grade, when he was 7.6 years old. At that time, his picture vocabulary was assessed at a 4 year old level. Auditory processing and memory was also reported to be assessed chronologically at age 4. The results of the WISC-R indicated limited intellectual functioning for his age, with weaknesses found in comprehension, and sequencing. There was a ten-point inner test scatter that is indicative of learning disabilities with organic involvement. He was scheduled to spend two class periods a day in the resource room getting individual instruction in reading and math.

Sam also made the honor role during the second semester of the '87-'88 school year. Given his learning disabilities, his teacher feels that he is functioning to the best of his ability in may ways, "he exerts effort" according to his teachers. My experience of Sam paints an entirely different picture of him however, which we shall become evident in the discussion of the clinical testing.

Sam's social relationships were unremarkable; he did not appear to have close friends, like Alan's Ricardo, or Paul's chums, he tended to get along with everyone in a superficial way. While he was accepted by other children, he was sometimes 'set up' by his peers to act out and get negative attention from teachers.

Family Portrait

Sam was an African-American child who lived with his mother and two sisters in a public housing project near school. His father was soon to be released from jail for robbery, according to Sam. Sam's maternal grandmother, and uncles also played a major role in the family support system. Sam painted a picture of home life that was uneventful. He reported he spent most of the time watching TV; and was often left at home to baby-sit his two younger sisters at night. There was one occasion where Sam reported that he was left home alone for an entire evening and he had to fix his own dinner; this was upsetting for him.

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Grandmother has participated in school conferences about Sam and appears to be very interested in his progress. He made a point of telling me that his grandmother buys him clothes. Sam's appearance is notable for his good grooming.

Clinical Testing
Rorschach

The major theme that emerged in Sam's Rorschach was his very guarded nature, which may be shielding problematic thinking, and his impulsive tendencies. His protocol looked similar to Paul's in many ways, in its suggestion of pronounced avoidance of affect, and the consequences of this dissociated way of functioning. The impulsive popping of affect, with fear and suspicion emerging predominantly in the TAT were also similar.

This is something of a surprise. The similarity is particularly disturbing, given the split between Sam's appearance of relative calm, and the tumult underneath. This makes him something of a veritable time bomb. Unlike Paul whose struggle was on the surface, and tangible, Sam was somehow managing to squelch the same instincts that made Paul, and Paul's behavior appear crazy. One has to wonder, what is Sam doing with all the affect?

The defense mechanisms Sam used most often were repression, and denial, empirically reflected in his lack of responsiveness to the color cards, and frequent turning of the cards. His reality testing appeared somewhat distorted, due to his misperception of common themes, and poor overall form quality responses. He perceived parts and fragments, instead of using the whole image of the blot to formulate an idea.

The flatness of protocol was most puzzling. There were indications that Sam is affected by emotion, by the number of responses he gave and the time he took to respond to the cards, but the responses were reported as discrete perceptions, and not coherent (see excerpt from questioning below). Lack of coherence is sometimes an indicator of an inability to feel much from people or trust them.

Questioner:	Tell me what you see in the card
Sam:	It looks like two men.....
Questioner:	What makes it look like two men?
Sam:	Cause it have a body
Questioner:	Where do you see the body?
Sam:	I don't know....

The obvious explanation for the difference between Sam's appearance and underlying tension is that Sam's learning disabilities, particularly his lack of verbal ability, were serving to camouflage the disturbances in his thinking. Furthermore, the binding of his anxiety and affect suggests a potentially psychopathic response to conflict. Paul, who was preoccupied with many of the same issues (i.e., fear of rejection, fear of being taken advantage of, fear of hurting someone) risks acting out his struggle. Sam's response to these same thoughts and feelings is to deny or repress the fears, which constitutes a total reaction to life and a total expression of the personality. Since the conflict has been bound in a more complete way, and is more hidden from consciousness, the prognosis for healthy development is more guarded.

TAT

In almost all of Sam's stories, with the exception of the first card (the boy and violin), were riddled with violence, or the fear of violence. There is an interesting twist to the expression of his anger which is present in four of seven cards. Sam justifies the violence enacted by explaining that the victims were previously the perpetrators of the crimes: ..."the man that they are cutting with the knife tried to kill them first", "she finds someone stealing her jewelry....she owed him something....she's thinking he's going to kill her", ..."the other man will be happy because the man they killed, killed his sister".

The fear Sam projects is his fear for his safety. Living in an inner city, poor neighborhood of Boston, where the reality of life *is* that the streets are unsafe and crime is rampant certainly

justifies his fear. But what is most interesting is the moral code of ethics in operation; its 'an eye for an eye'. This mode of justifying one's actions is age appropriate, but there is a nuance of its employment that has a bad taste to it clinically. There is something about the facility with which he bounces from one act of retribution to the next, that is unnerving. Its as if his focus was primarily on balancing the equation with the proper justification, and no struggle whatsoever is evident around the actual execution of violence. Clinically, these are the etheric traces of a very angry kid.

Sam did use humor in response to one card that usually elicits themes about danger, showing that a more reflective and playful side of him exists, but this interpretation was given to the most ambiguous of the TAT cards (the dinosaur card.

What we can surmise from his responses, is that Sam most frequently perceives and projects anger and fear in the cards because they reflect those feelings that Sam has 'under wraps'.

H-T-P and Family Drawings

In his house-tree-person drawings, family drawings and computer figures, Sam demonstrates the five most substantially documented indicators of organic brain damage in the art therapy literature; weak synthesis of symbols, lack of age appropriate symmetry, missing body parts, petal-like scribbles for arms, and fingers, body parts misplace (Hammer 1978, Burns & Kaufman 1972, Machover 1961). Any one or two of these features alone, would not make a strong case (see Tammy's drawings), and would more likely be associated with affective issues. Together, these characteristics correlate very highly with organicity.

Poor form quality may also reflect psychopathology as well. Children who have been sexually, or physically abused frequently distort body parts in such a manner that they may resemble products of the organically impaired.

What we see in Sam's drawings accurately reflects his lead poisoning, and also a very constricted emotional life that is being censored by his defensive structure. The part of the ego that wants to shut out conflict and feelings from awareness, over controls by adopting an

extremely economical style of functioning. It's as if the ego is directing the artist within to be a 'minimalist' in an aesthetic sense by saying don't over-stimulate us - don't rock the boat, we are barely keeping hold on our impulsive self - don't draw anything that's going to get us too excited.

Summary of Psychological Testing

I have previously described Paul's compulsive behavior as being related to his inability to respond genuinely from a 'core-self' that has stable knowledge of itself, its likes and dislikes. Paul's 'search and evaluate' procedure takes the place of the spontaneous response. Sam's mode of functioning can best be described as 'search and destroy'. His issues, which we have noted are very similar to Paul's, are compounded in difficulty by virtue of the fact that Sam lacks the intellectual/cognitive equipment to evaluate his circumstances the way Paul can, and therefore loses the opportunity to come into contact with his feelings, or a reflective process that takes feelings into account.

Shapiro describes the 'impulsive' personality and his dilemma this way:

> "if an individual characteristically acts too immediately to feel the weight of himself wanting, considering, deciding and then doing, not only does a critical time for the operation of conscience disappear, but also a significant part of its subject matter disappears.." (p. 163)

In the adult, the impulsive personality, who is also considered to be psychopathic, is synonymous with the absence of moral development. Briefly defined, the nonexistent superego or conscience is understood to be a function of a person's inability to become emotionally attached to others, and this leads to deficiencies in intellectual capacities which could, or should trigger discomfort and inquiry about the former state of affairs. Given Sam's age, and the length of time it takes for an individual to develop a stable configuration of moral values, it would be inappropriate to say that Sam's character is pscyhopathic. But it is important to recognize the kind of character structure that is predisposed to evolving into a very troubled adult.

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Sam's clinical portrait reveals a chilling prognosis for his future development, without consistent intervention. It is a grim pronouncement. It is justified by the combination of suppressed rage, his limited language skills and organicity, and limited intellectual functioning. As Sam matures into a young adult and begins to come to terms with his limitations, the potential for explosive anger is increased.

Transcript of Sam's Animation

Theme Expressed	Interpretation
11/19 Animation: Stegosaurus Tyrannosaurus lived in the jungle. He ate a lot	Reporting of content discussed class. Practicing writing sentences. Theme of food and eating emerges as intra-psychic
Triceratops he was the meanest dinosaur in the land	material. Sam will continue to use it throughout the research period, it is his symbolic representation for feelings which is still very concretized

12/14
Graphics: Things of toys
milk
1. Tommorw is my Bithday
  I can't hardly wait
  Tommorw is my Bithday
2. Listen to traffic
  swish, swish swish
  I can't hardly wait until
  they leave swish swish
  swish
	Practicing writing paragraphs
	Also continuation of the theme
	of food 'milk' - Sam's birthday
	is actually in May

1/11 Graphics: Planets Tomorrow is my birthday I can't hardly wait Tomorrow is my birthday we will have icecream and cake CLOCK BOX ROCK TOP MOP	Practicing paragraphs; intra-psychic desire for 'food' (affects) expressed concretely as nourishment

1/25

Graphics: Superdog

Practicing numbering concepts

1 little 1 little 3 little Indians

4 little 5 little 6 little Indians

7 little 8 little 9 little Indians

10 little Indian boys

1/27 & 2/1

Graphics: Trains

Animation: February

First complete animation,

Jack and Jill went up the hill

story mimics, or borrows nursery

to get a pail of water Jack

Rhymes - (Sam insisted the story was

fan down and jill ran up

his own)

Jack broke his leg and Jill

fell on her knee

2/29

Animation: Kizzy K.

14kGold

Reveals the split in cognitive and

by Sam Smith

affective functioning

1. A lot of pictures and a shepard dog

the action of the animation depicts

2. lot of people have dog/in the country

a man and a woman kissing - the

3. They even walk there dogs around

actual making of the images was

   the country

accompanied by a lot of giggling

4. And when they see a cat the dog

from Sam, the story line reflects

   the dog chaces the cat

Sam's thinking about what its like

5. Some dogs have spots like a fire

to live in the country

  dog haves spots

       THE END

3/9

Graphics:

Second animation, Sam is relying on

1. Once upon a time there lived

nursery rhymes again, avoiding

three little pig one pig met a man

original narratives indicating that he

with a bag of straw and said please

is using words defensively to keep from

man give me those straw for me to
build a house.
The wolf said let me in and the pig
said not buy the hair of my
chinny chin chinn then I'll
hoft and I'll puft and I'll
blow your hose in so he hoft
and he puff and he blow the
house in and ate the little
pig up

revealing anything about himself

4/13 & 4/27

Animation: Lost something
Frankie lost his ant-eater, it went
into the woods
Frankie is sad. Frankie is
going to find his ant-eater

First attempt at original composition;
the story continues the theme of need
for nurturance and eating as an
intrapsychic expressions of conflict;
this could represent the objectification
of feeling - his syntax has changed but
does it have a corresponding effect in
the psyche?

5/2

Animation: Angry
1A. My uncle is angry
    at me. I did something bad
    I put water in his bed.
2A. When he gets drunk he
    gets angry. Then he falls
    asleep. He makes me laugh
    he does funny things.
3A. Uncle Stanley is going to
    leave town he is going to
    New York.

Second original composition;
represents disclosure of details of
family life and the relaxing
of defensive posture; it also reveals
Sam's confusion about his feelings for
his uncle, and the chaos of family
life; in the animation Sam acts out a
fight between he and his uncle, they
exchange blows to the head, face and
kick each other

5/16

Graphics: Sad

It makes me sad when I don't

cause and effect reasoning, not

get to work on the computer

6/22

Animation: Mask

List of classmates who are

sad and happy school is coming

to and end.

Mrs. Gray

sad	happy
Carry	Sam
Damian	Durand
Carl	Jon
Marie	Nancy
Craig	Manuel

Narrative accompanying

list that was part of a structured

exercise:

What I will miss about

school is how much work we

get and how much mathe we get

from our teacher and the report

card we get

What I am looking forward to

this summer is going to the movies

with my father and going to

the museum and going to a party

What I want to learn next year in

school is how to teach math and

Integrated statement of affect, and

accompanied by anger, or acting out

Sam shows he can take the position of

'other' explores feelings around the

end of the school year - shows he is

capable of perceiving affect in others

as well, this was accompanied by

Sam's cutting off his teachers head

in the animation

social studies test and language,

and

Sam

TAT

Card # 1 Boy and violin

He is mad. He's looking at a guitar. He thinking about playing music. He is going to play. When he was a little boy he was thinking about playing the guitar and learn to play it. He grew, and in the future, he will play it.

Card #2 Surreal bridge

They are stealing books. She (figure on the bridge) is going to go tell somebody. The police. Then they are going to get a police boat, and they are going to catch them. The people who are stealing the books think that they are going to get away with the money. When the people get caught they will go to jail, then they will try to break out.

Card #3 Body and operating room

Somebody shot him (the figure on the table). I think they stabbed him. Whey are stabbing him in the stomach. He (the boy) is trying to figure out what is going on. The boy is feeling scared. He is scared because they are cutting the man's stomach open. In the future, the boy is going to shoot the two men. In the future the man who is being cut up is going to die. The man that they are cutting with the knife tried to kill them first.

Card #4 Woman opening door

She is going to find someone stealing her jewelry. She is going to call the police, but the robber is going to get away. She is thinking about why the man did it. She owed him something. She's thinking he's going to kill her.

Card #5 Men in field

He is sleeping. They are laying on each other. They are in the jungle. They are tired of walking through the woods. Like if somebody tried to sneak up on them....one of them would wake up and shoot them. He would want to shoot them, cause he probably got drunk and called him a name. In the future, the man (with his back to the picture) will kill someone.

Card #_ Bee and rocks

The dinosaur war. The dinosaur is coming out of the rocks and eat the man. In the future, the man will get away. He will get away by getting another dinosaur to fight with him, or he gets a godzilla outfit and scares the dinosaur away.

Date: **4/88** RORSCHACH: STRUCTURAL SUMMARY Name: S.S. age 10 ♂

R = 39   Zf = 7   Z Sum = 22.0   P = 5.1   (2) = 16/17   Fr+rF = 0

LOCATION

W = 6

D = 25 (15)

Dd = 8

S = 1

DQ		M: Form Qual.	
+	= 1	+	= 0
1/+	= 0	o	= 1
o	= 38	u	= 0
v	= 0	−	= 1
		no form	= 0

FORM QUALITY

FQx	(total)	FQf	(pure)
+	= 0	+	= 0
o	= 14	o	= 10
u	= 11	u	= 11
−	= 14	−	= 11
no form	=		

DETERMINANTS
(List Blends First)

FQ−

M	= 2	1
FM	= 1	
m	= 3	1
C	=	
Cn	=	
CF	= 1	1
FC	=	
C'	=	
C'F	=	
FC'	=	
T	=	
TF	=	
FT	=	
V	=	
VF	=	
FV	=	
Y	=	
YF	=	
FY	=	
rF	=	
Fr	=	
FD	=	
F	= 32	11

CONTENTS

H	= 5	Bt	= 1
(H)	= 2	Cg	= 0,1
Hd	= 1	Cl	=
(Hd)	=	Ex	=
A	= 24	Fd	=
(A)	= 1	Fi	=
Ad	= 4	Ge	=
(Ad)	=	Hh	=
Ab	=	Ls	=
Al	= 1	Na	=
An	=	Sc	=
Art	=	Sx	=
Ay	=	Xy	=
Bl	=	Vo	=

Idio =

S-CONSTELLATION (Child)

___ FV+VF+V+FD > 2
___ Col/Shd Blend > 0
___ 3r+(2)/R <.35
___ Afr <.40
___ Zd > ±4.0
___ L <.35 or >1.2
___ Pure H = 0
___ X+% <70

___ TOTAL (enter below)

QUALITATIVE

SPECIAL SCORE

DV	3 (x1)	= 3
DR	(x3)	=
INCOM	2 (x2)	= 4
FABCOM	(x4)	=
ALOG	(x5)	=
CONTAM	(x7)	=
5	W SUM 6	= 7

Content Scores

Ag	=
CONFAB	=
CP	=
MOR	= 1
PER	=
PSV	=

RATIOS, PERCENTAGES AND DERIVATIONS

Z Sum − Z est = 22 − 20.5   = +1.5 = Zd

EB = 2:1   EA = 3
eb = 4:0   es = 4

(FM = 1 m = 3 T = 0 C' = 0 V = 0 Y = 0)

EA − es = −1   D = 0

EA − Adj es = 3−2 = 1   Adj D = 0

e:p = 3:3   Depr I = 0

$M^a:M^p$ = 2:0   Sczl = 4

√) Ag Cn (Adult) = N/A

FC:CF+C = 0 : 1+0

Wt. Sum C = 1.0

Afr = .70

3r+(2)/R = .41 a .44

L = 4.57

Blends:R = 0:39

X+% = 36

X−% = 28

F+% = 31

W:M = 6:2

W:D = 6:25

IA% = 74

Isolate:R = 1:39

Ab + Art : R = 0:39

An + Xy : R = 0:39

H+Hd:A+Ad = 8:29

H+A:Hd+Ad = 32:5

H+(H):Hd+(Hd) = 7:1

(H)+(Hd):(A)+(Ad) = 2:1

Pure H = 5

JB '86

Date: 4/88   SEQUENCE OF SCORES   Name: S. S.   ♂ age 10

CARD	RT	NO.	LOCATION	DETERMINANTS (S)	(2)	CONTENT (S)	POP	Z SCORE	SPECIAL	RESPONSE
I	10"	1	Ddo	Fu		A				Bfly
		2	Ddo	Fo		A				bee
II		3	Do	M^a −		Ad				bat's head
		4	Wo	Fo	(2)	H		4.5		men
		5	Do	Fo		A			DV	mosquito bite
III		6	Do	Fo	(2)	H	P			two ladies
		7	Ddo	Fu	(2)	H				two men
IV		8	DsWo	M^{a}o		(H)	P	2.0		monster
		9	Ds +	m^p −	(2)	B+		5.0	MOR	dying flower
V		10	Wo	Fo		A	P	1.0		Bfly
	30"	11	Do	F −		A				pig
		12	Ddo	Fu		A				bat
		13	Ddo	Fu		Al				a "v"
VI	20"	14	Wo	Fu		A		2.5		cat
		15	Ddo	F −	(2)	A			INCOM DV	bumble bee
		16	Do	F −		A				camel
VII		17	Wo	F −	(2)	A		2.5		rabbits
		18	Do	m^{p}o	(2)	H, Cg	P		DV	indians
		19	Do	Fo	(2)	H, (Hd)				girls
VI		20	Do	Fo	(2)	(A)				unicorns
		21	Do	F − (?FM)		A				Kangaroo
		22	Do	Fu		A				elephant
		23	Ddo	F −		Ad				beak of a wood-pecker
VIII		24	Do	FM^{a}o	(2)	A	P			squirrels
		25	Do	Fo		A				Bfly
		26	Wo	F −		A		4.5		bird
		27	Do	Fu	(2)	Hd				hands
		28	Do	F −		A				fish
IX		29	Do	CF −	(2)	A				frogs
		30	Do	Fu		(H)				monster
		31	Ddo	Fu		A				crab
		32	Do	F −		Ad				horse's head
		33	Do	Fu	(2)	A				pig

g.2

Date: 4/88   SEQUENCE OF SCORES   Name: S.S.

CARD	RT	NO.	LOCATION	DETERMINANTS (S)	(2)	CONTENT (S)	POP	Z SCORE	SPECIAL	RESPONSE
X		34	Do	F-	(2)	A				birds
		35	Do	m'o	(2)	A				sea fish
		36	Do	F-		A				cat
		37	Do	Fo		A				ant
		38	Do	Fo	(2)	A				worms
		39	Do	Fu	(2)	Ad			INCOM	kangaroo head & neck

Rorschach Transcript
S.S. age 10

code: Wm= what makes
B/c= because
IDK= I don't know
v <>^= change in direction of card
a.e.= anything else
ll = looks like

I 1. [10"] A butterfly

1. (R) (where?) (circle #1) (Wm it ll a
b-fly?) B/c this (points to bottom) (w about
thta m it ll a b-fly?) when he flap its wings
it closes (it closes?) uhuh (can u show me
where u mean?) (points to center line).

2. Say what this look like? (what
might it be?) (long pause) a
bee (a.e.?)mm

2. (R) (where?) (points circle #2) (Wm
it ll a bee?) By the eyes (show me the eyes)
(points to tiny dot on card) (a.e. that m it ll
a bee?) (no answer).

II 3. [> ^ v ^] [60"] It ll a bat

3. (R) (where?) Right here the head (Wm it
ll the head of a bat?) cause it got that mean
face (a.e. m it ll a bat?) (shakes head, IDK).

4. Two men

2. R (where?) (points) (Wm it ll two
men?) Cause it have the body (a.e. m it ll a
man) (shakes head, IDK).

5. [v ^] Mosquito bite (pause) that's it

5. (R) (where?) (circles) (Wm it ll a
mosquito bite?) By the things that on their
head (is it a mosquito, or mosquito bite)
mosquito bite (a.e. m it ll a mosquito bite?)
(shakes head, IDK).

III 6. [v ^] Two ladies

6. (R) (where?) (points) (Wm them ll
men?) By their face (a.e.?)(shakes head
IDK).

7. [v ^ v ^ v] Two men

7. R (where?) (circles) (Wm them ll
two men?) B/c they got hands and a head
(show me where?) (points) (a.e. m them
ll two men?) no.

IV 8. A monster

8. (R) (where?) (points) (Wm it ll a
monster?) By the feets (w about the feet m
it ll a monster?) cause the monster have big
feet and the face (w about the face m it ll a
monster?) it look mean (a.e. m it ll a
monster?) uh-uh (no).

9. [v^] A monster and a flower

9. R It was like this? (I think so) this part
(circles) and the other one (w m it ll a
flower?) cause some flowers have holes in

them when they dying (a.e.?) uh-uh (a.e. m it ll its dying?) yeah, when its falling (points) (a.e.?) (shakes head-no).

V 10. [v^] A butterfly

10. R (where?) The whole part (Wm it ll a b-fly?) Cause it got the wings (a.e. m it ll a b-fly?) and this (points to top) (w about that?) that's what b-fly have on their head (a.e. m it ll a b-fly?) (shakes head).

11. [v] [30"] And a pig

11. R (where?) (points) (Wm it ll a pig?) the nose (a.e.?) the mouth (can u show me where?) (points) (a.e. m it ll a pig?) (shakes head).

12. [v ^] And a bat

12. R (where?) (turns card) (it was right side up) It was? (circles) (wm it ll a bat?) by the wings (a.e. m it ll a bat?) uh-uh.

13. [v] And a "v" that's it

13. R (where) (points to circles) (wm it ll a "v") by the wing, its up high (motions w/ arms in a "v").

VI 14. [v ^ > ^ > ^][20"] A cat

14. R (where?) The whole part (Wm it ll a cat?) by the whiskers and the mouth (wm it ll whiskers?) this too (these are the whiskers?)yeah (wm them ll whiskers?) cause cat has those (a.e. ll a cat?) uh-uh.

15. [v] And a bump and bee, a bumble-bee

15. R (where?) This part, that face (circles) (wm it ll a bumble-bee?) by the eyes (show me) two; (w about the eyes m it ll a bumble-bee) by the two claws (a.e. that m ll a bumble-bee?) yeah, these two (what about those m it ll a b-b?) they ll hands (a.e.?) shakes head.

16. [^] And a camel [v] that's it

16. R (where?) (circles) (Wm it ll a camel?) By the front of the mouth and the nose (w about that m it ll a camel?) Camel part of the mouth (a.e. m it ll a camel?) uh-uh.

17. Two rabbits

17. R (where?) The whole thing (w about it ll a rabbit?) by the hands and tail (a.e. make it ll a rabbit?) mmm (wm that ll a tail?) by this, the black thing (black thing? wm that ll a rabbit tail?) cause its round (a.e.?) (shakes head - no).

18. And two indians [v]

18. R (where?) By this (feather part) (w about this m it ll an indian?) cause indians put them on (can u say what they are?) feathers (Wm it ll feathers?) b/c they stick up and they bend (can u show me

how r u seeing it as bending?) this part is just turned over (a.e. m them ll indians or feathers?) uh-uh.

19. [^] Girls

19. R (where?) Just right here (circles) (wm them ll girls?) by the face (a.e.?) and the hair (wm it ll hair?) this part (pts.) (wm it ll hair?) b/c its long (can u show me?)(points) (a.e. ll girls?) uh-uh.

20. And two unicorn

20. R (where?) (takes a long time to circle) By this (points) (w about that m it ll unicorns?) b/c it has this and a mouth (points) (can u say what "this" is called?) mmm (a.e. m it ll unicorns?) uh-uh.

21. [v^ ^ v] kangaroo

21. R (where?) Just the head (circles) (wm it ll a kangaroo?) by this (points) what about that m it ll kangaroo?) by the bunny ears (so should I include this too?) yeah (w about the bunny ears m it ll a kangaroo?) b/c they hop (is that a bunny ear or part of the kangaroo ?) part of the kangaroo (what part?) the ear.

22. [v] And a elephant

22. R (where?) This part (circles) (wm it ll an e/p?) by the big horn, the long horn (motions) (a.e. m it ll an e/p?) uh-uh.

23. [< v] A woodpecker

23. R (where?) Just the beak part (wm it ll the beak part of a woodpecker?) b/c u can peck w/ it (a.e.?) mmm (w about it ll u can peck with it?) by this part; it ll a beak.

IIX 24. [> v] Two squirrels

24. R (where?) (circles) (wm it ll squirrels?) By this whole part (wm that ll squirrels?) b/c they walk (a.e. m them ll squirrels?) uh-uh.

25. [v] And a butterfly

25. R (where?) (circles) (Wm that ll a f-fly?) the face (wm that ll a b-fly face?) b/c they, it ll a b-fly (why?) the eyes and the top of the head (a.e. m it ll a b-fly?) uh-uh.

26. [^ <] It looks like a bird

26. R (where?) A bird? (yeah) the whole thing (wm it ll a bird?) by the two squirrels as the wings (a.e. m it ll a bird?) uh-uh.

27. [< <] And two men

27. R (where?) (circles) (wm it ll two men?) By the hands, just the hand (just the hands?) uh-uh (w are u seeing?) just the hands (wm it ll hands?) by this part (points).

28. And a fish.....that's it

28. R (where?) (circles) (Wm that ll fish?) By the mouth (points) (a.e. m it ll a fish?) uh-uh.

IX 29. Two frogs

29. R (where) (circles) (Wm it ll a frog?) Cause its green (a.e. ?) and the eyes (points) (a.e. ll frog?) uh-uh.

30. [>^<] A monster [v < v]

30. R (where?) (circles) the whole pink part (wm it ll a monster?) the tongue and the head and the eyes (can u show me?) (a.e. ll monster?) uh-uh.

31. [^] A crab

31. R (where?) (circles) Orange parts (wm it ll a crab?)by this part (points) (w about that part m it ll a crab?) cause it have those things on em, those hands, them snapp'in things (a.e. ll crab?) uh-uh.

32. A horse

32. R (where?) A horse (do u remember?) hmm, a horse (circles) they eyes and the head; just the face (w about it m it ll a horse?) by the eyes (a.e.?) uh-uh.

33. And a pig....that's it

33. R (where?) The green part, both (is there one pig or two?) two (wm it ll a pig?) by the nose, the nose and the eyes (circles) (a.e. ?) uh-uh.

X 34. Two birds

34. R (where?) Was it like this (yeah) where? this whole pink thing (wm it ll a bird?) bird (x3), birdie 9x3) by the mouth (circles) (wm it ll a birds mouth?) it ll a birds mouth (a.e. m it ll a bird?) uh-uh.

35. [v] Seafish

35. R (where?) Oh right here (circles) (wm those ll seafish?) b/c they have the mouth, this long thing and the stuff on the head (wm it ll stuff on the head?) ll hair (wm it ll hair?) its sticking up (a.e.?) uh-uh.

36. [v] A cat

36. R (where?) Whole pink thing (wm it ll a cat?) this part, the mouth, the face (a.e. m it ll a cat?) uh-uh.

37. [^] An ant

37. R (where?) That gooey thing (wm it gooey?) by the fact and the legs plus the stomach (a.e. m it ll ant?) mmm, wait yeah, this part (whats that?) IDK...the tongue.

38. [v] Two worms

38. R (where?) Two worms (where?) nowhere, this pink thing (are u sure?) yeah (wm it ll a worm?) cause the head, by their head (points) (wm it ll a worm's head) cause

it got the tail, the mouth, the head, they eyes (a.e. m it ll a worm?) uh-uh.

39. [v] Two kangaroo

39. R· (where?) Blue things (circles) by the beaks and the head (a.e. m them ll kangaroo?) and the neck; just the kangaroo head and the neck (a.e.?) uh-uh.

END
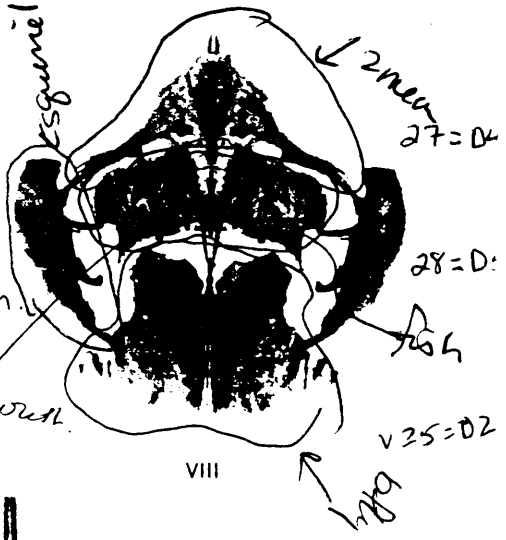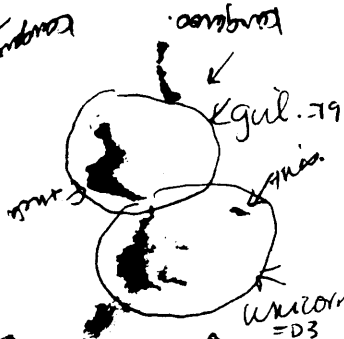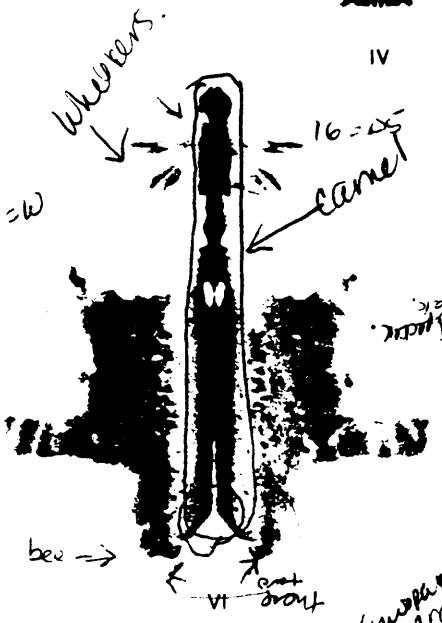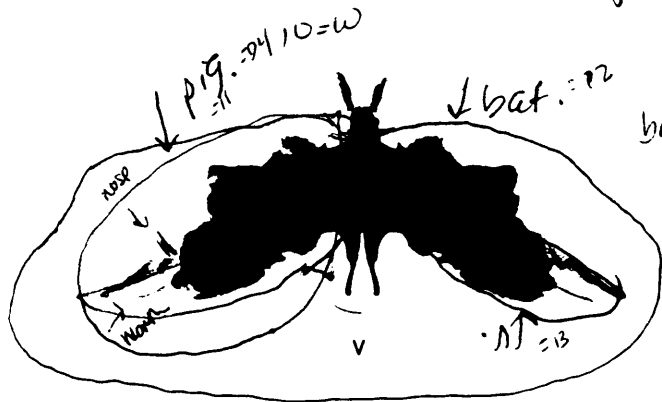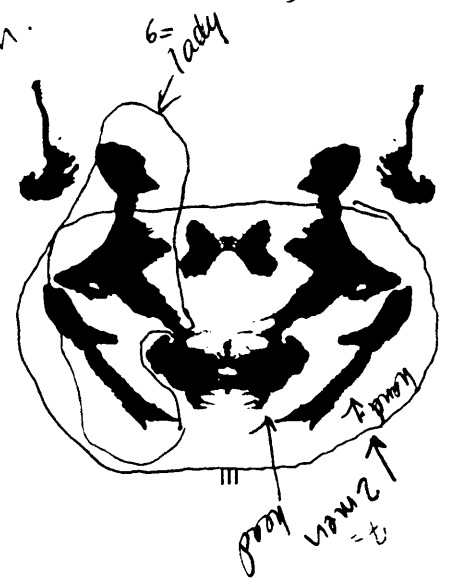
S.S animation "Sam Smith" 11/16

Sam's attention often wanders to several different subjects during a session in a free play, or assisted play context. A poster in the room cauqht his eye and he decided to reproduce it; it was a map of the solar system this can be seen on the next page. It is also a good example of how Sam likes to work as large as he can in the paint environment; size is actual Mac-size reproduction.

S.S. graphics "Planet" 1/11

Sun.	Mon.	Tues.	Wedn.	Thurs.	Fri.	Satur.
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31						

S. is using the computer to work on reinforcing concepts about sequencing; he
has not done any animation in the past 3 sessions. He is captivated by the
paint environment, and is happy to spend his time drawing.
computer in a very spontaneous and impressionistic way; I am certain that my
 ~truction is inappropriate for him at this time, since he has elected not to return
     ۔tion, and is more interested in drawing.
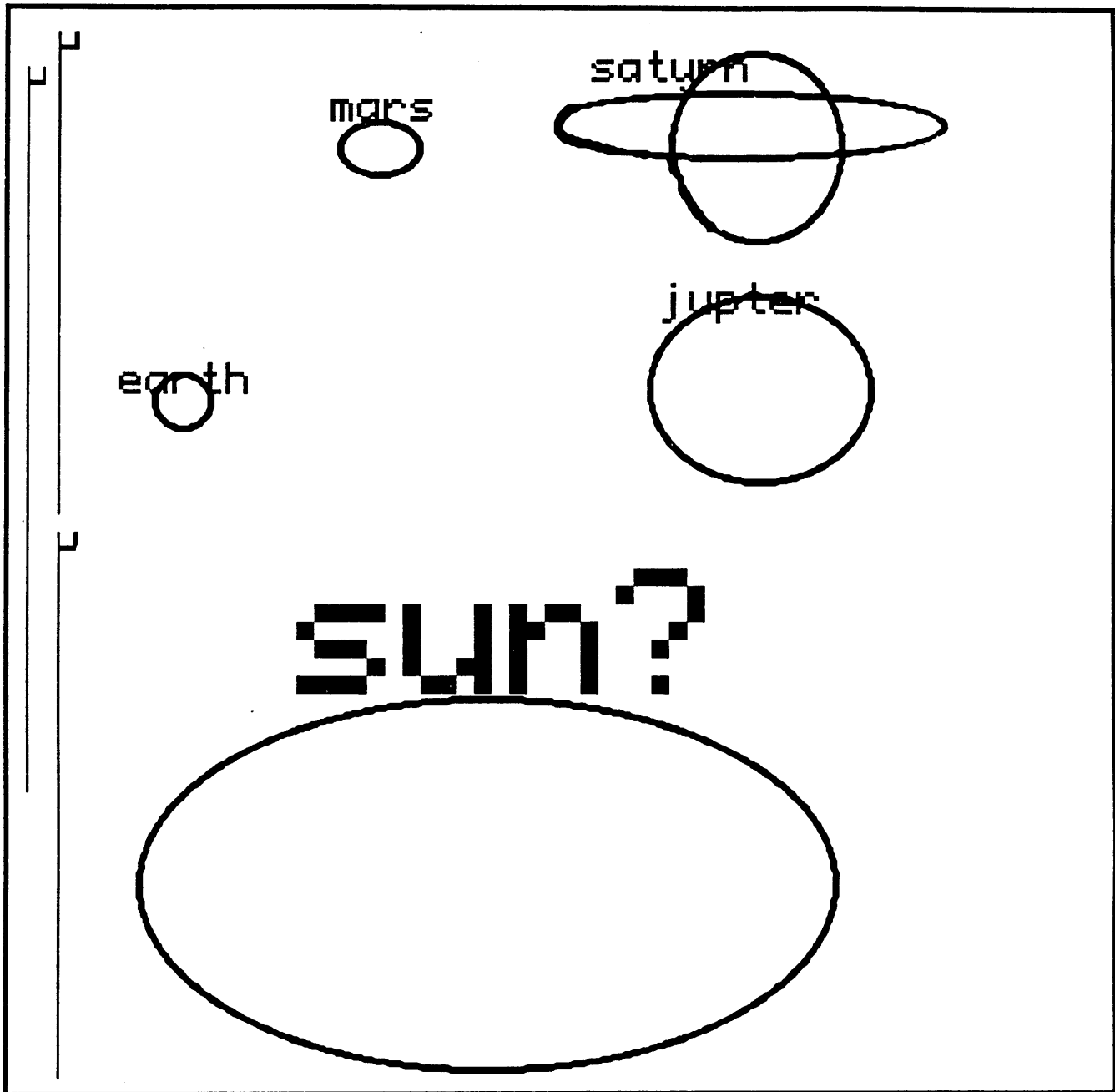
Sam's attention often wanders to several different subjects during a session in a free play, or assisted play context. A poster in the room cauqht his eye and he decided to reproduce it; it was a map of the solar system this can be seen on the next page. It is also a good example of how Sam likes to work as large as he can in the paint environment; size is actual Mac-size reproduction.

S.S. graphics "Planet" 1/11

Tomorrow is my birthday
I can't hardly wait
Tomorrow is my birthday
we will have icecream and cake.

CLØCK BOX ROCK TOP MOP

CLØCK BOX ROCK TOP MOP

S. is learning how to cut and
paste pictures into different
frames; picture above was made
from cutting the sentence from
the frame, or page above and
pasting it onto a new frame.

lost car

PIANO

P

INDIAN
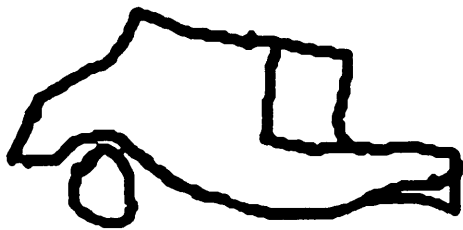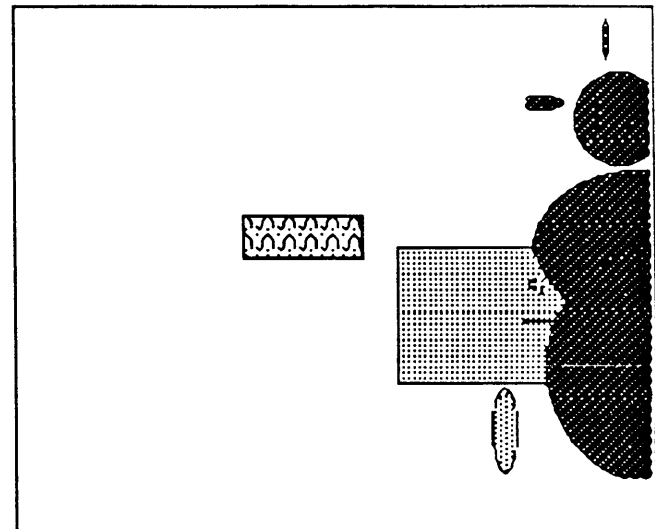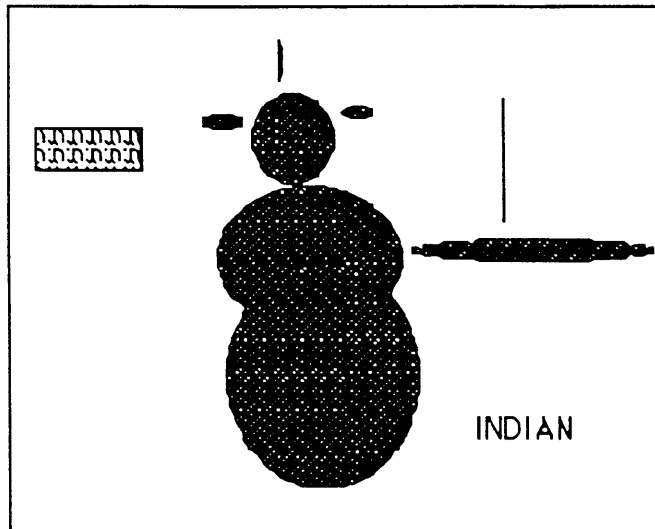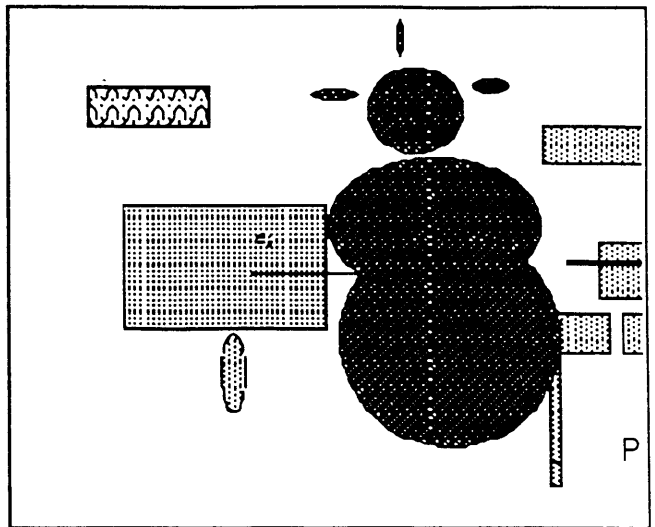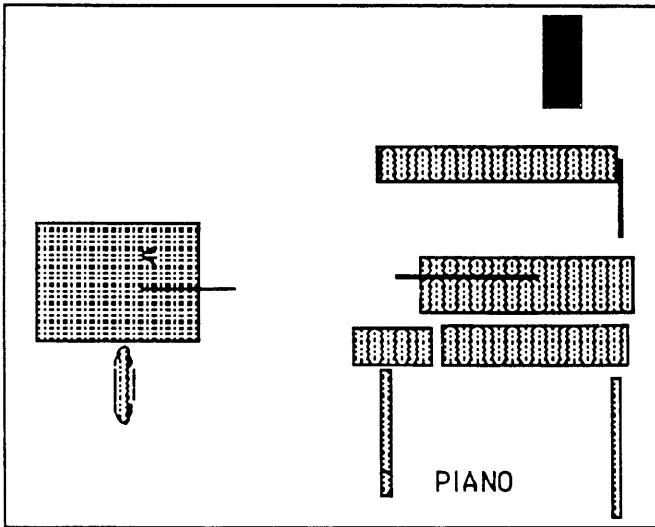
Sam began work in his 11/19 file and made three new images, then animated them. This is the first animation he has done since 11/19.

S.S. animation "Magic Mike" 1/20

??????????

SAM.W.
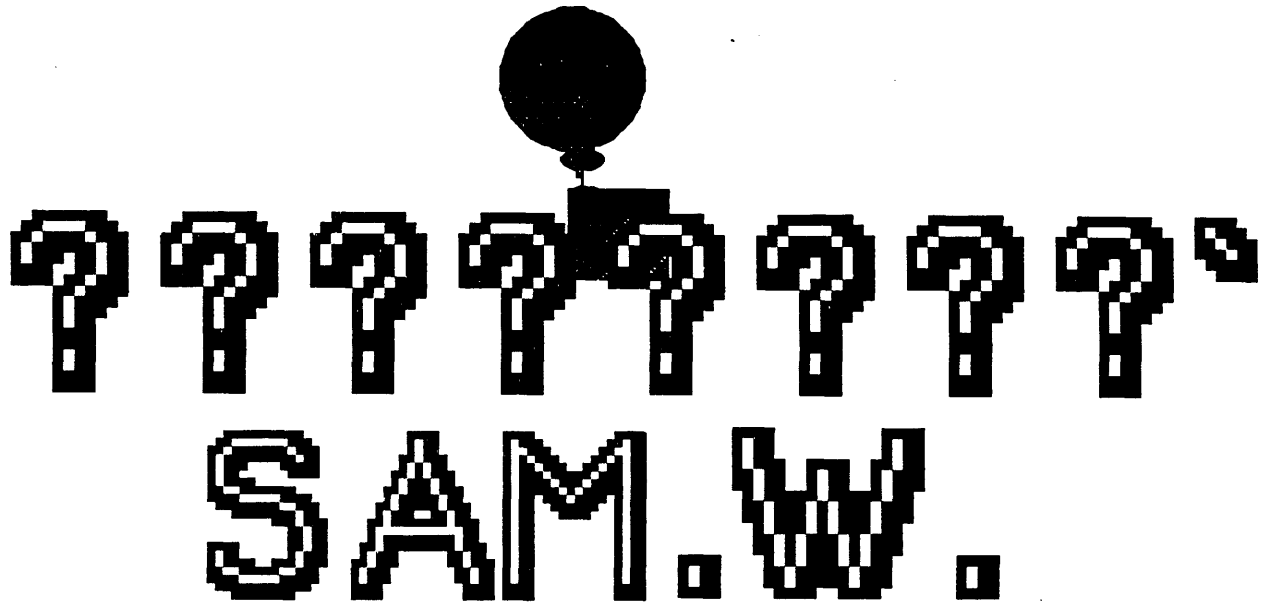
BALLOON FLYING ACROSS THE SKY

MAN WALKING IN THE
RAIN
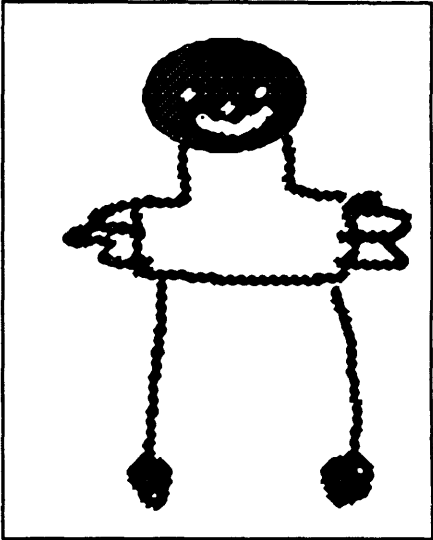
This session followed Sam's first major animation. He seemed to be struggling for
ideas, and couldn't come up with any, as evidenced in picture at top. He began to
draw a person in response to my suggestion to draw a person in the rain; but became
very discouraged with his own rendering. Sam can see that the figure is not all there
but he doesn't know how to fix it.
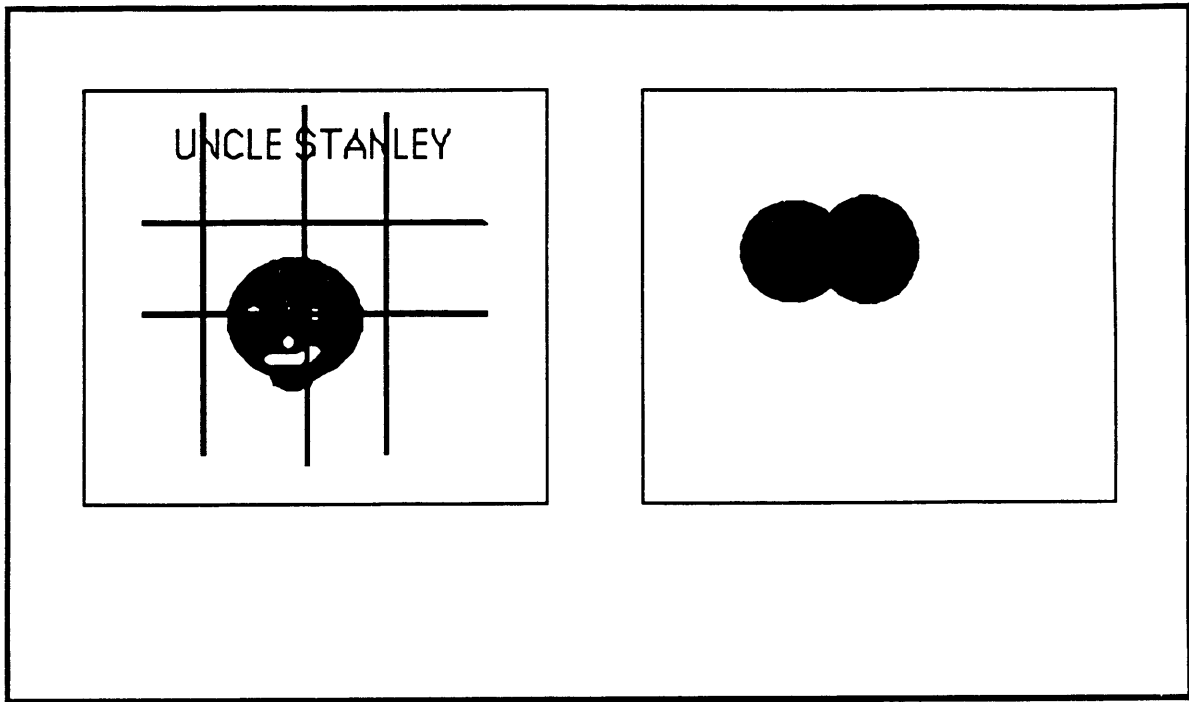
UNCLE STANLEY

S.S. graphics which were made and erased in "kizzy K." file 2/10

pictures and letters'sc

a b c d e f g h i   j k l m n o p   q r

s t u v w x y z   A B C D E F G H I

J K L M N O P Q R S T U V W X Y Z

[ ]   \ ' , . /   0 1 2 3 4 5 6 7 8 9 1
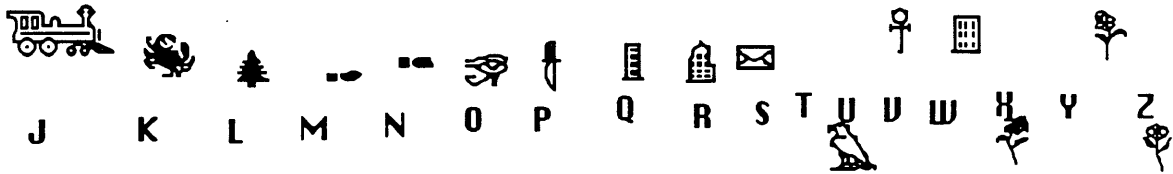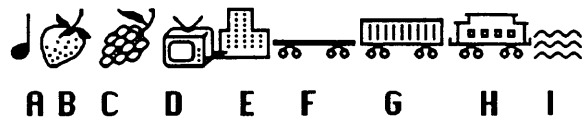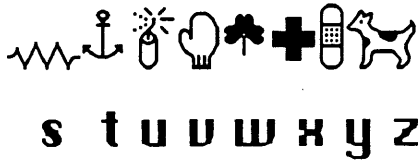
ANNIE nana

SKEETER

buffy   shepard

TIESHA B

SAMMY UNCLE

CANIELIUS

UNCLE STAN

ALICIA sister 2

kizzy k.

RALPH
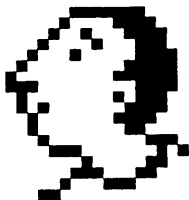
PAUL UNCLE

ROSE

SHIZZY S
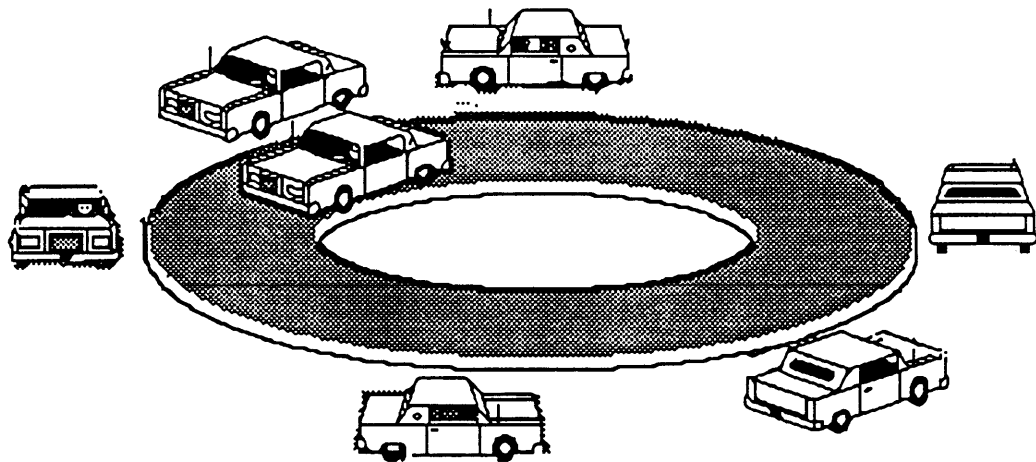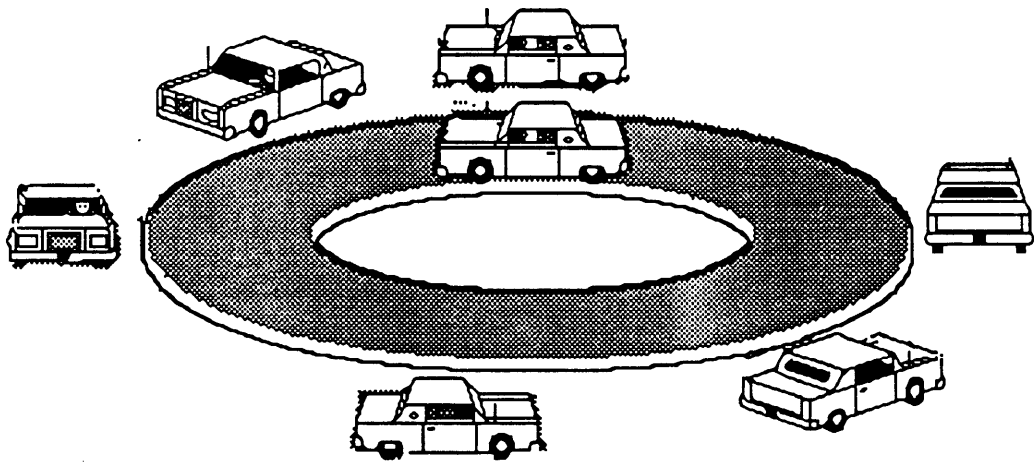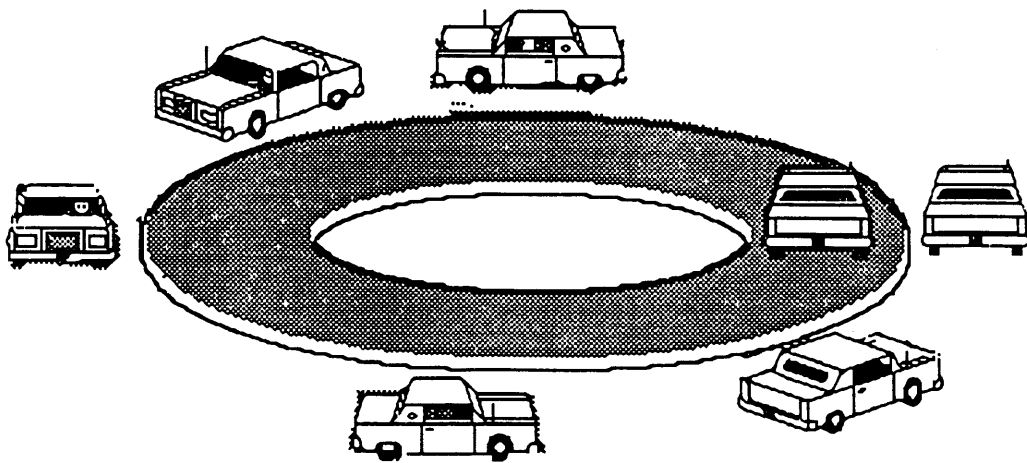
Car animation sequencing
Tutorial #2

(1)

(2)
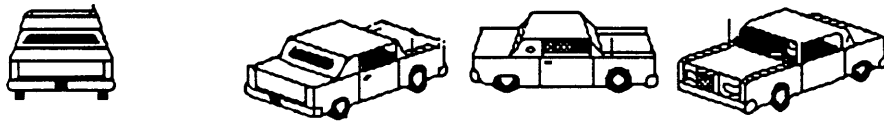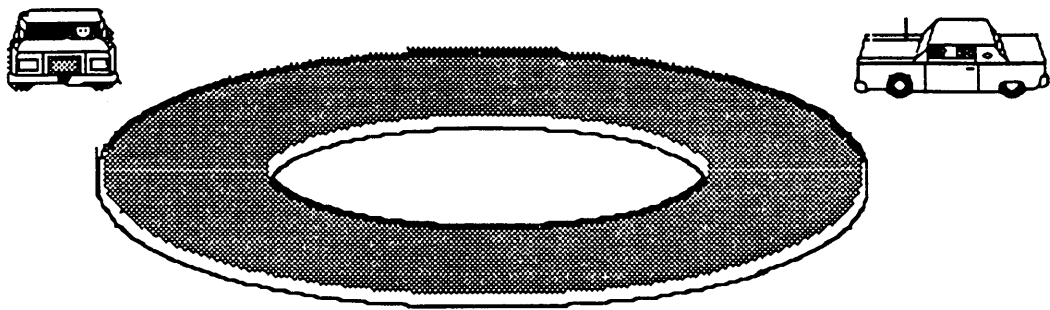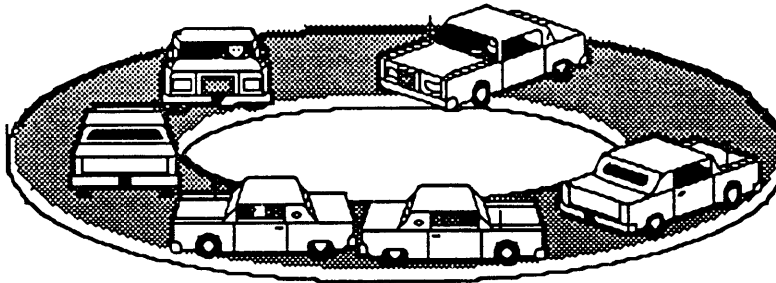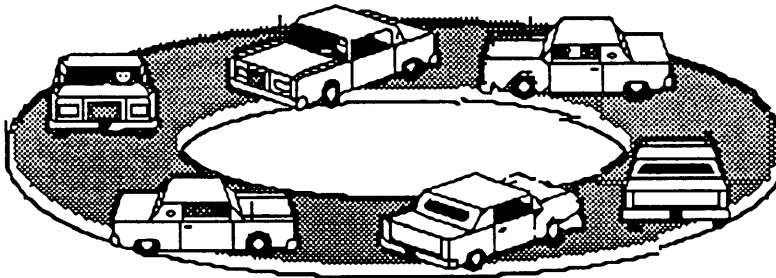
S.S. 2/22 graphics and animation. "Cars". I asked Sam to put the cars on the road so that they all looked like they were going in the same direction, or, following each other (1). 2 and 3 represent his first and second attempts. Then I showed him how to animate a single car by switching it with the different views of the car that were placed around the circle in the appropriate place.

LOT OF PEOPLE HAVE DOG IN THERE COUNTRY.

SHIZZY S

kizzy k.

THEY EVEN WALK THERE DOGS AROUND THE COUNTRY.

shepard

buffy

kizzy k.

SHIZZY S

AND WHEN THEY SEE   A CAT THE DOG CHACES THE CAT

shepard

buffy

kizzy k.

SHIZZY S

SHIZZY S

kizzy k.

kizzy k.

SHIZZY S

kizzy k.

SHIZZY S

kizzy k.

```
14KGOLD
              BY SAM SMITH
1.  A LOT OF PICTURES AND A SHEPERD DOG.
2.. LOT OF PEOPLE HAVE DOG IN THERE COUNTRY TO.
3.  THEY EVEN WALK THERE DOGS AROUND THE COUNTRY.
4.  AND WHEN THEY SEE  A CAT THE DOG CHACES THE CAT .

5.  some dogs have spots like a fire dog haves spots.
              THE END
```

This is the story that Sam produced after he animated the characters. This is a style of working that is the reverse of our usual process; story first, then pictures. I think that this method produces a more coherent composition, since visual information or Sam's visual channel seems to stimulate his thinking processes. When he writes his story first, then makes his drawings, he is liable to get side-tracked by whatever new images appear on the page. He does not seem quite able to direct himself to draw, rather it is a spontaneous process of 'naming' things that appear that seems to interest him most.

LOT OF PEOPLE HAVE DOG IN THE COUNTRY.

THEY EVEN WALK THERE DOG AROUND THE COUNTRY.

kizzy k.

SHIZZY S

shepard

buffy

AND WHEN THEY SEE A CAT THE DOG CHACES THE CAT.

kizzy k.

SHIZZY S

shepard

buffy

kizzy k.

SHIZZY S

kizzy k.

SHIZZY S

kizzy k.

SHIZZY S

kizzy k.

SHIZZY S

S.S. animation "kizzy k." 2/24 & 2/29

SHIZZY S

klzzy k.

picture's and letter'sc

a b c d e f g h i j k l m n o p   q r

s t u v w x y z

j k l m n o T u v w x y z

kizzy k.

kizzy k.

SHIZZY S

SHIZZY S¡

SHIZZY S

SHIZZY S¡

kizzy k.

S.S. animation "kizzy k." 2/24 & 2/29
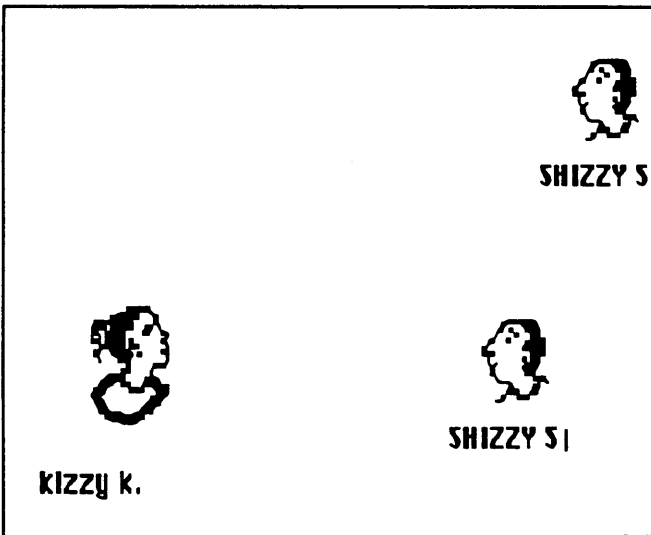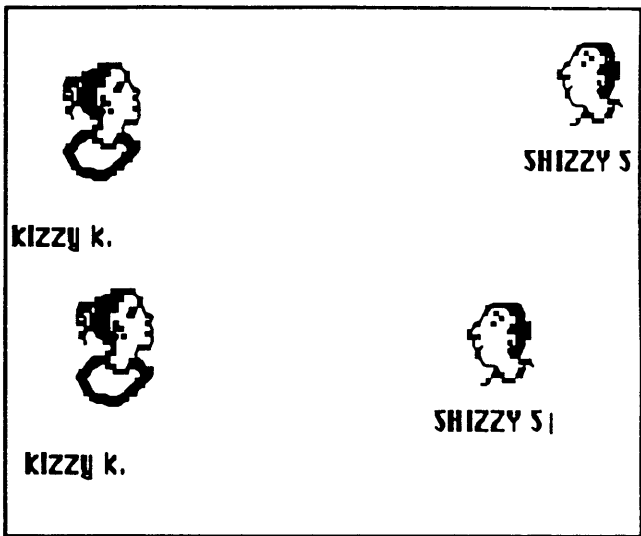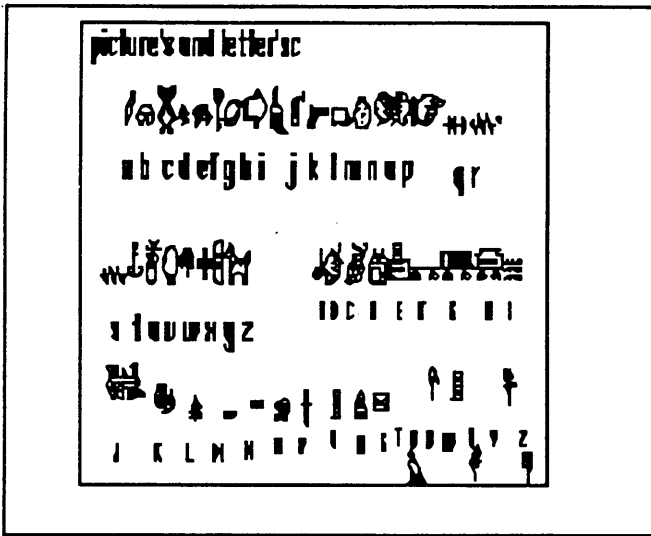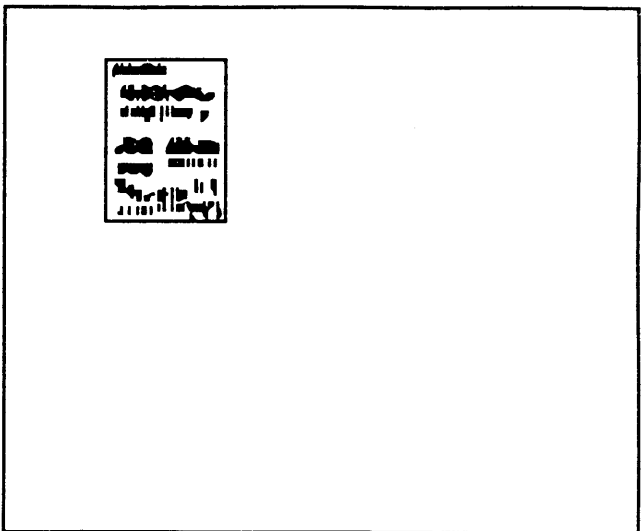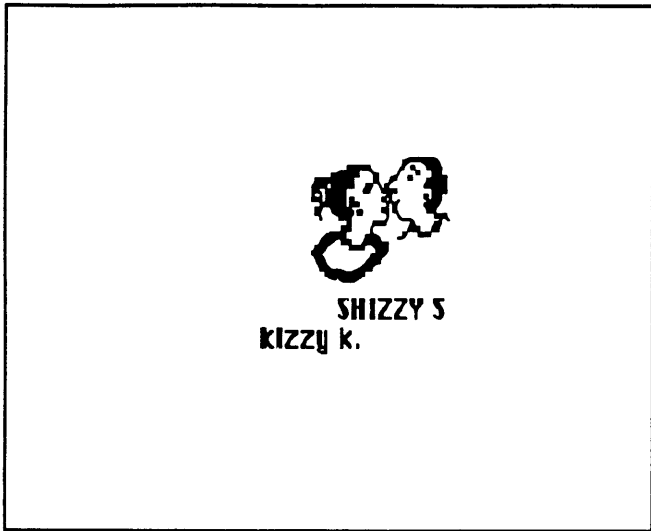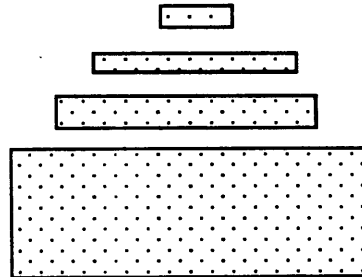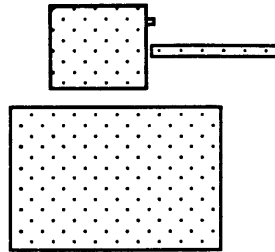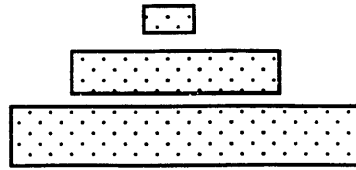
This is a second attempt to portray
the three pigs. Sam liked this one
better than the first three because
they were "cool". He tends to like
abstract images better; it is an
aesthetic sensibility that he has
developed that is interesting – it
protects him from feeling badly
about his perceptual difficulty
in rendering things correctly –
it is a clever way of getting
around his handicap. One could
say that it is primitive, yet
artistically it is quite successful.

1. ONCE UPON A TIME THERE LIVED
TREE LITTLE PIG ONE PIG MET A MAN
WITH A BAGS OF STRAW AND SAID
PLEASE MAN GIVE ME THOSE STRAW
FOR ME TO BUILD A HOUSE.
THE WOLF SAID LET ME IN AND THE PIG
SAID NOT BUY THE HAIR OF MY CHINNY
CHIN CHINN THEN I'LL HOFT AND I'LL
PUFT AND I'LL BLOW YOUR HOSE IN
SO HE HOFT AND HE PUFT AND HE BLOW
THE HOUSE IN AND ATE THE LITTLE PIG UP

face of the wolf
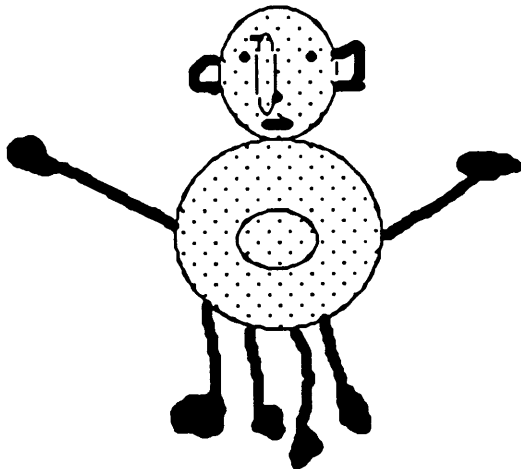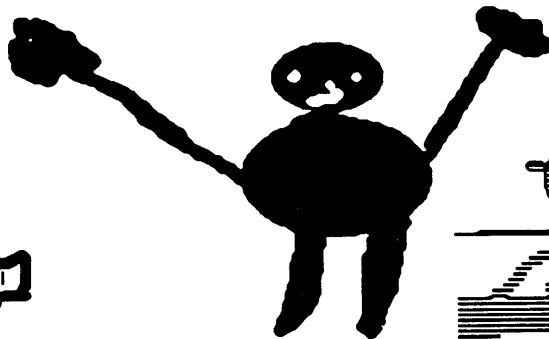
two pigs
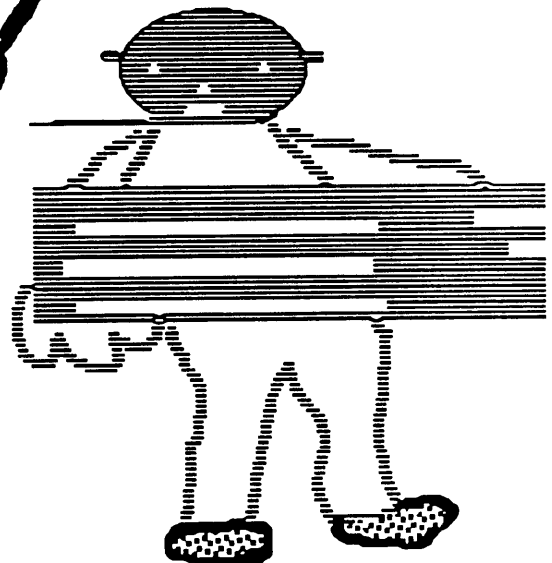
man with straw

BILL JILL AND PILL WENT UP TEH HILL TO GET A PAIL OF WATER.

TOY LAND
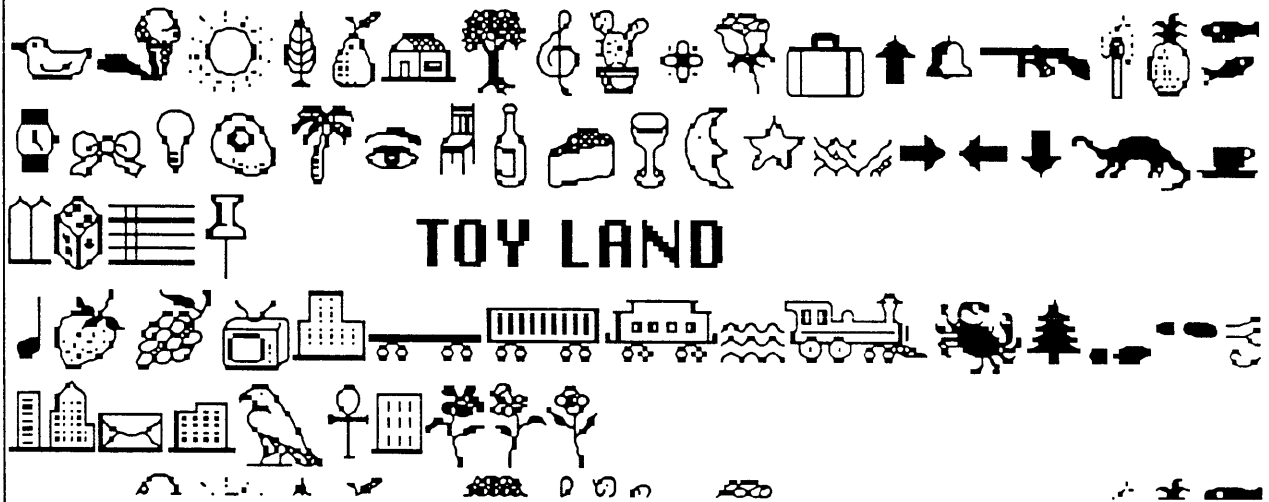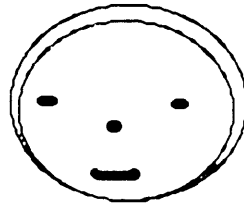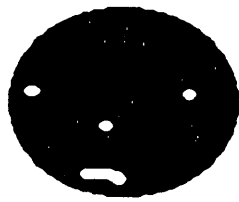
S.S. 3/2 graphics "Hennigan School"
This work seems to suggest that Sam is out of new ideas for the moment for a new story which was the suggested activity for the session.

1. ONCE UPON A TIME THERE LIVED TREE LITTLE PIG ONE PIG MET A MAN WITH A BAGS OF STRAW AND SAID PLEASE MAN GIVE ME THOSE STRAW FOR ME TO BUILD A HOUSE.
THE WOLF SAID LET ME IN AND THE PIG SAID NOT BUY THE HAIR OF MY CHINNY CHIN CHINN THEN I'LL HOFT AND I'LL PUFT AND I'LL BLOW YOUR HOSE IN SO HE HOFT AND HE PUFT AND HE BLOW THE IN AND ATE THE LITTLE PIG UP.

S.S. 3/7 story line entitled "Mr. T."

S.S. 3/30
animation
"Man and Arms"
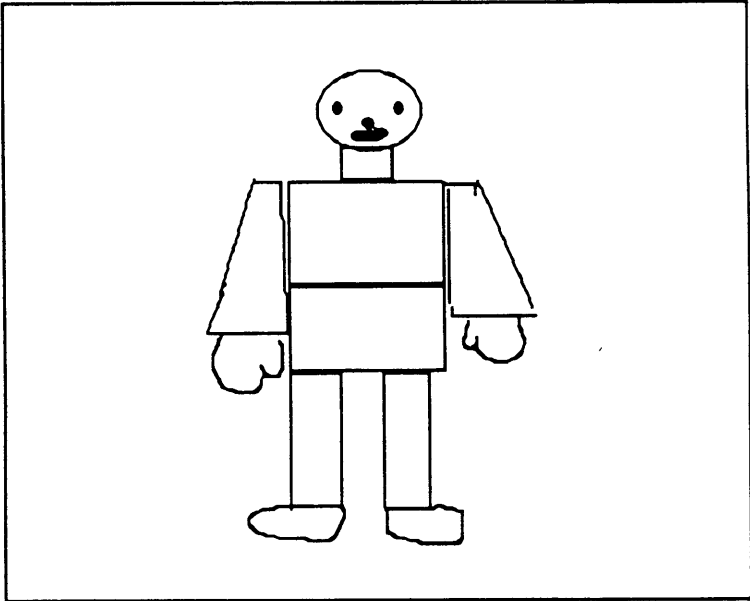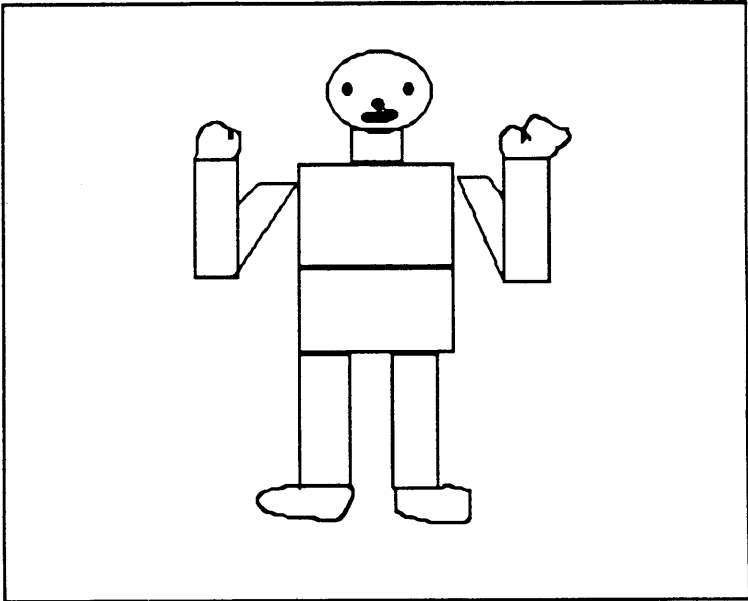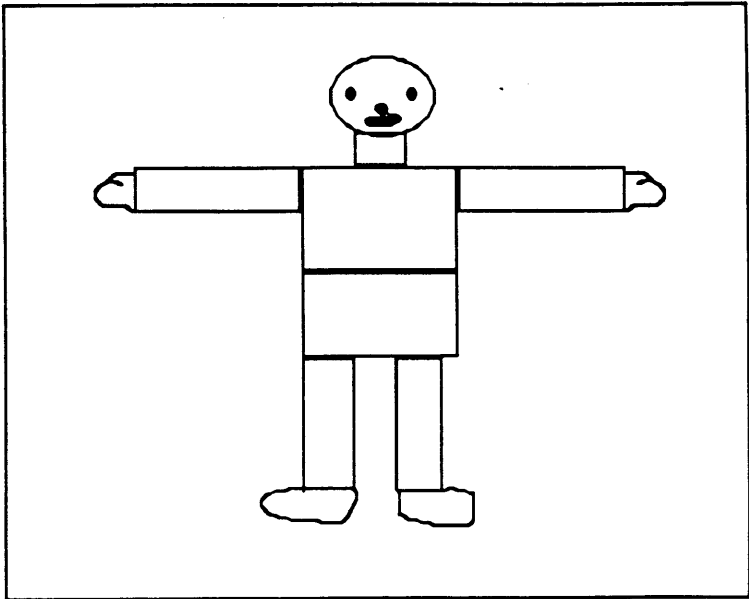
S.S. 4/10 animation "Man and Arms"
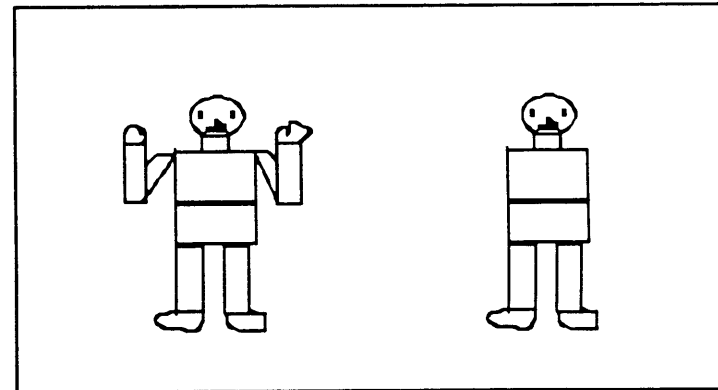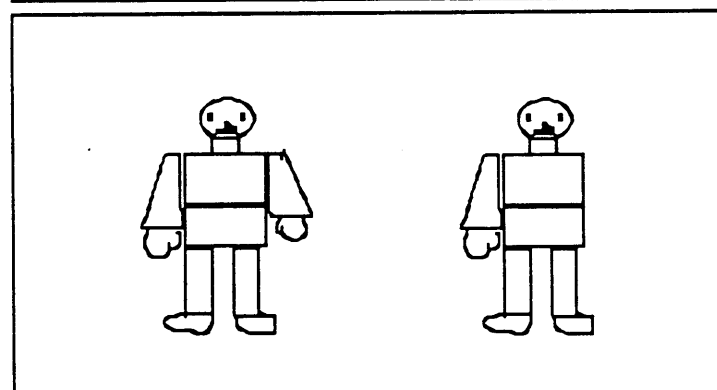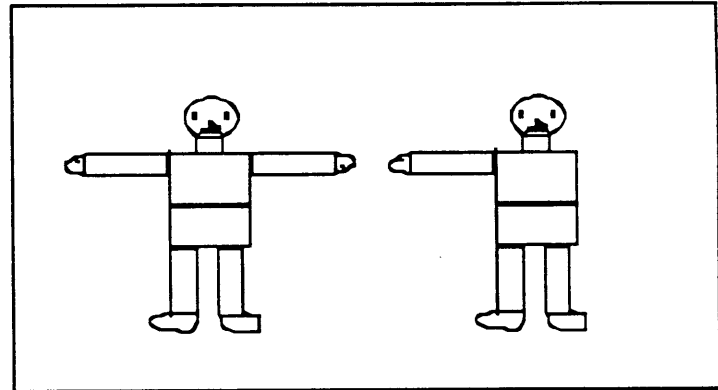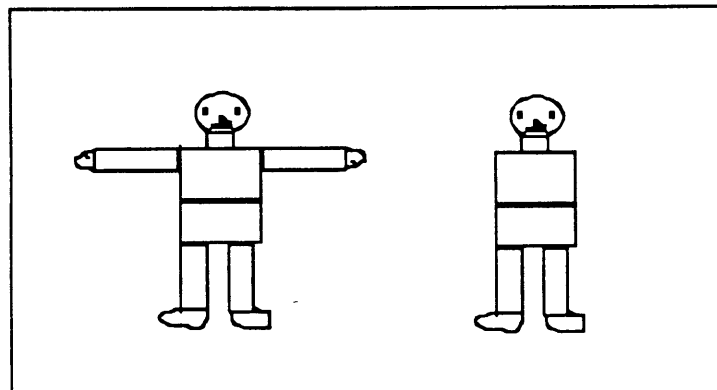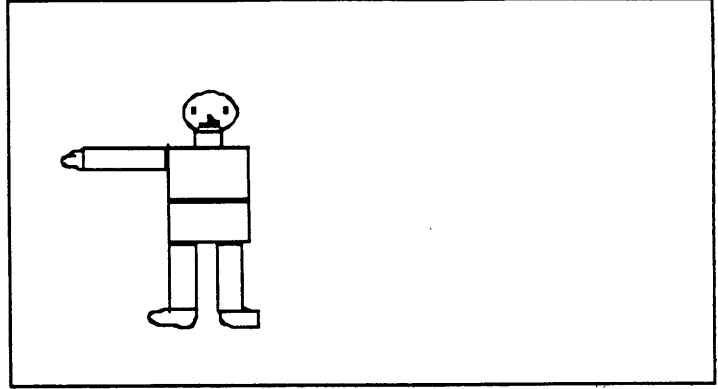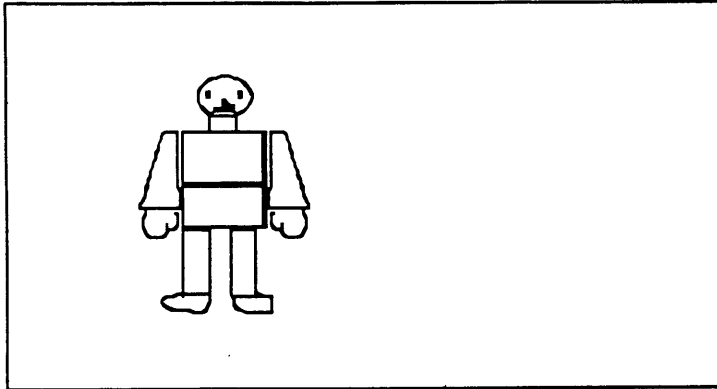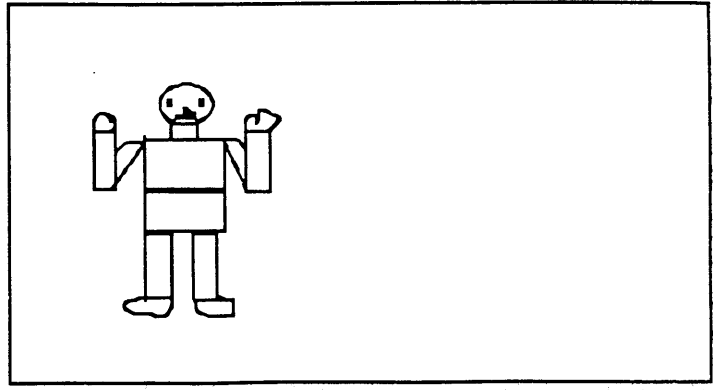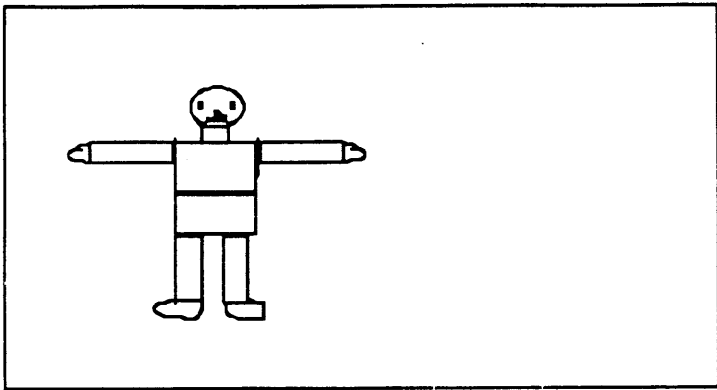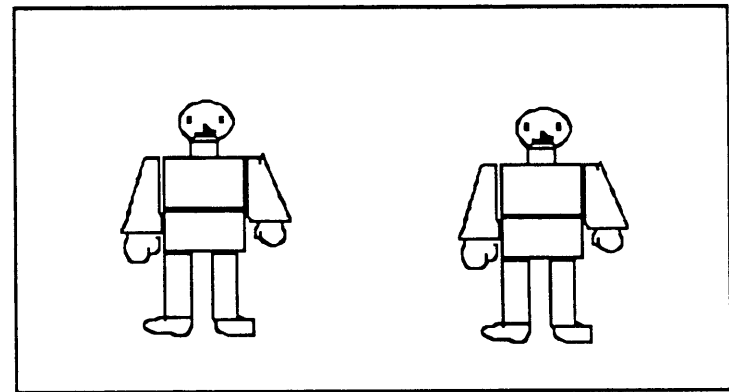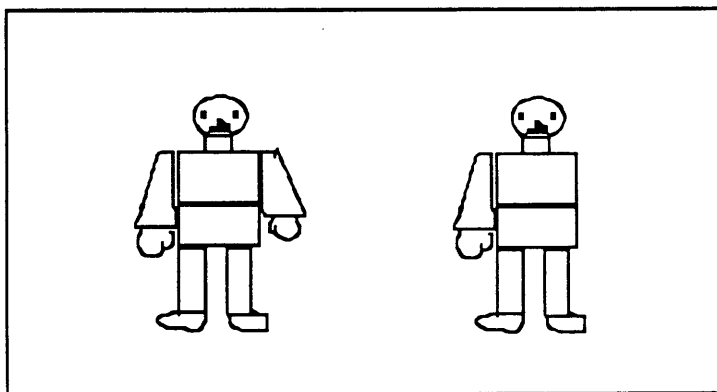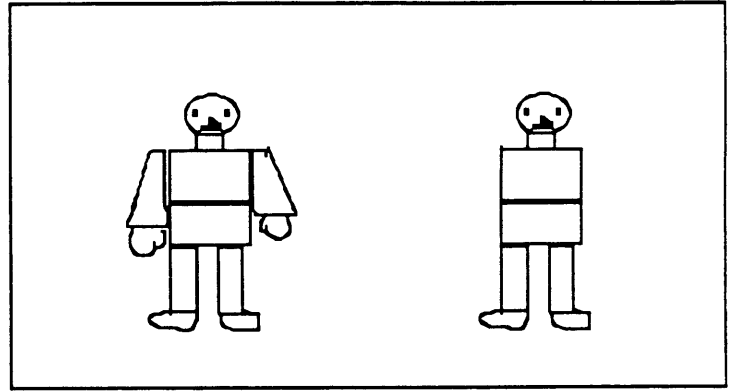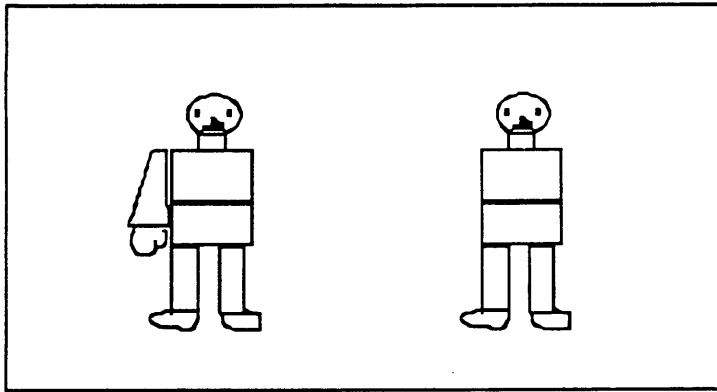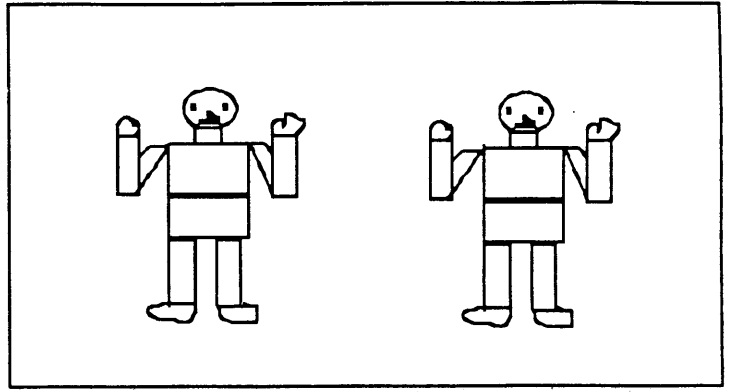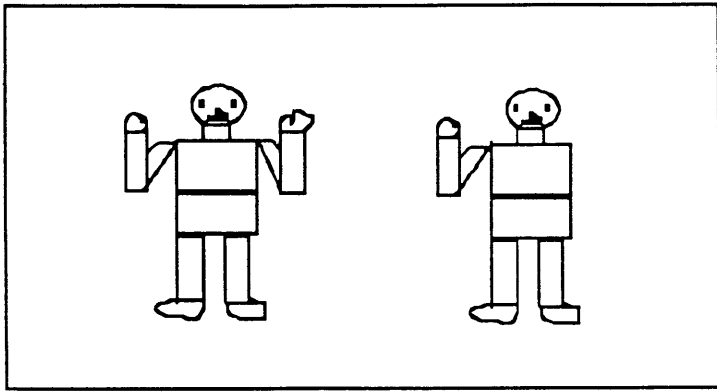
S.S. 4/10 animation "Man and Arms".

1 ANGRY

1A. MY UNCLE IS ANGRY
AT ME. I DID SOMETHING
BAD. I PUT WATER IN HIS
BED.

3A. UNCLE STANLEY
IS GOING TO LEAVE
TOWN HE IS GOING
TO NEW YORK

2A. WHEN HE GETS
DRUNK HE GETS ANGRY
THEN HE FALLS ASLEEP.
HE MAKES ME LAUGH
HE DOES FUNNY THINGS

S.S. story line for animation about
being angry 5/2

MY UNCLE IS ANGRY
AT ME. I DID SOMETHING
BAD. I PUT WATER IN HIS
BED.

3A. UNCLE STANLEY
IS GOING TO LEAVE
TOWN HE IS GOING
TO NEW YORK

(Uncle Stanley angry)

(Stanley angry)

(bed)

(beer bottle)

(Sam)
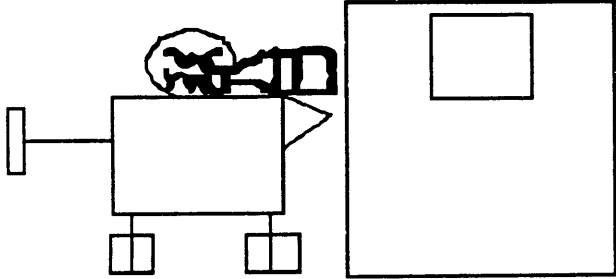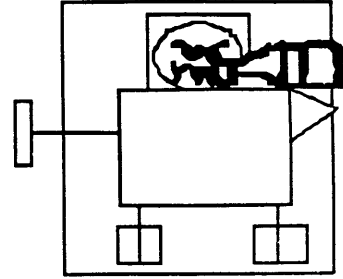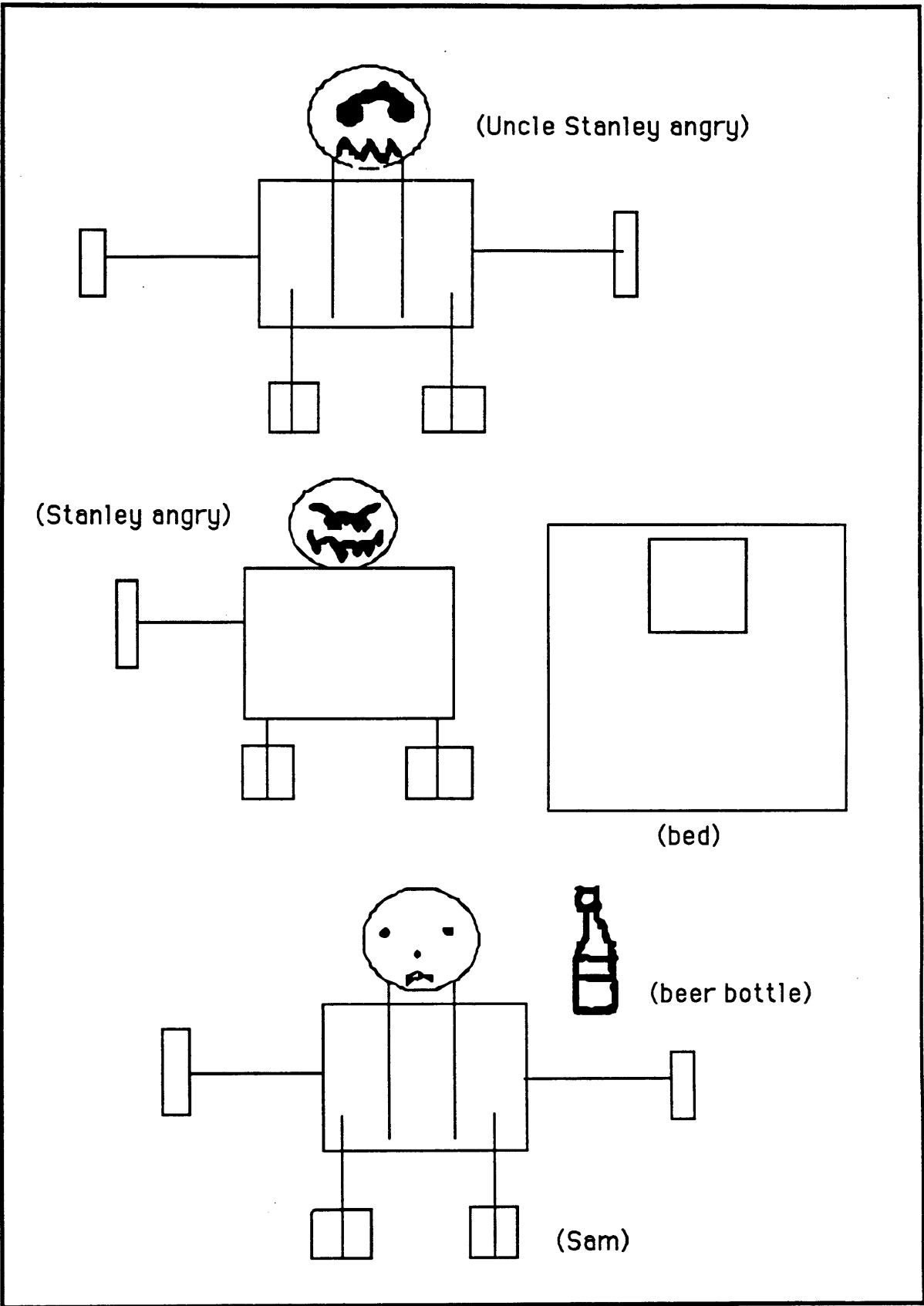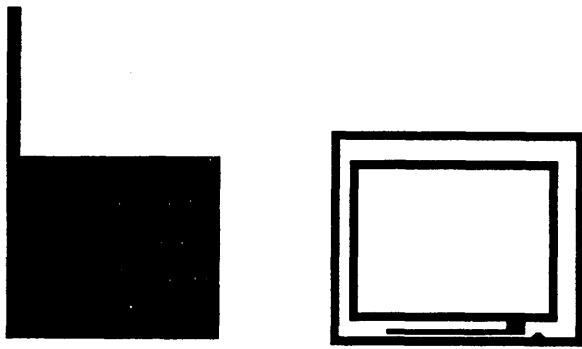
(chair and computer)
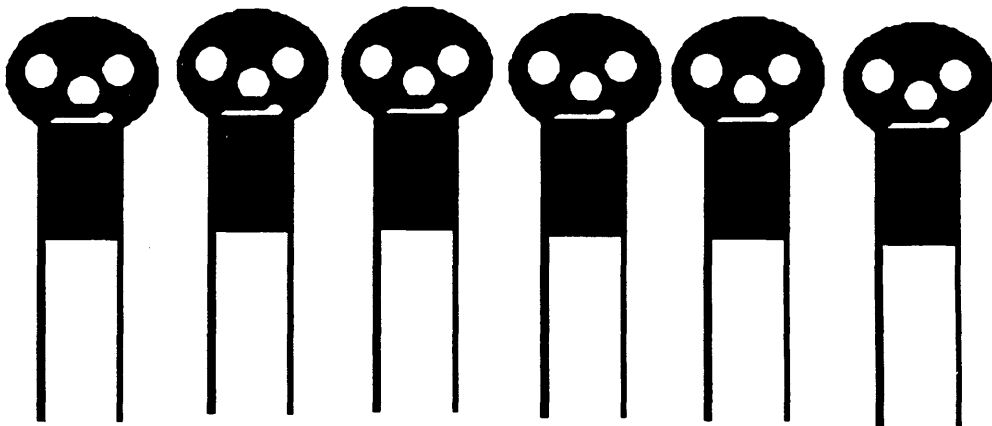
(classmates)
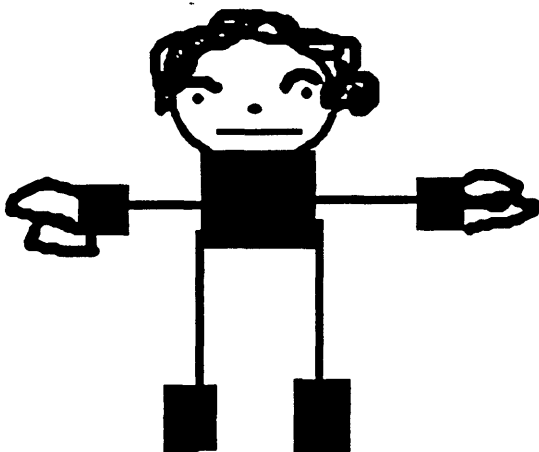
(Sam's teacher)
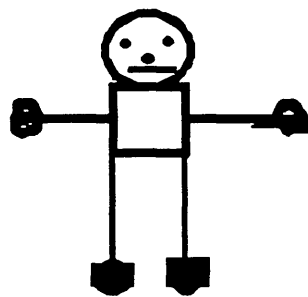
(classmate)

WHAT I WILL MISS ABOUT SCHOOL IS HOW MUCH WORK WE GET AND HOW MUCH MATH WE GET FROM OUR TEACHER AND THE REPORT CARD WE GET
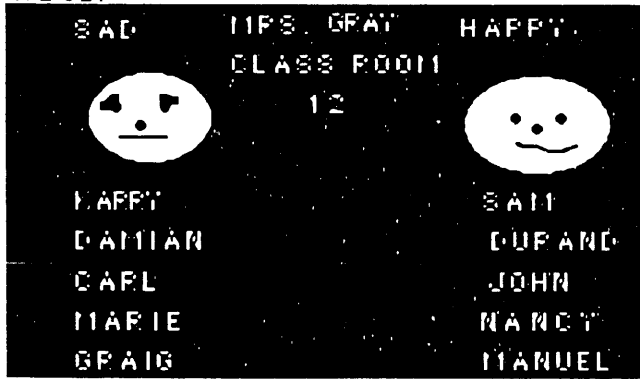
WHAT I AM LOOKING FORWARD TO DOING THIS SUMMER GOING TO THE MOVIES WITH MY FATHER AND GOING TO THE MUSEUM AND GOING TO A PARTY.
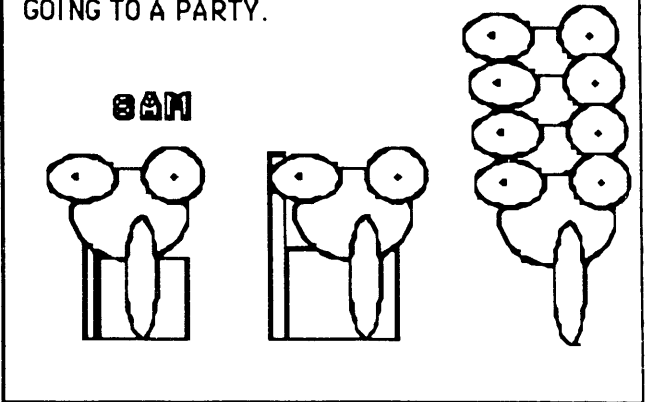
WHAT I WANT TO LEARN IN SCHOOL NEXT YEAR IS HOW TO TEACH MATH AND SOCIAL STUDIES TEST AND LANGUAGE AND

S.S animation "MASK" 6/22
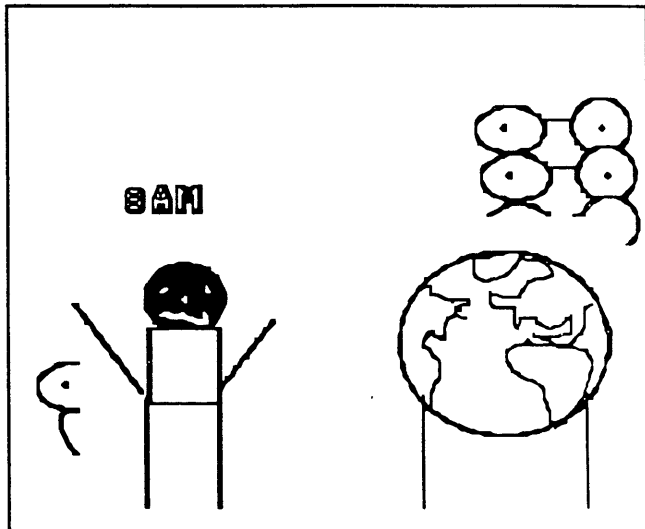
4th Grade-Gibbson/Costa

___I___: November 4th, it's Wednesday, this is S   S   ,

and this is our interview.   Okay, so which ones did you

pick to start with.   Okay, why don't you read what you have

CARD   on the card.   The first one is <u>important</u> to me.

___S___: Doing school homework.

___I___: Okay, now, what I'd like to do is I'd like to ask

you...to tell me something about why that's important to

you?   Why is doing school work important to you?

___S___: You can get a good report card.

___I___: Uhuh....   When you do your school work you get a

good report card.

___S___: And when you get A's or--A's and B's on _____

doing it.   And even when you--when you work, math(?).

And listen to the teacher.

___I___: Mhm.   Okay.   So why is it important to get a good

report card?   If you do your work in school, if you

get A's on your report card, what--why is that important

to you?

___S___: So when you get in high school you don't have to

worry about it.

___I___: You don't have to worry about what?

___S___: Uh.....

___I___: What won't you have to worry about, in high school

if you have good grades now, get good grades....?

___S___: Well, when--when you go up to all the way up to

the 12th grade, you'll be out of school and you can get a

job and make money.

___I___: Okay. So if you do well in school, you get all the way up to hte 12th grade, you can get out and get a job and make some money. So why is that important to you to get a job and make money?

___S___: .....

___I___: How, why's that important?

___S___: Because you have to owe somebody money, and you just go try to borrow some and they give it to you, then you going to have to give it back.

___I___: All right.... So looking into the future, making money and having a job is important, and why is that going to be important.

___S___: Grow up to be a police.

___I___: Is that what you would like to be when you grow up...a policeman?

___S___: ....

___I___: Yeah?

___S___: I'd really like to be a fireman. Police you can get shot.

___I___: Well, if you're a fireman you can get hurt too.

___S___: In a fire?

___I___: Sure.

___S___: Their school always has fire drills, that's when the fire trucks come. The firemen that drive, they don't have to go in. They turn the water on, that's what they do. Right, when they tore the top _____down they put it on the ground, started to make them go fast.

___I___: Okay, so you said that the schoolwork was important to you because...as you get older ... getting out of school, and getting a job becomes important and when you have good grades I guess it helps you do those things. Can you think of anything else that's important to you? What else is important to you right now? What's the most important thing in your life right now?

___S___: The computer.

___I___: The computer? Tell me why that's important to you.

___S___: If a teacher asks you to make a dinosaur if you don't do it you can't go on a trip to the museum, Ms. Costa says she don't taking us.

___I___: And how's the computer going to help you to do that? Why is the computer--?

___S___: Fun to learn.

___I___: Does the computer help you learn?

___S___: About a turtle(?).

___I___: Does it make learning more fun for you? Yeah....? Okay, school work is important to you, and when i asked you what the most important thing in your life is right now you said the computer.

___S___: I like gym, swimming and art. And music.

___I___: Mhm. It's almost _____work. Do you want to add anything else to the list that you have here?

___S___: Uhn-uhn.

___I___: To those things, school work, computer, art, music.

___S___: Add on where?

MM2-33

___S__ : Add it on where?

___I__ : Well, add to the list that we're talking about. You don't actually have to write it on your paper, we can talk about it and that way add to the list.

___S__ : Like saying this whole thing when you write it--?

___I__ : No, --

___S__ : Saying--?

___I__ : I'm not asking you to do anymore writing. I'm not asking you to do anymore writing, I'm just asking you to think about what's importnt to you and tell me....

___S__ : important?

___I__ : important. What's--what is important to you? Do you know what the word important means?

___S__ : Here(?)

___I__ : What is it, if you were taking a spelling test and you had to give a definition of the word important?

___S__ : You have to study.

___I__ : So something that's important is something that you have to study. Something that you have to....you think is...good to know...? All right, let's go on to the next card. What have you got written on the next piece of paper?

CARD ___S__ : Sad.

___I__ : Sad. All right, tell me what you have written down for sad.

___S__ : I have sad because you hit my brother.

___I__ : " I am sad because you hit my brother? " Okay, who's

the you--?

___S___ : Hit brother....

___I___ : Who hit your brother?

___S___ : Frankie.

___I___ : Okay,"I am sad because Frankie hit my brother." Who is Frankie?

___S___ : My cousin.

___I___ : And when did this happen?

___S___ : Hm?

___I___ : When did this happen?

___S___ : Yesterday.

___I___ : All right. Now why did it make you sad?

___S___ : (inaudible)

___I___ : Don't forget--you have to talk this way, into the tape recorder. Because if you talk that way...tape recorder's not going to hear you very well.... Tell me what happened.

___S___ : ....

___I___ : Frankie and your brother got into a fight, right? And Frankie hit your brother. Why did he hit your brother?

___S___ : Because they both got mad because they--one was winning and one was losing.

___I___ : Uhuh--they were playing a game? What were they playing?

___S___ : Baseball.

___I___ : Okay. Why does that make you sad? You're smiling right now--doesn't look like you're too sad, but you said-- you wrote on your paper that it made you sad.... Did it make you sad then?

_S_ : Like when...like...when they were eating outside they had--they had a food fight.

_I_ : Yeah...?

_S_ : And then Frankie picked up a bottle and started hitting him with it, and he took the stick and broke the bottle.

_I_ : So it sounds kind of scary...too. So tell me about why it made you sad, what was it about that fight that made you sad.

_S_ : Fight.

_I_ : That made you sad to see it? Did your brother get hurt?

_S_ : No.

_I_ : So he didn't get hurt, but it makes you sad--

_S_ : Frankie got hurt.

_I_ : He got hurt. How did he get hurt?

_S_ : By the bottle, broke in his hands. Because he-- it was--he tried to--there was a bee inside of his bottle. He had 16 bees in his bottle.

_I_ : Were they alive?

_S_ : Like my cousin he has bees and it did--when he fell, he slipped, all the bees attacked him.

_I_ : Oh dear. Can you tell me--give me another example of a situation that makes you sad? That has made you sad, could be something that happened in the past,...

_S_ : What's that past?

_I_ : Before....

___I___: It means it could have happened yesterday or last year.

___S___: Oh. Not going to the movie.

___I___: Not going to a movie. Okay. And why did that make you sad?

___S___: Like when...when my sister Tishie got taken to a movie she forgot because she just--she just came from down South(?) she had a long drive.

___I___: She had just come from someplace in a car and had a long ride ....and then what?

___S___: Like when we--when we get--when my mother get--get ready to pack up, we're going to Disney World, to stay with our nanna, because she was going down there too. Ain't Martin Luther King buried down South?

___I___: Yes, he is.

___S___: Under water?

___I___: I don't know if he's buried under water--

___S___: My nanna got a picture of my uncle Carl is next to Martin Luther King, and he's under one of the things, the rocks(?). There's water on there.

___I___: It must be his monument.

___S___: He's buried under the water.

___I___: And where is it?.......is it Mississippi or--?

___S___: It's down South.

___I___: Down South....................Okay, so we're talking about things that make you sad. Why does fighting, why does seeing two people fighting make you sad?

___S___: It's not good.

___I___: It's not good. So it's not good for...for whom?

___s___: Them two.

___I___: It's not good for them to fight? What's a good way to..to solve a fight, what's a good way to get people to stop fighting?

___S___: Hold...them two--like them two are fighting, and there'll be--me and another boy, he hold the other one and I hold one....

___I___: So to stop them you--?

___S___: Break--break them.

___I___: Break up the fight by pulling them away from each other physically. Does it help to talk if you're angry and if you're fighting, is that a good way to stop a fight? Does that work?

___S___: It stops....

___I___: Would that help to stop a fight?

___S___: What?

___I___: To sit down and talk to somebody that you're mad at.

___S___: Yeah.

___I___: That would work--?

___S___: You talk...talk to them, tell them not to fight anymore.

___I___: Uhuh?

___S___: And if they don't--if they don't stop fighting... then...then their mothers might come out. Their mothers,

or the father.

_____I_: Okay. When two people are fighting, are they in control of stopping the fight, could they stop the fight themselves--? Or does somebody have to stop it for them? If there are two people who are fighting; let's say there's two boys who are fighting. Is there anyway that they can stop the fight themselves, or does somebody else have to stop it for them?

_____S_: Somebody else have to stop it.

_____I_: Uhuh. Why do you think they can't--why can't they stop it themselves?

_____S_: .... Why, why what?

_____I_: If two people are fighting, two boys are fighting, how come they can't stop it themselves? You said--

_____S_: Themselves?

_____I_: Yes, in other words...sounds like somebody else needed to stop them from fighting, you said, they--to stop a fight you can have two people hold the two boys who are fighting or the mothers can come out and they can stop the fighting, and I'm asking you why is it that the two boys who are the ones who are fighting, can't stop themselves?

Why do you think that they can't stop themselves?

_____S_: If they--if they stop fighting and then and then one of them stick their tongue out and then they start back to fighting.

_____I_: Okay, all right. Now it made you sad too when you said that your sister--was it your sister that didn't take

you to the movie because she had been on a long drive?

____S__ : Her name is Tanisha(?).

____I__ : Okay, so that made you sad.

____S__ : Not--not Tanisha but Ms. Costa.

____I__ : So now you're talking about ......another

person

____S__ : I got two of them. I got actually three. (sisters)

____I__ : Did you tell her that you were sad?

____S__ : No.

____I__ : Does it help--what can you do for yourself when

you're feeling sad--what can you do for yourself in a situation

where you wanted to go to the movies, and you couldn't go

in the end because there was nobody to take you?

____S__ : Like I had a fight my nanna and after I finished

beating him up she took me somewhere.

____I__ : You had a fight with--?

____S__ : Because there was two...two brothers, he helped

fight me, so I got, so I had to throw them on a brick(?)

____I__ : And then you got to go to the movies?

____S__ : First she took me to McDonalds.

____I__ : Uhuh.

____S__ : Then we had one on a friend, Tom(?)

____I__ : What was--do you remember the question that I just

asked you?

____S__ : What?

____I__ : I'm asking you to tell me about feeling sad......

____S__ : ....Why ...why can't they stop theirself?

_____I_: Okay, that was the last question that I asked you. The new question is...when you were feeling sad, okay, what can you do for yourself, to feel better, what kinds of things can you do for yourself to make yourself feel better, in this--in a situation where you want to go to the movies and you couldn't. What can you do instead, what could you do to make yourself feel better?

_____S_: Go to Disney.

_____I_: You could go to Disneyland. Okay, what other kind of things could you do to make yourself feel better?

_____S_: What other what?

_____I_: What other things can you do to make yourself feel better?

_____S_: Play...play basketball.

_____I_: Okay.

_____S_: Or football.

_____I_: Yeah?

_____S_: Baseball. I got a baseball, trying that(?)

_____I_: Okay, good, all right. Anything else you want to add to this sad card? Let's go on to the next card.

CARD _____S_: " You make me so angry." (written down on the card)

_____: Okay, who's the you in this sentence, you make me so angry. You could put--put a name instead of you. Somebody's name there, who is the you?

_____: I put the name right here.... Uh...you know that one?

_____: Says Frankie. Makes me so angry. Frankie, you make me so angry.

    I : What makes you so angry?
    S : Huh?

    I : Why does he make you angry? What are some of the things that he does that make you angry?

    S : Bugging me.

    I : All right, remember you have to talk into the tape recorder or else it's not going to hear you, all right? He bugs you, is he a kid in the school?

    S : _____--huh?

    I : Is he older than you?

    S : Huh?

    I : Is he older than you, is he younger than you?

    S : He's...six.

    I : He's six? Okay. So he bugs you and this makes you angry. What kinds of things does he do to bug you?

    S : No, he's seven.

    I : Oh, he's seven. And how old are you?

    S : Ten--him and my sister birthdays in the same month. They both in January, his January 5 and her's January 15.

    I : What kinds of things does he do that bug you that make you--that makes you angry?

    S : Like when I spent a night over his house he splashed water -- hot.

    I : Okay, what other--what other kind of things does he do, to make you angry?

    S : Fooling around.

    I : Fools around?
                    plays a lot(?)
    S : And /_____, even jump on the top of the bunkbed

try to make it fall. He did that once and he fell. He fell

right into it.... Like quicksand, when he fall inside it.

_____I_: Hm. That sounds very dangerous. So what can you

do for yourself when you're feeling angry, when Frankie

bugs you what do you do?

_____S_: Get away from him.

_____I_: Get away from him. Okay, and that helps....?

_____S_: Just don't play with him no more.

_____I_: Okay, anything else that you can do? Does it help

to talk to him or tell him how you're feeling?

_____S_: Tell him...tell him I hate him because he always

splash water?

_____I_: Does that help to talk to him? Maybe he doesn't

listen, I don't know.

_____S_: If he don't listen?

_____I_: Did you ever tell him, "Frankie...stop doing that

it makes me mad"...

_____S_: Yeah.

_____I_: And does he listen to you?

_____S_: If he don't I have to punch him.

_____I_: Uhuh..

_____S_: But when I stayed over his house, he kept on throwing

water on me, then I punched him. He had to go in his

aunt(?) room.

_____I_: He had to go in his own room?

_____S_: His auntie room.

___I___: His aunt's room. All right, what--what's an example of another thing that makes you angry. What else makes you angry? Frankie makes you angry when he bugs you. What other kinds of things make you angry?

___S___: What other thing make me angry?

___I___: Yeah, what other kinds of things make you angry, what can you think of?

___S___: Like killing.

___I___: Killing?

___S___: Like if somebody kill your mother, it would be--I'd be angry.

___I___: Do you know anybody who's been killed?

___S___: I don't_____--I don't know their name but I know there's a police, he got shot.

___I___: Did you read about it in the paper or did they tell you about it?

___S___: Did you see/ someoneon the news named Mark, Mark Sears(?)

___I___: Someone on the news, named Mark--?

___S___: Mark Seal(?)

___I___: Mark Seal? I don't remember.

___S___: He lived--he lived in the house--he used to live--he used--he lived around our way, but he's--he's in jail. They put him in a wagon when he--when he shot the police came with drug(?) and they shot him, they hit him on the chest.

___I___: They shot the--was it the policeman, or they shot the person who killed the policeman?

_____S_ :   Shot the policeman. So he--the policeman was going around showing it, showing people, on TV, he was showing it.

_____I_ :   What was he showing?

_____S_ :   Where he got shot at.

_____I_ :   Okay.

_____S_ :   His brother just got out of the hospital. Charged him(?), they took him to jail and took in chains and then they let him out.

_____I_ :   What can you do for yourself to make yourself feel better when you're angry--what kind of things can you do?

_____S_ :   I know a boy he's angry too. He's angry that his father stabbed his mother, just on the hand. He--he was angry, him and his brother and sister?

_____I_ :   Yeah?

_____S_ :   They were being hit.

_____I_ :   That's a good reason to be mad. What can you do for yourself when you're feeling angry, to make yourself feel better, to make yourself feel better, what can you do-- is there anything that you can do?

_____S_ :   Eat. Eat, that will make you feel better.

_____I_ :   Okay.

_____S_ :   And...read.

_____I_ :   Read?

_____S_ :   Read a book.... Then watch cartoons on the tv.

_____I_ :   Okay, why do you think that that makes you feel better when you're feeling angry, when you have something to eat that you like or when you read a book that you

like, ----- how do you think that works? Why do you think
that makes you feel better?

___S__ : Helps me feel better?

___I__ : Yeah.

___I__ : Why do you think that makes you feel better when
you're angry and you do those things for yourself. How does
that work?

___S__ : Like I got angry at a...at a...man?

___I__ : Mhm.

___S__ : He just--my father's friend, he gave me some money
and then I bought me a VCR, uh, my nanna would go tape me.
My mother says she going to buy another one.

___I__ : A game for the VCR?

___S__ : Huh?

___I__ : You bought a game for the VCR?

___S__ : Hatari. I'll get a camera radio.

___I__ : Uhuh, why did--why did your father's friend make you
mad, why did he give you money?

___S__ : Because I was angry at him. He's a Army man.

_____ : You think he gave you money to make you feel better?

___S__ : Mhm....

___I__ : Okay, anything else you want to add to this angry
paper here? So we talked bout Frankie, and we talked about--

___S__ : Doing schoolwork.

___I__ : All right. What's next on your sheet of paper?
Which one is here next that you have?

___S__ : Moved.

CARD   ___I__ : Moved or touched?

___S___: Yes.

(Break in tape)

___I___: All right, so now it's recording again. So tell me what you have for moved or touched?

___S___: Yeah. The movie is called Bing(?)

___I___: All right, now tell me something about that movie. Why...do you remember that movie, why is it memorable for you?

___S___: Last night, I watched it and then--and when the first part came on, when--this little boy, he was all alone, it-- he was all alone. When...when...he was a--he was just in a apartment(?) by himself, but nobody lived there with him, because the B people, that talked like a robot took everybody away and things, except him. They blew up(?) a spaceship, and then when a man and that boy saw a man come in and then he went to him and then tell him, tell him that all his mothers and fathers had got tooken away, so the man went, going there with the old man took it, took--got the old man
/that wasn't
tooken, and he put him in a spaceship--the man--the one (?) that talked like a robot, it's the--it's the good one, the good guy. So he went in a spaceship, his friend was talking to him and then his friend got out; the old man was still in there and there was a lady in there, and then, you know, the good lady, then...he got a man...man took out a key like this, and he just pushed some buttons and the car--the space- ship started going, again. The man--the man that--the old man that was sitting in the back he was pressured out, the

button, there was lasers(?), and he was shooting--he shot--
                                          hard
he saw one and then when the other was--tried to get the other

one, so they--so he took out the (inaudible). Came up

out of the back(?)

____I__: Okay, so what--tell me what was it about the story ----
you just saw this movie last night?

____S__: It--when the--when the man was driving to the people

he left them there, he tried to--he going--he was going

there to go save his family, there wasn't--there wasn't no

time, he left, so he had to go fast.   There were spaceships

up for him, and then they shot the--shot the houses, blew

them up. We saw one mother, and they went to that lady, and

then when that other man came and shot that lady that ate

that_____ shot it--shot him--shot her, and then shot

their _____and then when her skin came off she told them
to return to base(??)

____S__: Okay, that's a very complicated story. Was the woman
a robot, or was she a real person?

____I__: She was a real person but she talked like a robot.

____S__: She was a real person but she talked like a robot.

____S__: Because that little girl, she thought that man was

a robot, so they _____and then they had to try and beat him
   •
up, and then all that little girl and she grew up into be

a lady, then she got her_____, they went to go steal some

guns, and then they started shooting up the spaceship.

When that lady had that little gun, she saw the man--the good

man in the spaceship and she struck the other man again,

and it blew up. And the good man with the--with his--with lying thing(?), he came down and put every people in the spaceship(?) and flew away.... Tonight I'm going to watch the other part.

___I___: So it's a series. All right--

___S___: They kept ___--they kept--

___I___: Do you--what character in the movie did------ you like the most?

___S___: Liked the movie that I watched last night? V.

___I___: V? And what was V or who was V?

___S___: No, it's the name of it.

___I___: Okay , and I'm asking you about the characters in the movie--I didn't see the movie--

___S___: It's a big--it's--

___I___: I'm asking you to tell me which of the people, which of the characters in the movie, same thing as people--

___S___: What are their names?

___I___: No, which one did you like best and why?

___S___: The man.

___I___: So you like the man the best?

___S___: I liked the good guy.

___I___: Why did you like him the best?

___S___: Because he saved every people that was in danger.

___I___: Mhm.

___S___: Because he had stole the spaceship, and then when he was taking off the other man say hey and then he got ahead(?) and then they stopped--and then when the good guy

(inaudible), they went under the tunnel, the other one, the other one was right behind them, and they're hit the one that hit that thing.

___I___: And blew up. Okay, all right, let's go onto another piece of paper.

___S___: Okay, I've got that, that (?)

___I___: Okay, so now we have success.

CARD   ___S___: <u>Success.</u>

___I___: Success.

___S___: I...I got a tent for sleeping and hiding even playing, in it too.

___I___: Okay.... Can I hear that again? I--?

___S___: I got a tent for sleeping, and hiding, even playing, in it too.

___I___: Okay, so you got this tent. Was it a present, was it a birthday present or was it a Christmas present or--?

___S___: A birthday present, because May 28 I didn't get nothing on my birthday.

___I___: May 28 is your birthday?

___S___: I...all I got is a dollar.

___I___: All you got was a--?

___S___: Dollar.

___I___: A dollar, and then you got this tent for your birthday, did your parents buy it for you?

___S___: I had a--my mother had bought me something on my birthday, it's a robot, (inaudible), it's like it's big like this. I talk with my--my um, remote control, I press the

button, and that's how my--I talk--I speak--I talk on the
remote control thing and it comes out the robot and then I
tell him about food to put into him or a drink and I bring
it back and....

_____I___: Can it actually carry drinks?

_____S___: Or--

_____I___: Really--?

_____S___: It'll go in the refrigerator by itself and bring
it. If my mother ain't there then bring it myself. If I
press a button, if I press it'll go to food.

_____I___: That's a pretty smart robot.

_____S___: I got a...I got another one about this big, I don't
use that one. That's a--it'll go up on the top, it'll go
in the deep freeze....

_____I___: All right, let me tell you something about the..
word success. I want you to tell me about an experience that
you had where you felt you accomplished something. Now getting
something as a gift, is a nice thing. It's a great feeling
to get something that you want, but I would like you to think
of a time when you did something you were very proud of.....

                    (interruption - resume)

It could be like getting an A on a test, or something that
you had to work to accomplish. Okay? It's not a situation
where somebody just gives something to you. Can you think
of a situation like that?

___S___: Well, my mother--my nanna had gave me twenty.

___I___: So that was--those were gifts that they gave you for your birthday?

___S___: When I went trick or treating--

___I___: Can you think of--

___S___: My uncle gave me thirty--

___I___: Can you think of an experience that you had, or something that you did you were very proud of?

___S___: Like when I --

___I___: Like getting a good grde on a test, or making something that you were very proud of?

___S___: Or playing anything(?)

___I___: Well....

___S___: I like the tent(?). Let's see. Even my robot, my big robot and my little robot like that it--it'll do my homework too.

___I___: It will do your homework?

___S___: I put--I just have to put a fat pencil in his hand and it will write.

___I___: What does it write?

___S___: It will write--it will do my spelling.

___I___: It will do your spelling?

___S___: And my homework.

___I___: How does it do that?

___S___: Easy.

___I___: How?

___S___: When I press--when I press write it will do it.

___I___: Mhm?

_____S___: Even if I don't have remote control, and my little
s--and if my big sister play with, and I don't know who--
I don't know who remote control it, and they try to remote
control it, I just turn it off, I just go and I just touch
one of the buttons. My big sister got the remote control,
and there's another--it ain't another one, but it's the
robocop one, the robocop, the robo--the robot, that one
over here, right here, it ain't remote control, it just
(inaudible). But it's--his head's it's like a glass, he
got glass on his head.... And a tape in if, and if I turn
everything off, she can't remote control it anymore.

_____I___: Okay, let me ask you this...is it important to
get--see, we have a problem here, because we don't have
a word for success, we don't--

_____S___: Success?

_____I___: We don't have a word for what that means, that's
meaningful to you.

_____S___: What--oh I have.

_____I___: What?

_____S___: Success?

_____I___: Mhm. If you had--if you had success as a spelling
word on a test, and somebody asked you to write a definition
of the word success, what would you write?

_____S___: I'd write it--what would I write?

_____I___: Yeah, what would you write as a definition?

_____S___: What's a definition.

_____I___: If somebody asks you on a spelling test to write
the word--to tell them what the word success means, what

would you give as an answer?

____S__ : Give uh..... Like what kind of word would they give uh....

____I__ : If you looked the word success up in the dictionary, what--what do you think it would say? What does the dictionary tell you? It tells you...defines words for you, tells you what they mean.

____S__ : It just, it just say...uh....

____I__ : What do you think it would say?

____S__ : On this dictionary it said on what you just said, it just--it only said...you said definition?

____I__ : Mhm.

____S__ : It said uh--

____I__ : Okay, all right ....tell me how you feel when you get a good grade on a test.

____S__ : Happy.

____I__ : Happy?   (inaudible)

____I__ : Okay.....How many good things, or good experiences do kids need to have in their lives?

____S__ : What?

____I__ : How many, how many successes, how many good experiences do you think people need to have in their lives?

____S__ : Have in their life?

____I__ : Yeah, now, as a child or as a....

____S__ : Have a boy.

____I__ : Hm?

____S__ : A boy ?

      __I__: All right, let's go onto another card because we--
this is, this is really hard, and I think we should move
onto something else. How many do we have left? Lost something,
change.

CARD   __S__: <u>Lost something</u>.

      __I__: Okay, tell me what you have written for lost something?

      __I__: Did............you lose something like a toy?

      __I__: Do you want to turn around and talk into the tape
recorder? Good, thank you.

      __S__: Say it?

      __I__: Yeah.

      __S__: What did you write down on your paper for lost something?

      __I__: Okay, did you lose something like a toy?

      __S__: Yeah.

      __I__: What did you lose?

      __S__: Remote control car.

      __S__: My robot smashed it. That's something I can't
find. I found out it smashed it because he had a --she
had a piece off of it, had a piece in his hand like that.
It's one--it's this kind here like--it's like a--it's a
circle here and it opens like that, like close and open.

      __I__: Okay, did you ever lose a friend, did you ever
have a friend move away?

      __S__: He's in a foster house.

      __I__: He's in a foster care house?

      __S__: Mhm, so the mother took him back.

      __I__: Now is this the friend that you had that moved
away?

   S : No, I moved away.

   I : You moved away. So when you moved you--

   S : I used to live on Mission Hill.

   I : Okay, so--and where do you live now?

   S : I live down that street.

   I : So you live in JP, in Jamaica Plain....

   S : And I used to live in Brookline.

   I : So how is losing a toy different from losing a friend?

   S : Friends...a friend is better than a toy.

   I : A friend is better than a toy; why is a friend better than a toy?

   S : Like if he get--if one get lost, now you can't-- the mother said where's he at and you can't--nobody can't find him and I can't find him, and he'd be in the--where the man have him at, sticking him up with a gun, and then I go get the police in there come arrest him. Arrest the man that took him, robbed him.

   I : Uhuh.... Okay, so how is losing a friend different from losing a toy? People are more important did you say or friends are more important, and I when I asked you why, you told me well, if your friend gets in trouble you can help him, and that's why people are more valuable?

   S : Like...like that? (inaudible) before. Like a friend better than a toy?

   I : Mhm..

S : People are human and toys are just something to play with.

I : Okay, so people are more important than toys.

S : You want to be (?) family people, but to play with the toys. I don't play with no toys only except(?) robots.

I : Okay, can you think of another example of something that you lost?

S : Lost? On.

I : Well, how did you feel about this car when you lost it? You remembered it and--

S : No, my robot taped it on his tape.

I : Your robot taped it on his tape?

S : I--I had the remote control and I pressed tape-- I pressed play and record.

I : So then you really didn't lose it. We're talking about--I thought you started talking about a car that you lost.

S : I lost--I lose--I lost the--still the robot kept on telling me where it's at(?), he would tell my sister so she try to go get it, I was the first one to have it.

I : Okay, all right, thinking of a couple more questions, though, what's left, we had change and torn. I want you to tell me what you have written down there for change?

CARD   S : My friend has changed.

I : Now tell me what that means?

___S___: Like who has changed?

___I___: How has your friend changed?

___S___: Changed, he's fat. He was skinny, now he's fat.

___I___: He was skinny and now he's fat. Okay, can you think of anything about yourself that's changed over the past year or two? That's what I--that's what I asked you originally when we talked bout that word.

___S___: I haven't changed yet.

___I___: You haven't changed?

___S___: Uhn-uhn.

___I___: Are you still the same person you were when you were 8 years old or when you were 6? What are some of the things that you can do now that you couldn't do when you were younger, or how are you different now--?

___S___: Like (inaudible)...I couldn't play with nobody....

___I___: Why couldn't you play with anybody?

___S___: Because I was a little baby.

___I___: Yeah? Okay.

___S___: When someone took me outside, they hold me. I had to hold my sister(?)

___I___: You had to hold your sister?

___S___: I was born before her. I don't know when she born. She was--her birthday January 15.

___I___: Did you like holding your sister?

___S___: I got three of them now. I have one brother.

___I___: So as you got older one of the things that you had to do, is you've had to take on some responsibility, you've

had to take care of your younger brothers and sisters.

Do you like doing that?

_____S___: Like doing what?

_____I___: Like having to take care of your brothers and sisters?

_____S___: I fool around with them, I fool around with them,
like
with that robot. I make it--I make it say something. If

they say something back to me, I make it--I won't say it,

I'll just make it--I'll put it in the--while my sister and

my big sister and my little sister eating, and my father,

and my nanna and my--while they're eating I put the robot

under the table and start talking and they look under they

always hear the robot.

_____I___: Mhm. Okay, can you think of anything else that's

changed, as you've got older?

_____S___: Changed?

_____I___: Yeah, what--anything about you? You've gotten bigger,

your friend's gotten fatter--he used to be skinny. How about

you?

_____S___: I know a change.

_____I___: You nev--you don't change?

_____S___: I said I know a change.

_____I___: What?

_____S___: Uhh........

_____I___: We're going to stop soon. This is your last chance

to think about this.... Give me one answer about something,

something about you that's changed over the past couple of

years.

_____S__ : Changed?

_____I__ : Mhm.

_____S__ : I looked different when I was...five, because I had

I had--I had never had sores or any(?)

_____I__ : You never had a what?

_____S__ : Bumps..you fall down when you little, you don't

when ......now.

TAMMY

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Tammy
D.O.B.  6/6/78
3rd grade  (repeating)
age: 9.7 mos
Kegan stage:  2
Character Structure: hysterical
Total hours of exposure to VideoWorks: 25.5
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Assessment Data

Academic Profile

Tammy, age 9.6, was identified by her resource room teacher as a hard worker. Her home room teacher described her as "a bright child with a lot of emotional problems that get in the way of being able to do school work." She spent two class periods a day , three times a week in the resource room getting help with language and math skills. The rest of her time was spent with her third grade class. Tammy's academic performance showed that she was working at a 3rd grade level in math, and second grade level in language arts in the first semester of the year. Her record is significant for repeating third grade in the present year.

Tammy responded well to a highly structured environment where there were clear and firm limits set on her behavior. It was possible for her to get this kind of structure from the resource room, and she functioned well in this environment. It was not possible to get this kind of structure from her homeroom teacher, who had a high tolerance for disorder in the classroom, and consequently Tammy spent most of her time acting out, leaving little time for school work.

Another aspect of Tammy's behavior which was noticeable in her interactions with both peers and adults was the extent to which she seemed to be mired in her labile emotions. By this I mean easily excited, quick to anger, or sulk. In contrast to the subjects

who we have previously described, whose style of cognition was more prominent, and who displayed little, or no affect, Tammy's mode of functioning was dominated by affect. Her frequent emotional upsets often impaired her ability to participate in class activities. These tantrums often involved blaming others for her dilemmas, thereby distancing herself from the role she played in setting up the situation in these interactions. If the object of her anger and frustration was one of her teachers, Tammy would accuse them of showing favoritism toward another child, or, making her work too hard.

Tammy's social world consisted of two , or three friends from whom she commanded fierce loyalty. They ate together at lunch, sat next to each other in class, and played together on the playground.

A core evaluation was requested in January of 1987 by Tammy's previous third grade teacher for her poor academic performance in 1986-1987. A battery of tests were given including; the WISC-R, Peabody Picture Vocabulary, Bender Gestalt, and Gilmore Oral Reading tests. Overall, the tests reflected that Tammy was functioning in a "low-average" capacity; deficits were noted in written language expression (assessed at 1st grade level), math skills (assessed at 2nd grade level). Wide inter and intra subtest scatter in WISC-R suggested high test anxiety, and the validity of the test was qualified as "questionable" as a result.

Resource room support, and an individualized plan to help her with her weaknesses was initiated in response to this conference.

Family Portrait

Tammy was an Afro-American child who lived with her mother and two younger half-siblings; a brother, Calvin, 8 and a sister Sherry, 6. The family lived in a housing project near the school. Mother's occupation remains a mystery, because, as she told Tammy's teacher, "its none of anyone's business" what she does for a living. Maternal grandmother and Mother's sister also visited frequently, according to Tammy. Tammy's father lived in

Florida. She talks with him on the phone, but has not seen him for 2 years. The family was originally from Florida, and moved to Boston approximately 10 years ago.

During a conference with Tammy's teacher in '86/'87 school year, it was noted that mother was working a night shift at her job and returned home at 9 a.m., leaving Tammy in full charge of getting her brother and sister off to school in the morning several days a week. Needless to say, this is a lot of responsibility for a 9 year old. Given the amount of responsibility that Tammy has at home, it is not surprising that she has difficulty responding to the expectations of her teachers to take orders and listen, rather than act and think independently. In the cultural milieu of the family, becoming one's own boss as soon as possible is highly valued.

Yet, what we can surmise from her behavior in school and her attitude toward school work, is that Tammy experiences responsibility more as rejection, than as an earned privilege. In other words it doesn't appear that she has a positive feeling about her independence, that can attract to itself other experiences of being autonomous. Tammy is struggling with the concept of independence as a reflection of her self-worth, and worthiness relative to being taken care of.

Clinical Testing
Rorschach

The Rorschach, which was of questionable validity due to the limited number of responses given, shows a constricted, guarded child, with limited ideational and emotional resources available for use. It is a style of functioning in which repression of ideas plays a primary role as a defense mechanism, and is the hallmark of the "hysterical " neurotic style (p.75, Shapiro).

We have evidence in both the clinical and educational testing, of the dramatic reduction of content that is available to her in a test taking situation. In contrast, Sam, and Paul whose psychological testing also reflected a guarded and economic style of

functioning, managed to generate adequate content, even though their responses were flat, unimaginative and somewhat dissociated. The difference in their ability to generate material indicates that their conflicts were not severely crippling their cognitive/intellectual functioning. In Tammy's case, her defensive structure appears to be formed around what Shapiro calls the dilemma of the hysteric, "the failure of once-perceived content to achieve the status of conscious memories, or memories available to consciousness" (p.109, Shapiro). The 'search and evaluate' , or 'search and destroy' default loops that Paul and Sam are caught in are intellectual, defensive functions that involve manipulating content. Tammy's problem is that she is all affect. Her tantrums and emotional travails are her primary defense, and this presents a major obstacle to being able to succeed in a school environment, where the notion of mastering content is paramount. Given that her perceptions of the world are distorted, as a result of the limited amount of 'real' information that she can absorb she has little capacity for satisfying relationships. The Rorschach suggested that her perceptions of people are not based upon positive direct experience, but more likely from fantasy, or negative experience.

The Rorschach also highlighted Tammy's need for immediate gratification, and thus her inability to take on any task without breaking it down into smaller steps, and rewarding her to sustain effort. It is easy to see how repeating third grade fits these requirements as a solution to Tammy's global academic problems, even if it constitutes a kind of gross accommodation to the pathology.

In summary the Rorschach shows the paucity of resources available to Tammy for intellectual life. In total, she gave 15 responses to the 10 Rorschach blots, while the average number of responses from other subjects was 25-30. The content of her answers were significant for lack of human responses - meaning that she did not perceive people. Tammy saw animals, insects and inanimate objects in the blots.

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TAT

The TAT supports the findings of the Rorschach, and its assessment of Tammy's constricted functioning, and gave use some insight into Tammy's inner world, and the conflicts she was preoccupied with.

In card #1 (boy and violin), Tammy sees the boy in the picture blocking his ears, because "he don't want to listen". This perception is significant for the extent to which she sees the boy 'tuning out the world', or shutting out his environment. This particular card has evoked a variety of responses in each of the subjects, and has very concisely reflected their defensive preferences in nut-shell fashion. In Tammy's case this was true as well. After making the observation that the boy was covering his ears, she declared that she was "bored", and shut down.

Significantly, out of 7 cards, 3 of the stories she composed involved themes of a child running away from home, or someone leaving home. These stories clearly suggested the strained and competitive relationship between mother and daughter, and show how much of Tammy's energies were focused on home.

> In card #5, a woman "went into her living room or dining room and her son or daughter was gone". When asked why the children ran ways from home, Tammy said "the woman wasn't watching them".

> In card 9, the girl is running away because "her mother treat her bad, like my mother treat me bad, she makes me clean up after she finish eating....I hate dishes".

In all of these narratives, there is a clear sense that much of what Tammy perceives is a projection of her own feelings, rather than an apprehension of the 'object' through an investigative, or intellectual approach. In terms of what the TAT tells us about Tammy's latent abilities, the imaginal content, organizational qualities, and acuity of concepts all indicate that Tammy is bright and capable of thinking in a sophisticated way. What we can surmise from this combination of factors is that the ego is tied up with handling internal anxieties, tensions and stresses, which Tammy hides from, avoiding what she is unfamiliar, or frightened by.

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H-T-P and Family Drawings

Both H-T-P drawings and family drawings, are significant for the poor form quality of human figures, lack of detail, kinetically active images, and lack of awareness around boundaries (Burns & Kaufman 1972, Machover 1961). These things suggest poor self image, inadequate impulse control, and pervasive anxiety (Buck 1968, Machover 1961, DiLeo 1983). The use of geometric shapes could also be an indicator of immaturity, but as we have noted previously, at this age children are giving up their old geometric schemas and culturing a preference for realism and detail, which is not yet reflected in Tammy's drawings.

The family drawings are notable for how she defined the family: mother and sister only. Again, we see the prevalence of the competitive and conflictual relationship with mother popping to the foreground.

Exclusion of the tree the the H-T-P, in the first drawings solicited, and the exclusion of the person in the second set are examples of Tammy's constricted functioning , and poor self-image as well.

Summary of Psychological Testing

What all the tests show is that Tammy's default process is to break down altogether. Just as she nearly invalidated the Rorschach and the educational testing by her lack of response, she short-circuited the drawing tasks by not complying fully with instructions. In this self-defeating pattern can be heard a battle cry of *I'm not getting enough so neither will I give to you!*

Tammy

Transcription of Story Narratives

Themes Expressed	Interpretation
12/14	
Animation: Gerbal	Impressionistic use of the material
Narrative: I saw a gerbal, and	Tammy draws on her immediate
experience	
we went to lunch	for subject matter, this is the only
content	
	readily available to her
!/11	
Graphics: T.D.	
No narrative	
1/20	
Graphics: Tammy	Impressionistic use of the material
Narrative: I was outside play	depicting recess activities
in the snow I made a snowman with	
my friend.	
1/25	
Graphic: Lost and fond	Reflective use of materials; Tammy
Narrative: One day I saw a boy	tells a story of past events that have
outside criy because he was lost.	affected her. Theme reveals her
He aks me to help him home	intra-psychic concerns about 'losing 'home
1/29	
Graphics: Lost and fond	Returns to previous file and builds
addition to narrative: He was	on; adds mother's participation in story
so sad he cried and I tlod hem not	and in interpretation - reveals own desire
to he will get home soon.	to be taken care of
I tlod hem my mohter will call the	

police for hem so he can get home.

2/1

Graphics: the mother
adds to narrative: the end of the story

Tammy's original intention was
to draw a picture of her mother to
add to the other images - but she
loses interest and simply end the
story. It is significant that she can
not produce a picture of mother.

2/3

Animation: Car circling road
No text. Images were copied
from VideoWorks Tutorial

Structured exercise that introduced
the VideoWorks tutorial. While the
goal of the lesson was to demonstrate how
to make the cars look like they were moving,
Tammy was so delighted with them as 'things'
to play with she showed no interest in trying
to reproduce the sequence of ordering in her
animation.

2/10

Animation: the new car
No narrative. Tammy
made some changes in the
ordering of images , but
didn't add anything new.

Tammy is unable to take apart the
images and play with the process
of animating

2/24

Animation : car

3/15

Animation: Dream -girl running
in the forest. My graphics and
animation - which I made for
Tammy after she told me her dream.

Tammy looked at it but never
interacted with it

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3/21

Graphics: My house   Tammy did not interact
Replica of a doll house   with these files
which I made for her to make
stories with

6/20

Graphics: Squiggles   Demonstration session, in which
Scribble images that Tammy   the subjects were asked to invite
composed while showing one of   a friend to see their work, and show
her friends how to use the
animation program

T   D
11/10/87
3rd Grade - Ms. Lyndon
TAT

#1 Boy and violin

Why is he blocking his ears? He don't want to listen. I don't have no idea. He's in a bad mood. I think he has nothing to do. Its boring. Let me see, it don't look like no hammer (talking about the violin). It looks like some food

Nancy Drew Card

The girl is running cause she's trying to get away from home. The other girl is spying on her. She won't go back home. The other woman will cry, cause she is going to miss her daughter. She (the girl running away) might run away to her grandmothers house, or her aunts house, or her friends house. (Past?) Her mother might treat her bad, just like I'm going to leave my house. My mother treat me bad, she make me clean up after she finish eating. I hate dishes. I got to clean up my room.

Two men talking

The two men were talking. They might meet somewhere....at the store, or at a bus stop. They might go out, they might take a little walk, or walk to one of their friends houses. I believe they are going to drink a beer and have fun.

Woman and child on sofa

That's a maid. And that's a child, she lives in the house with her mother. And she is the maid's friend. They are talking. They might be talking about the little girl being nice. The little girl feels sad, cause the maid is talking to her. (What about?) She might be saying bad things about her. The maid might be talking about leaving. (Why leave?) No answer.

11 Dinosaur landscape

Rocks are falling. Water is coming down. It looks like an earthquake. (Future?) Its going to look all messed up, then they are going to have to clean it up again. (Who?) I don't know. (Future?) It will look nice again, when someone cleans it up. (Past? Why earthquake?) I don't know.

Farm

There's two ladies, a man and a horse. One of the girls is going to school, and the other lady is just standing there. And the man and his horse is leaving. And there are houses. (Girl?) She's studying math and reading. (Future?) She ain't go to school no more. She will still study, because school will be all over, she graduated.

Mother at the door

She went into her living room or dining room, and her son or her daughter was gone. (Future?) She might go look for them. She might call the police. (Will they be found?) Or she have a search pop...party. They will find them at their grandmother, or friends house. (Why did they run away?) She (the woman looking through the door) wasn't watching them.

questionable validity

DOB 6/16/78

Date: 4/88 — RORSCHACH: STRUCTURAL SUMMARY — Name: T.D. age 9 1/2

R = 15   Zf = 4   Z Sum = 13.0   P = 3   (2) = 5   Fr+rF = 0

LOCATION

W = 3

D = 7

Dd = 4

S = 0

DETERMINANTS

(List Blends First)

FM.FC = 1

		FQ-
M	= 1	
FM	= 3	2
m	=	
C	=	
Cn	=	
CF	=	
FC	= 1	1
C'	=	
C'F	=	
FC'	=	
T	=	
TF	=	
FT	=	
V	=	
VF	=	
FV	=	
Y	=	
YF	=	
FY	=	
rF	=	
Fr	=	
FD	=	
F	= 9	7

DQ

+	= 1	
v/+	= 0	
o	= 14	
v	= 0	

M: Form Qual.

+	=
o	= 1
u	=
-	=
no form	=

FORM QUALITY

FQx	(total)	FQf	(pure)
+	= 0	+	=
o	= 3	o	= 1
u	= 2	u	= 1
-	= 10	-	= 7
no form	=		

CONTENTS

H	=	Bt	= 0,1
(H)	= 1	Cg	=
Hd	=	Cl	=
(Hd)	=	Ex	=
A	= 10	Fd	=
(A)	=	Fi	=
Ad	= 1	Ge	=
(Ad)	=	Hh	=
Ab	=	Ls	=
Al	=	Na	=
An	= 2	Sc	=
Art	=	Sx	=
Ay	=	Xy	=
Bl	=	Vo	=

Idio = finger print

S-CONSTELLATION (Child)

___ FV+VF+V+FD > 2
___ Col/Shd Blend > 0
___ 3r+(2)/R <.35
___ Afr <.40
___ Zd > ±4.0
___ L <.35 or >1.2
___ Pure H = 0
___ X+% <70

___ TOTAL (enter below)

QUALITATIVE

_____
_____
_____
_____
_____
_____
_____

SPECIAL SCORE

DV	1	(x1)	= 1
DR		(x3)	=
INCOM	1	(x2)	= 2
FABCOM		(x4)	=
ALOG		(x5)	=
CONTAM		(x7)	=

2 1   W SUM 6 = (13)

Content Scores

Ag	= 1
CONFAB	=
CP	=
MOR	= 1
PER	= 2
PSV	=

RATIOS, PERCENTAGES AND DERIVATIONS

Z Sum-Z est = 13 - 10 =+ 3.0 = Zd

EB = 1:1   EA = 1
eb = 4:0   es = 4

(FM= 4   m= 0   T= 0   C'= 0   V= 0   Y= 0)

EA - es = 1-4 = 3   D = -1

EA - Adj es =   Adj D = -1

a:p = 4:1   Depri = 1

Mª:Mᵖ = 1:0   Sczi = 2

S-Con (Ch) =   S-Con (Adult) = N/A

FC:CF+C	= 2:0+0
Wt. Sum C	= 1.0
Afr	= .67
3r+(2)/R	= .33
L	= 1.5
Blends:R	= 1:15
X+ %	= 20
X- %	= 67
F+ %	= 11

W:M	= 3:0 1
W:D	= 3:7
IA %	= 73
Isolate:R	= 1:15
Ab + Art : R	=
An + Xy : R	= 2:15
H+Hd:A+Ad	= 1:11
H+A:Hd+Ad	= 11:1
H+(H):Hd+(Hd)	= 1:0
(H)+(Hd):(A)+(Ad)	=
Pure H	= 0

Date: 4/88   SEQUENCE OF SCORES   Name: T.D. age 9 1/2

CARD	RT	NO.	LOCATION	DETERMINANTS (S)	(2)	CONTENT (S)	POP	Z SCORE	SPECIAL	RESPONSE
I	15"	1	Ddo	Fu		A				Bfly
II		2	Do	F –		finger print				finger print
III		3	Ddo	FM^a –		A				frog
IV		4	Do	F –		A				bird
		5	Wo	M^a_o		(H)	P	2.0	AG	giant
V		6	Ddo	F – (?)		A			INCOMP	Bfly
VI		7	Ddo	F –	(2)	Ad			PER MOR	bear arms
		8	Do	F –		A				cat
VII	15"	9	Wo	F –		An		2.5		teeth prints
VIII		10	Wo	FC –		A		4.5		spider
		11	Do	FMo	(2)	A	P			tiger
IX		12	Do	F –		An			PER	skeleton fac
X		13	Do	FM^a FCo	(2)	A	P		(PW)	spider
		14	Do	FM^p –	(2)	A				dinosaurs
		15	D+	FM^a u (?)	(2)	A, Bt		4.0	DV	birds on a tree

Rorschach Transcript
T.D. age 9.5

code: ll= looks like
        B/c= because
        » = tester is pointing to place on card
        Wm= what makes
        > < ^ = directional turning of card
        IDK= I don't know
        a.e. = anything else

I   1. Butterfly (standard prompt)
        (Else?) nothing else.

1. (R) (where?) (circles) (Wm it ll a
B-fly?) It just looks like it (how come?)
I don't know (you don't know wm it ll like
a b-fly?) shakes head - IDK.

II   2. Finger-print
        (Else?) nothing else

2. (R) (where?) (circles) (Wm it ll a
finger-print?) Some peoples finger-print,
like that (anything not ll a finger-print?)
shakes head - IDK.

III 3. A frog
        (Else?) just looks like a plain old
        frog (hands card back) how many
        more?

3. (R) (where?) (circles) (Wm it ll a
frog?) It looks like its hopping (a.e. m it ll
frog?) hm hm.

IV   4. A bird

4. (R) (circles) (Wm it ll a bird?) The
beak...that's all.

     5. No a giant

5. (R) (circles whole) (Wm it ll a giant?)
It looks like its stomping (stomping?) cause
his feet are going up...that's all (a.e. m it ll
giant?) nope.

V   6. This looks like a butterfly too
        (Else?) [>] that's all

6. R (circles) Cause the ears are sticking
out (a.e.m it ll b-fly?) nope.

VI   7. Got no idea (take your time)
        [>] it looks like a bear

7. (R) A bear and a cat (circles) it looks ,
cause I saw a dead bear and its arms were
sticking out, just like that (a whole bear?)
no just the arms.

     8. Actually it looks like a cat..that's all

8. R (circles) Cause its paws and whiskers
(points) (Wm it ll whiskers?) they are
sticking out like whiskers (a.e. m it ll cat?)
no.

VII 9. [< ^] 15" It looks like teeth
        that's all

9. R Toothprint, this and that (x6)
(wholes) yeah because the top look
like teeth prints and they cut through

it....and that's all (Wm it ll its cut,
it looks like a hole (a.e. m it ll teeth?)
no.

IIX   10. How many we got to go? (2) a
           spider, different color spider

10. R B/c the whole thing looks like a
spider, it looks colored and the colors look
like a spider....I don't know any more.

       11. A tiger....that's all

11. R This and that (Wm it ll a tiger?)
They're walking up and their face looks like
a tiger and their tail....that's all I know.

IX   12. This is hard. [>^] A how do say,
           skeleton....that's all

12. R Its face (circles) just the face (Wm
it ll a face?) Cause it got eyes in it and I a
skeleton that looks just like it, and that's all
I saw, and that's all I know.

X   13. A lot of spiders

13. R (circles) They look blue and they are
crawling like a spider and the other looks
like an animal.

       14. And a different kind of
   animals...that's all I know

14. R These 2 look like a dinosaurs, and the
rest look like birds. The dinosaur is standing
up, the birds are chirping on a tree, all of
them; and this look like a small bird too
(tree?) right here 1 or 2 trees (Wm them
ll trees?) IDK (Wm them ll birds?) They
look like birds...that's all I know.

END

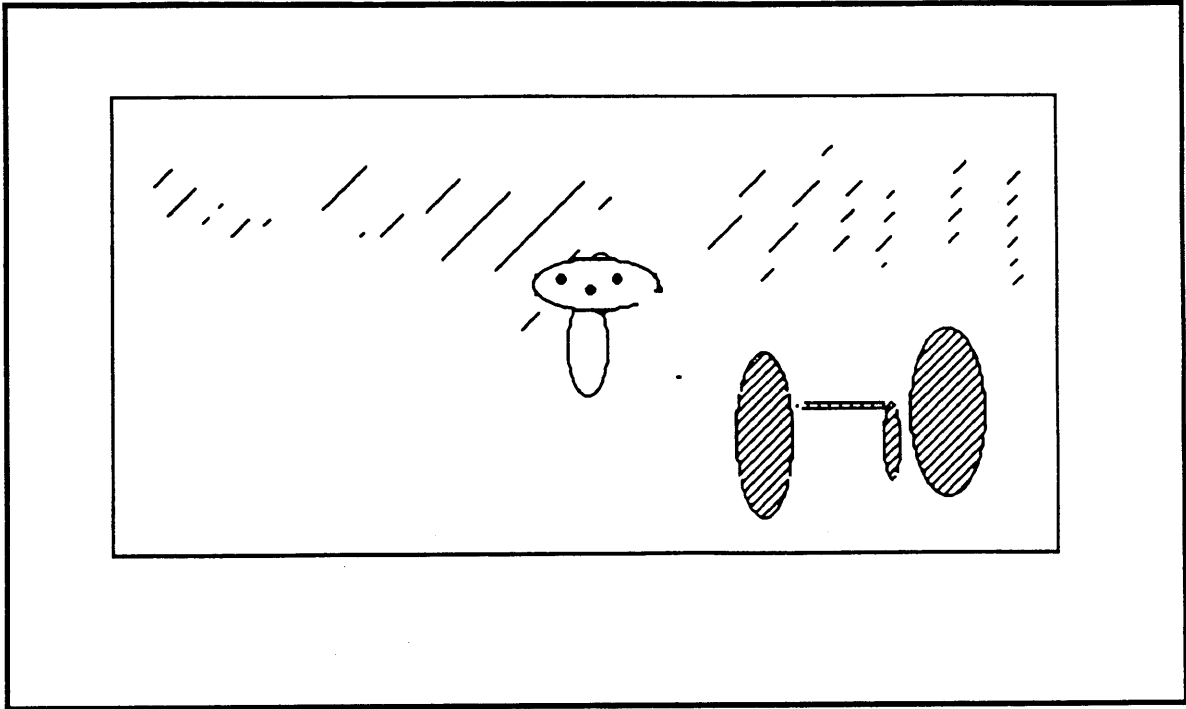Tested limits several times, and was barely cooperative.

T.D. graphics 1/11

T.D. animation "Blue Jay" 1/13
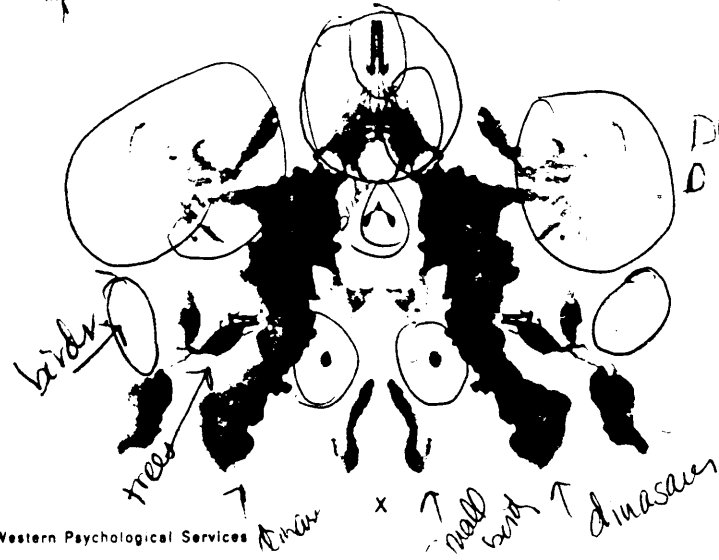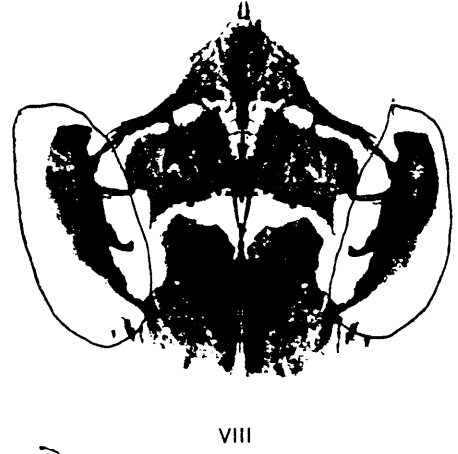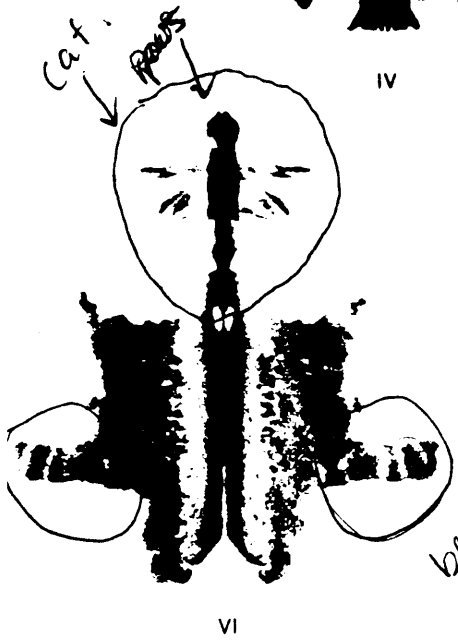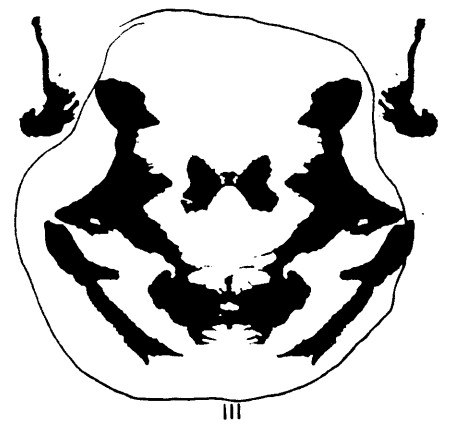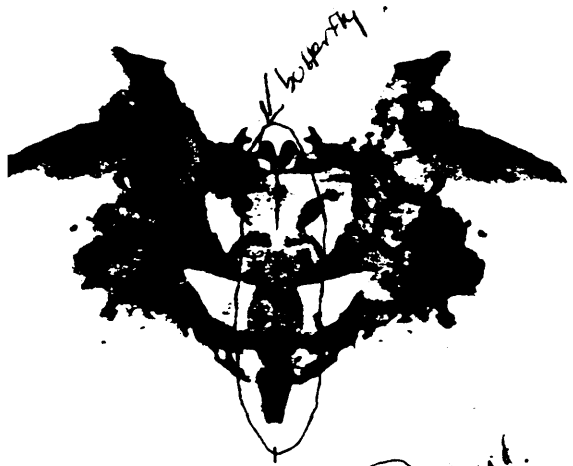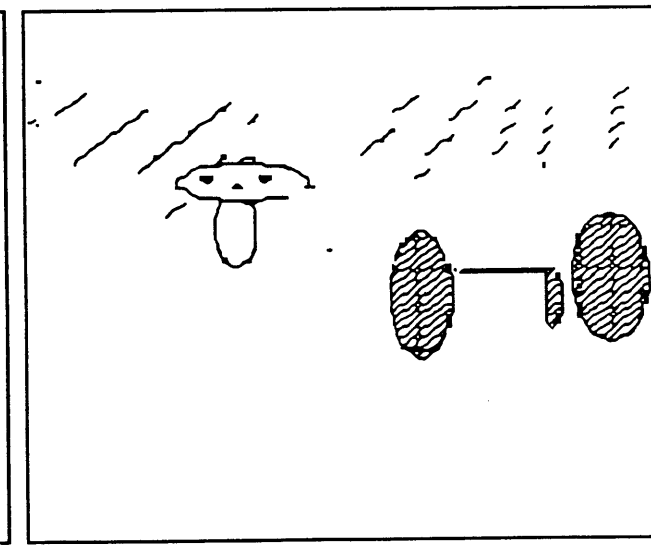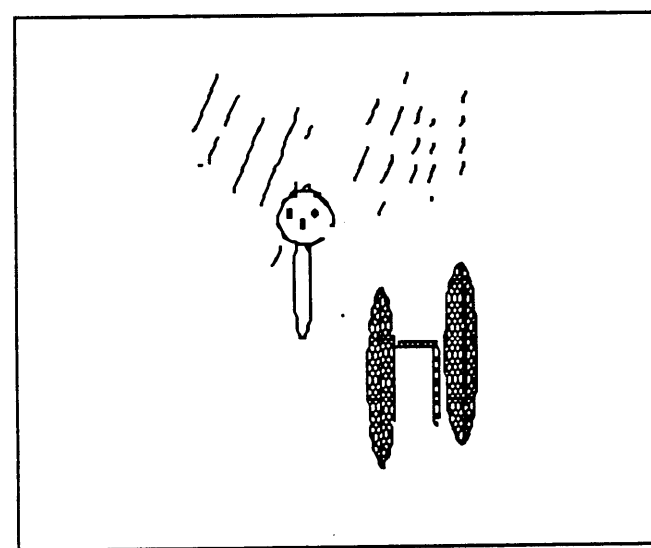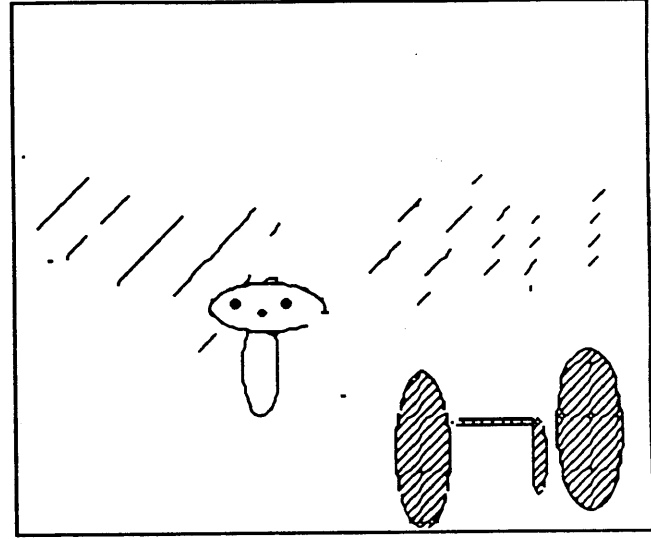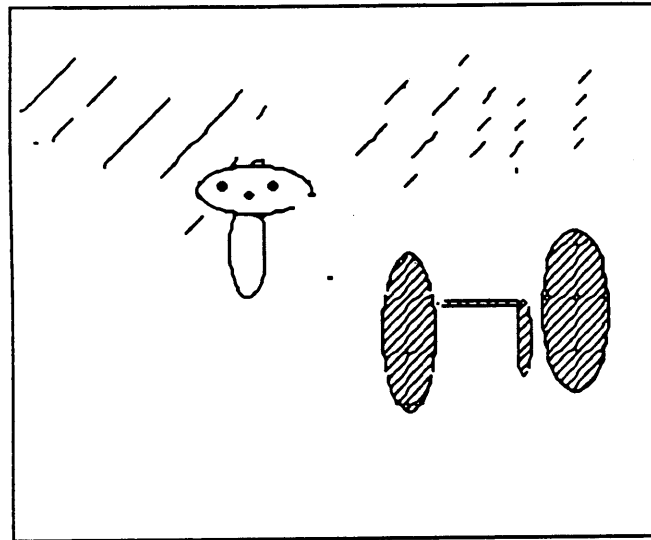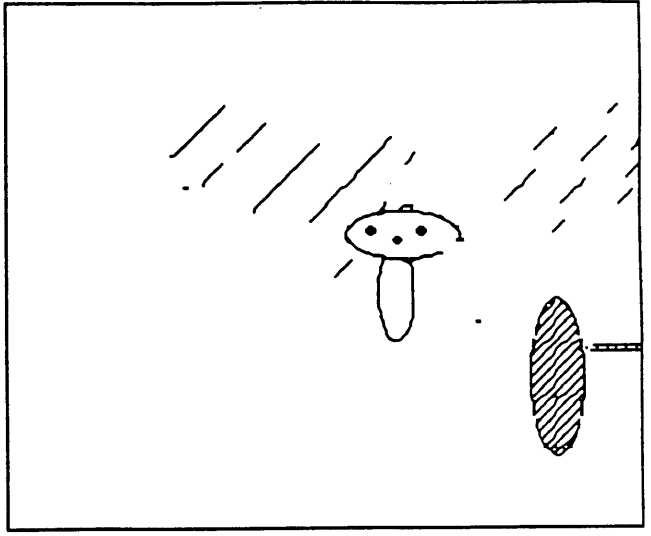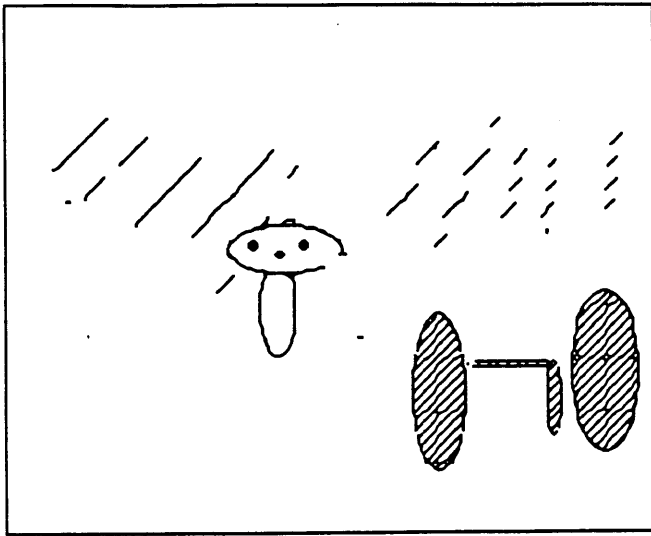
I WAS OUTSIDE PLAY IN THE SNOW I MADE A SNOWMAN WITH MY FRINEND.
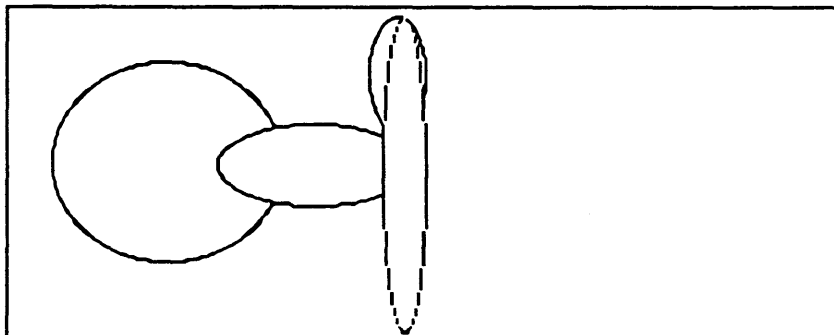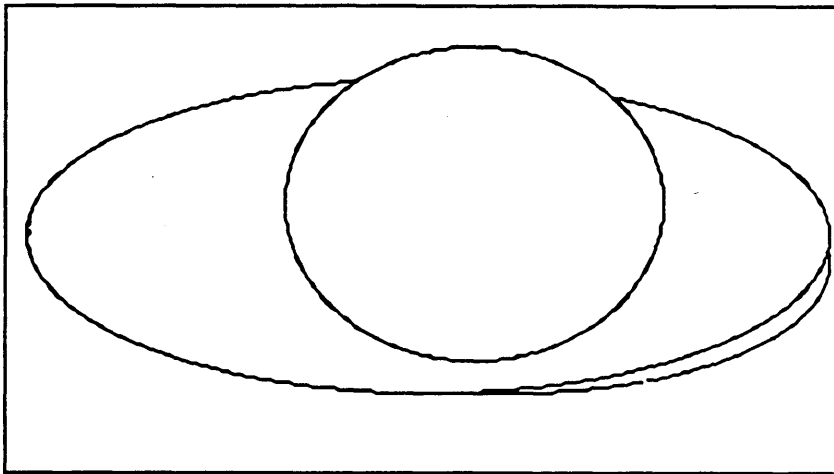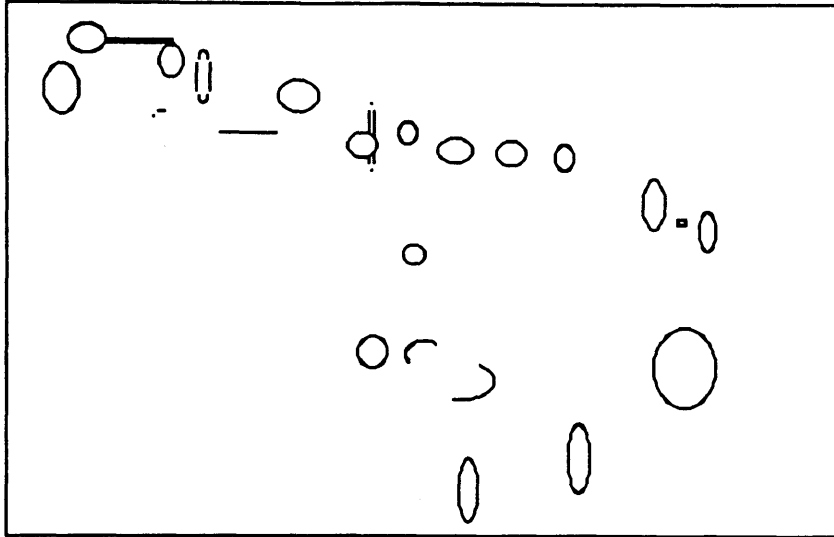
One day I saw a boy outside criy because he was   lost. he aks me too help him home .

T.D. animation "lost and fond" 1/29
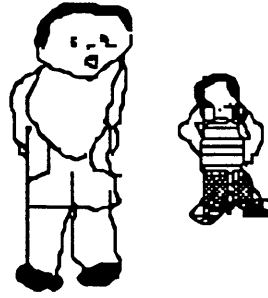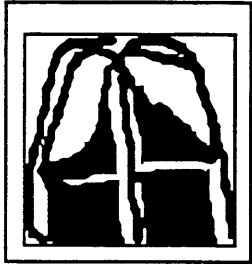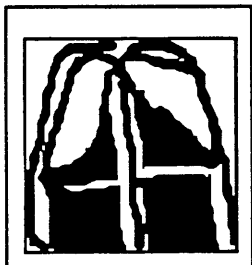
I saw a gerbal.

I saw a gerbal in my class room and we write

a story about it .
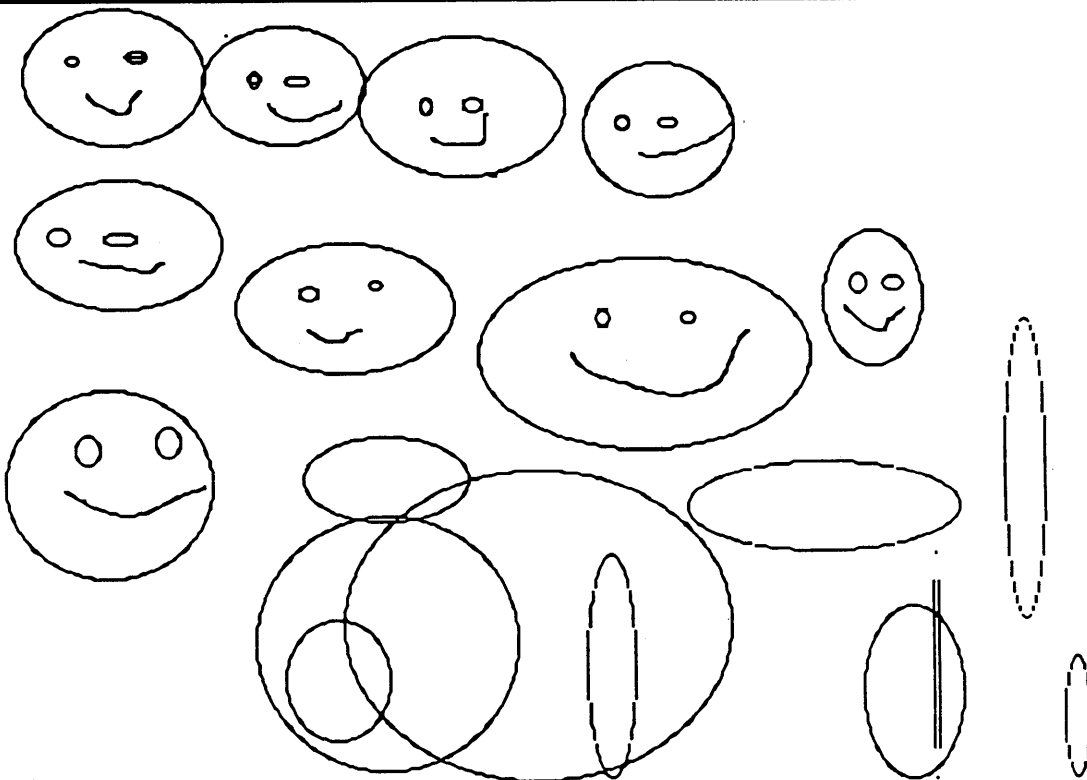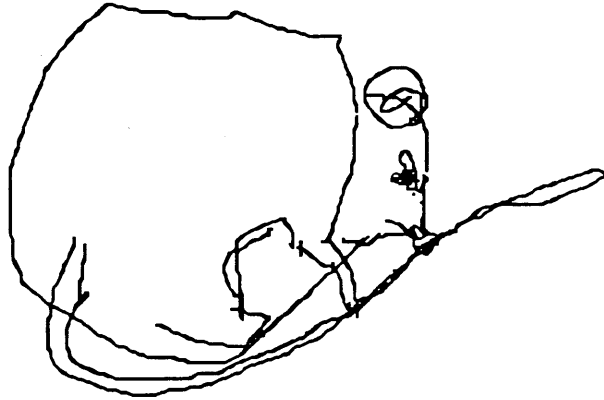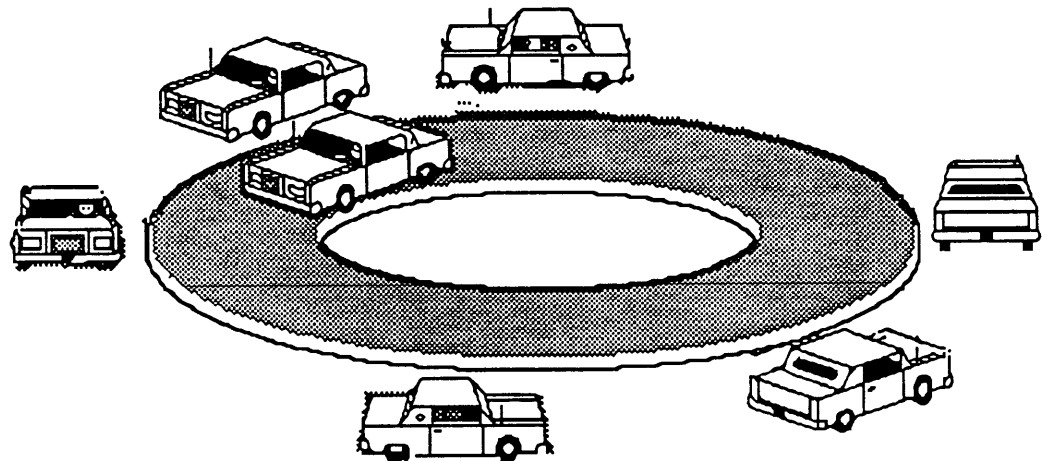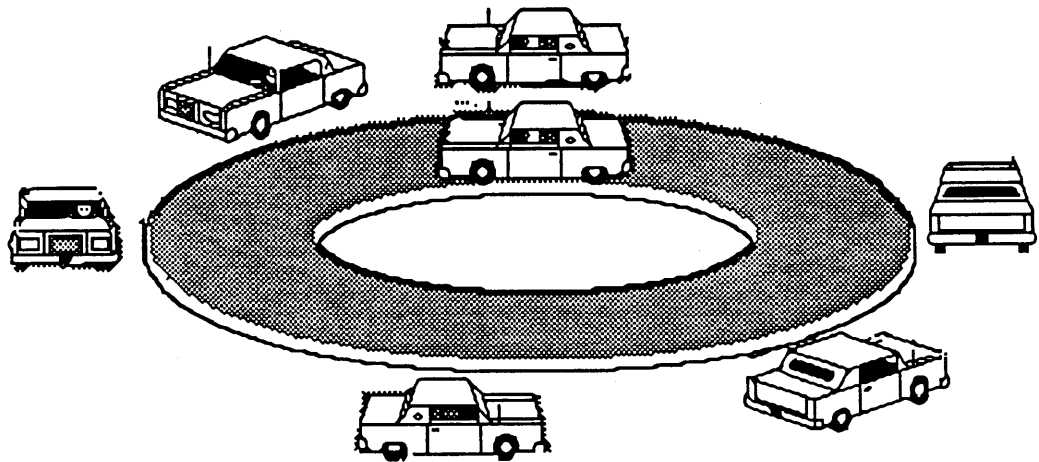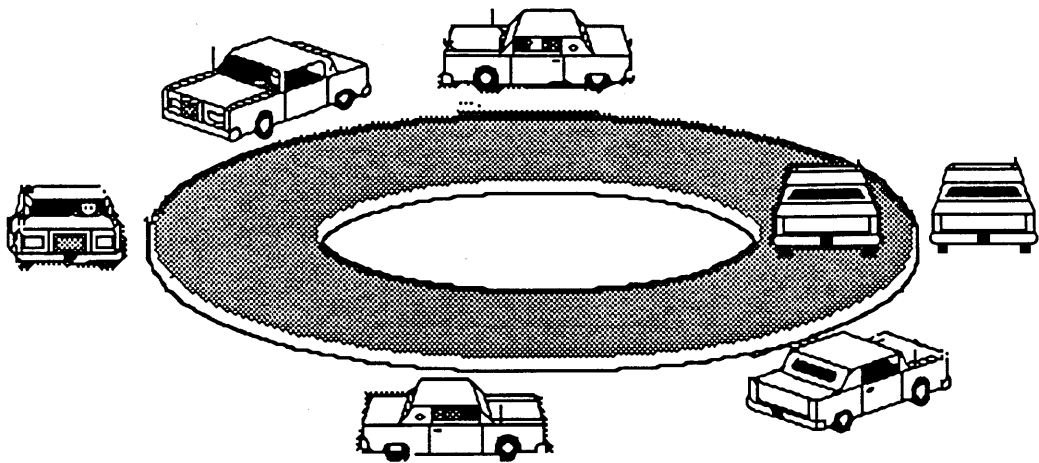
Car animation sequencing
Exercise 2
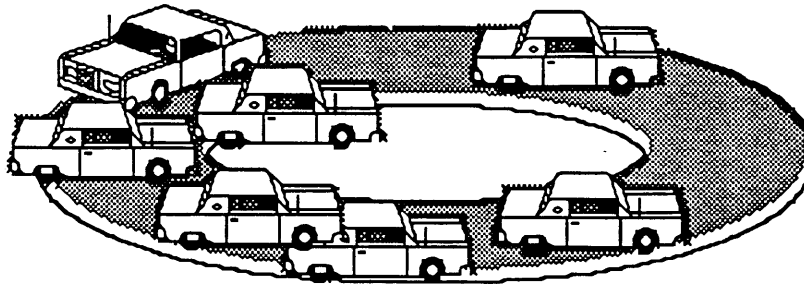
T.D. 2/3   First attempt at exercise 2; the task is to make the cars look like they are all going arou
in a circle around the road. File is called "the new car".
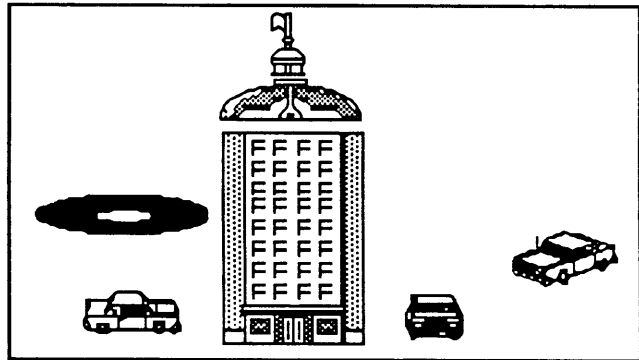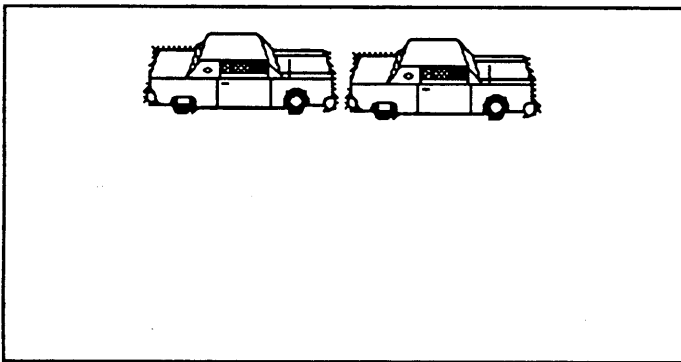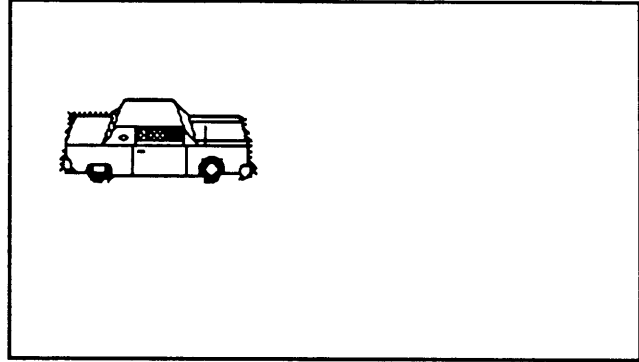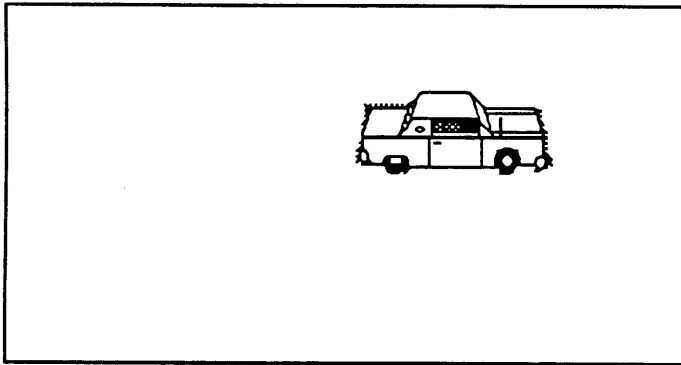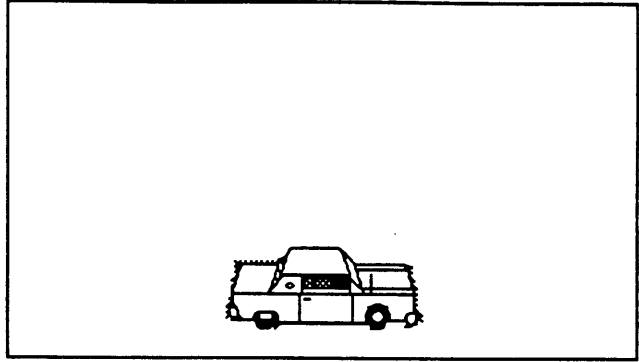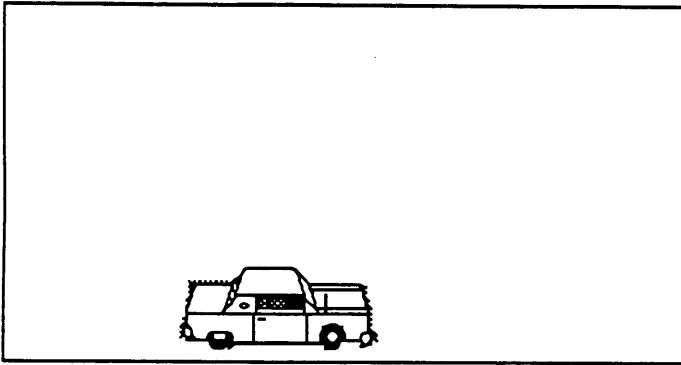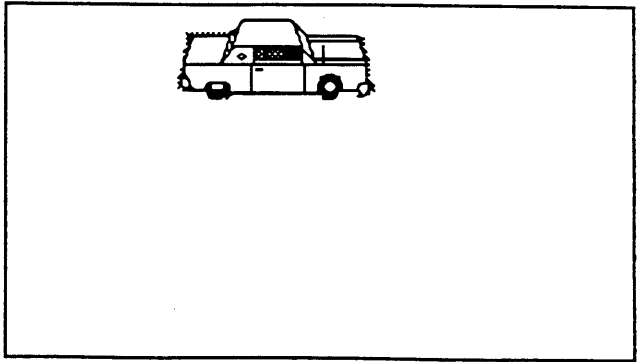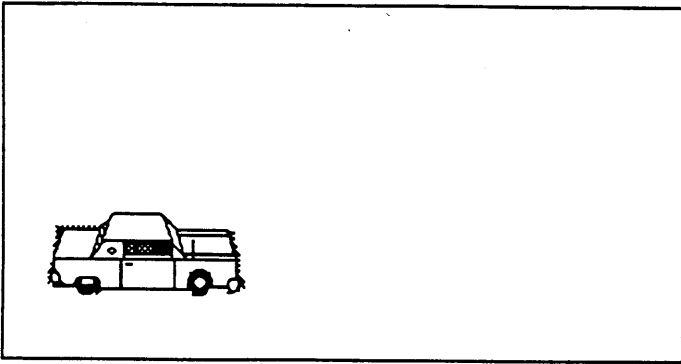
T.D. 2/8 animation "NEW CAR". The cars jump wildly around the page, there is no evidence that Tammy understands sequencing in the way she animates her drawings, even after being shown several examples.
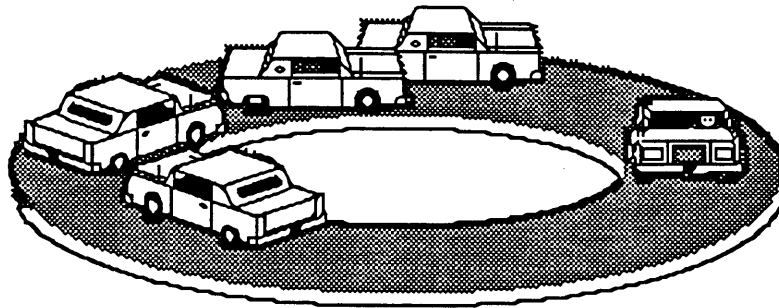
T.D. 2/10 animation "the new car". We went back into Tammy's 2/8 file and
I attempted to show her how to stamp the cars alternately around the road
using the 'switch' function. Before I explained this to her, Tammy tried her
own method, the picture above reflects the results.
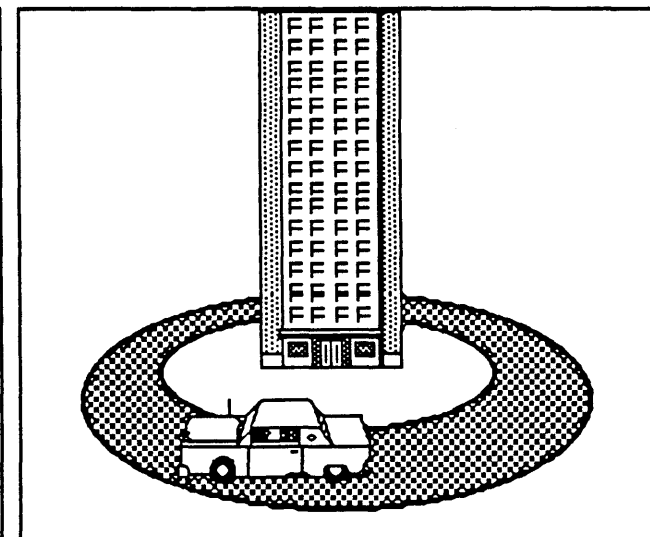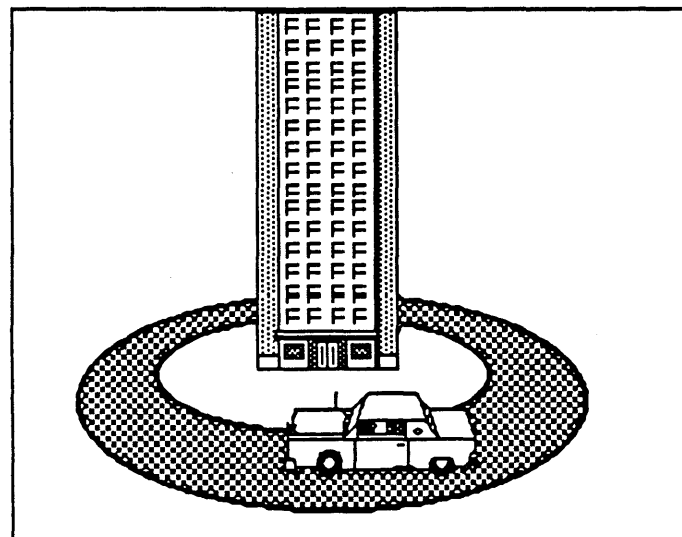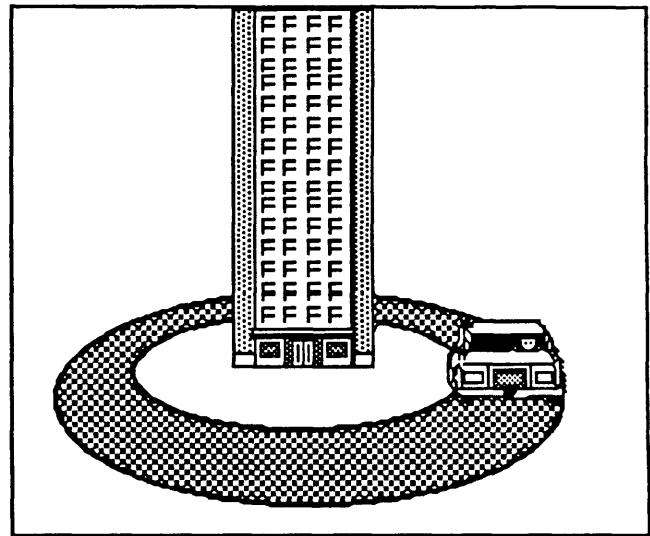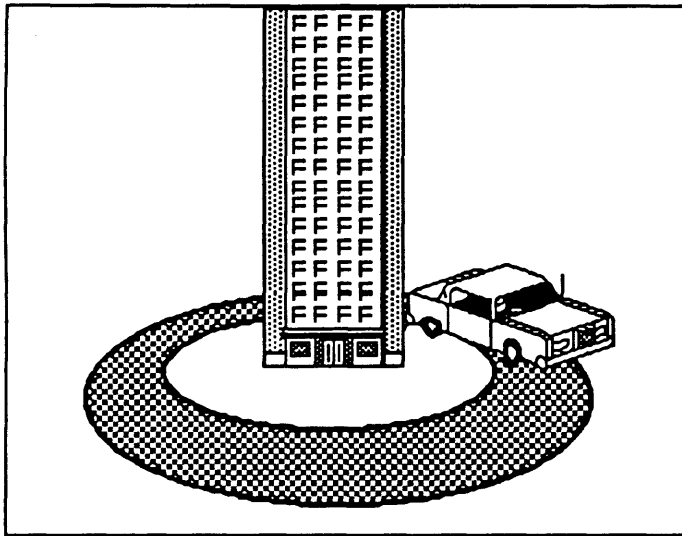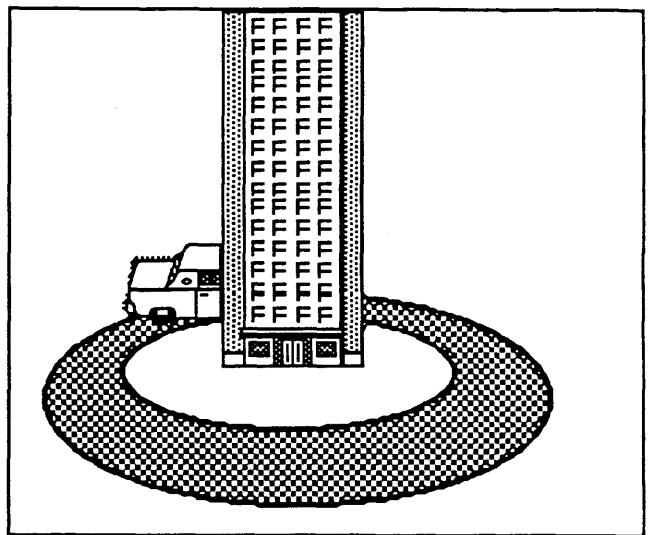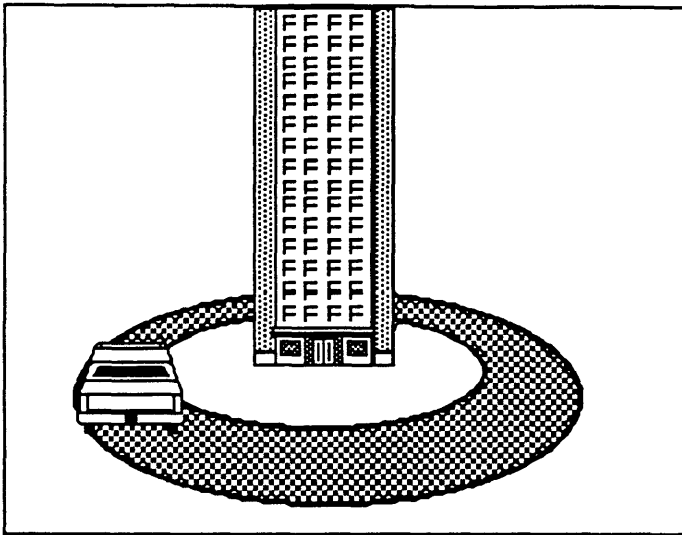
T.D. 2/24 "Car" animation

Success Card

I: What did you write for this one?

T: I went shopping with my grandma.

I: When did you do this?

T: November the 30th.

I: What did you go shopping for?

T: I went shopping for her fish...

I: What else?

T: Grapes, apples and bananas, all fruit, and those little fat red things....

I: Cranberries?

T: Yeah.

I: Why does that make you feel successful?

T: Because I like to walk around with her, then I like to go back up her house. Then I go home

and help her clean up.

I: Do you go shopping with your mother to buy food?

T: No.

I: Is it more fun to go shopping to go with your grandma?

T: Cause she (mother) doesn't take us with her. She (grandma) take her grandkids.

I: Any other reason?

T: No.

I: Anything else you do with her that's fun?

T: We watch movies, then we eat popcorn, and ice cream..

I: You said that you help her around the house and clean up why do you like this?

T: Its fun. Because she let me go outside and then she gives me money when I finish...she give me everything...

I: Is cleaning hard work or fun?

T: Fun.

I: Do you do it at home too?

T: Yes.

I: When you do it at home is it fun too?

T: Yes.

I: What other kinds of things make you proud of yourself?

T: When I act good in school.

I: Why does that make you proud of yourself?

T: Cause my mother be happy with me...

I: Why is that important to you?

T: So she can let me go outside?

I: Why else is it important for your mother to be happy about your behavior in school?

T: She be happy with me.......If I don't do good in school, she make me stay in my room, go to bed, and don't go outside. It's more fun to go outside than to stay in the house. If I stay in the house I play with all my games.

Angry Card

I: What did you write for that one?

T: When my mother went to the hosipital.

I: Tell me more about that.

T: I wasn't home....then I went away for two days to visit my god brother, then when I got home, my brother and sister told me that my mother went to the hospital, then I ran into my room and closed my door and started crying.

I: Do you know why she went to the hospital?

T: They didn't tell me, cause I wasn't at home, my grandmother took her.

I: What happened when she came back, did she tell you?

T: She was sleeping.

I: Why do you think that made you angry?

T: Because I love my mother <u>very</u> much, and then I cried....when something happens to either her or my brother or sister.

I: Why did this make you angry?

T: Because they said my mother was going to die.

I: That's what they told you?

T: Yes.

I: Do you think it was true?

T: No.

I: Why do you think that made you angry?

T: Because she went to the hospital..........then I started crying....I told my mother they told me that......she told me that she would tell me in the morning....but she hasn't told me yet.

I: When did all this happen?

T: Thursday, or Friday.........a week.

I: Do you think it would make you feel better if you talked to her about it now?

T: I already feel better, she ain't sick now...there's nothing wrong with her.

I: What other things make you angry?

T: When something happen to my brother, or sister, or grandmother....when I can't see my grandmother.

I: It makes you angry when you want to go see her and you can't. Why can't you?

T: Cause my mother won't let me.

I: So why do you get angry?

T: Cause I can't go see her, or I can't to her house. Now I can see her. I can go to her house. Every time I go home and do my homework, I can go and see her, I can go and see my grandmother at 4 o'clock.

I: What can you do for yourself when you are feeling angry to make yourself feel better.

T: Read a book, or watch my favorite TV show, or go to sleep.

I: How does going to sleep make you feel less angry.

T: When I get ready to go to sleep, I can leave the TV on...when somebody is making too much noice, or when I have company.....and one of my mother's friends kids come over....that makes me feel happy....(losing the train of thought)

I: Anything else that makes you angry?

T: No.

Change Card

I: What did you write for this one?

T: I like to do my work.

I: Ok. That's something that has changed about you...this year you like to do your work and last year you didn';t like to do your work...why do you think you changed your mind?

T: Cause I wanted to get good grades, and go to the fourth grade.... and pass.

I: Why did you change your mind?

T: Last year I didn't like my teacher.

I: Why didn't you like her?

T: Because she was too mean, and yelled, and make me real nervous.

I: How did that effect your work?

T: Easy, she take peoples work when you not finished, and don't leave time for you to do it. Or she make you do your work. She make you read, she make you stand up in the corner, or out in the hallway.

I: Tell me something about your teacher this year.

T: She's nice. She gives us parties. She gives us extra recess. She gives us two papers. One paper on math, and then she let us our math books, then she let us have recess. If we don't do our work she makes us sit at our desk put our head down. Or, she make you do extra work.

I: So you think that this teacher is better than the one you had last year?

T: Ms. Lyndon is nice.

I: Any other reason why your attitude changed?

T: Cause I like my work.

I: Why is it important to pass from one grade the next?

T: So my mother can be happy.

I: Why is it important for your mother to be happy?

T: Cause if I do well, she let me go and visit my friends.

Moved, touched (favorite book or movie)

I: What did you write for this one?

T: Freddie Cougar.

I: Tell me why you liked this move so much?

T: He's scary. He make people scream. Some people can ( ) and put him on the ( ) he'll fall in the bed and they'll be going in their dream...

I: Why do like Freddie? I thought you said before that it makes you nervous to hear people scream?

T: Sometimes I run away...one day we went to the movies and saw....and I ran out of the movie theater....

I: What is it about him that you do like?

T: I like Freddie Cougar...some people in the movie is nice...some people is scary.

I: Why do you like scary movies?

T: They scary. I eat popcorn at those movies, or lots of ice cream.

I: Do you like people who are funny?

T: Feel happy. Freddie Cougar is only a dream. Jason is only a dream, Freddie is Jason's brother.

Important to me

I: What did you write for this one?

T: To go to school.

I: Why is it important to you?

T: You learn, learn, learn.

I: Why is it important to learn?

T: So you can go to college. I want to go to college, I don't know about anyone else.

I: What would you like to study, or be when you grow up?

T: Nurse. Then I'll quit that job, and be a teacher, and quit that job and I'll be a librarian, then I'll quit that job and be a principal....A real principal not a vice principal.

I: What's the difference between a real principal and a vice principal?

T: Because the real principal is the real principal, and the vice principal is not. The vice principal is a man, like Ms. Perry is the real principal and Ms. Johnson was the real principal.

I: What is the difference between a principal and principal?

T: You just walk around the whole school, can't stay in your office...the vice principal don't got no real office, Ms. Perry do.

I: Why do you want to be a principal?

T: Sit at my desk and write.

I: What would you write?

T: I better quit that job before too long.

I: Of all the jobs that you mentioned, which one would you like to be the most?

T: Nurse.....no!! people would be breaking into the hospital, they don't got no alarm. I watched General Hospital and someone broke in there and they got no alarm.......The Cosby Show!!

I: Why else do you want to be a nurse?

T: To take care of little people.

Anxious. Nervous

I: Tell me what you wrote for this one?

T: (Says nothing, I read the sentence: "Getting stuck in the elevator")

I: Tell me about this when did this happen? Did it happen to someone that you know?

T: Brother......

I: It happened to your brother...that's awful....who got him out?

T: My cousin....

I: Your cousin got him out?

T: No, my cousin was in there with him....

I: So who got them out?

T: My mother or the fireman....my mother called the fireman

I: The fireman got them out. Well, that is something that would certainly make most people

anxious and nervous. What would you have done if you were in there?

T: Scream

I: Well at least he had company. Can you think of a way to make yourself feel better in this

situation?

T: Nothing.......

I: Is there anything else you can say about being anxious or nervous?

T: No. Can I leave?

I: Lets try and get through these other 3 cards.

Sad

I: What did you write for this sad card (Waits 30 seconds before responding)

T: If my mother or my brother, or my sister got lost.

I: How would they get lost?

T: I don't know...I don't know I don't want to do this one....

I: You mean if they got lost and they didn't know where they were?

T: Yep.

I: Has that ever happened before?

T: To my brother it has......(5 year old brother was found with a 10 year old friend at a local

mall at 2:30 a.m. in the morning about 2 months ago).

I: Do mother's get lost too?

T: Yep. My mother got lost before...She was walkin some place...

I: And what did she do?

T: Nothin.....she found her way home, she was going to her friends house.

I: So why would this make you sad?

T: I'm not talkin about this....

I: Well, your doing a good job so far....

T: This is the only one I'm going to do.

I: Why would this make you sad?

T: If I was in the house by myself....

I: So you would be in the house by yourself that would be kind of sad. Is there any other reason

why you would be sad?

T: No.

I: Is there anything else that you would miss about them?

T: No.

I: Can you think of one other thing that you would miss about them?

T: No.

Strong Stand

I: What did you write for this one?

T: I ain't tellin, my aunt told me not to tell them.

I: Do you want to think of something else to write on the paper?

T: Ok, gimmy the eraser........

I: For this card I asked you to write down a time when there was something that happened and

you knew how to solve the problem, or you knew how things should be done....

T: I know how to solve that problem......

I: I don't understand, why don't you want to talk about it now?

T: Why do I have to tell somebody?

I: Well you wrote it down....why don't you write something else......

T: (She pretends to start writing on the other side of the card, then turns it over - looking very frustrated or disgusted and reads it...) My cousin got hit by a car when he was three years old, he ran across the street by himself...

I: What was it about this situation that was a strong stand?

T: It was a strong stand for me (says belligerently), I know how to solve this problem or I wouldn't be going to court with my aunt.....

I: How did you solve this problem? What did you feel strongly about?

T: I was across the street...........

I: You were across the street...

T: I was on this side....he was on this side (opposite side of the street) so my aunt call me to grab his hand.....so I didn't know he wanted to go on that side......but she didn't call me.......so he got hit

I: Did you feel badly about that....

T: Yep yep...yep...yep....yep

I: Did he get hurt badly?

T: He is better now.

I: What was it about this situation that you took a strong stand about?

T: He should a never should a crossed the street....Ok that's all.

I: Well, that makes a lot of sense, he never should have crossed the street. But when you are three years old, you are not that smart about cars.......

T: He is old enough, he can talk, and he already knows about.

I: You think he should have known.

T: He knows.

I: Ok, lets go on to the next card.

Lost Something

I: We have one more card, what did you write for this? (I read it) "I lost my key on the old

side".....what is the 'old side'?

T: Old side....its Jamica Plain...

I: Is it a place?

T: Yep.

I: Is it a play ground?

T: Its where people live....

I: Oh....its a neighborhood (she is getting exasperated). So tell me something about this

why was the key important to you?

T: My key was important to me, it was my house key (exasperated).

I: So can you tell me why it is important to you?

T: Its important to me so I can get in the house.......

I: Can you think of another reason why?

T: So I can get my mother's milk and get in the house.

I: How did you feel about losing it?

T: I felt sad.....

I: Did you get another one?

T: No

I: Do you have one now?

T: I found my key.

I: That's great how did you find it?

T: I was looking for it........

I: Where?

T: Outside.....

I: Did you have help?

T: My sister, my brother and her friend.

I: Can you think of anything else that you lost that was important to you?

T: Nothing, not even money. (she is now sitting with her back toward me and mumbling)

I: Ok let's stop.

APPENDIX 2

JOHN

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John
D.O.B 4/4/77
5th grader
age: 10.9
Kegan stage: 2, 2/3
Character structure: impulsive
Total hours of exposure to VideoWorks: 31.5
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Assessment Data

Academic Portrait

John was 10.9 years old. He was referred to the study by his teacher, Mr. B, who described John as "a kid who has no idea that rules apply to him." This was conveyed in an affectionate way, and this feeling was mutual on John's part. In fact, the other reason given for the referral was the concern that John was overly attached to his teacher, and needed special attention from other adults.

John's grades fluctuated wildly, and this problem was defined as one of "keeping him interested and motivated." Mr. B. added that "he doesn't seem to understand that he needs to apply continuous effort to maintain an A." John's grades and academic performance were considered average, he was performing at grade level in all subjects. He did not attend the resource room but was involved with the Chapter 1 reading program for slow readers, and spent three class periods a week in a special reading class.

John also had a history of being provocative with his teachers. He was suspended from school for throwing a chair at his second grade teacher (in response to being hit with a ruler by the teacher). He has since transferred to the Hennigan from this school. When I discussed his past with him, he talked about this incident and reflected on it with regret: "the kids [in second grade] didn't like me, but then I went along them, and they got me to do bad things"...."if I had acted good, I would have gotten on the honor role, *now* I realize that, but then I didn't realize it as much as I do now".

In contrast with most of the other subjects, John conveyed the sense that he was sophisticated for this age, and quite sure of himself. In fact, John was one of the oldest subjects. He showed an enjoyment of work that reflected a child who was developmentally ready for the challenges that school offered him, and a willingness to 'take on the world' so to speak.

In his social life, John was visibly struggling with the demands that others placed on him, and those demands he made of himself. This dilemma was reflected everywhere in his life; in his work on the computer, and in his interactions with his peers and adults.

Family Portrait

John was an Afro-American child who lived in a single parent family with his mother, and two younger brothers, Kevin, 8, and Kenny, 9 , in Boston. Mother was studying to become a lawyer at a local college. Mother's sister and her family are near by and played an active role as extended family. John's father is living in Florida. They talk on the phone, according to John.

John was, like Sam, Tammy, and Alan, a 'latch-key' kid. He would often baby-sit his younger brothers, which he was paid an allowance for. This was a fair arrangement as far as John was concerned, and given his sense of maturity, the responsibility was much less burdensome than it was for Tammy, who was a year younger in age, but psychologically less ready to handle the job.

John was very cognizant that his mother had high expectations for his school performance. He spoke very openly about her response to his most recent report card in a manner which clearly showed that he wanted to please her. She, apparently was less than pleased with his grades.

Overall, John conveyed the sense that family life was pretty good. He had a zoo of his own at home, in the form of cats, dogs, snakes, mice, and gerbils. He talked of going to local cultural institutions, like museums and libraries with his mother and aunt, and going on

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vacation with his uncle and cousins. There was the sense that the family was attuned to his needs, or to the needs of children in a healthy way.

Clinical Testing
Rorschach

The major theme apparent in John's Rorschach was his concern, or difficulty about handling his own passivity. This manifests itself in impulsive behavior. John's impulsivity is, however, qualitatively different from Sam's impulsive style. John was more consciously struggling with his experience of himself as helpless and anxious. Developmentally, he is in the process of moving from what Kegan calls the "imperial" self to the "interpersonal" self, which is characterized by a dawning awareness that independence and self-sufficiency are good character *traits*, not an attitudinal stance (Kegan 1982). This shift is prompted by the increasing demands placed on the child academically, as well as through competitive group activities which underscore the reality that complicated tasks require the help and team work of others.

As a result of John' tendency to act impulsively, he misses the opportunity to experience his feelings and label affective states. There were two instances where he saw explosions or eruptions in the blots that could be interpreted as his tendency to 'blow off' feelings.

The sense of helplessness and anxiety John feels has the quality of Tammy's floundering, but it is more age appropriate in terms of its origin. In other words, John's struggle with his passivity is more a result of the external demands being place upon him, rather than internal conflicts which have their roots in a previously unresolved developmental stage, or issues.

John's concerns about his passivity are triggered when he is faced with aggression by others; it is as if when someone says to him ..'oh you're passive'...(i.e., a sissy)...he responds by saying 'hell I'm not!'.....'I'll show you!'. This emerges in the Rorschach as a counter-phobic dynamic in response to images that traditionally elicit aggression and fear. It is also a response that is activated when he is feeling sad or worthless; he thinks that if he allows people to see he

is feeling 'low' they will devour him, so he initiates activity instead, i.e., painting going to the movies, which is a relatively healthy defense.

Empirically, there was as much aggression in John's imagery as there were images, or responses with things that are aggressed against. His primary defense mechanisms appear to be repression, and intellectualization. His reality testing is fair.

In general, the responses John gave to the cards were a testament to his bright intellect;. He saw "ladies dressed up in an opera singing", "a hyena and its reflection in the water", and "underwater pollution" in the blots. Some of these responses might also indicate that he has a tendency to intellectualize as a defense against feeling.

TAT

The TAT highlights what we said earlier about John's social life; he is engaged in a balancing act between satisfying himself and others. His response to the first card, which as we have indicated serves as a kind of hallmark for capturing the child's current status, shows that John perceives the boy with the violin in a kind of competition with himself - striving to do better - and at the same time struggling with his dissatisfaction with his current performance on the instrument. Ultimately, he sees the character as triumphant in the future.

In four out of seven cards, John created strong coherent stories about characters who overcome adversity; disease, slavery, and being attacked. These people are subject to forces beyond their control, but somehow manage to change their circumstances through effort, deception, or detective work. The stories also reflect John's concern with assigning blame, responsibility, and justice. Cards that usually evoke themes of protection and nurturance are treated as competitive battles.

The sophistication with which John inhabits his characters is notable. The themes show that he is actively debating with society and its self-regulating function, and had an awareness of himself as a member of a community of people.

H-T-P and Family Drawings

For the HTP, John drew a picture of his aunt's house in the suburbs, which he said he very much admired. In his discussion about the picture, he talked about the material wealth that his aunt and uncle had, in comparison to his own family. His uncle ran his own business, and John had formulated definite ideas about what he wanted to do when he grows up from observing his uncle; he wanted to have his own store or restaurant. The quality of line and form in all of John's drawings was sketchy and jagged which suggests anxiety (Hammer). He preferred to use pencil and no color which is an aesthetic hallmark of adolescence, and was very concerned with perspective and detail.

Summary of Psychological Testing

In summary, John is a child whose impulsive style is characterized by a bright intellect, a tendency to avoid affect, and a concern about how others see him, and his weaknesses.

His impulsivity was age appropriate. It is clearly activity that represents a striving against feeling of helplessness or depression, but at the same time, his impulsive actions involve a semi-conscious assessment of his feelings. This does suggest the dawning of a reflective awareness, although the impulsivity is still a default procedure. It is 'activity' that John is obliged to do because he is not fully able to sit with the feelings for very long. This is a very adult-like capability that will require time to develop.

On the whole, the clinical testing reflects a child whose issues are developmentally appropriate, and who is essentially handling life well.

Transcription of John's Animation

Themes Expressed	Interpretation
1/28	
Animation: Study for Test	Pictures are integrated part of
Narrative: Oh boy this test is hard!	the narrative. The action tells
As you can see, this girl is	the story as well - depicts
studying for a test and it is not	activity of studying
very easy for her, though it is	John is an observer and is
easy for me	acting as a commentator of his
	own narrative, showing that he
	capable of interpersonal
	relationship, he can take the
	perspective of 'other' and
	appreciate both cognitively and
	affectively their position.
2/2	
Animation: Smile	John continues to employ
No narrative ; pictures show a T-shirt	cartoon format
with a smiling face	
2/9	
Animation: Joke	
Narrative: Did you hear about	
the cat that got run over?	
Respondent: Why that is sad	
said the boy	
3/2	
Graphics: characters file	
John 's catalog of faces	

No narrative

3/1

Animation: Frog

No narrative

Images were borrowed from the

VideoWorks tutorial file, and

reassembled

John took apart the tutorial file

and put it together again

3/8

Animation: waves

No narrative

Structured exercise on how to

depict movement

3/24

Graphics: Kill for happiness

Narrative:{sic} there was this boy

who was very happy untel his mother

got agery at him for not cleaning

up his room and so his mother

said "if you don't clean your

room he couldn't go out" and the

boy was nad well he was very nad and

when i say mad i maen mad and so

mad he would not mind killing her

and he would like to do it now with a

gun or a knife but he though a gun

would be better, but first i well take

a rest then he would kill her

Using the theme angry, John

takes off with it and tells the

story of the battle of wills between

he and mother. He began

work feverishly and then collapsed

feigning sleep after making the

images and writing the narrative,

overwhelmed by his own 'monster'

5/25

Animation: dftrgh

No narrative , John

returns to the canned art

files and fools around

4/16 - 6/10

Animation: Fairy tale

Narrative: <u>Beginning</u>/ Once upon a time there was a magician who made people into fruit people. He was an evil magician and he wanted to rule the world. But to do that he had to ask his magic crystal ball and his crystal ball told him to turn every body into a fruit person.

<u>Middle</u>/ he wanted fruit people because all the world would become peaceful maybe. He thought how he would get the spell to go all over the world, but he said to himself, "how could I do that?" So the magician did not know that the crystal ball was against him and was going to take the world over from him. So three days later the spell had worked and the crystal ball was about to turn him into an orange person. Than the crystal sent the magician to the people of the world. So the people go so mad and built a prison for him until he agreed to help them. They sent him to the warlock.

<u>End</u>/ And so they worked day and night to find a reversing spell they worked for one week and they still didn't have the spell. And so the magician said the spell-binding book was with the crystal ball. So he said to the people "you will have to trust me to go and get the spell-binding book:. Two weeks later he came back almost dead. And so he told the people what to do and so every body forgave him. He was about to die. He enjoyed being himself for the last day.

TAT

#1 Boy and Violin

FIrst he got frustrated because he couldn't play the violin. So he put it down. He got mad. He said I won't do it. Then he learned harder, and then he could do it a little better. (?) He's angry resting. (? future) He's going to study harder and then play the violin better than he did before. (? how will he feel in the future) He will feel much better after he plays it.

#5 Mother at the door

This little girl she was mad because she couldn't go outside, so she went up into her room and was messing it up, her mother came in and saw her and made her come out of her room and stand in a corner. The girl went back in her room later, and messed it up again, and then her mother made her stand in the corner again. Then mother came back, she's coming in now, into the room to she if she is messing up again, and this time the girl is asleep. When she (girl) wakes up she says sorry to her mother for acting so bad, and she says she'll never do it again. (? why did the girl mess up the room?) She was acting bad cause she couldn't go out, she started wrecking it, messing up the place. Then her mother put her in the corner, and then she messed up again, and her mother put her in the corner again. (? why twice) She's (girl) is very angry. Her mother goes to see why she is so quiet, and the girl is sleeping (present). And the girl says she is sorry and will never do it again. (? how does mother feel about that) Happy because, she (girl) apoligized.

#8 Operating table

This man had a disease, cancer, and he was trying to ask the doctor if he could fix him, so they gave him a sleeping shot and then they cut him open to see what is wrong with him this is what is happening now. He has a son and his son is mad, he's just standing outside, waiting for his father to come back. The operation was successful, and he doesn't her anymore. (? future) He's getting well, and he is going to make up for the time he was sick and do a lot of stuff with his son.

#6 Man and Woman

This man robbed a bank, and someone got killed in his apartment. That's the private eye in the picture, and he is asking the woman did you do it? Did you do it? She says "no I didn't". There is another man in the story who did it right, and its his brother, and he was going to get the inheritance, and that's why he killed him, but they didn't question him, because it was his brother right. (? woman why questioning her) She says" I shouldn't be responsible for this, I just work in the house. Then the private investigator asked the brother and he said " I was in the dining room when this happened at nine o'clock, I was in the kitchen making some food, then he went up to his room to go to sleep and then he heard the shoot. So the private investigator checked to see if there was any food in the kitchen missing, and he realized there wasn't, and he realized this mans' bed was just made, so her arrested him, what would you call it? Suspicion of murder. Then the investigator said he was sorry to the lady, and they gave the money to the closest relative. (? why did they suspect the woman?) She was getting accused because she was the only person, and the other person was the son (was brother) so they wouldn't really suspect him.

#11 Dinosaur

It looks like a lizzard or a dragon or something. The dragon was looking for something to eat and

the dragon runs into this wall and he smells food behind it. He breaks through it and he' getting ready to jump through it, see all the rocks that came down, he jumps down to get the animal. The animal runs down here (road) and he trips over one of the rocks, then the dragon bites his leg off, so the animal only has three legs, but he gets away, he escapes. (? Animal) The animal is a a buffalo.

#9 Men laying in a field

There are soldier were out having a picknic, cause they passed the test, they won the war. So they went out to a picknic and fell asleep. So one of them wakes up and says I want to get something to eat, he starts eating the dinner, then the others wake up and they find out that there is hardly any food left cause he eats it all. (? future) They are all going to wake up and see the food is gone (? then) They will be mad. The will starve cause they were sent out far away. This is the second Word War.

#17 Surreal Bridge

This woman is a slave, and was trying to get away from a prison and she's thinking of jumping off the bridge, into the boat, and its getting darker, there is an eclipse, right, so she is trying to jump off when no one will see her to escape. She escapes so she is free. (? past) There is king who has slaves. (? future?) She will be safe in a new kingdom. Slaves carry all the food, feed the king, and everything. Hard work and you don't get paid, don't get good rooms to sleep in. You have to do everything they tell you to or you get hit for a rope.

Date: __4/88__   RORSCHACH: STRUCTURAL SUMMARY   Name: _J.O._ ♂/12

R = 14   Zf = 10   Z Sum = 36.5   P = 31   (2) = 2   Fr+rF = 1

LOCATION

W = 11 (s)^s

D = 1

Dd = 2 (s)

S = 2

DQ

+	= 3	
v/+	= 1	
o	= 8	
v	= 2	

M: Form Qual.

+	= 0
o	= 2
u	= 1
–	= 0
no form	= 0

FORM QUALITY

FQx	(total)	FQf	(pure)
+	= 1	+	= 0
o	= 6	o	= 1
u	= 5	u	= 2
–	= 2	–	= 2
no form	= 0		

DETERMINANTS

(List Blends First)   FQ–

M.m = 1

M.FD = 1

FM.m.CF.YF.Fr = 1

m.CF = 2

M	= 1
FM	= 1
m	=
C	=
Cn	=
CF	=
FC	=
C'	=
C'F	=
FC'	=
T	=
TF	=
FT	=
V	=
VF	=
FV	=
Y	=
YF	=
FY	= 1
rF	=
Fr	=
FD	=
F	= 6	2

CONTENTS

H	= 2	Bt	= 1
(H)	= 1	Cg	= 0,2
Hd	= 1	Cl	= 0,1
(Hd)	=	Ex	= 1,1
A	= 4	Fd	=
(A)	= 2	Fi	=
Ad	=	Ge	=
(Ad)	=	Hh	=
Ab	=	Ls	= 0,1
Al	=	Na	= 0,1
An	=	Sc	= 1,1
Art	= 1	Sx	=
Ay	=	Xy	=
Bl	=	Vo	=

Idio = 0,1

S-CONSTELLATION (Child)

N/A.

___ FV+VF+V+FD > 2
___ Col/Shd Blend > 0
___ 3r+(2)/R <.35
___ Afr <.40
___ Zd > ±4.0
___ L <.35 or >1.2
___ Pure H = 0
___ X+% <70

___ TOTAL (enter below)

QUALITATIVE

SPECIAL SCORE

DV	1	(x1)	= 1
DR		(x3)	=
INCOM		(x2)	=
FABCOM	1	(x4)	= 4
ALOG		(x5)	=
CONTAM		(x7)	=

2   W SUM 6 = 5

Content Scores

Ag	= 3
CONFAB	=
CP	=
MOR	= 4
PER	=
PSV	=

RATIOS, PERCENTAGES AND DERIVATIONS

Z Sum–Z est = 36.5–31.0   = +5.5 = Zd

EB = 3:3   EA = 6
eb = 6:2   es = 8

(FM= 2   m= 4   T= 0   C'= 0   V= 0   Y= 2)

EA – es = 6–8 = –2   D = 0

EA – Adj es = 6–4 = +2   Adj D = 0

e:p = 4:5   Depri = 3

M^a:M^p = 1:2   Sczi = 1

S-Con (Ch) =   S-Con (Adult) = N/A

FC:CF+C	= 0 : 3+0
Wt. Sum C	= 3.0
Afr	= 0.27
3r+(2)/R	= 0.36
L	= 0.75
Blends:R	= 5:14
X+ %	= 50
X– %	= 14
F+ %	= 33

W:M	= 11:3
W:D	= 11:1
IA %	= 43
Isolate:R	= 4:14
Ab + Art : R	= 1:14
An + Xy : R	= 0:14
H+Hd:A+Ad	= 4:6
H+A:Hd+Ad	= 9:1
H+(H):Hd+(Hd)	= 3:1
(H)+(Hd):(A)+(Ad)	= 1:2
Pure H	= 2

Date: __4/88__ SEQUENCE OF SCORES Name: __J.O. , ♂ 12__

CARD	RT	NO.	LOCATION	DETERMINANTS (S)	(2)	CONTENT (S)	POP	Z SCORE	SPECIAL	RESPONSE
I		1.	WSv	Fo		Bt			MOR	leaf
		2.	Wv	Fu		Art				design
II.		V 3.	Wo	F−		A		4.5		bug
		V 4.	Wo	$M^p u$		H, Cg		4.5		lady what
III		5.	D+	$M^a . m^a o$	(2)	H, Thing	P	4.0	Ag, FABCOM	people getting vacuumed
IV.		6.	Wo	$M^p . FDo$		(H), Cg	P	2.0	MOR	troll
V		7.	Ddo	Fo		A	(P)			butterfly
		8.	Wo	Fu		(A)		1.0		monster
VI.		9.	Wo	$FM^p u$		(A)		2.5	MOR	alien monster
VII		10.	Wo	F−		Hd		2.5	MOR	person ripped in half
		V 11.	DdSo	FYu		Sc			DV	robot head
VIII		12.	W+	$FM^i . m^p . CF. YF. Fr o$		A, Na, Cl	P	4.5		animal, power or cloud
IX		13.	Wv/+	$m^p . CFo$		Ex, Ls		5.5	Ag	fire blown up
X		14.	W+	$m^p CF+$	(2)	A, Sc, Ex		5.5	Ag	underwater ocean explosion

Rorschach Transcript
J.O. age 11

code: Wm= what makes
      B/c= because
      IDK= I don't know
      v <>^= change in direction of card
      a.e.= anything else
      ll = looks like

I   1. [v ^] Could be a (pause) leaf that was folded in half, and ripped (standard prompt)

1. (R) If its folded in half you could try to make a design of it and rip it; or it could have fallen off a tree; a person could run over it (Wm it ll its could be run over?) ran over or stepped on (Wm it ll that?) IDK.

      2. A design? (a.e. ?) MM

2. (R) A person could try to make a design, drop some paint, fold it in half and rub it, exactly the same on each side and rub them, for all of them; you got a piece of paper, drop some paint and rub it and it would be the same on each side, exactly the same, like they did on all the others.

II   3. [v] mm - A little bug

3. (R) You can see the antennaes, you see like the legs (where?) all of it (a.e. m it ll a bug?) Kind of eyes it gots, I mean the shape of the face I call it (little?) Mm.

      4. [v] Hmm [<] Oh man, [v] another one? Legs (points) a lady dressed up in an opera, that's all

4. (R) Cause I was picture seeing a lady singing ah (he sings) in an opera, she's got these big old legs and this funny looking hat (where?) legs, and it ll she's holding up her arms and getting ready to bow (where are you seeing it?) the whole thing (a.e. m ll a lady?) Mm, except the legs.

III   5. It ll two people picking up something, or getting vaccuumed up

5. (R) Two ladies' legs, got high heels on and the face (points), and the thing in the middle is vaccuuming them up(what is vaccuuming?) (points to middle red) this imaginary thing is vaccuuming them up (R?) yep (picking up something, how are you seeing that?) they're both bending down and picking up thing (how do you see this as vaccuuming up?) this is in the middle (a.e. m it ll two ladies?) their shoes and their head, that's all.

IV   6. [v ^] A troll that has a tail and you're looking at the back of him, a giant one; let's see.....nothing else

6. (R) Cause the feet, the big old ugly looking feet and you can see the tail; it ll he's holding his arms forward, you can't see his arms cause he's probably holding them together in front of him and he's got shabby clothes on (Wm them look shabby?) cause they look all

ragged, they're sticking all out (a giant one, (wm it look giant?) cause its big, cause he got big old feet, cause his feets smaller than his body so he's standing up and you're looking at him from the bottom, on the ground (a.e. m the clothes look shabby?) uh, except his legs all hanging down (R) bending over ripped (points) (how r u seeing it as ripped?) cause I don't think clothes would look like that.

| V | 7. Butterfly | 7. (R) (Wm it ll a b-fly?) Cause it got the antennaes and it got the feet (a.e. m it ll a b-fly?) MMm. |

8. [v] Let me look at it this way [^] a giant monster that has faces on wings...that's all.

8. (R) Right there, like alligators (how r u seeing that?) cause that could be his mouth, and he's turning sideways, like the back feathers [<] (were u seeing it that way before?) I was seeing him that way [^]but I was seeing him that way [<] too (faces on the wings?) yeah like the alligator faces, or crocodile (a.e. ?) just the way it looks from the side like that (points).

VI   9. [v ^] MM (pause) Could be an alien that got smushed in half (touches the card w/ palm) I can't think of anything else

9. (R) Like a monster, something the eyes could be right here, and he's got like a snout and he's got all this hair hanging down from the sides and whiskers, and he has some hair hanging down from there (smushed in half?) it ll he's laying down like this and he just got rolled over; just the face ll a monster, or, I forgot to say this, u know how they got them polar bears like for rugs (Wm it ll hair?) its hanging down (a.e. m it ll hair?) no, just the head ll it, the monster, the alien.

VII   10. [v ^] Person who got ripped in half

10. (R) All of it; these ll arms and these ll legs (Wm it I ripped?) Cause they don't got no middle part, stomach.

11. [v] Or the background of a robot; you see his head...that's all

11. (R) You can see the shadow of the robot, you can see the antennae, like Darth Vader, you can see the bulbs on the side of his head, its the white part (a.e. ?) its neck; he's got a little loop on his neck.

IIX   12. Two cats right here, cats on each side [<] or, like there's water and you can see the shade on one side, the shade of it, the reflection off the water (turns card all around) can't think of anything else

12. (R) [<] Cause it ll a hyena or it ll a cat cause you can see all its legs and you can see all his his legs, except he don't got no tail; ll the sun's setting and you can see the shade coming down on him as he's above the water, looking over the water I mean (sun?) cause you can see the light beige, in the sky when the sun is getting ready to set you can see the beige and pink and blue; it ll a storm, some

dark clouds.

IX   13. [v ^] Could be a forest getting blown up, IDK (drops card on the floor) sorry......(a.e. ?) no

13. (R) The bulb like hit there and its going up like an atomic bomb blowing up; the top part where the orange is (Wm it ll a forest?) cause you can see like all the branches; you can see like the middle of it going up like you can see the big clouds (a.e. m it ll its blown up?) no.

X   14. [v ^ v] Could be underwater and see two headed horse crabs, I mean what do you call them...sea horses; and them are like frogs, someone is throwing toxic waste or something down in there, all this pink gooey stuff......that's all

14. (R) Pollution; looks right here they got these bottled tank things and they go in the water and blow up, just go and they ll grenades here (toxic waste?) they dump it in there and it just goes sshhhh and kills all the fish (blow up? how r u seeing that?) cause when it blows up all the water splats everywhere all the water starts to rush (how r u seeing the water splat?) cause all the stuff's going every which way (Wm it ll sea horses?) the faces (points) (frogs?) u can see the legs and the arms (and what m it ll toxic waste?) cause when it gets poured in the water it looks all bubbly, all wiggly and stuff(bubbly?) all this stuff's getting ready to go everywhere.

The Rorschach Miniature Ink Blots in Color: A Location and Record Form

J.O. animation "movie" 1/7

J.O. animation "dftrjh" 1/11
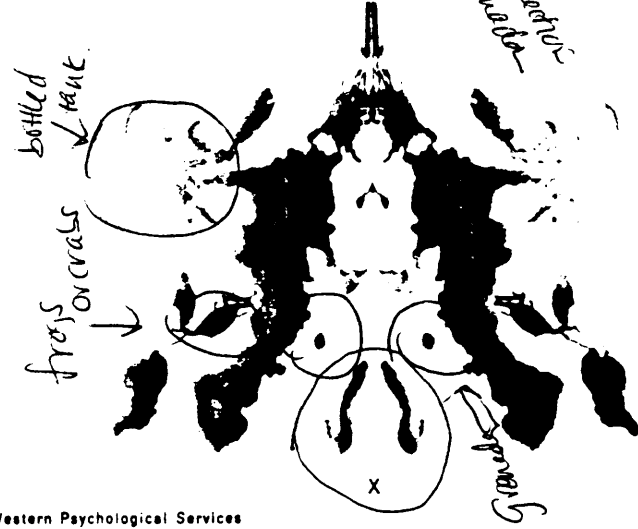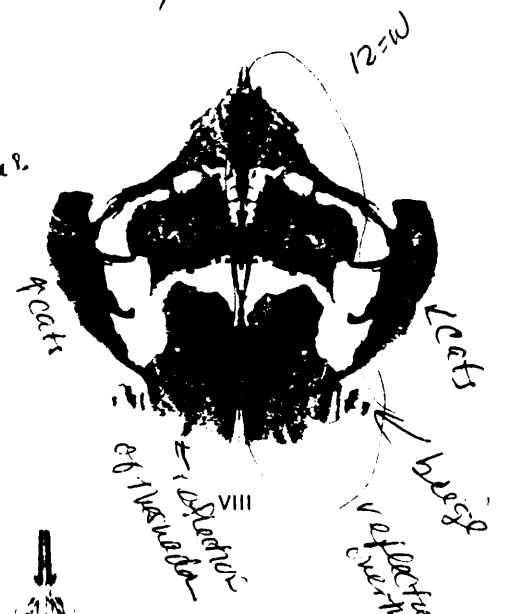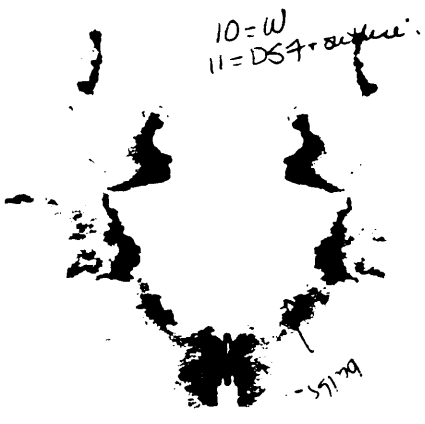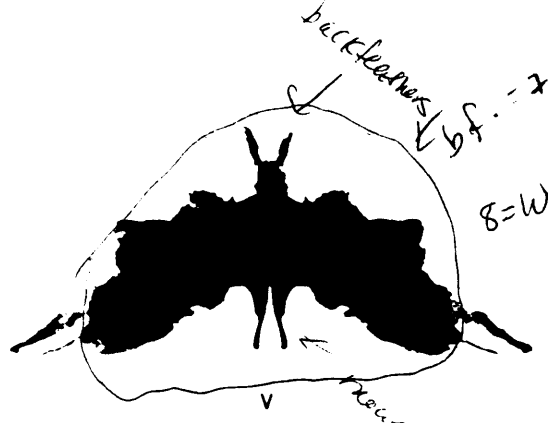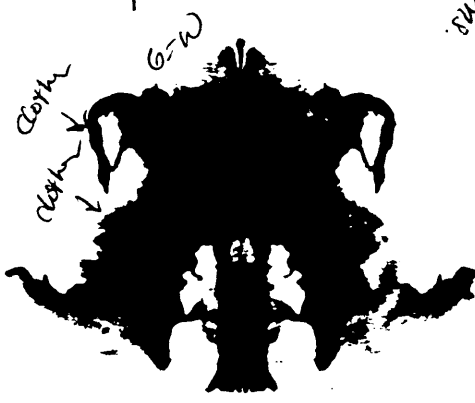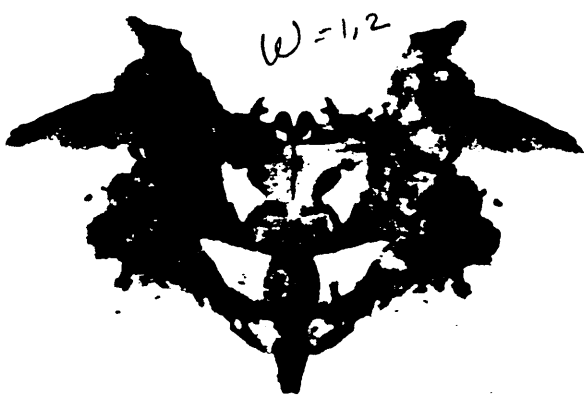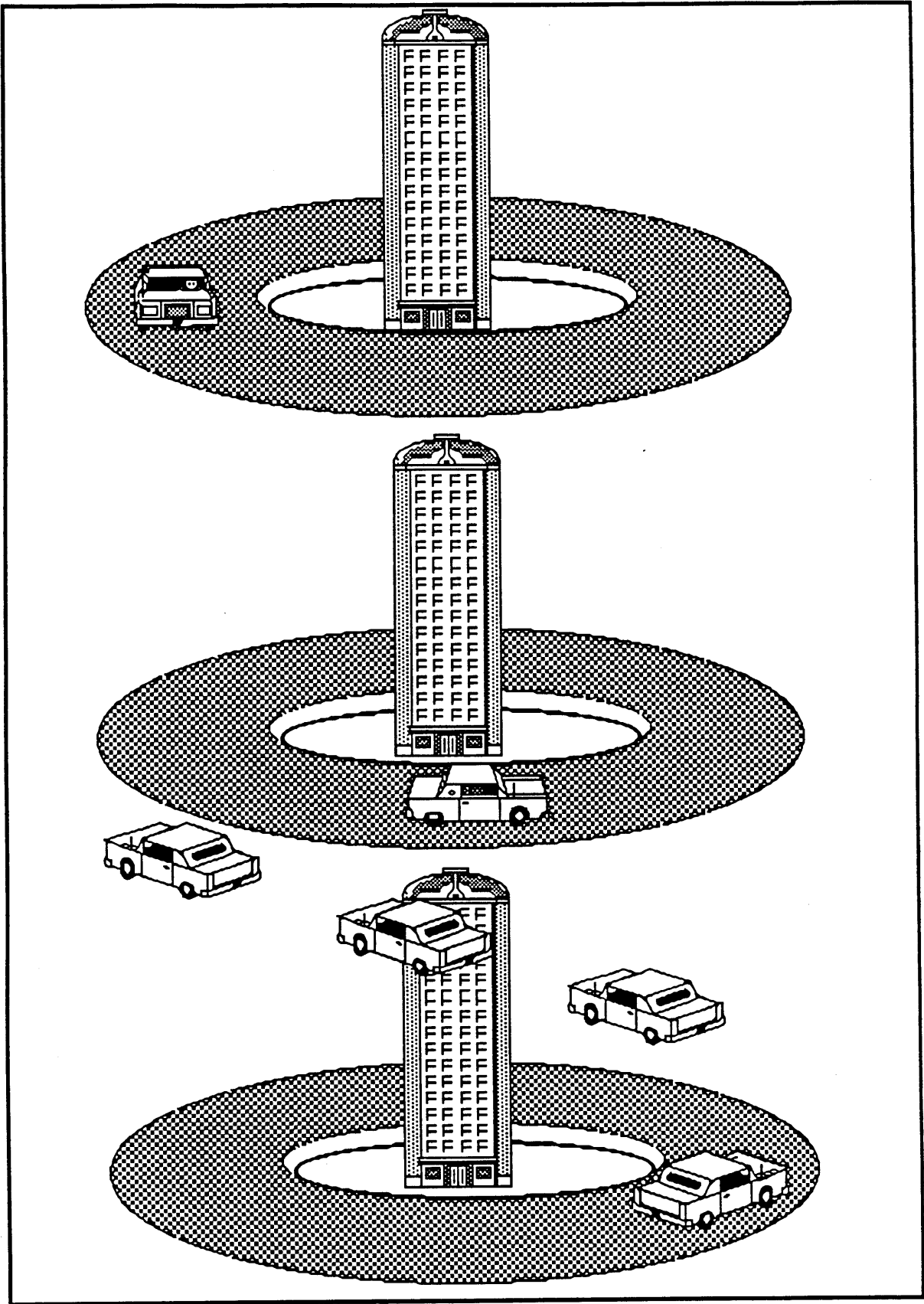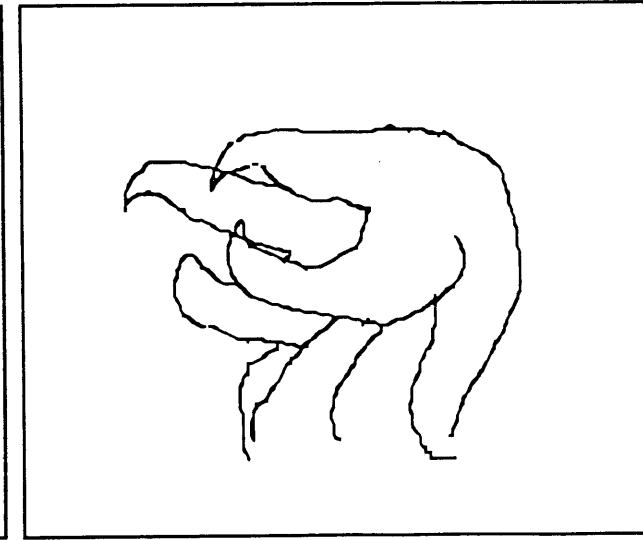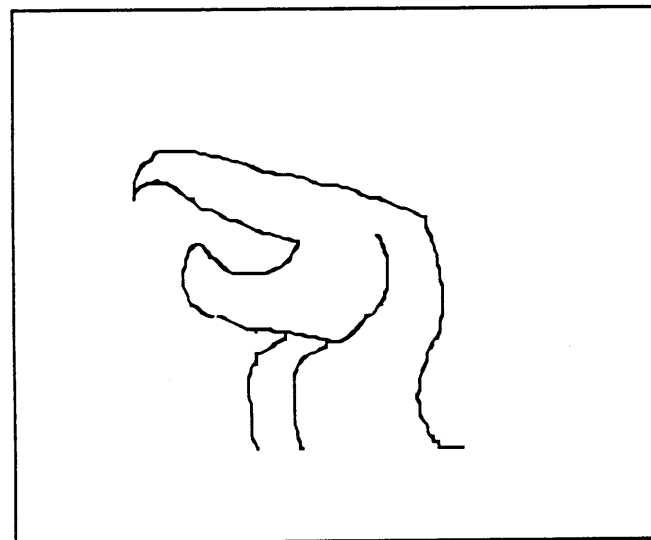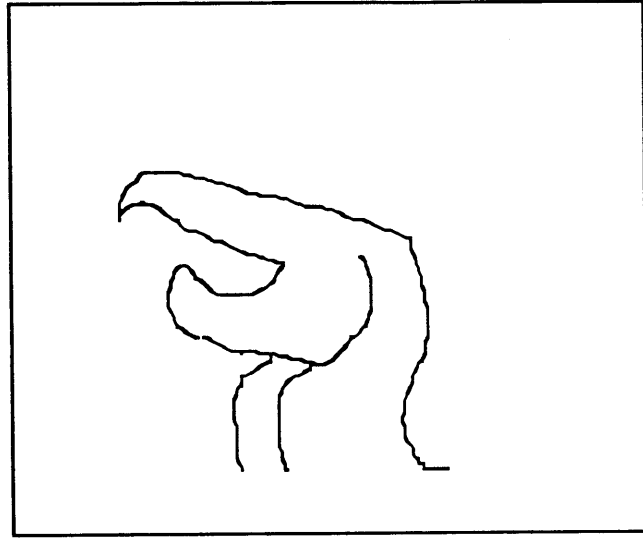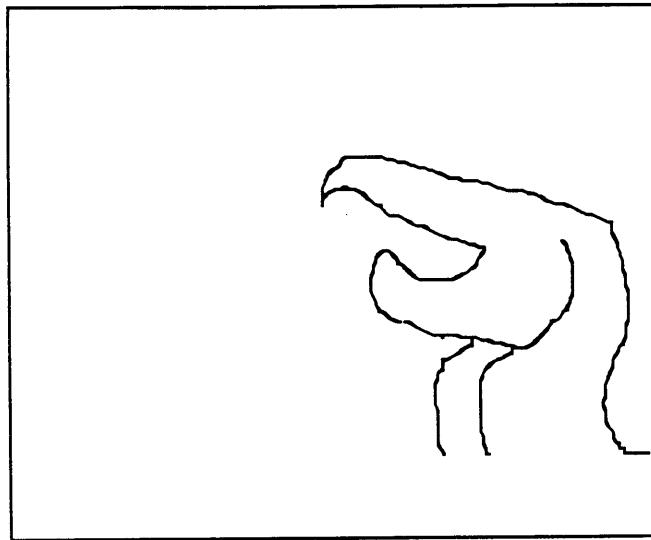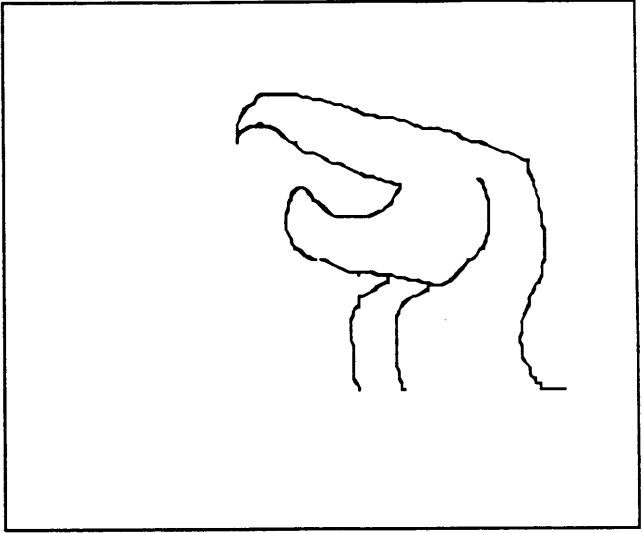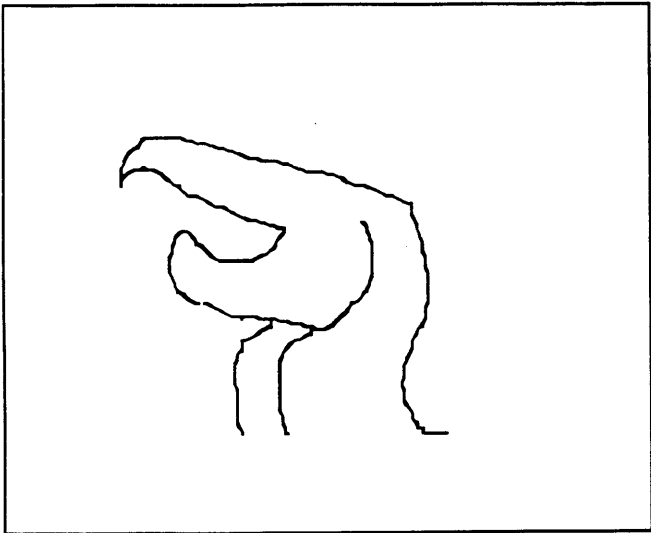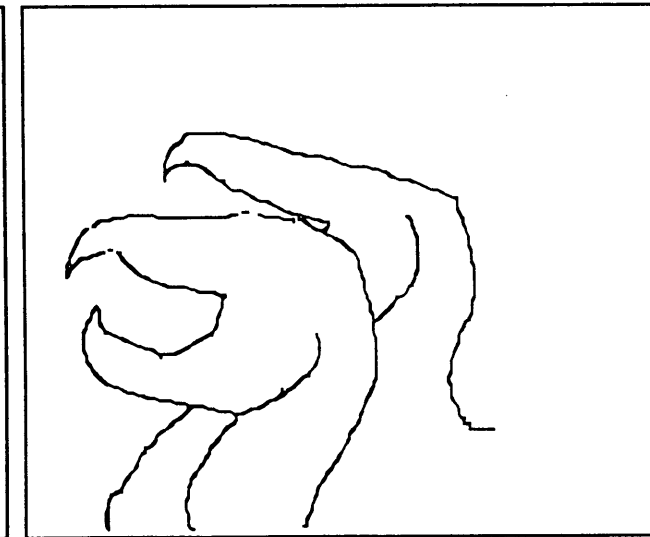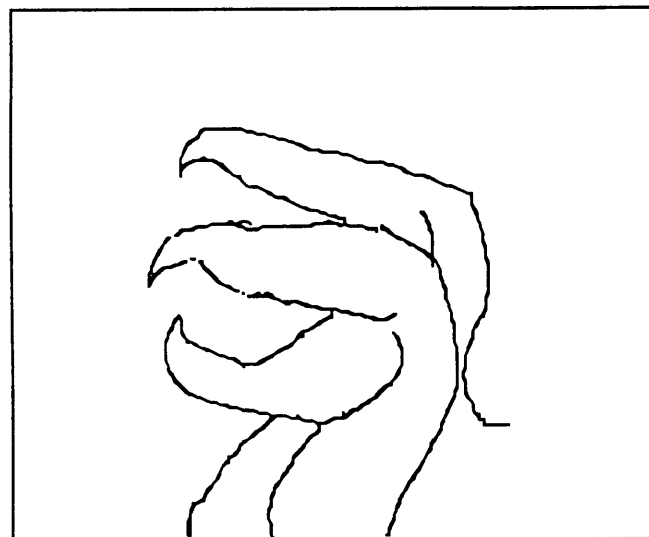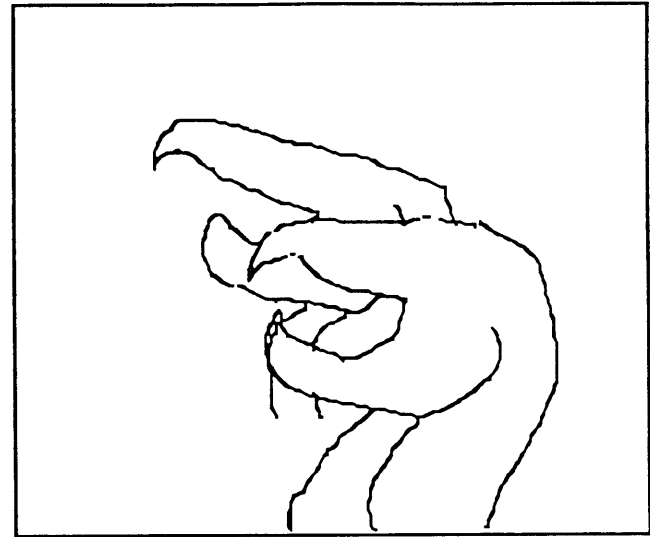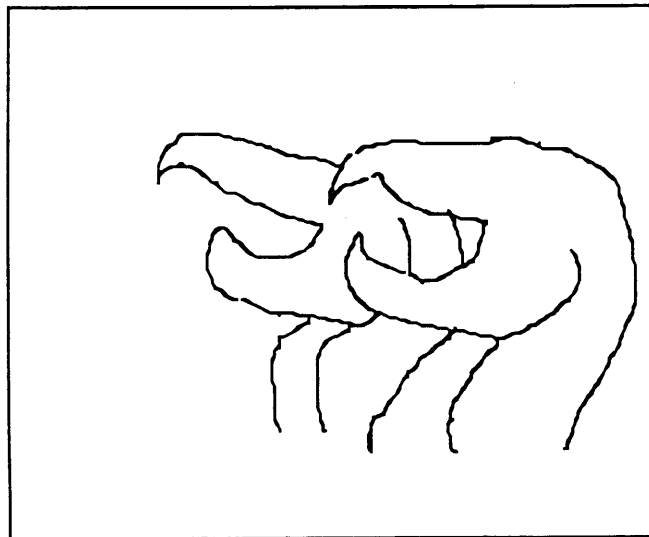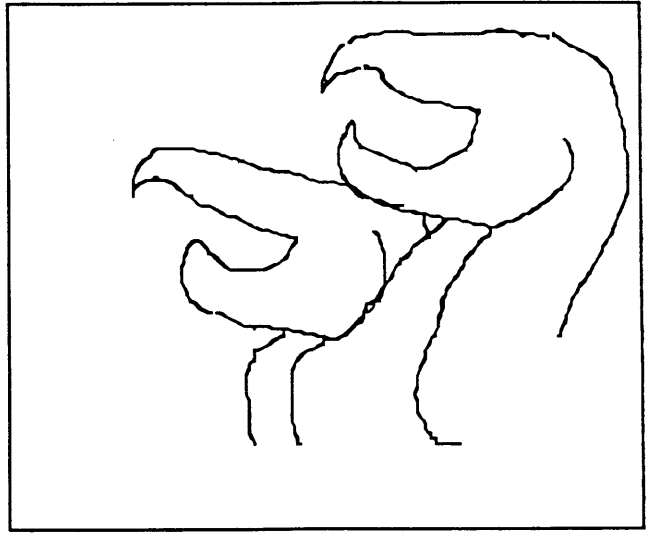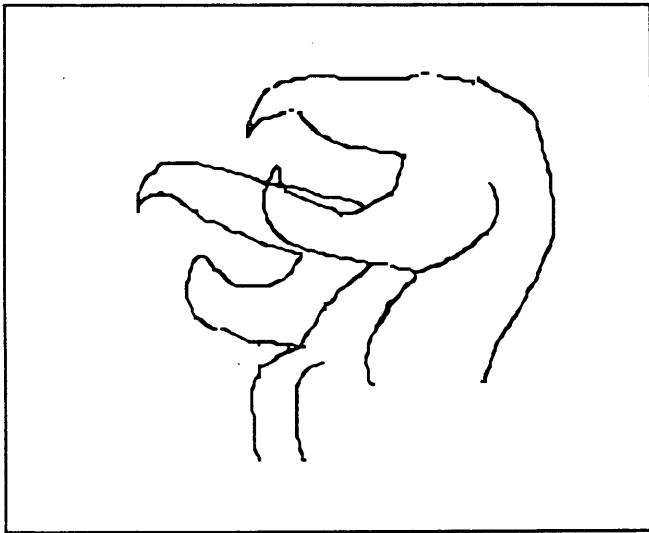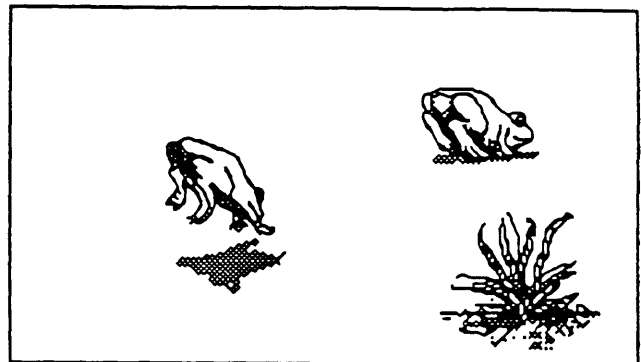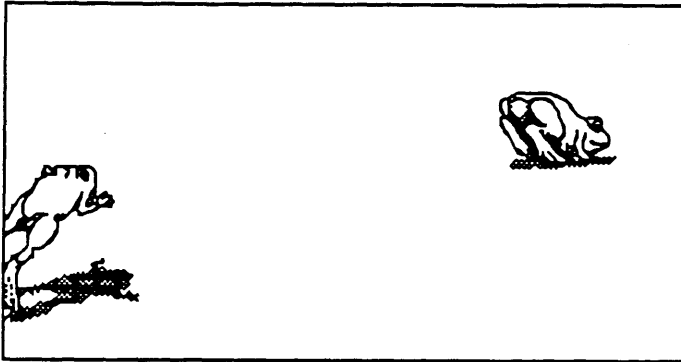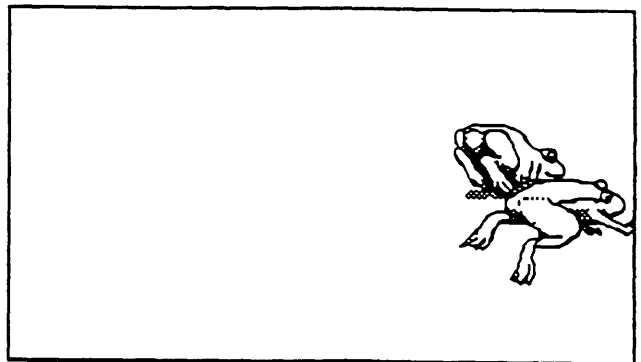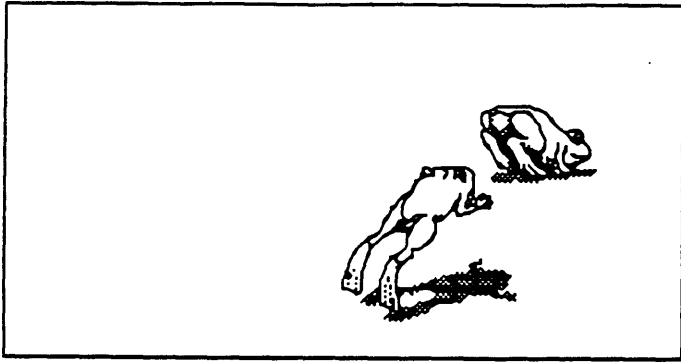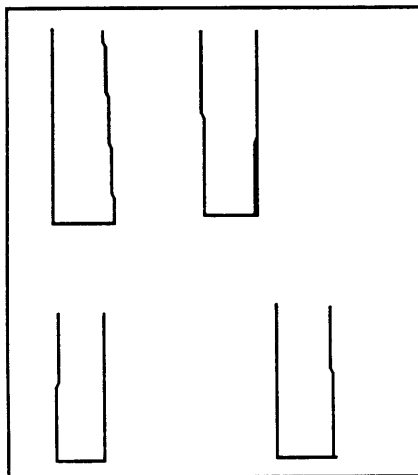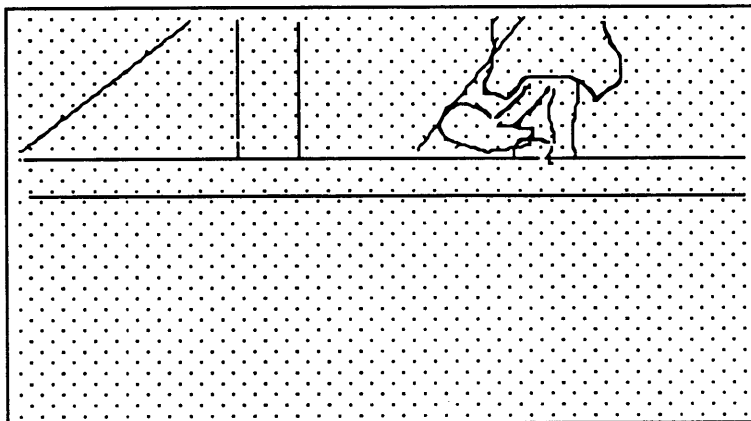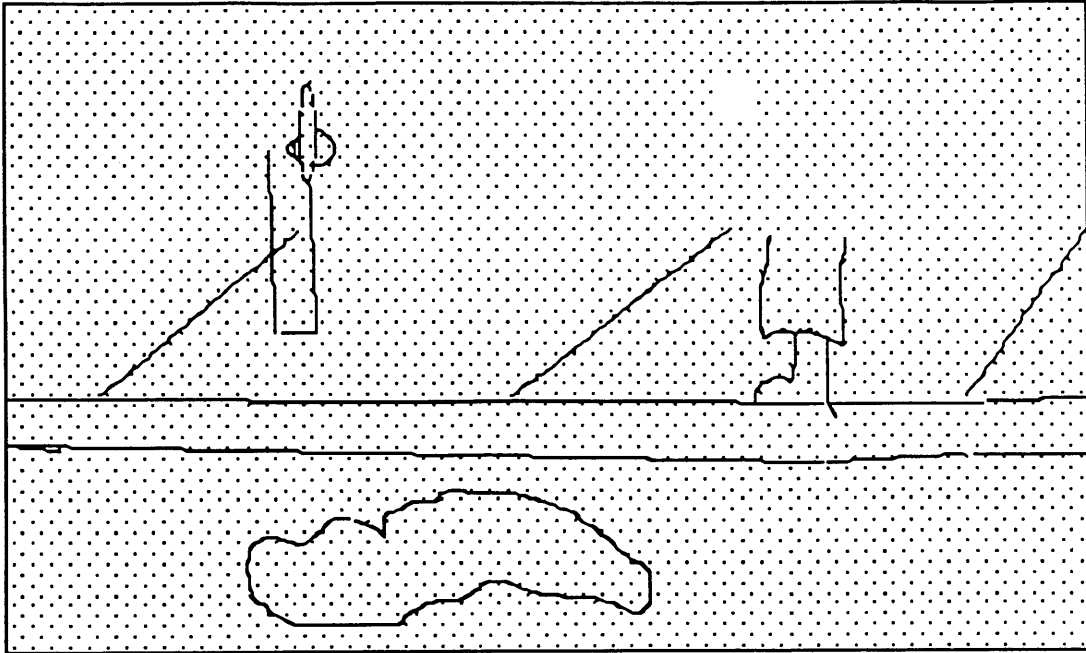
(practice telephone
poles for rain scene
which John never
used)

continued.............

J.O. animation "STUDY FOR TEST" 1/28

J.O. "frog animation" 3/1

J.O. animation "waves" 3/8

J.O. changes made to animation"waves" 3/10
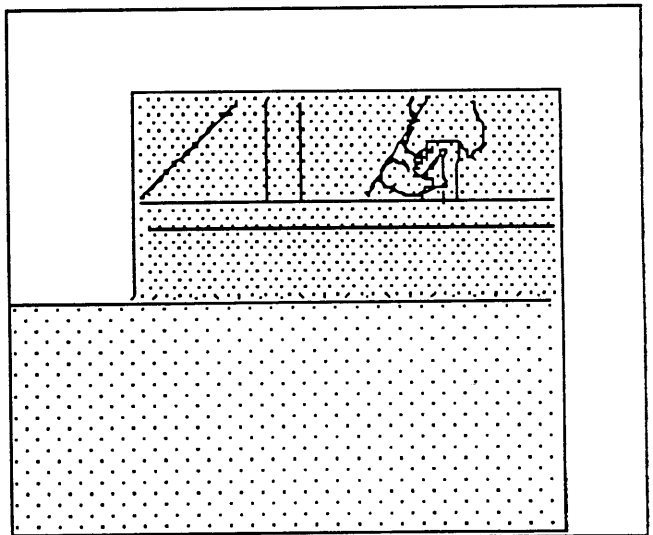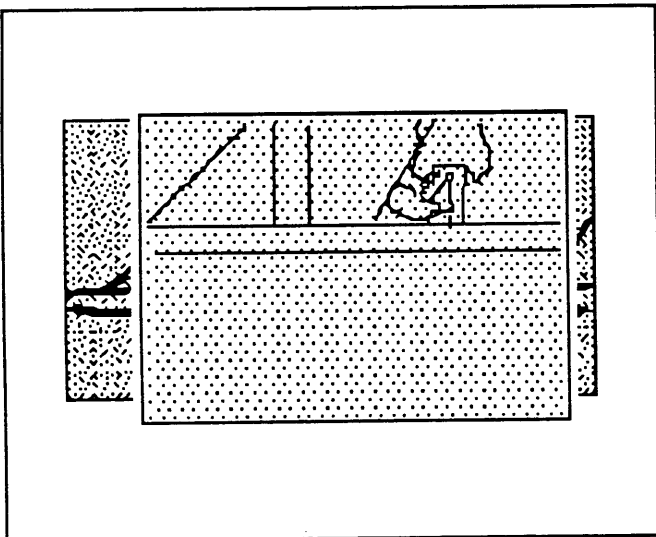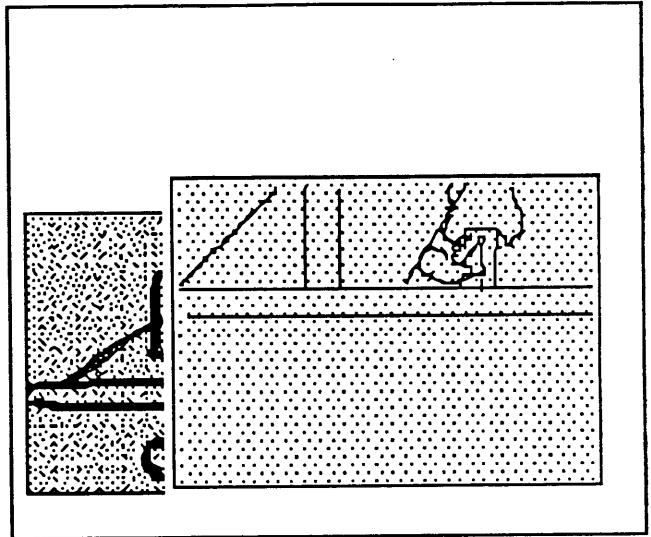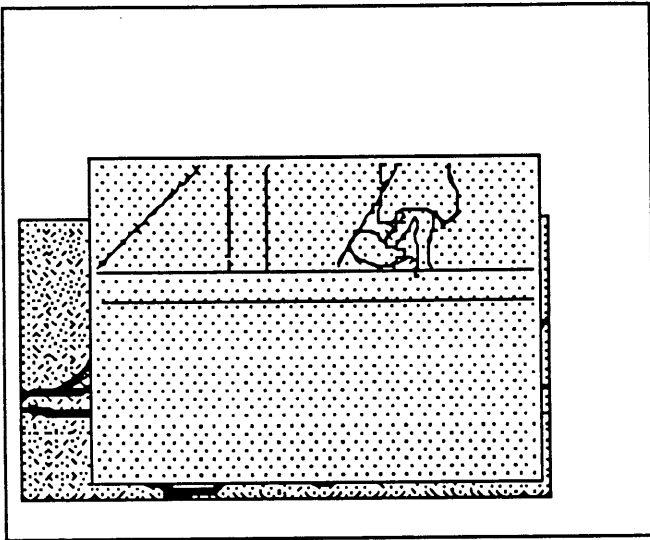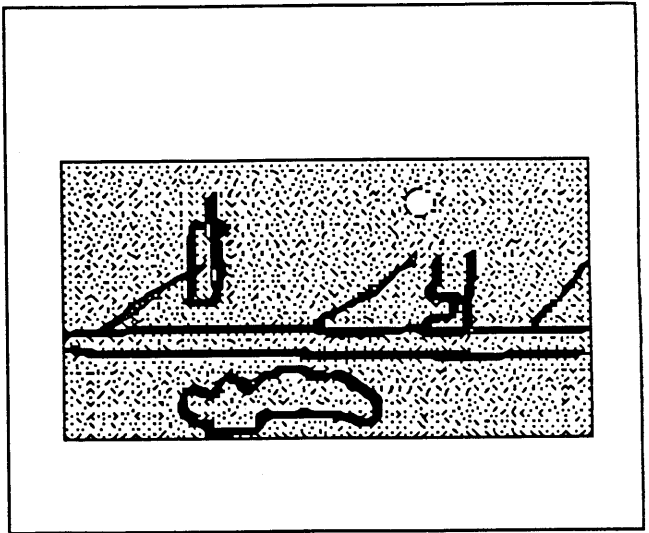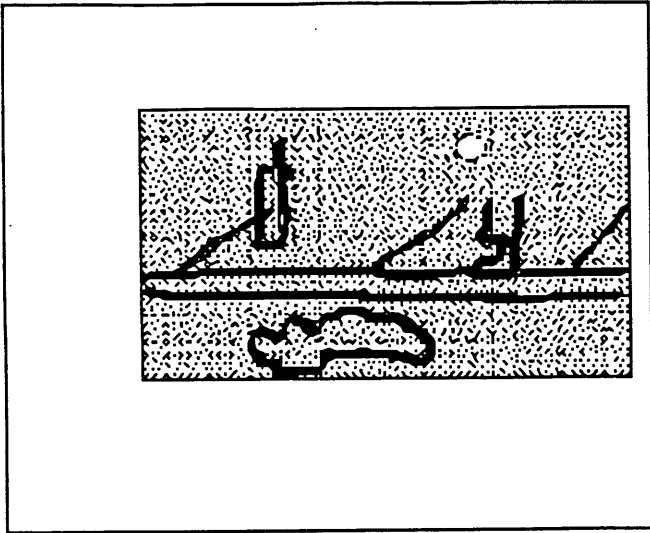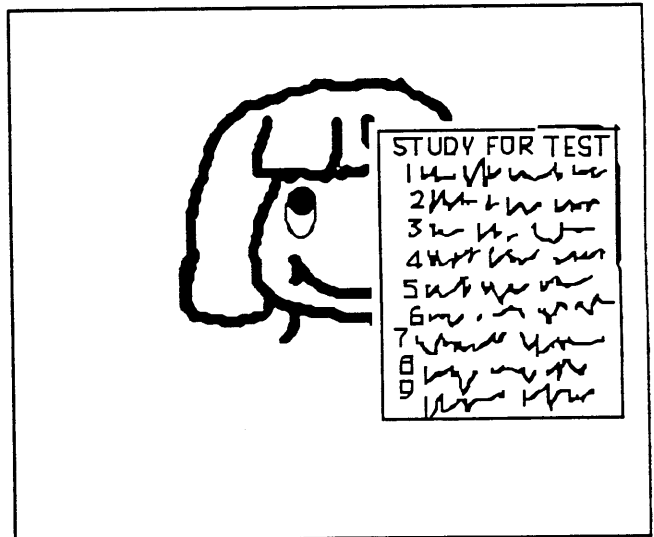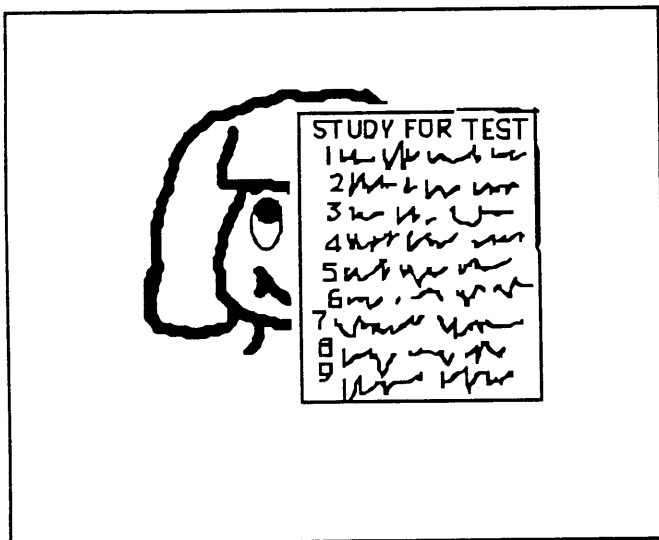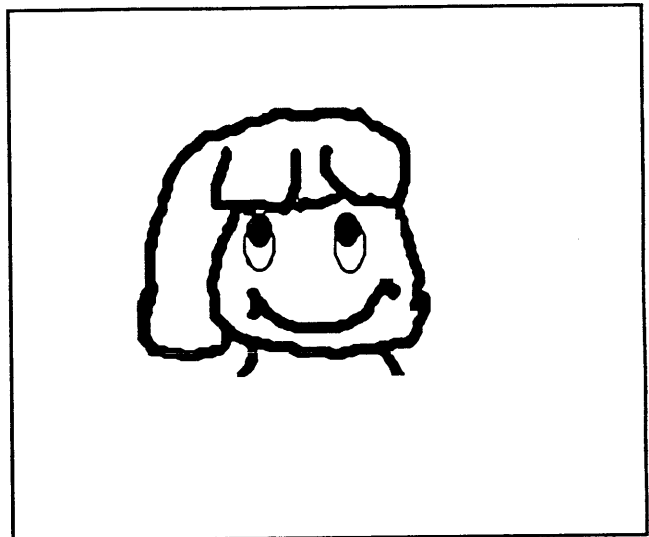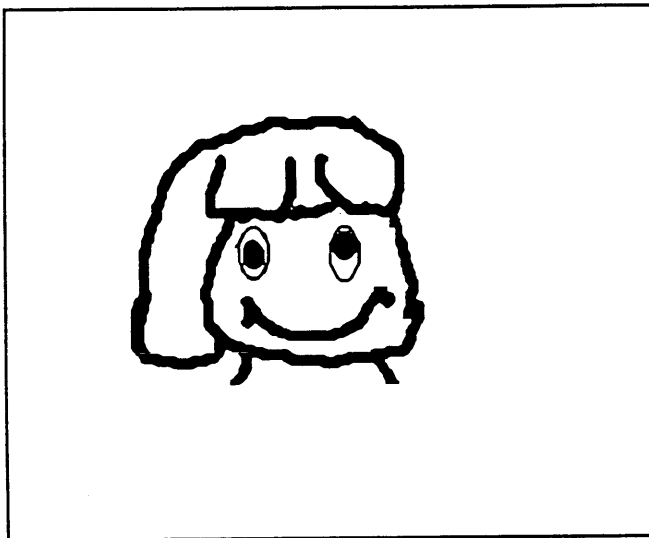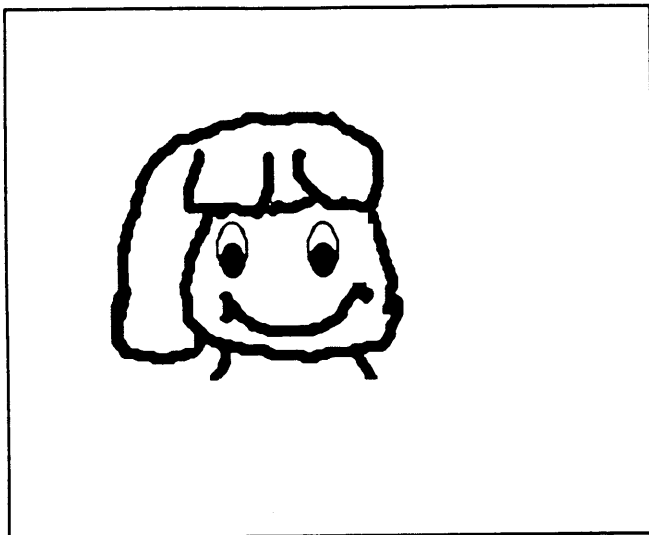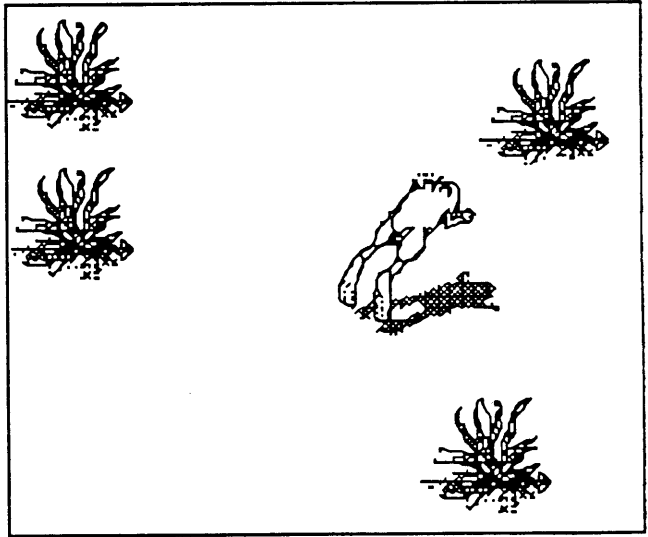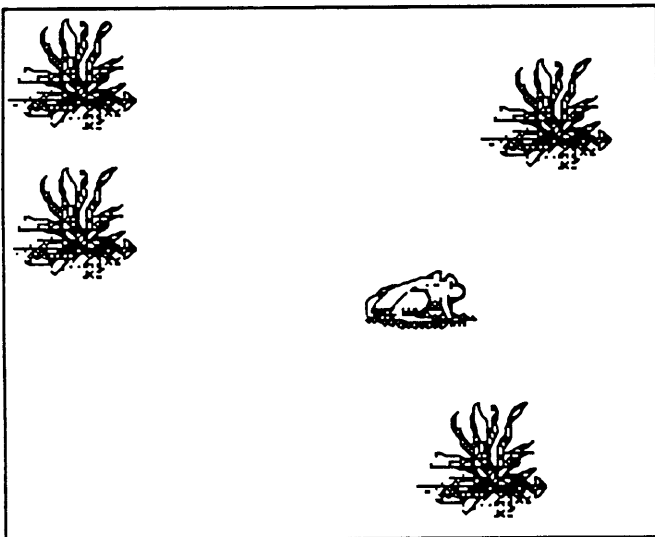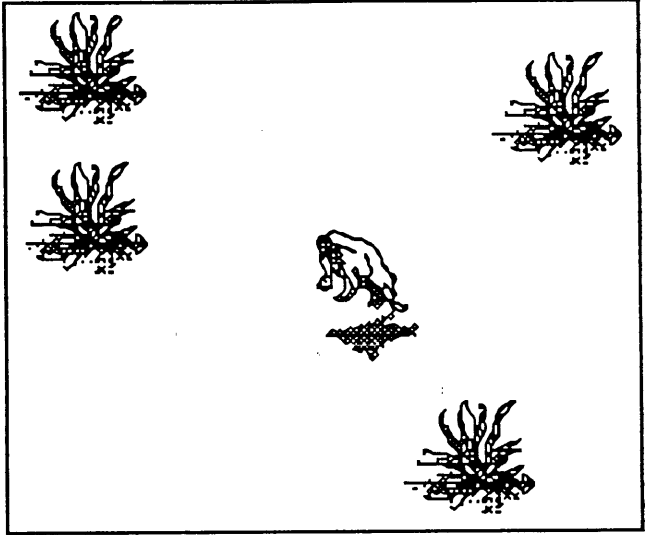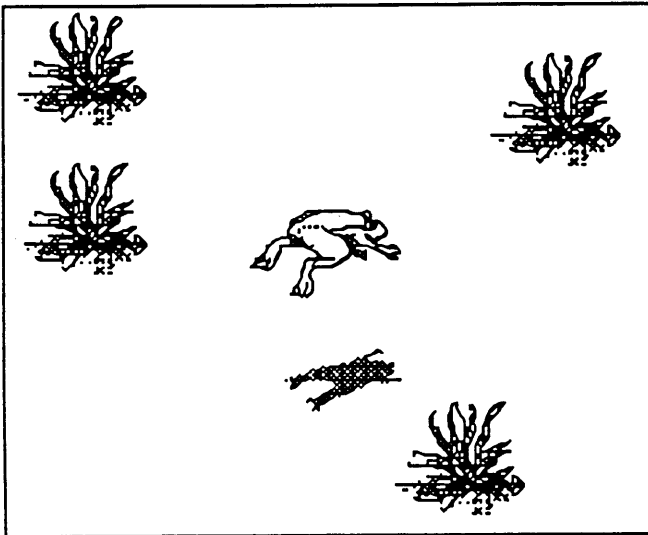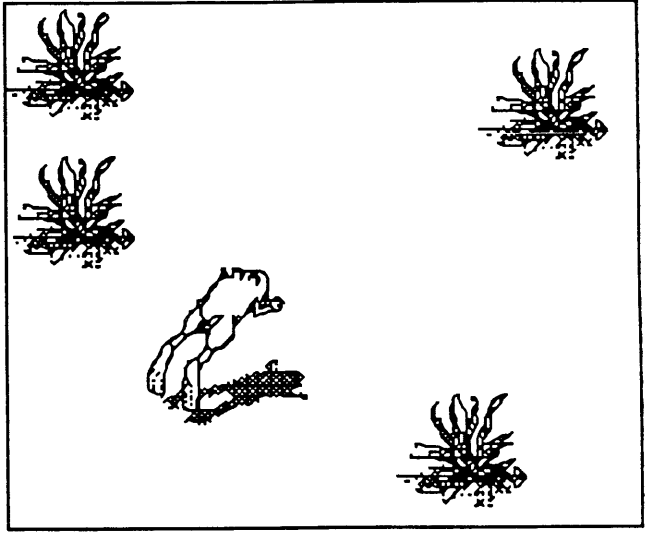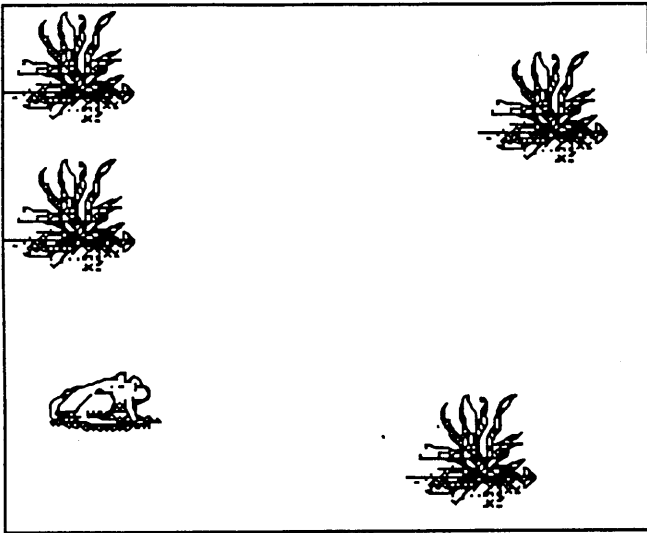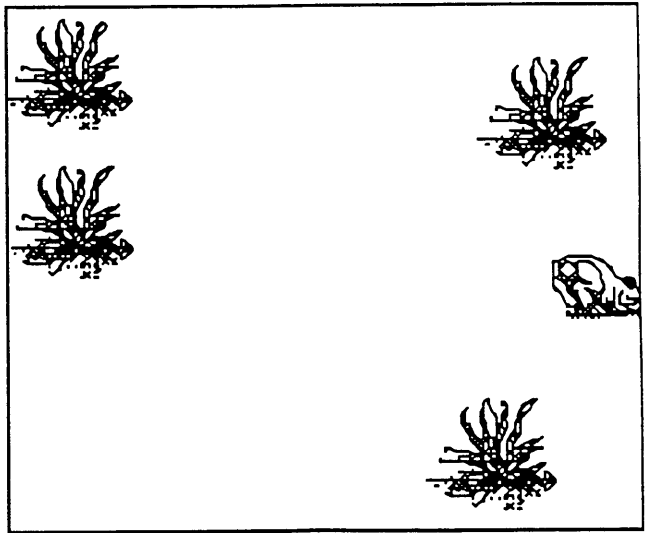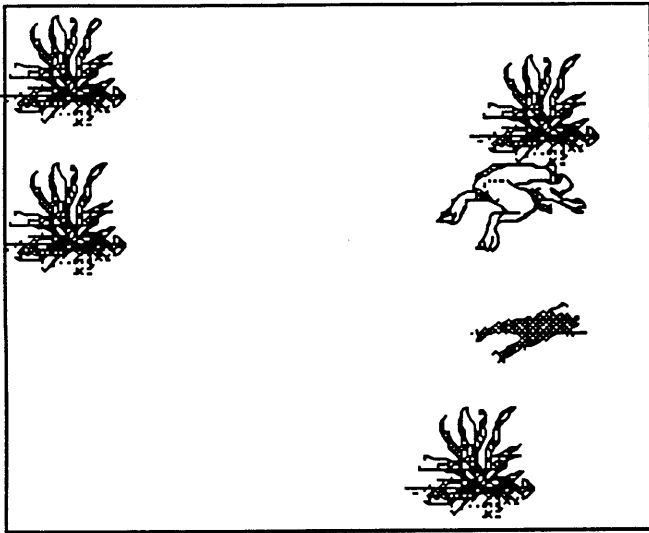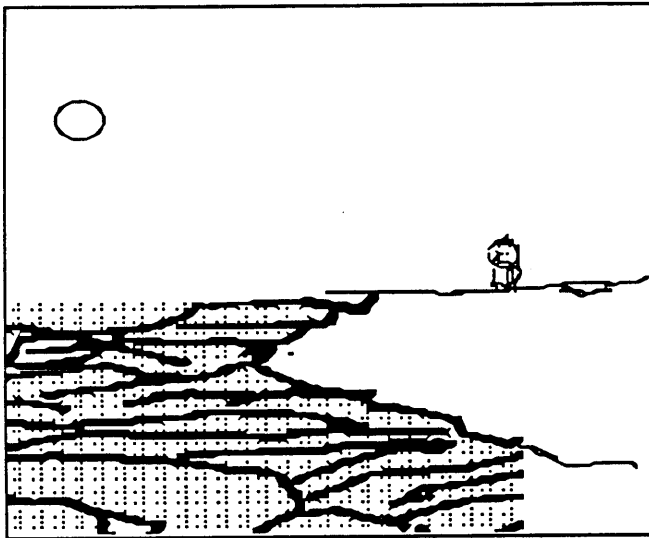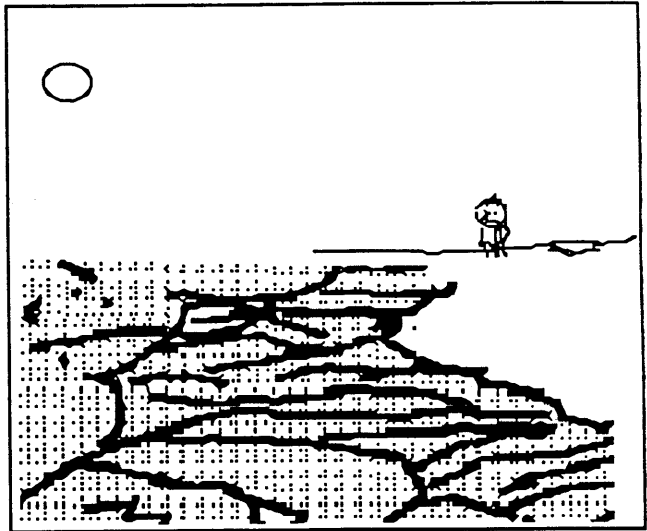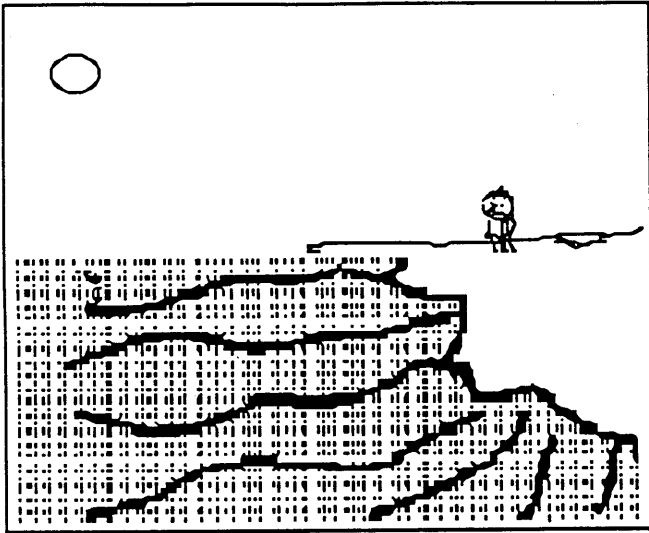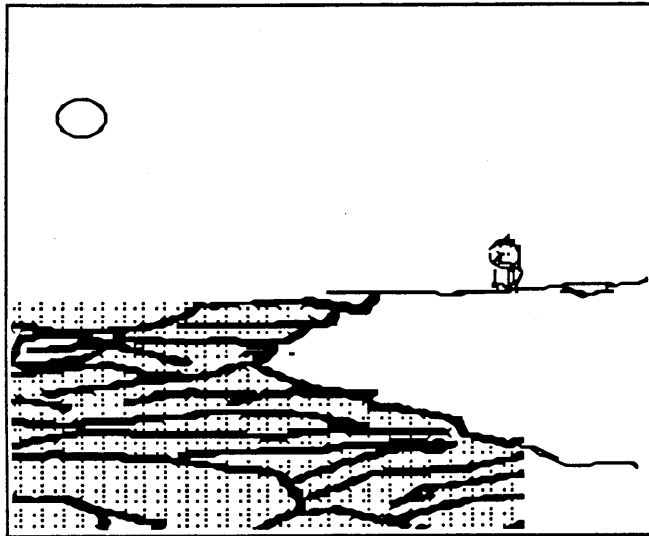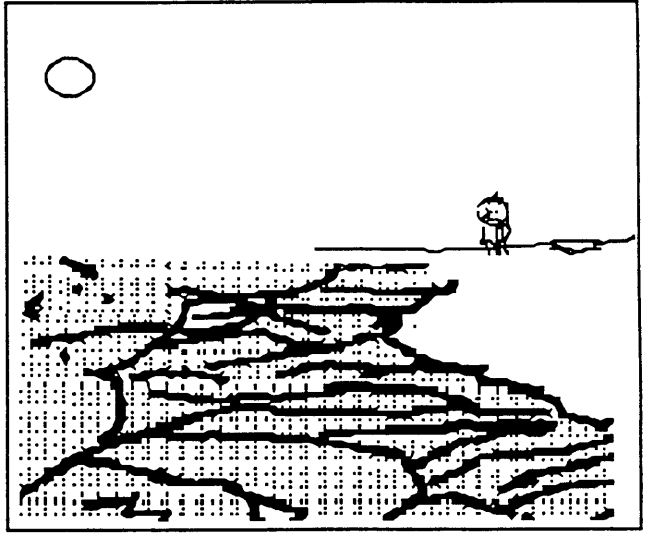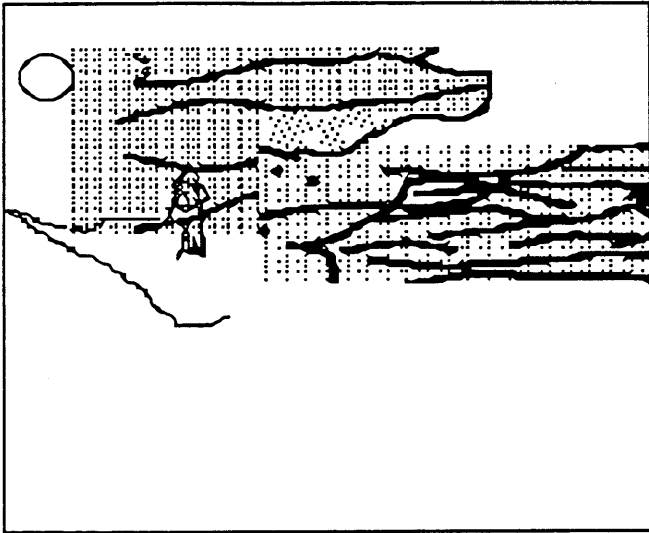
self-evaluation

tools- empty folders; files can be kept in folders, copyying
pictures across files; doesn't work if picture is too big.
cut and past; paste picture stays the same, you can paste
again until you do a new copy.

Work-

mood- Sleepy. Why? Bad. Why?

Mood- Susan Mad. I'm not listening. (And maybe sad that you
wont talk to me).

ONCE APOND A TIME THERE WAS A MAGICIAN WHO MADE PEOPLE INTO FRUIT PEOPLE

HE WAS AN EVIL MAGICIAN AND HE WANTED TO RULE THE WORLD. BUT TO DO THAT HE HAD TO AKS HIS MAGIC CRYSTAL BALL AND HIS CRYSTAL BALL TOLD HIM TO TURN EVERYONE INTO A FRUIT PERSON.

So three day later the spell had worked and the crystle ball was about to turn the magician into a orange person then the crystle ball sent him to the people of the world

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So the people got so mad they built a prison for him, until he agreed to help them. As the fruit people agreed, they sent him to the warlock to turn everybody back to normal

And so they worked day and night to find the reversing spell they worked for one week. And still didn't have the spell and so the magician said the spell binding book was with the crystle ball so he said to the people, they will have to trust him to get the spell binding book from the crystal ball

Night came so the people got so mad they built a prison for him, until he agreed to help them. 3 days went bye and he finally agreed to help only because he wanted to be his self. As the fruit people agreed, they sent him to the warlock to turn everybody back to normal

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Two week later he came back almost dead and so every body forgave him as he was about to die. He enjoyed being himself for his last day.

J.O. animation "dftrjh" 5/25

THIS BOY HIS HAPPY

THIS BOY HIS SAD

J.O. "David" 5/31

J O _ .- D.O.B. 4/4/77 - Date of interview 12/17

5th grade Mr. Bissonet

Kegan Interview (I=interviewer, J=J   )

Angry Card

I: What did you write for this one?

J: When I have to take care of my brothers.

I: Tell me more about this.

J: Every time my mother leaves, she puts me in charge, right, and they get on my nerves. They tell me get out of here, and shutup and call me swears and stuff.

I: How old are your brothers?

J: 9 and 8.

I: You are 11?

J: Yes.

I: Why does this make you angry?

J: They always call me names and stuff.

I: Why does this make you angry?

J: Cause I get flustered...I can't stand it.

I: Do you like babysitting for them?

J: Not unless my mother gives me more money.

I: When you get money how does that make you feel?

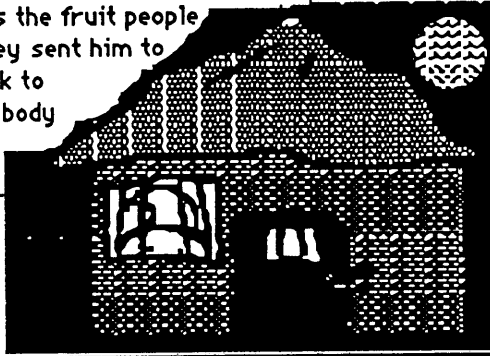J: I always come up with something bad they did, and I say I'm going to tell mom that you did this. And they would act good. Sometimes they don't listen to me and do what they want.

I: Why don't they listen to you?

J: Cause they don't care.

I: Why don't they care?

J: I don't have any idea.

I: Are there other things that make you angry?

J: When I want to go somewhere and my mother don't want to go there. Or when my mother wants to go somewhere and I don't want to go. Yeah, most the time she always tells me when she's going somewhere, if I'm with her and I don't want to stay there, she sends me home, right, and she don't give me the keys to the house, and I have to stay out. When I need something from the house I get mad. Or she'll give me the keys to the house; then I have to stay there.

I: Why does that make you angry?.....cause you can't get into the house?

J: Or when my mother won't give me the keys...because she thinks I won't go home.

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I: So, sometimes she will give you the keys and sometimes she won't. Why do you think that is?

J: Cause sometimes she lets me have the keys, and she gets home later a while later and she thinks I won't be home...I'll be out playing.

I: OK. So that makes you angry, anything else you would like to add to the list?

J: No.

Anxious and Nervous

I: What did you write for that one?

J: I got hit by a car.

I: Tell me more about that.

J: I was running across the street and I didn't see the car coming, and so I get hit lightly by the car. I just got a little bruise. And I rolled onto the ground. The man and the girl that was driving the car tell me I got to go to the doctor. So I ran home and never told my mother about it. But she got to be a blabber mouth about it and tell her.

I: Who is the blabber mouth?

J: The woman who lives downstairs.

I: Why did this make you anxious?

J: Cause I was anxious to get home....I was nervous because I got hit by the car.

I: How old were you when this happened?

J: 8 years old.

I: Well that was a pretty big thing. Anything else you could add to a list of things that make you anxious or nervous?

J: It was a couple of months ago, I had a fight with these kids, and I had, and they said I was going to get them, so they were going to beat me up. I was taking Kareem to school, cause I had walked him up the street to the ( ) school, but I couldn't cause my mother wasn't home, and she be waiting for the keys....see that's why she don't want to give me the keys. These boys....I started fighting with them, and one of them knocked me unconscious and they took me to the hospital. Another time, it wasn't too long ago, I was playing with my little brother and he knocked me on the side of my nose with handle bars, I thought I broke my nose, I had to go to the doctors - but it was fractured, and I had a big old lump on my nose. I was beating him up and the police picked us up and took us home. I was nervous, when....cause lately my brother kept on going to the hospital first time this started happening he had to get some heart things on him to see how fast his heart was going, cause they were giving him a lot of medicine.

I: What were they giving him the medicine for?

J: Athsma. He got real bad athsma. He always get things real bad. We got chicken pox, I had it,

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Kinnel had it, we had ours for a couple of weeks, he had his for 2 months. He has colds real bad. I don't have any of that. I'm the healthiest.

I: So it sounds like you get anxious and nervous in a lot of different situations. When you get into a fight, when you get scared....Why do you fight with other kids?

J: Cause it was a whole bunch of boys that I was fighting. Around 7. Cause I had to fight with the other kid who was talking about my mother. He was pushing me around; he was in second grade, so I wasn't goint to fight him, he punched me then I hit him back. Then he got mad and started crying and got his older brother in the fourth grade. Then he go get someone else. I was going to fight him again the other night, and this was the time I got knocked unconscious.

I: What is it like when you get knocked unconscious?

J: Its like going to sleep, you just close your eyes, and when you open them again, you're somewhere else. I was in Jackson Square with the police.

I: Do you get anxious and nervous when you have to take a test? Is that different from the feelings that we have talking about?

J: Its different. The anxious or nervous that you get oin the test is nervous cause you are going to lose, or something. That you are not going to pass the grade...Oh! mom is going to be mad Oh! no!.

I: What can you do for yourself when you are feeling anxious or nervous?

J: Oh, then there is the anxious you get around Christmas. I know I get...I overheard my mother saying what she was going to get a remote control car for Christmas.

I: How does that make you feel to know?

J: Better. No worse. Cause when you don't know, you aren't to anxious. When you know, then you are anxious.

I: Is there anything that you can do to make yourself feel better when you are anxious and nervous when you are about to get into a fight?

J: Walk away.

I: How does that make you feel?

J: Calm. But I'm worried about what will happen later. Its more, you get more nervous when you turn your back and walk away, cause you are worried that when you turn your back someone is going to come up behind you. Sometimes when you are scared you walk away.

I: Why would you do that?

J: If you are afraid that you would get hurt real bad.

Successful Card

I: What did you write for this one?

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J: I entered a picture for art class, and I got in it, to see how good we could draw for the art fair. We drew all kinds of things. I drew a jungle with snakes and tigers and stuff. The cats were fighting against the snakes and stuff in a swamp.

I: So you entered this picture in an art contest and what happen?

J: I won.

I: What did you win?

J: I won a first place medal. There was another time when it was from the Hennigan School....what was it.....when you run along the tracks......the youth games. I went to the youth games and won first place in the soft ball throw. I didn't get anything for running, I was really mad. In the ( ) yards, where everybody ran around the whole track twice, I got third place. Everybody was going real fast in the beginning, and I was going slower, then when they got to the middle they were all breathing real heavy like (sound effects). Then I was mad, I was suppose to go to the softball tryouts, and I couldn't , cause I forgot all about it.

I: Is your drawing something that you are proud of?

J: Its one of my favorite subjects. I like to draw, I like to do flips and stuff, I like to play football. I like to oil paint. I got a big easel at home with paints.

I: Why is drawing and painting important to you?

J: Cause I'm used to it, it runs in my family. You feel happy when you draw a nice picture. If you keep on drawing, and keep on drawing you end up doing a lot of pictures, and you seem to like it. And you get to have it as a hobby.

I: Is there anyone else that you know who is good at drawing?

J: Oh, this boy that I was telling you about, when I got jumped.....I forget his name, he is good at drawing. When I went to art school they taught me how to draw free handed, like draw what you feel....but I'm not good at that, but he is. He can just draw something real quick, he doesn't put a lot of detail in it.

I: Anything else you would like to add to this list?

J: When I was at (inaudible) I was not really good, but I got 2 school spirit awards, one honor role, and I got all A's and B's on my report card, then I got bad influence when I got into John F. Kennedy School, down the street, cause there was all bad kids there. The teachers name was Harris. The kids were all laughing at me, they didn't like me, but then I went along with them, and they got me to do bad things. So after a while, I was yelling at the teacher, and she hit me with a ruler and then I threw a chair and a desk at her. Then I got kept back and then, I then I got sent to Ms. ( ) class, she's a nice teacher. If had acted good I would have gotten on the honor role, now I realize that, but then I didn't realize it as much as I do now.

I: When was this?

J: Second grade.

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I: When did you come to the Hennigan?

J: This year.

I: So you got kept back in second grade.

I: Why did you switch schools?

J: Cause my mother thought it would be better for me. The Kennedy is like a quarter of a mile [away]; this school is like a mile.

I: How many successes do you think people need in their life?

J: I don't know. A couple in art, a couple in acrobatics, and one in science...I want to be a zoologist when I grow up. I am going to get job, right, and there a boa in the pet shop and I want to buy it. They said it was four or five feet long. I need to make a cage and food for it. I was going to work at the zoo, as soon as I fill out the forms, and work in the snake pit, give it food and stuff.

Moved, Touched

I: What did you write for that one?

J: When I got my first dog.

I: Tell me something about him?

J: I still have it. Its a boxer, its kinda like a watch dog and a play dog. Its mostly a play, watch dog, it doesn't bite people until you give it warnings.

I: Do you get along well with him?

J: I take him places after school and stuff. I like having a dog. I like it better than a cat, cause you can take it outside and play with it and call it....unless you have an identity crisis and you have a cat that thinks its a dog. I'm reading a book like that. The cat hit its head on the ground and it switched minds with the dog.

I: What is an identity crisis?

J: When you lose all your memory and you think you are someone else.....what do you call this...amnesia.

I: Why do you like your dog so much, why is he important to you?

J: Cause he keeps me safe. If no one else is out to play with you, you can throw a ball and teach him to sit up and he's happy to go and get it. You have to take the ball out of his mouth, cause he won't give it up.

I: Do you have a favorite story or movie?

J: The predator.

I: Why is this your favorite story?

J: Its Schwartzenager fighting this big old monster. There's another one thats funny, its scary too, where there this like gorillas, people from another country, coming to raid this country,

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from where Kadafi is.....I forget the name of it....they come and they are going to fight, but the other people won't let them take it over. There's another one Freddie Cougar Part III, its scary. Freddie is like Jason.

I: Why do you like him?

J: Freddie goes in people's mind while they sleep in dreamworld, and anything can happen. He has special powers, right. In the beginning of the movie, right, this woman was drinking lots of caffine, coffee so she could stay awake. Finally she fell asleep, and she goes into the house and she's dreaming right. Her mother says she will be right back, then Freddie Cougar goes up there and he takes off her head, then she says "why you always got to be here" and he starts chasing her around the room, and then she goes right through the window, she flies through it....

I: Why do you like Freddie?

J: He's funny. There was part of the movie where he goes to cut the girl up and she starts turning the channel to get rid of him, and Freddies arms and hands start coming out of the TV, and then he picks her up to be in TV and he sticks her head in the TV

I: It sounds like Freddie is funny, but it also sounds like he does a lot of mean thingsthat hurt people.

J: They in this house because they dream. They cut themselves, and try to kill themselves before Freddie does, the don't want to be around. So this girl, she cuts herself, and they take her to the hospital for mental people. So this girl who knows Freddie, from Part II, she is trying to feed them something.

I: Where does Freddie live?

J: He lives in people's minds. They killed him in Part II but they didn't do everything they were supposed to, they were suppose to bury his bones, and put holy water on his body and bury the bones, but they didn't put the bag on it or bury his bones, so he came back to life. And the little house that he built, the light in the house went on, it was just like a plain house, then it lights up.

Mixed Feelings, Torn

I: What did you write for this one?

J: I was at the pet shop and I wanted to get this new lizzard, a chamelion and a cage, and I coudn't . And my mother said I could only get one thing.

I: So you could either get the chamelion or the nute lizzard, how did you decide?

J: I got the chamelion.

I: Why did you choose that one?

J: Because it changed colors, and I didn't have to wash its bowl out all the time, and it was easy

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to feed. I could take it outside and it would eat spiders and ( ) I had a lot of fun with it.

I: Have you ever been in a situation like that before where you had to make a decision about something, and you really wanted to do both?

J: Yes

I: Why is it hard to make a decision about two things that you really want?

J: Cause if you like this one (talking abut fictional situation), then everybody is taking about that, so you don't want that one, cause everybody has already seen it.

Change

I: What did you write for this one?

J: Size.

I: What have you noticed about yourself that has changed?

J: I notice that I have grown bigger, my clothes size is bigger.

I: Do you still have the same friends that you did when you were little?

J: Sometimes. I have the same friends.

I: How about the things that you like to do for fun?

J: I get more stuff than I used to. I get less stuff than I used to. The only toys I get now are remote control cars, and airplanes.

I: Why do you think thats changed?

J: Cause I get more interested in older stuff that older people use..

I: Like for instance?

J: Remote control cars. I wasn't interested in transformers and now I am.

I: Anything else that you notice has changed about yourself?

Sad Card

I: What did you write for this one?

J: When I lost all my animals.

I: Why did you have to give them away.

J: Because we couldn't keep them anymore, cause my mother didn't want them anymore.

I: Which animals did you give away?

J: My cats. Cause we were not allowed to keep them anymore. The apartment manager didn't like cats, or guinea pigs, turtles, she didn't like turtles very much. We had guinea pigs to school, and I brought them to school. I had a mouse. It was a while mouse, named Cotton.

I: What did you do with these animals? Give them away?

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J: Or they died. I had chamelions, guinea pigs,snakes, mice, turtles, snakes, and two cats, one named Dusty and the other named Mittens.

I: Why does this make you sad?

J: The cat, Dusty, we gave him away, because my brother had athsma.

   (interruption and resume 12/19)

I: Let's go onto the next card.

Important to me

I: What have you written for this one?

J: Living.

I: Living...tell me about that...

J: I couldn't do nothing without it.

I: Ok. Think about all the things that you do in your life and tell me what are the things that you enjoy the most, what is most important to you right now?

J: Living.

I: I am asking you to be more specific.

J: Staying alive.

I: Interests, hobbies.....

J: There is nothing....

I: Why is living important?

J: Snakes.

I: Why are snakes and reptiles interesting to you?

J: In my past life I was a snake.......

I: Tell me something about that, that sounds interesting...

J: I don't know if I had one...

I: You just told me you had one!

I: Where would you have lived in your past life if you were a snake?

J: In the Amazon river, in Brazil, or where ever it is...

I: What do you think life would be like on the Amazon river?

J: Wet and very very green, a whole bunch of trees

I: So you think you would be happy there?

J: Yeah.

I: Why would that be a good life?

J: Cause if I was a snake I would be the biggest snake in the world and I would get to eat all these neat animals, cats, boars, aligators.

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I: Of all the different kinds of animals you could be, why a snake?

J: I like snakes...

I: Why?

J: One day I saw this boy with a snake......and I said "oh sweat can I see it" and he said yes, he let me hold it and I got interested in it...

I: You could have dogs, cats, hamsters, birds, rabbits,what is it about a snake that you like?

J: They grow real real real big, they are smooth...the way they look.

I: Tell me more about the way they look that is interesting.

J: They have lots of colors....speckeled

I: Do snakes have personalities, like dogs and cats do?

J: Some snakes do. Some just keep on biting people.

I: Do you what I mean by personality? Some cats and dogs like to play, others pester you while you are eating, some don't like to play and bark or meow a lot.....these are personality traits...

J: There is one snake that bites people twice, and there's one that bite once. Then there is some that eat different ways....squeeze things to death and swallow them whole, some spit poisen in the eyes and then eat it, and some others just bite them poisen them and swallow them whole. All snakes have to swallow their food whole cause they don't got no teeth.

I: Ok. What else could we add to the list of things that are important to you?

J: You could do anything that you wanted to, your mother don't have to yell at you...

I: If you were a snake......gee that's right snakes don't talk do they!

J: The mother don't tell them where to go, they can do anything they want.

I: Anything else that we can add to this list?

J: I like wolves. Last year this guy came and brought a wolf to class, a puppy wolf.

I: How old was it?

J: A couple of months, his name was Titan.

I: So you would like to be a wolf too.......

J: No.....cause you would be stepping in mud all the time.

I: Ok. Let's go on to lost something.

Lost Something

J: I lost my old old old friend.

I: Tell me something about him.

J: Herb was skinny and tall and he was older than me.

I: What kinds of things would he do that were funny?

bu.3 &9

J: He would sneak up on me. Then he moved away.

I: Have you seen him again?

J: I had his phone number but I lost it, and I forgot where he lived.

I: How is losing a friend different from losing money or a toy?

J: I don't know, you have more fun with them.

I: Why?

J: They can run, tell you jokes, go places, and do stuff with them.

I: Can you replace old friends with new friends?

J: You have to get another friend. Sometimes when we had a fight we always made up. I had about then fights with him but then we would make up.

I: Why did you get mad at each other?

J: We would disagree. We would play and he would hit me than I'd get mad.

I: And then what would happen?

J: Then we would just start playing with each other again. Somebody would ask the other over, and then say yes...we would just forget about what happened before. Me and my friend was going to fight....and we didn't fight....and I said "I'll never talk to you again, and he said "I'll never talk to you again." And then the next day we just started playing with each other again.

I: Let's go onto the next card.

Strong stand

I: What did you write for this one?

J: What game to play.

I: Tell me about the situation.

J: Everybody is tired of playing the same old games, so we sit around and until.....we pick a game to play.

I: What is about this situation shows that you are taking a strong stand?

J: That's the time when I decide what I want to play.

I: So you take a strong stand on what you want to do......What do you play?

J: Frozen tag, hide-and-seek, board games, out-door games, all sorts of games.

I: So you have to persuade the other kids that your game is better?

J: Yeah...I say this game is better than that game, we have more fun. I always pick a good game.

I: Ok, we need to stop now.

1 0

bu.3 &9

Card _____

S: Why is your brother important to you?

J: There is no one around, you have no one to beat up on.

S: So they are important so you can beat up on them? Think of two other reasons why they are important?

J: When I'm in trouble they are around......when I got jumped

S: What did they do?

J: They called my house and got Jim to come over to the station.

S: Which brother has the asthma?

J: Cornell.

S: Tell me about his asthma, why is it that you get worried when he gets sick?

J: I don't get worry. Just a little bit.

S: Why just a little bit?

J: Trouble.

S: What kind of trouble?

J: Lots of trouble.

S: Can you explain what kind of trouble?

J: I can't say.

Friendship

S: What is a friend, what is a friend?

J: Nothin.

S: Why are friends important?

J: Someone to play with, beat up, and someone to worry about.

S: Why worry?

J: If they get in trouble you want them to get out of it.

S: How are friends different than brothers?

J: You get along better with friends

S: Why do you get along better with friends?

J: Because brothers are rotten.

S: Why are friends important?

J: Go places with them.

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bu.3 &9

S: How else are they different from brothers?

J: Little or big?

S: You are the big brother.

J: How are they different from friends?

S: How are friends different from brothers?

J: Help you, do things with you, play with you and get you out of trouble, get you into trouble.

S: Why is it important for friends to help you out of trouble?

J: Cause if you are in trouble, and you don't know how to get out of trouble, you're in trouble, you have no one to bail you out.

S: Let's say you go to the store with a friend and he sees something that he wants and it costs $.50, and he didn't have $.50 but you did......Would you buy it for him?

J: Probably.

S: Would he have to do a favor for you in return?

J: Probably. Some friends do that, not me.

S: Why not you?

J: Well, when you act like that, some people would think you are being mean.

S: Why is that mean?

J: I don't know.

S: You don't know?

J: Just like, you do a favor for me, I do a favor for you, is getting picky.

S: Can you tell me something more about this?

J: I don't know. No.

Sad

S: Why were the animals important to you?

J: When I start playing with them I start liking them......then I like them more. I don't like keeping snakes for a long time, because they die.

S: Why was the important to you?

J: I started to like them more and more, and they get to be like family, close to you and stuff; then you don't want to give them away.

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KATIE

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Katie
D.O.B. 11/29/78
4th grade advanced work class
age: 9.2
Kegan stage: 2, 2/1
Character structure: obsessive/compulsive
Total hours of exposure to VideoWorks: 25
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Assessment Data

Classroom Portrait

Katie's was a 9.2 year old at the time of the intervention. She was referred by her fourth grade teacher for her "lack of participation" in class, and "immature" behavior.

She was in an advanced fourth grade work class, which means that the children are generally expected to be performing above grade level, and are doing fifth grade work.

Katie's teacher, Mr. L., insisted in my interview with him that her placement in the advanced class was a "mistake", and that the one parameter upon which students were chosen to qualify for these classes - the previous years standardized test scores - was woefully inadequate as a basis for making a decision. Mr. L. also described Katie's academic performance as "low"; she was working at a third grade level in math, in all other subjects she was performing at fourth grade level, and received C's and B's on her first report card.

Her non-participation in class was thought to be a function of her being shy, and lack of social skills. Katie's teacher also perceived her as being "mad at the world, but not somebody who is vociferous about it". Her immaturity was described as "not being able to share with others, and work at a task as a member of a group, or listen to someone else's point of view".

From my observations, Katie got along fairly well with her classmates, got into occasional arguments, and had one close friend in class, Mary, who she spent all her free time with.

My first impression of Katie, was of a stereotypical 'sugar and spice' little girl; quiet, always dressed to perfection, with a formal aire about her. She also looked as if she were continually in a mild state of shock - never really projecting or communicating a clear feeling, or mood, rather a stoic blankness. From the preceding comments one could surmise that Katie was under pressure, and she wasn't quite sure how to respond. Spontaneity seemed foreign to her.

As a subject she was of interest because of the nature of her difficulties; she appeared to be functioning under conflicting ideas and expectations about her success (her own and those of her teacher), and this seemed to be making her very anxious. She was obviously proud of the fact that she was in an advanced work class. This was evident in her comments to me about how learning is "easy for smart kids".

Family Portrait

Katie was an Afro-American child whose parents emigrated from the Virgin Islands approximately 11 years ago. Mother, 42, worked a night shift at a local factory, and father, 55, worked for a department store running the shipping and receiving office. There were three other girls in the family, Ann, 12, Holly, 15, and Mickey, 25, who lived next door with her husband and 9 month old baby.

The extent to which Katie's behavior and attitudes were shaped by her place in the family, as the youngest child was profound. One got the sense that the parents both treasured and overindulged Katie as the last addition to their family, and as a result she herself was clinging to babyhood to preserve her special status in an odd way.

In her family drawing, Katie places herself next to the newest member of the family and the real baby, her nephew. They are both the central focus of the picture, flanked by the rest of the family by equal numbers of supporters on either side of them.

When Katie made the honor role in third grade her parents bought her an organ as a reward. They also made a point of letting friends and neighbors know about Katie's success,

and this left a vivid impression on her. These accolades did not seem to be motivating her to continue to achieve in school. In the way in which she related her history, the connection between her achievements and the reward was not firm. It was as if she were saying these events coincided with each other, rather by chance, than concerted effort on her part to please her parents or get good grades, and a sense of ownership in describing her accomplishments was missing.

Perhaps more so than for other subjects, Katie's world was her family. That's not to say that the other children were not struggling with the separation process; Tammy , and Ari were also in conflict with their sense of embeddedness in their families, but the fit between the 'over-inclusive' needs of the parents and child were apparently most in harmony for Katie.

Clinical Testing

Rorschach

The Rorschach shows a child that is restricted and constricted in her psychological functioning, who will have a tendency to look like an obsessive character under stress. These traits were inferred from the rigidity, poor form quality, and lack of affective content in her responses.

From the absence of prevalent themes, it could be inferred that her energies were devoted to defending against intrusive thoughts and ideas over which she feels she has little control. This is reflected in the content; "leaves blowing off trees", birds "plummeting" to the ground, flags "blowing in the wind." These themes can also be interpreted as evidence of depression and low self esteem. "Tired animals who want to lay down " is another example of a depressed response.

She is subject to somewhat grandiose aspirations and goals; empirically seen in the high number of perceived 'whole'(gestalt), yet being unable to substantiate the images upon questioning. Repression and behavioral withdrawal are seen as the primary defense mechanisms in operation.

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TAT

As we have noted previously, the TAT cards stimulate affect, which either helps the subject organize her thoughts, or can overwhelm, depending on the defensive structure.

In Katie's case, the outstanding feature of her performance was the long length of time it took for her to respond, which supports and exaggerates the findings of the Rorschach regarding the degree of internal censoring going on. It also concurs with the Rorschach in providing vivid examples of the breakdown in intellectual organization under stress and the appearance of obsessive traits as seen in Katie's resorting to description of details about the cards.

In card #1 (boy and violin), she takes almost a minute to respond to the prompt before answering, then reports simply what she sees and describes the card, " ....this is a boy and his instrument."

She avoided constructing any narrative for the first three cards, and continued to describe the pictures only. On the fourth and fifth card, Katie manages to integrate her internal experience with the narrative to form coherent stories that resemble healthy organization. These cards evoked fear and worry about being kidnapped, and fears of being chased by wild animals. One story tells the tale of a woman who is robbed, but who gets her possessions restored to her. In the final two cards Katie resorts to description again.

The progression of reporting, from beginning to end, reflects how she struggles to make a connection between inner and outer reality. She can not readily identify with the characters, warms up to the exercise, and then 'crashes' before finishing the task.

We can see a kind of counter-phobic regression in the story of the last card, which pictured two men talking. Katie sees the men as childlike, "they ask their boss at work if they can stay home and watch TV", "they get sleepy change into pj's and go to bed", and "they drink milk and cookies" before going to bed. These responses also confirm what we suspected

initially, and what the Rorschach reports; that Katie's preferred defenses are regression and behavioral withdrawal.

HTP and Family Drawings

Katie's drawings all reflect child-like schemas usually used by slightly younger children. She employs rough geometric shapes (triangles, circles and squares) for human forms, and many other objects as well. She does show an attention to details however, and is presently at an age where children are transitioning from schemas to realism, which initially manifests itself in a growing concern for detail (Lowenfeld).

A structural phenomenon which is apparent in both the family drawing, and one of the HTP drawings, is the ungrounded quality of the objects floating on the page. Similar to Tammy's drawings, the lack of connection between objects and a baseline reflects detachment (Hammer 1978, Kaufman & Burns 1972, Machover 1961), and poor internal integration.

Summary of Psychological Testing

In many ways Katie's profile and outward behavior resembles Tammy's in appearance; their drawings resemble one another, their tendency toward withdrawal in difficulty, the sense of detachment with which they experience the world are alike. There is a crucial difference in Katie's defensive structure which had made it possible for her to achieve success in school; she can stay with a task. Even if she is disorganizing in the process, she is still open to discussion about her performance, and finds some sense of satisfaction in being able to meet the demands of the school agenda. When the expectations become to great for Tammy, on the other and, she blows the cover off of her frustration and demands to be seen for who she is by acting out - even if it means derailing the prospect for reward for a task done. While Katie's functioning is constricted, her defensive structure did support persistence, and this has carried her through so far.

K   A
D.O.B. 11/29/78
Date 1/2/88

TAT Cards

Card #1 Boy and violin

I have no idea. (Tell me what you see) Its about a boy and he has an instrument on the desk or the table. Or he has his hands on the, on his ears, and his elbows are on the table or the desk. (What is he thinking or feeling?)(30 seconds) He wished that he could play the violin. (What happened just before this picture was taken?) (40 seconds) (What do you think he was doing?) (40 seconds) (What will happen in the future?) He may be able to play it. (What will change, why will he be able to play in the future?) He might get used to playing it. (Any ideas, what happened before picture was taken?) No.

Card #2

(Re-state instructions)
(40 seconds) (Tell me what you see in the picture) I see a lady with her hair braided with some books and a dress, and I see another lady she is leaning against the tree, I see a man with a horse and a cart, and trees (what is going on in this picture right now?) They don't have anything to do. (Future?) In the future they may have something to do, she will become a teacher or a lawyer (Which one?) I don't know. (What will happen to each on in the future?) (25 seconds) (How about before the picture was taken, what were they doing just before the picture was taken?) (50 seconds) Let's go on to the next one.

Card #6
(Re-statement of instructions)
She is looking at the man, and he is looking at her, and he has a cigar in his mouth. And she is sitting down on the chair, and he is standing up. She is sitting down, and....(15 seconds) (Where are they?) They are at home. They are talking......or arguing about something. (Why are they arguing?) (30 seconds) (Will they stop arguing?) They will stop arguing. (Anything else?) I can't think of anything.

Card #9

(Re-statement of instructions)
There are two girls running and one is holding her dress and one has something in her hands. And it looks like they are in the forrest. (What are they doing in the forrest?) They must be lost. (20 seconds) (Why?) They were playing and they ran into the forrest. (Next?) They are going to find their way back. (How?) Just they will just figure a way back, but they came before they went into the forrest, wherever they came in, and find their way back there. (How do they feel?) Scared. (What could happen?) They could get kidnapped, and there could be wild animals that could chase them, they could fall down, there could be a big and they could fall down in it, and.....(20 seconds). (End?) They might find their way back. (How old are they?) I think like, she looks like 14, 15, she looks 10 or 12 (girl running).

Card #5

She opened the door, and she thought that someone was in there and she looks worried. !5 seconds) (What happened before?) She probably went to see the doctor and came home and she heard a noise and looked in there and thought somebody is in here, and she, so she calls the cops and they come into the house, and in the room they find someone, and she didn't know that she was being robbed, and the police found out that she was being robbed, they took all her jewelry

K.A. - TAT 1

and took her vcr and her tv, and then they put the person in jail, and then they gave the lady all the stuff back, she fixed up her house and she fixed the tv and started watching soap operas. (Have you ever known anyone who has been robbed?) Yeah, my friends mother. (End?) She will get all her stuff back.

Card #7

There is a girl and her mother and, she holding a doll in her hand, and the mother is talking to her and she is sitting down in the chair and the mother is reading a story to her, and asking her questions to the story to see if she is listening, she's not. Her mother asks her something and she doesn't know, cause she is watcing tv. Her mother turns off the tv. And she has to start all over again reading the story because she wasn't listening. Then she started listening, and then she....(Why wasn't she listening?) She doesn't think the story is very interesting, she thinks the tv is more interesting. (What is the story?) The story is something she is not interested in, ...its about this little girl. So she begins to get interested in the story and the mother turns back on the tv when she is finished telling the story. (End?) It ends that the little girl is kidnapped and they finally let her go and the mother is happy to see her again....(Ok, so this is the end of the story that the mother is telling the little girl).

Card #7b

Two men are talking to each other and one man is talking about, lets go out some where to eat at a nice resturant, and then they did that and now they need to go to work. Then they decided that before they go to work they went to have some nice breakfast, then they go to work and they work for the post office, and they go in and ask the person at work if they can stay home that day, so they can watch the superbowl. And then.......(20 seconds) (How does the story end?) They decided they were getting sleepy, and they changed their clothes and put their pj's on and went to bed. So they woke up, and were still kinda tired, then stayed in bed for a while. Then they got up, put their clothes back on, and went out shopping to get some new clothes. Before they went to the shopping mall, they stopped for gas because the car needed some gas, then they headed off the shopping mall, then they went to the grocery store, then they ate some milk and cookies, and then they went to bed. (how old are these men?) They look real old. One looks 70, and the other looks 80.

K.A. - TAT 2

Date: 4/88   RORSCHACH: STRUCTURAL SUMMARY   Name: K.A. ♂ age 9

R = 28   Zf = 13   Z Sum = 36   P = 5   (2) = 6   Fr+rF = O

LOCATION

W = 11

D = 12 (ls)

Dd = 4

S = 1

DQ		M: Form Qual.	
+	= 1	+	=
v/+	= O	o	= 1
o	= 25	u	=
v	= 2	–	=
		no form	=

FORM QUALITY

FQˣ	(total)	FQᶠ	(pure)
+	= O	+	= O
o	= 8	o	= 5
u	= 5	u	= 1
–	= 13	–	= 12
no form	= 2		

DETERMINANTS

(List Blends First)   FQ–

M.FD = 1

M	=	
FM	= 2	
m	= 2	
C	= 1	
Cn	= 1	
CF	=	
FC	= 1	
C'	=	
C'F	=	
FC'	=	
T	=	
TF	=	
FT	=	
V	=	
VF	=	
FV	=	
Y	=	
YF	=	
FY	= 1	1
rF	=	
Fr	=	
FD	= 1	
F	= 18	12

CONTENTS

H	= 1	Bt	= 3
(H)	= 2	Cg	=
Hd	= 2	Cl	=
(Hd)	=	Ex	=
A	= 15	Fd	=
(A)	= 1	Fi	=
Ad	=	Ge	=
(Ad)	=	Hh	=
Ab	=	Ls	= O, 1
Al	=	Na	= 1
An	=	Sc	=
Art	=	Sx	=
Ay	=	Xy	=
Bl	=	Vo	=

colors Idio = flag, paints,

S-CONSTELLATION (Child)

___ FV+VF+V+FD > 2
___ Col/Shd Blend > 0
___ 3r+(2)/R <.35
___ Afr <.40
___ Zd > ±4.0
___ L <.35 or >1.2
___ Pure H = 0
___ X+% <70

___ TOTAL (enter below)

QUALITATIVE

SPECIAL SCORE

DV	___ (x1)	=
DR	___ (x3)	=
INCOM	___ (x2)	=
FABCOM	___ (x4)	=
ALOG	___ (x5)	=
CONTAM	___ (x7)	=
O	W SUM 6	= O

Content Scores

Ag	=
CONFAB	=
CP	=
MOR	=
PER	=
PSV	=

RATIOS, PERCENTAGES AND DERIVATIONS

Z Sum–Z est = 36 – 41.5 = ⁻5.5 = Zd

EB = 1:2   EA = 3
eb = 4:1   es = 5

(FM= 2 m= 2 T= O C'= O V= O Y= 1)

EA – es = 3 – 5 = ⁻2   D = O
EA – Adj es = 3 – 4 = ⁻1   Adj D = O

e:p = 2:3   Depri = 1
Mᵃ:Mᵖ = O:1   Sczl = 2

S-Con (Ch) =   S-Con (Adult) = N/A

FC:CF+C = 1+O+1

Wt. Sum C = 2

Afr = .625

3r+(2)/R = .21

L = 1.8

Blends:R = 1:28

X+ % = 29

X– % = 46

F+ % = 28

W:M = 11:1

W:D = 11:12

IA % = 57

Isolate:R = 5:28

Ab + Art : R = 0:28

An + Xy : R = O:28

H+Hd:A+Ad = 5:16

H+A:Hd+Ad = 19:2

H+(H):Hd+(Hd) = 3:2

(H)+(Hd):(A)+(Ad) = 2:

Pure H = 1

Date: 4/88   SEQUENCE OF SCORES   Name: K.A ♂ age 9

CARD	RT	NO.	LOCATION	DETERMINANTS (S)	(2)	CONTENT (S)	POP	Z SCORE	SPECIAL	RESPONSE
I		1	Dso	F−		A		3.5		bat
		2	Wo	Fo		A	P	1.0		Bfly
		3	Wo	F−		Na		1.0		snowflake
		4	Do	m^Pu		Bt				leaf
II		5	Do	F−		A				fly
III		6	Wo	F−		A		5.5		ant
		7	Ddo	F−		A				bug
		8	Ddo	F−		A				crab
IV		9	Wo	Fo		(H)	P	2.0		monster
		10	Wo	M^P, FDo		(H)		2.0		giant
		11	Ddo	Fu		(A)				creature
		12	Wo	FDo		H		2.0		fat person
		13	Do	F−		Hd				head
V		14	Wo	Fo		A	P	1.0		Bfly
		15	Do	FM^au		A				bird
VI		16	Wo	m^Pu		flag		2.5		flag
VII		17	Wo	F−		A		2.5		bee
		18	Do	F−		A				beetle
VIII		19	D+	FM^aO	(2)	A, Ls	P	3.0		tiger, rock
		20	Dv	C		paints				paints
		21	Wv	Cn		colors				colors
IX		22	Wo	Fcu		Bt		5.5		tree
		23	Do	F−	(2)	A				cat pillar
X		24	Do	Fo	(2)	A	P			spiders
		25	Ddo	FY−	(2)	Bt				tree, leaves
		26	Dd	F−		Hd				face
		27	Do	F−	(2)	A				birds
		28	Do	Fo	(2)	A				crabs

Rorschach Transcript
K.A. age 9

code: Wm= what makes
       B/c= because
       IDK= I don't know
       v <>^= change in direction of card
       a.e.= anything else
       II = looks like

I   1. Might be a bat (standard prompt)

2. A butterfly

3. A snowflake

4. Probably a leaf....that's all

II   5. A fly....can't really think of
           anything else...that's all

6. A ant

7. A bug

1. (R) (where?) (circles) (Wm it II a bat?)
The wings and the little holes in the side and
the eyes, and these things - just call them
antennaes (a.e. II a bat?) no.

2. (R) (where?) The whole thing actually II
a b-fly (Wm it II a b-fly?) IDK, but it just II
a b-fly (Wm ibid?) I have no idea what me
think it was a b-fly.

3. (r) (where?) The whole shape (Wm II a
snowflake?) The way you cut it, it seem like
somebody cut it and paste it on a piece of
paper (Wm it I cut?) things around it, like if
you didn't mean to cut it and it just came by
mistake (and pasted it on a piece of paper?)
yeah.

4. (R) (where?) (Wm it II a leaf?) Its
falling off a tree like when its cold and the
wind blows the leaf off the tree and it fall
down on the ground (a.e. II a leaf?) no.

5. (R) (where?) (circles) (Wm it II a fly?)
B/c like down here m it II a flies head (re
circles» bigger) and it II a flies head that's
like how a fly's wing is shaped, that's why I
thought it II a fly (a.e.?) no.

6. R (where?) The whole thing, because the
ants have big eyes like that and the heads and
things like that, and that's how an ant is
shaped, and it has those little antennaes, right
here.

7. R (where?) This other side, just this
(cirlces) (Wm it II a bug?) It is like a small
bug like a baby bug and it has like an eye right
here, and that's (Wm it II a baby bug?) its
small (Wm it II small?) just small, I can't

think of anything else.

8. A crab.....nothing else

8. (R) (where?) This other side, just this (circles) (Wm it II a crab?) its the....II the little fingers, the fingers and this is the body over here b/c its (pause) the little shell on top; it II a shell and it has little hairs around it sticking out (Wm it II a shell?) the shape, (Wm it II hair?) b/c crabs have little hairs on their body (hair?) b.c you can see little things sticking out from it.

IV   9. A monster

9. (R) (where?) The whole thing b/c it looks funny, the feet look funny, the head looks funny, and the hands look funny, and the body is small, just plain old small (feet?) the way its pointing out, in different ways (? hand and head I funny?) the way the hands is shaped the head II a little nose (a.e. II a monster?) nope.

10. A giant

10. (R) Its tall (where?) the whole thing, b/c its tall (Wm it I tall?) the way its standing on the heels (a.e. II giant?) (shakes-no).

11. A creature

11. (R) (where?) (circles) B/c it has like a little head and like horns popping out of the head, and like little nostrils, and eyes (popping out?) its going like that; pointing one going that way, the other going that way (a.e. II creature?) nope.

12. A fat person

12. (R) (where?) The whole thing; its tall and its kind of, the waists are kind of here and kind of wide (a.e. m II a fat person?) no.

13. A man or woman, could be a man or a woman...

13. (R) (where?) Just the head (circles) b/c it has...it II eyes and a little bit of hair and then its coming down like that, it just II a man or a woman (Wm II hair?) b/c its curly and then its coming down, curling then going straight down.

V   14. That one looks like a butterfly

14. R (where?) It really does II a b-fly, the whole thing b/c it has wings I a b-fly; these two things sticking up like a b-fly has and little legs, like a b-fly has (a.e. II b-fly?) the way the wings are shaped (a.e.?) no.

15. A bird, is the eagle the same like a bird? (whatever you see)

15. R (where?) (circles) (Wm it II a bird) This here, a small head and it II its getting ready to land, its plummeting, speedy (small head?) its just like a pear shaped (a.e. II

a bird?) no.

VI	16. 20" Looks like a flag, that's it	16. R Looks like a Canada flag, like when

the wind is blowing and it waves and here's
the hole to hold it up so the flag just won't
fall down (where?) the whole thing (the
wind is blowing?) the wind is blowing the
flag and the flag is waving (Wm it ll waving?)
these things, ll its coming in and going out
(Wm it ll in and out?) right here it ll it just
went in and jumped straight out (a.e. ll flag?)
no.

VII	17. A bee	17. R (where?) Here's the head and the

back, the head is small and the back is curved
(a.e. ll bee?) no.

18. A beetle...that's all

18. R (where?) Just plain old right here
(circles) (Wm it ll beetle?) just one
antennae and this is the whole body right here
(a.e. ll beetle?) no.

IIX	19. Animals	19. R (where?) (circles) (Wm it ll

animals?) It ll a tiger b/c it just is walking
straight up b/c it wants to go lay down; its
crawling onto a rock b/c its tired and it wants
to go lay down..(rock?) right here (Wm it ll
a rock?) the shape, that's the way rocks are
shaped (a.e. ll tiger?) no.

20. Paints

20. R (where?) (circles) (Wm it ll
paints?) Its the colors and then thats why,
nothing else.

21. Just colors....nothing else

21. R (where?) I was seeing different colors
like orange, pink, I was seeing them all mixed
together, all of it.

IX	22. Tree and different color leaves	22. R (where?) The stem right here and

different color leaves on the tree (a.e. m
ll tree?) no.

23. Caterpillars...that's all

23. R (circles) (Wm it ll caterpillar?)
Here's one of them, the head and that's the
body (a.e. ll caterpillar?) no.

X	24. Spiders	24. R Two, right here (Wm it ll spiders?)

The legs and the circle body (a.e. ll spiders?)
no.

25. A tree

25. R (where?) The stem right here and
just the small, small leaves (small?) these

two are the leaves (Wm the leaves look small?) b/c the dark, its dark and its small (a.e. ll tree?) no.

26. A persons face

26. R (where?) Here's the eyes, and the eye lashes, that's the ear that's the nose, that's the moustache, and that's the hair on the head (on the head?) yeah (reverses direction as she describes this).

27. Birds in the sky

27. R (where?) (circles) (Wm it ll birds?) the shape (a.e. ll birds?) no.

28. Crabs..and that's all

28. R They really ll crabs (circles) the legs are right here, that's the body, and the little antennae (a.e. ll crabs?) nothing else.

Testing the limits » human

I.	They have their hands up in the sky
II.	Head (pointing on the top) and the feet (bottom red)
III.	Can't see a person in this one
V.	ll a little girl
VI.	Can't see.
VII.	Arms (faces) head (bottom)
IIX.	(bottom) person's face
IX.	Can't see person in this one

When pointed out, did see III and VII

The Rorschach Miniature Ink Blots in Color: A Location and Record Form

continued............

(skunk)
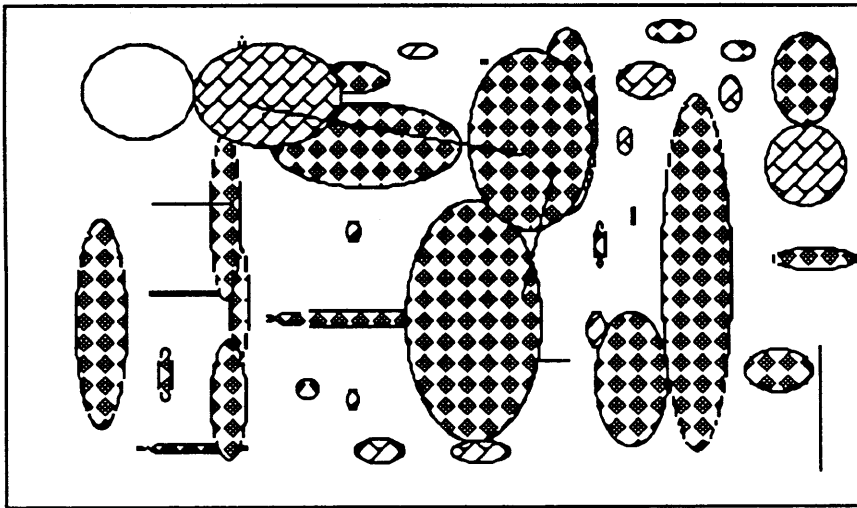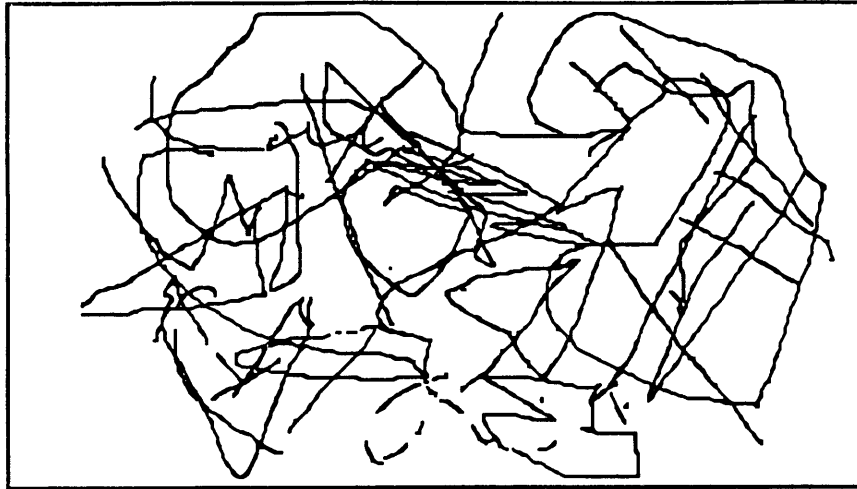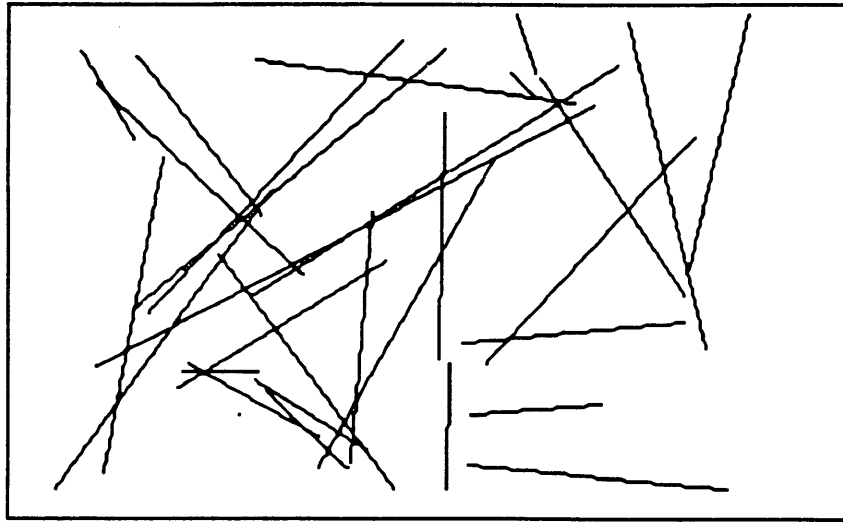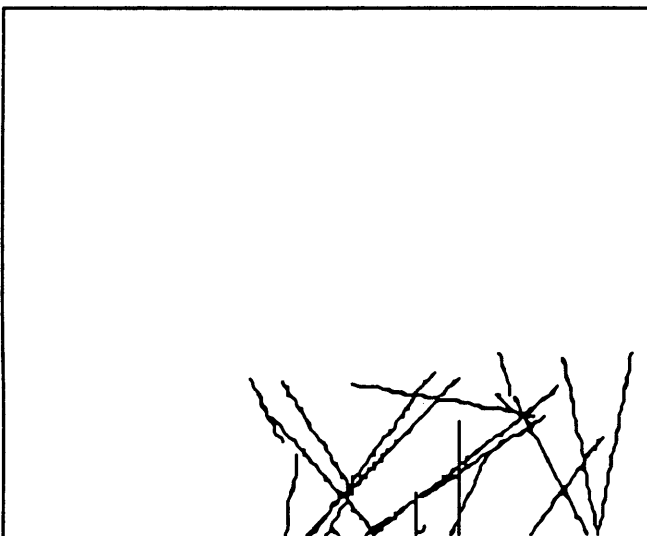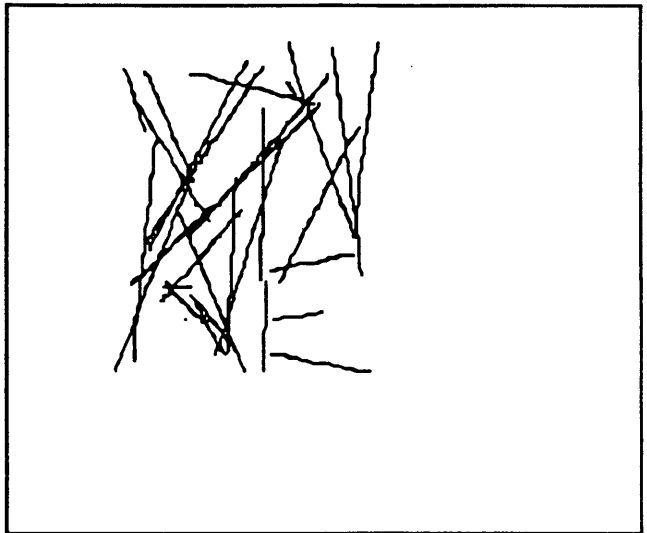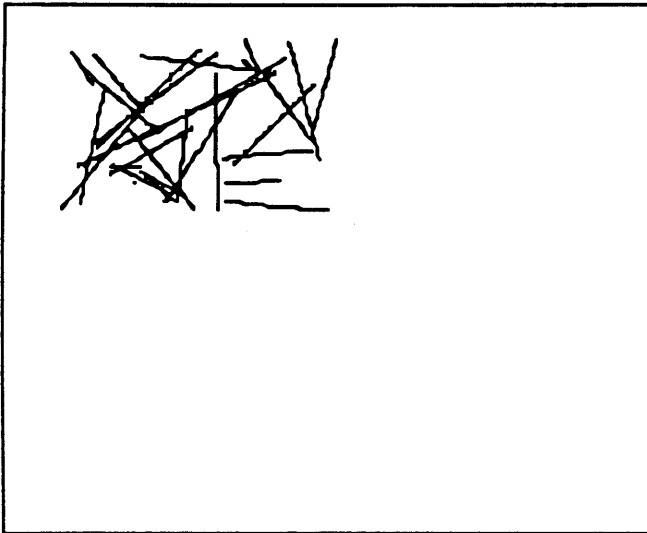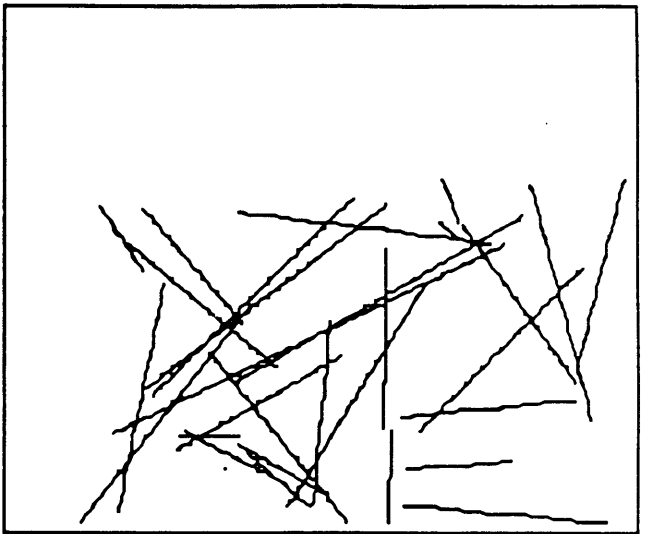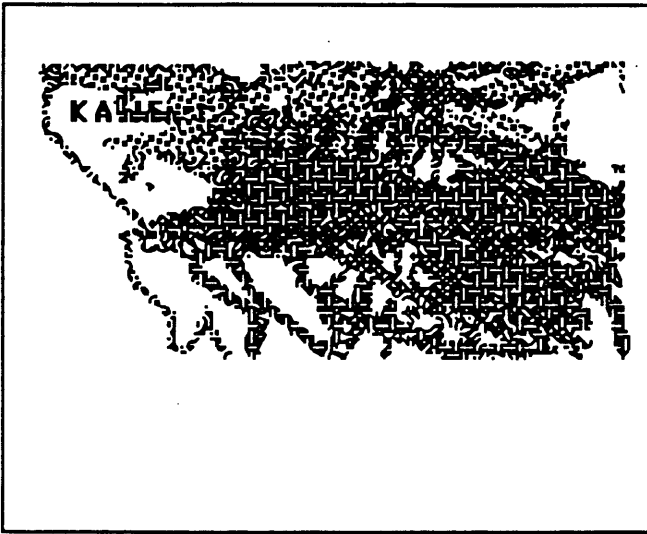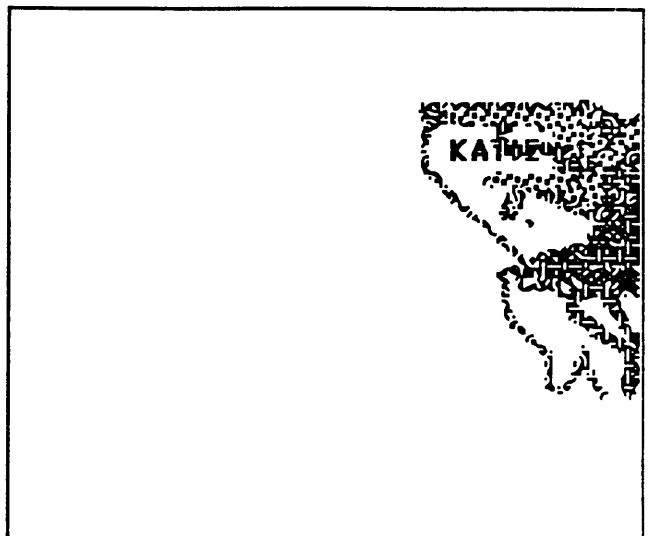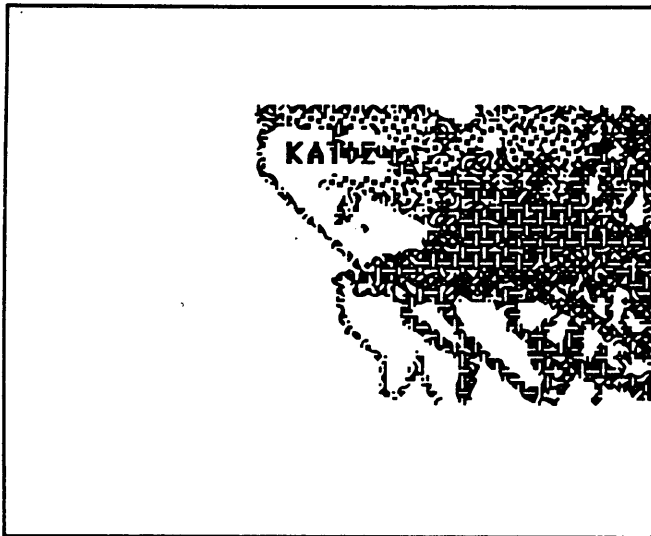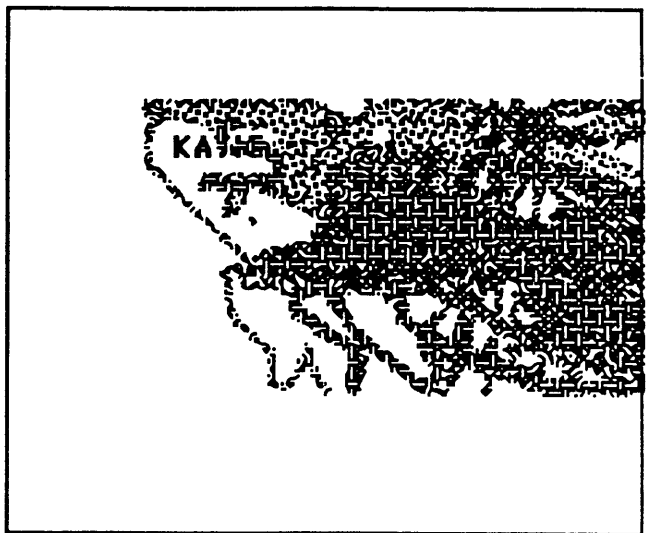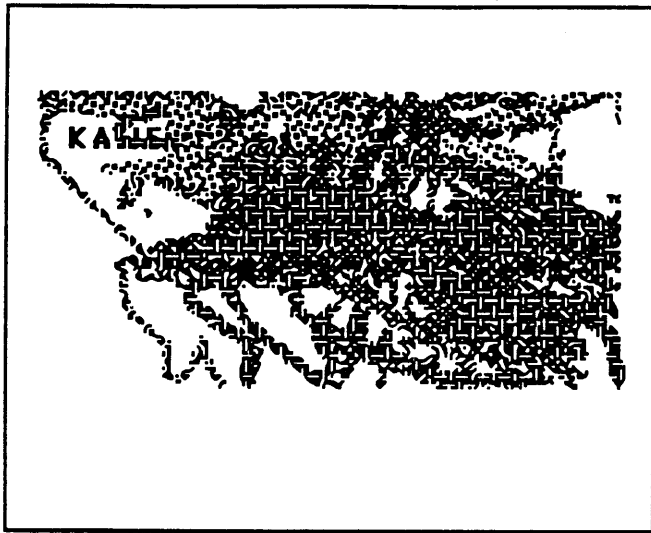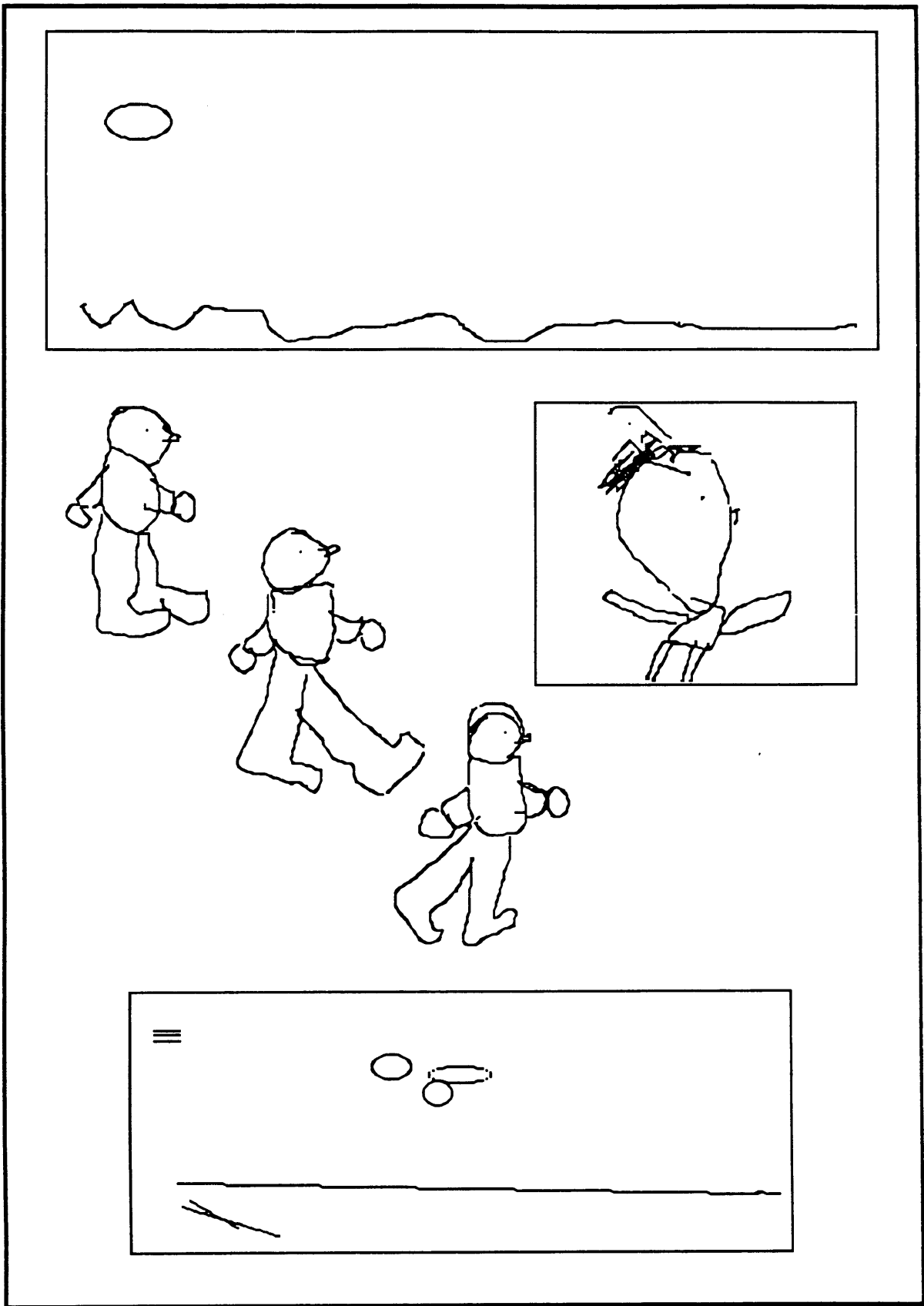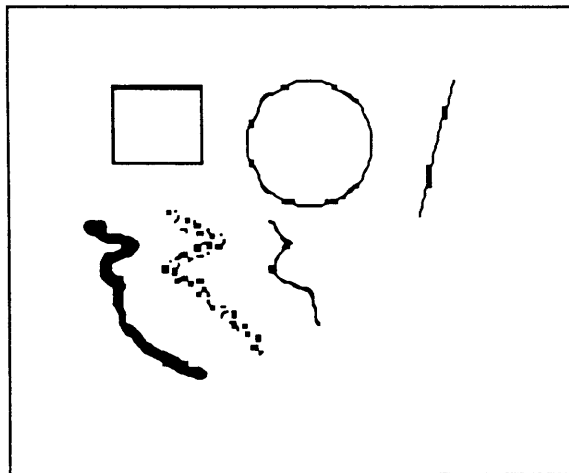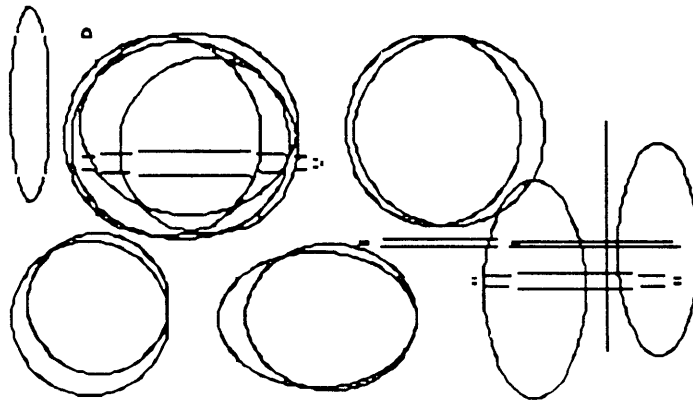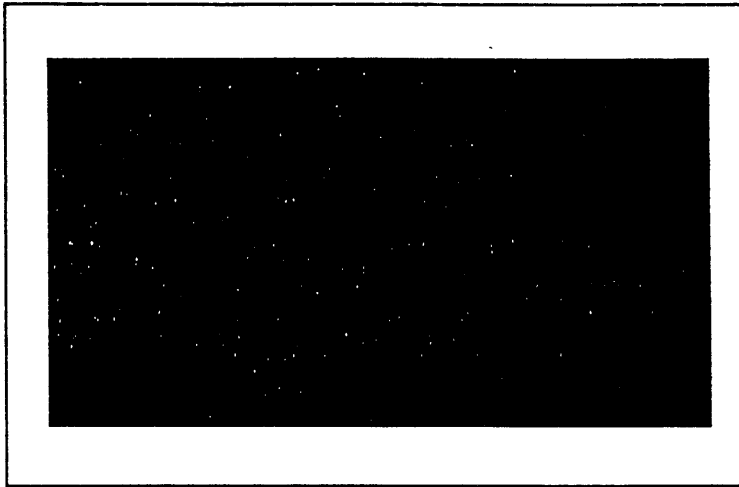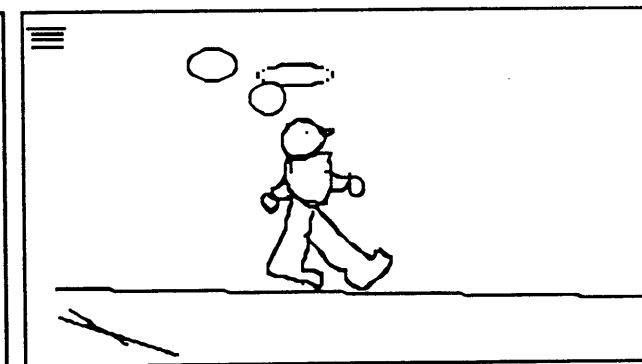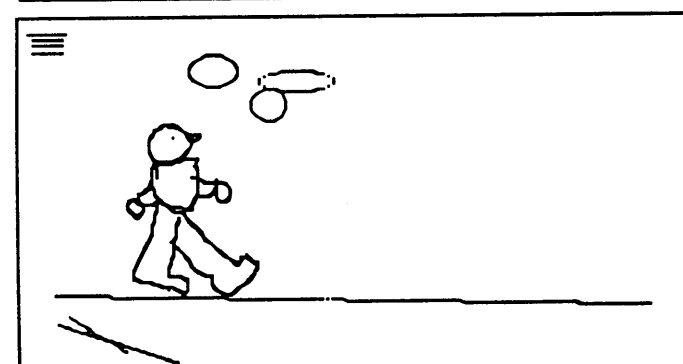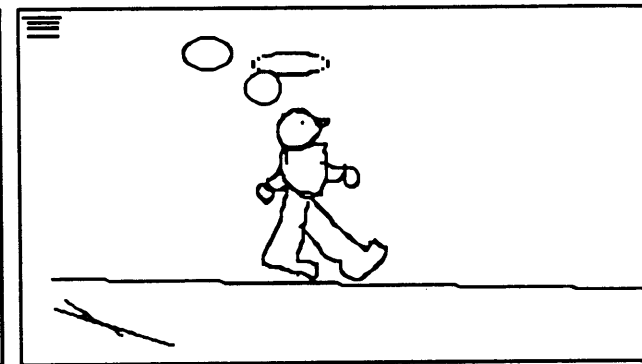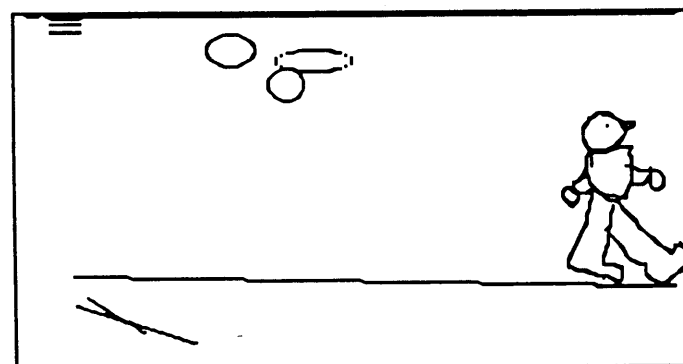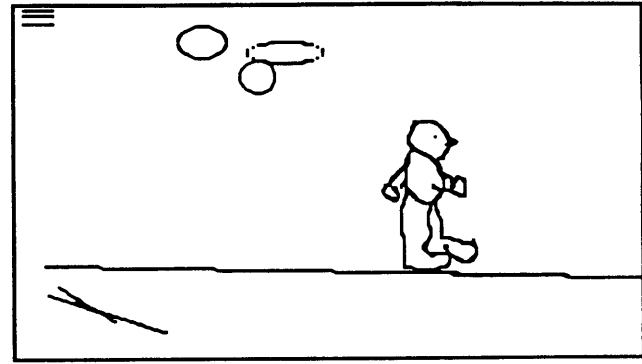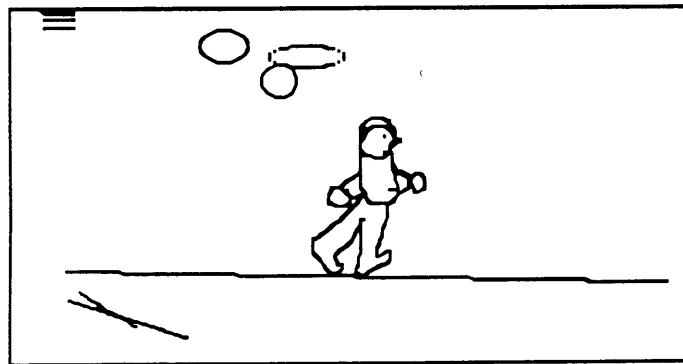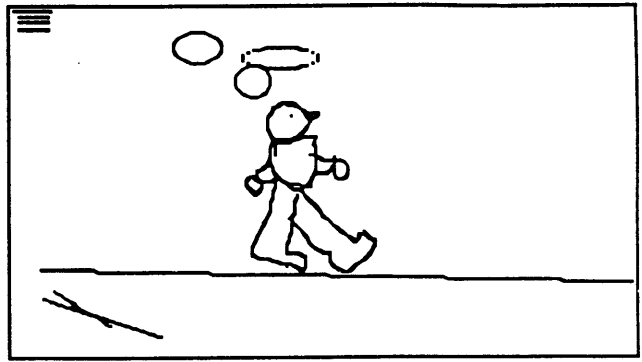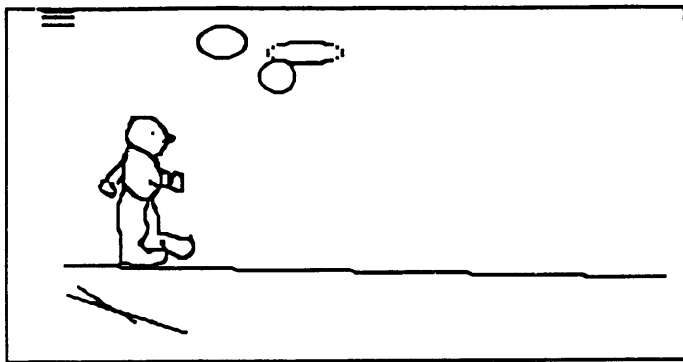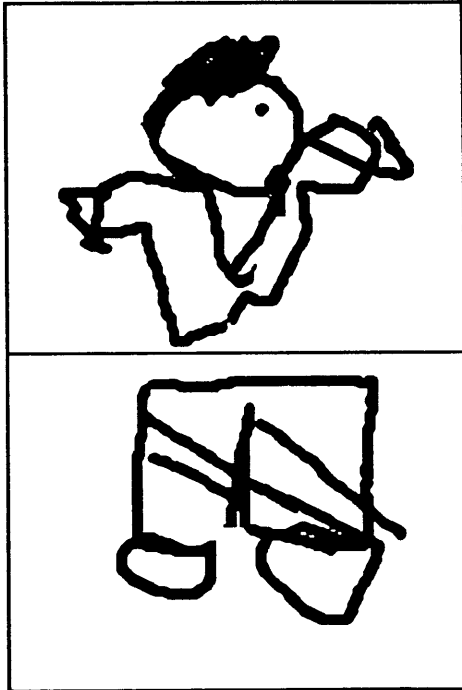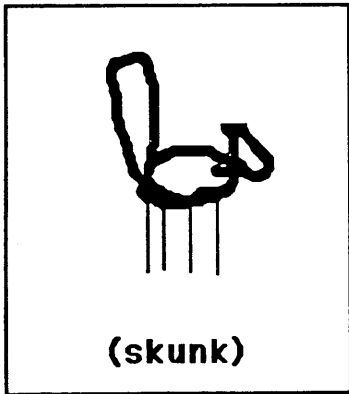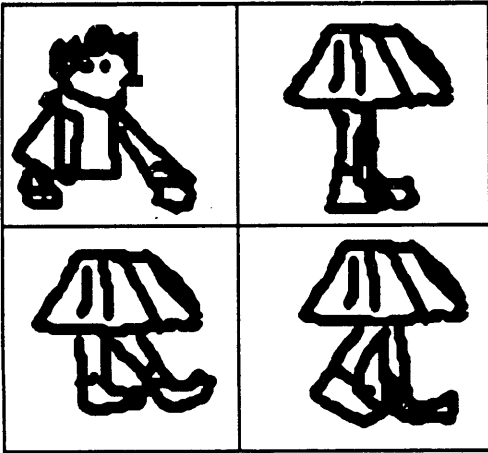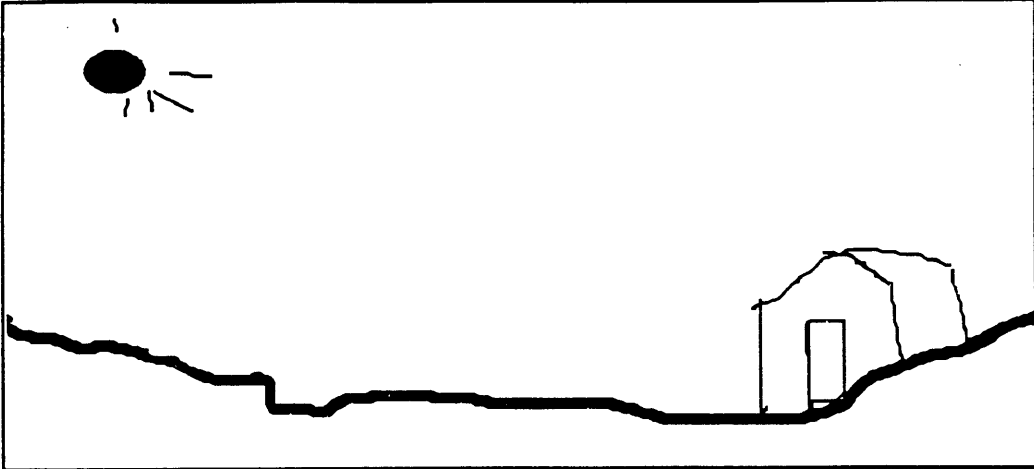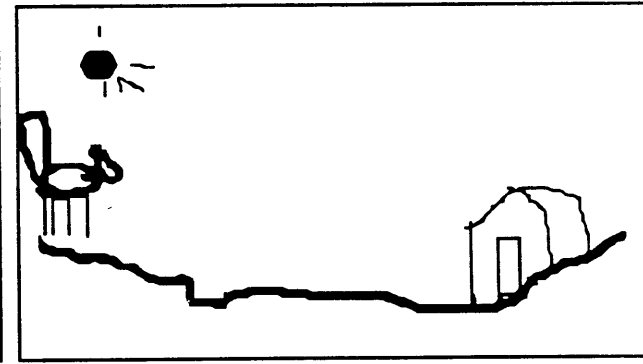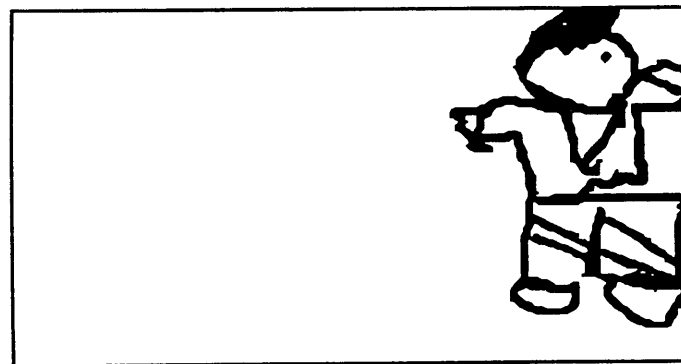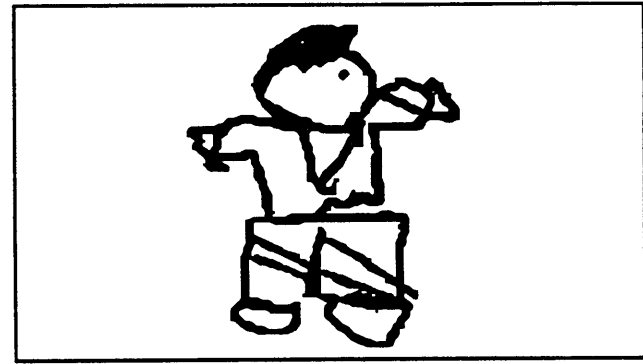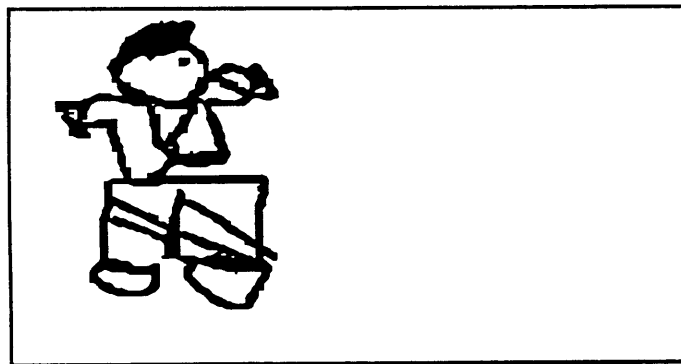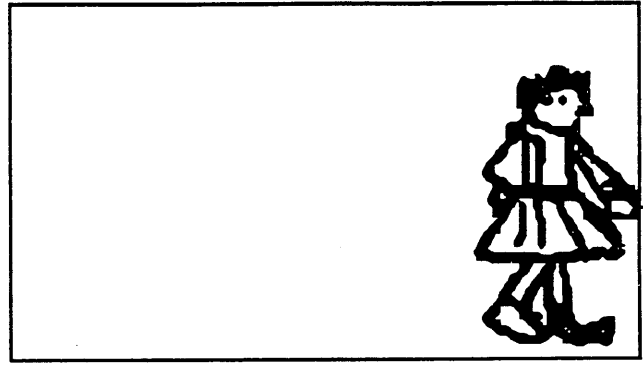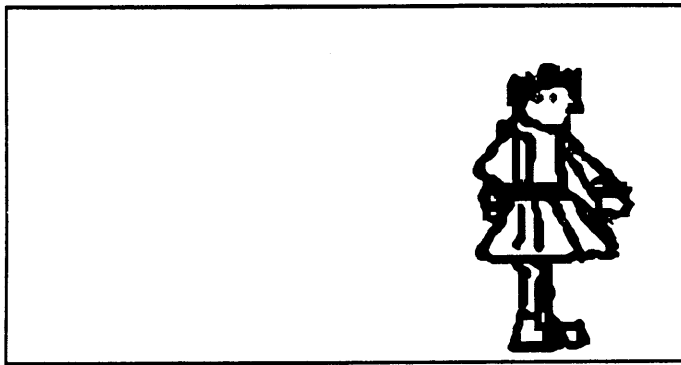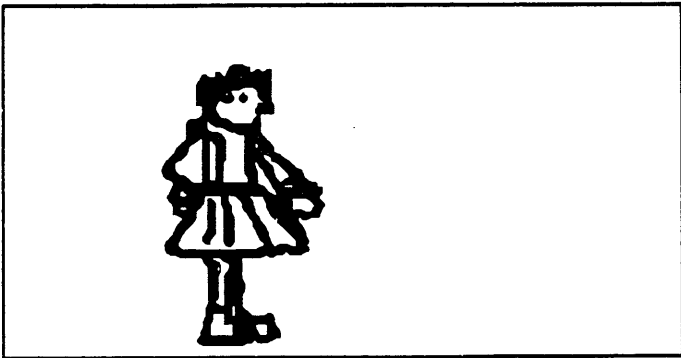
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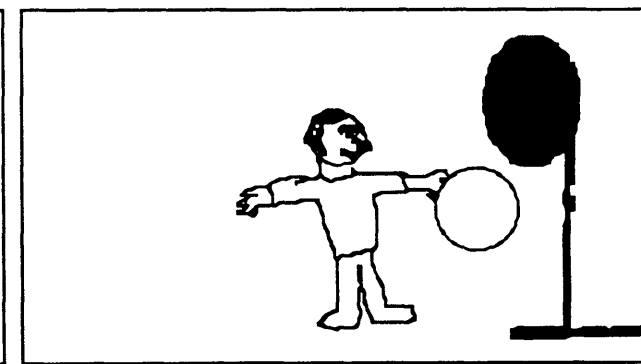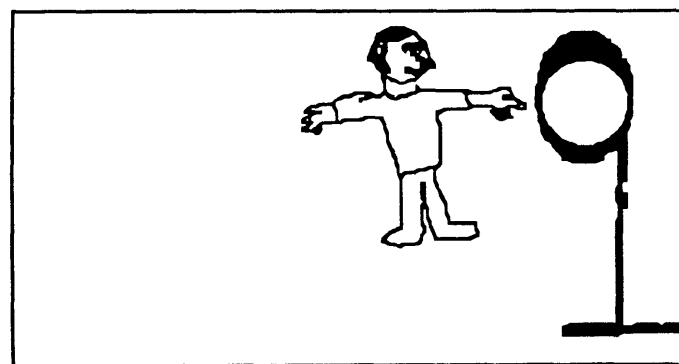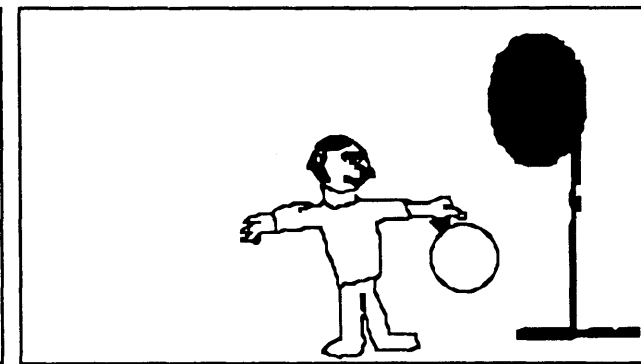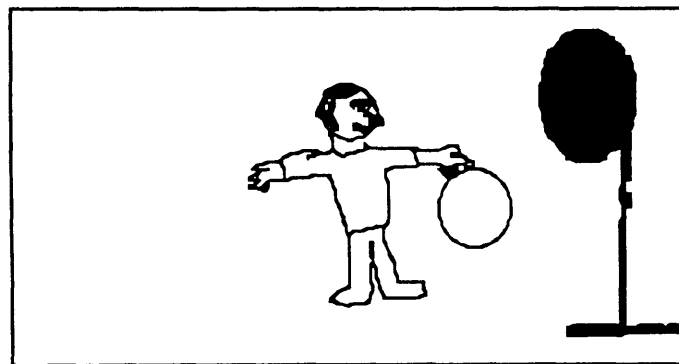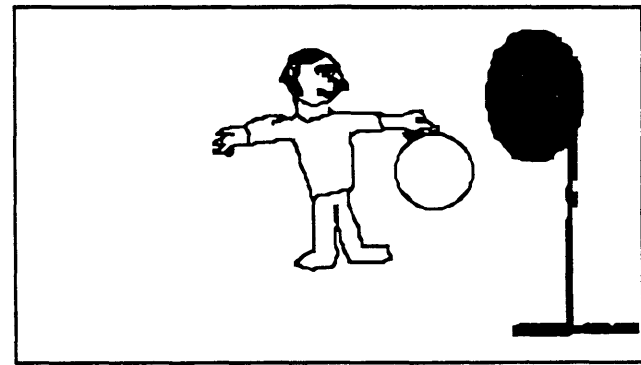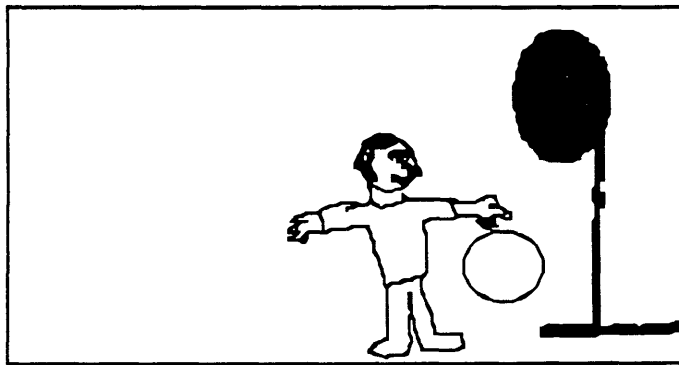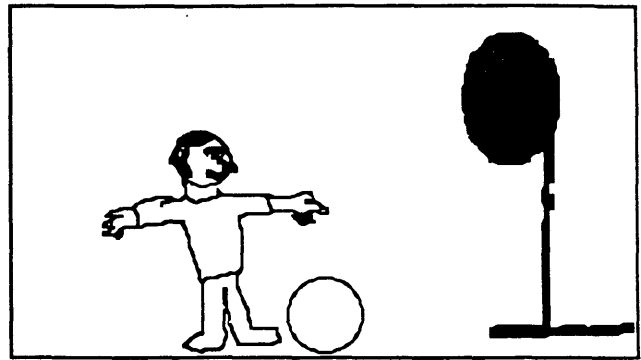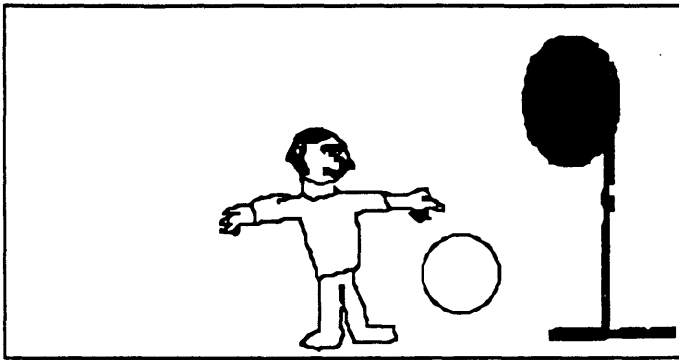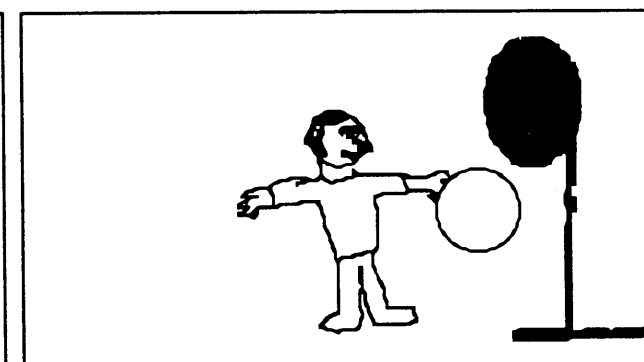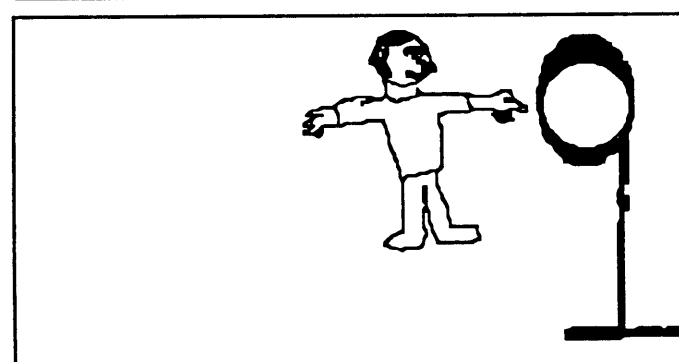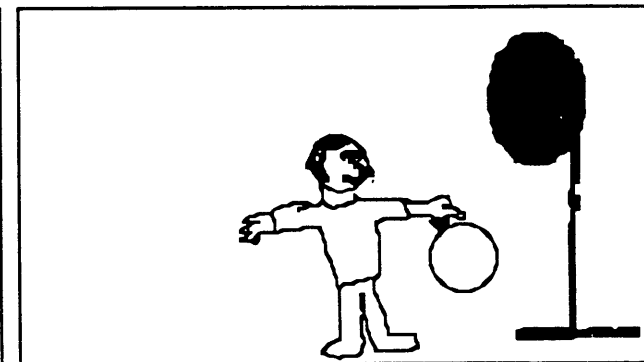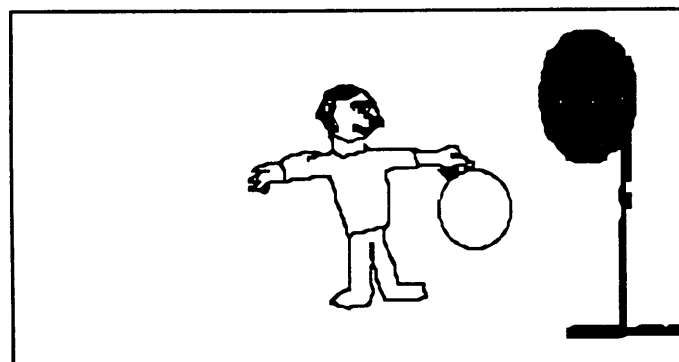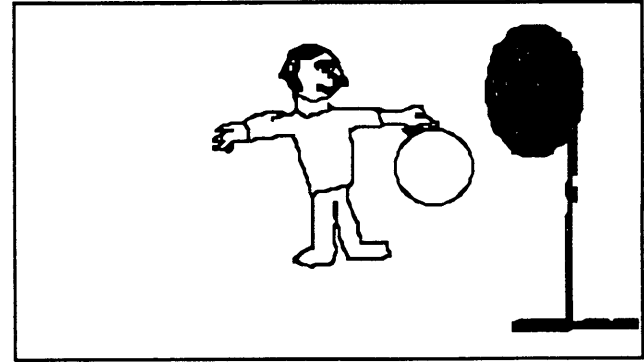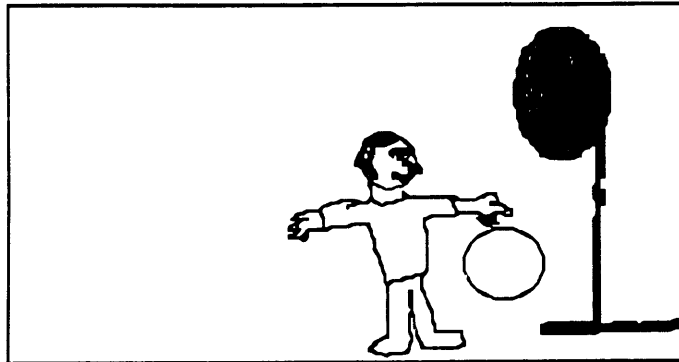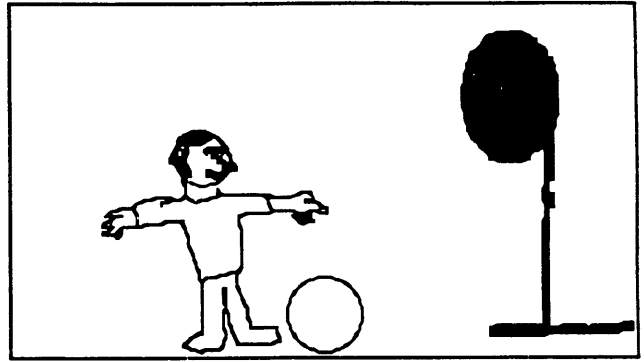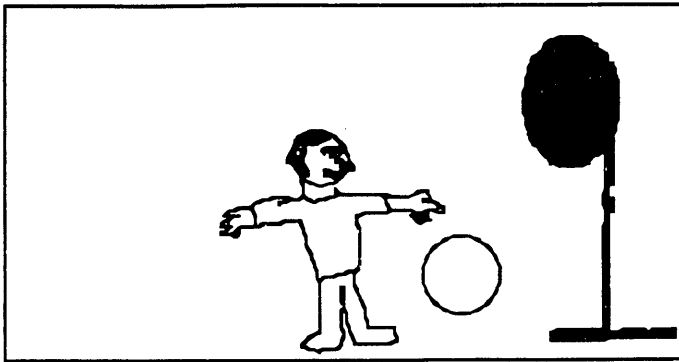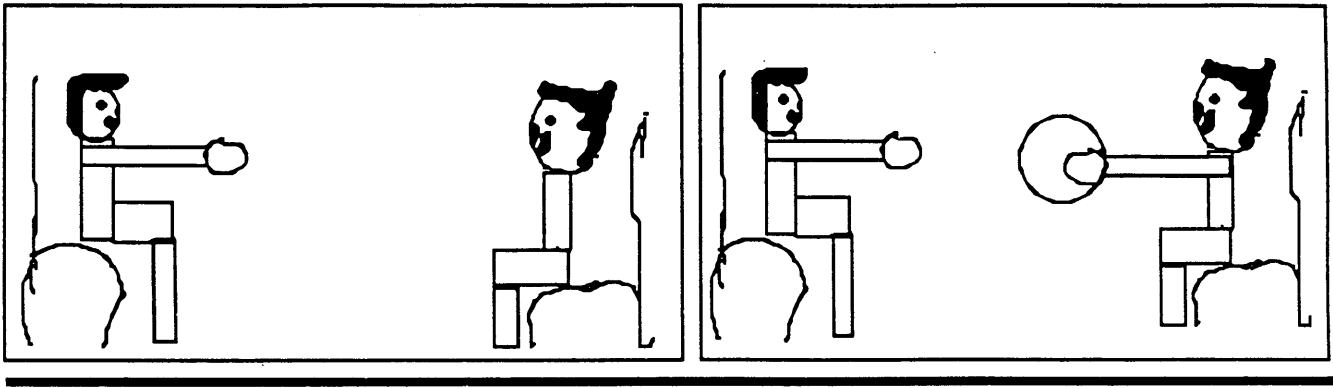
K.A. animation " Basketball" 3/23

K.A. animation "Basketball" 3/23

continued...............

K.A. animation "Basketball" 3/30

K.A. animation "Basketball" 3/30

theres three girls playing jump rope there names are kaisha, madeline, and katie, kaisha is 15, madeline is 12, and katie is 9.
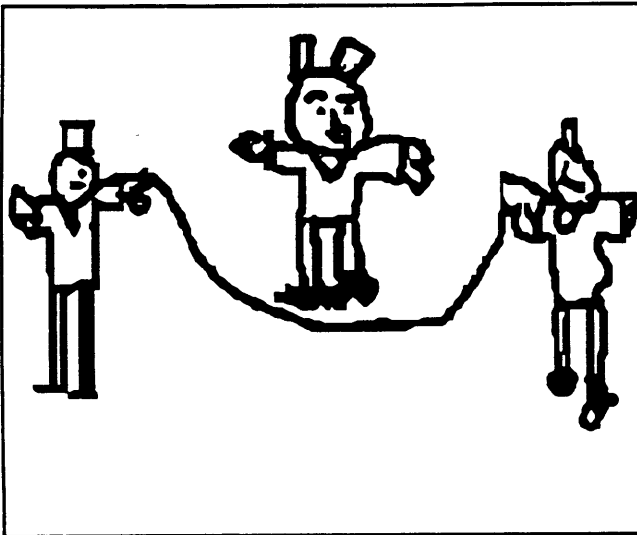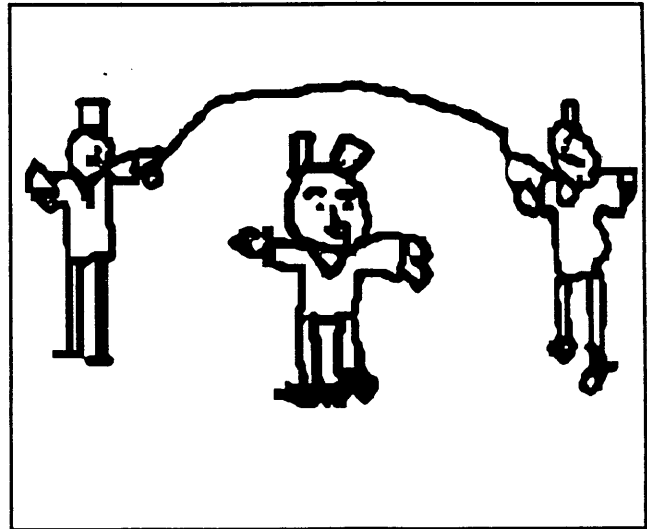
here we have three best friends and two of them want to spend the night over one of their house

the girls are having races and having a good time

continued............

K.A. animation "successful day" 4/27

continued ....

K.A. animation "successful day" 4/27

continued.............

K.A. animation "successful day" 4/27

continued.........

K.A. anmation "successful day" 4/27
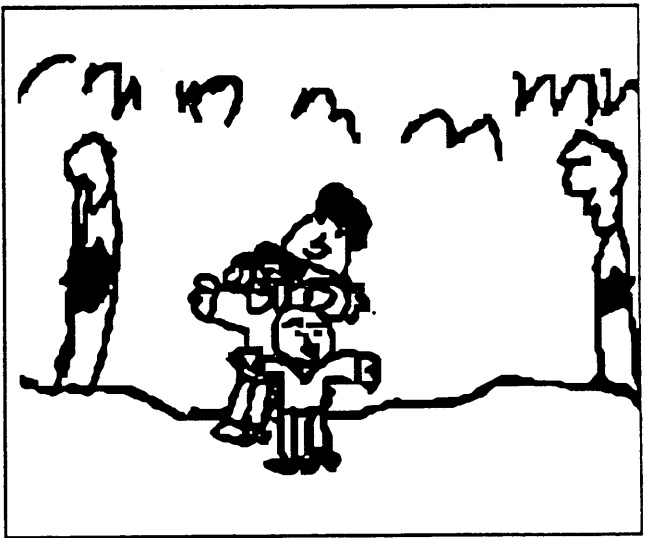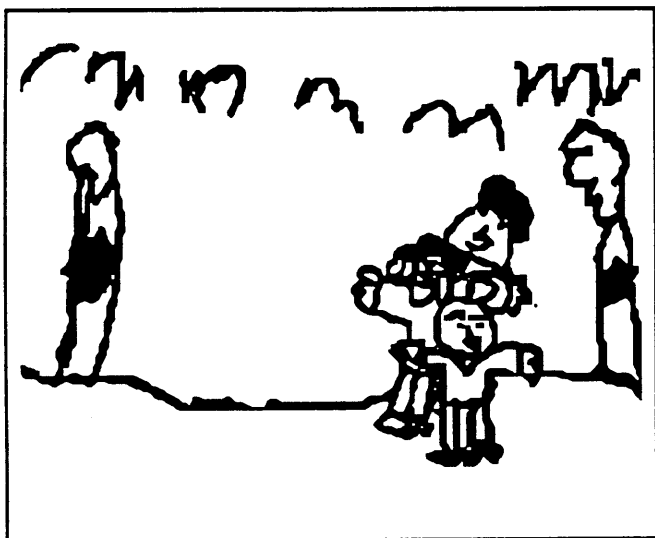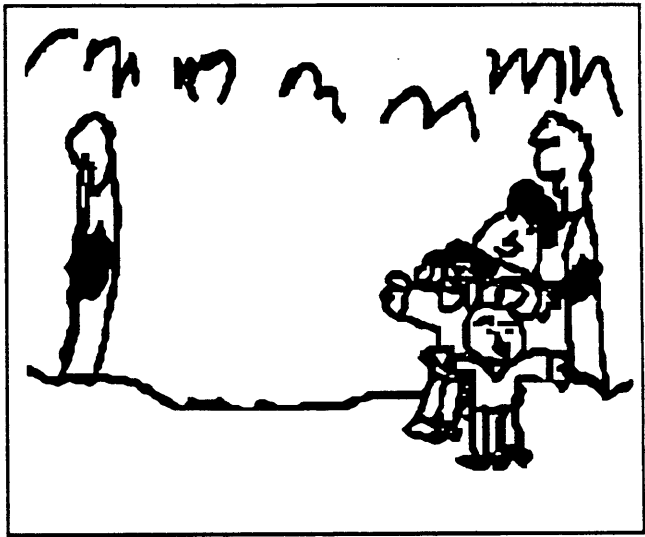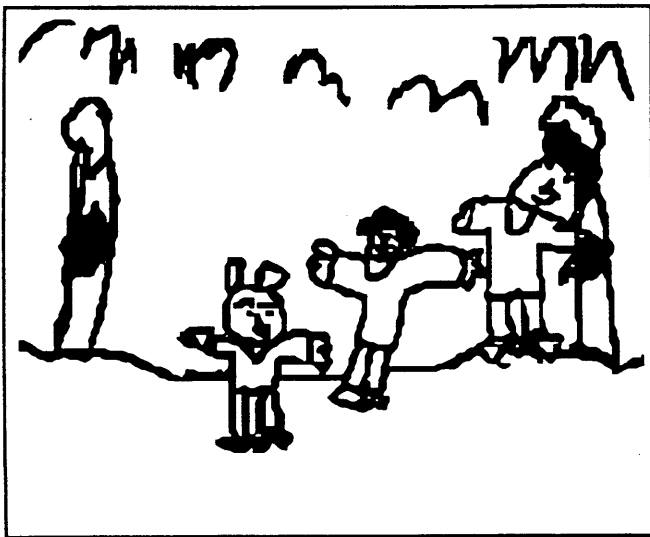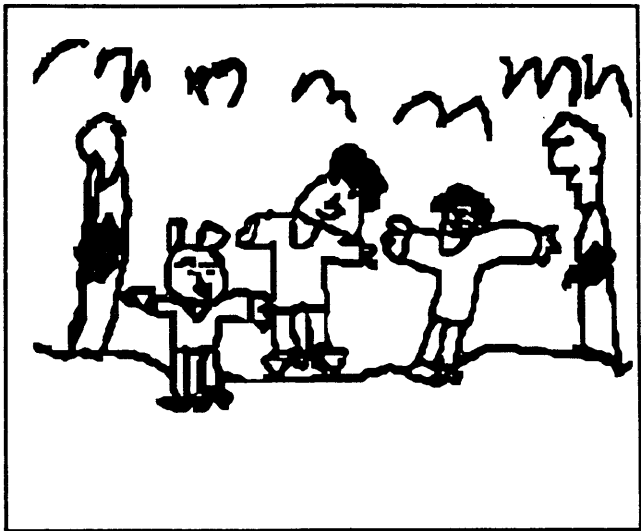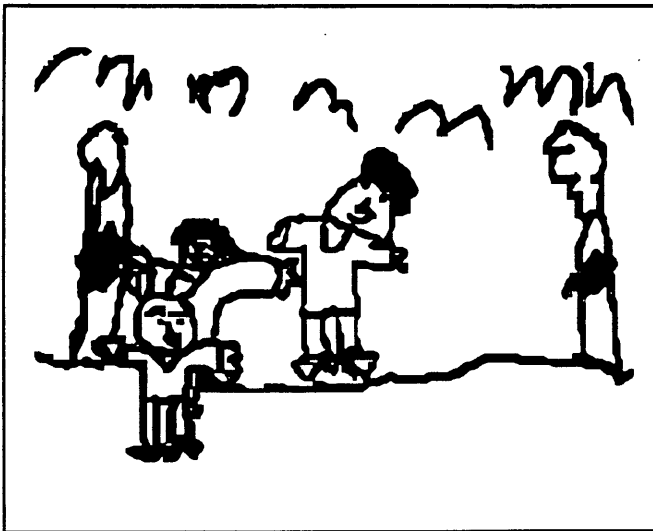
HERE'S THREE GIRLS HERE IN THIS PITURE ONE OF
THEM CALLS ONE GIRL AND ASK IF THEY CAN SPEND
THE NIGHT ONES ANOTHERS HOUSE SO SHE PUTS
HER MOTHER ON THE PHONE AND HER MOTHER SAYS
YES AND HER MOTHER SAYS OK WE BE RIGHT THERE
AND DRIVES THEM RIGHT THERE SO HER AND HER
DAUGHTER GOES AND PICKS UP HER DAUGHTERS
FRIEND AND THERE THEY WAS OVER HER FRIENDS.
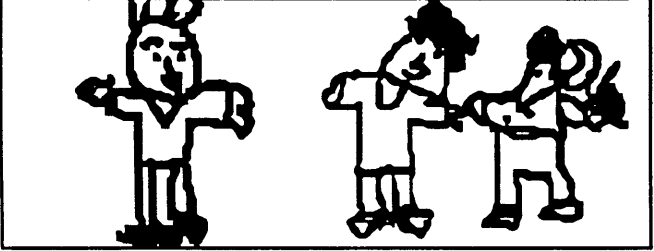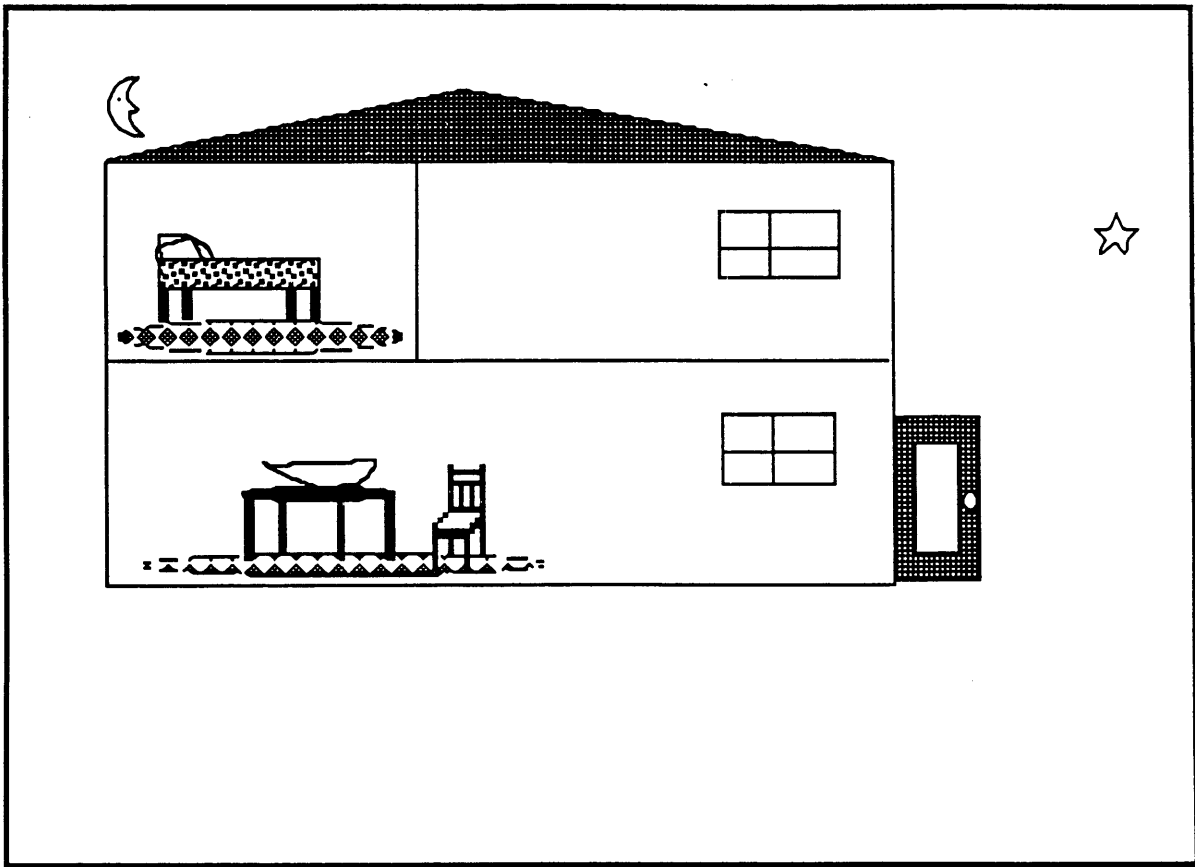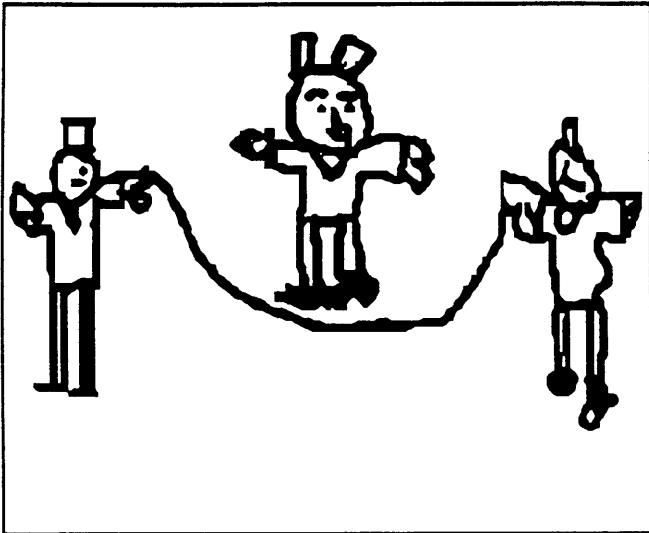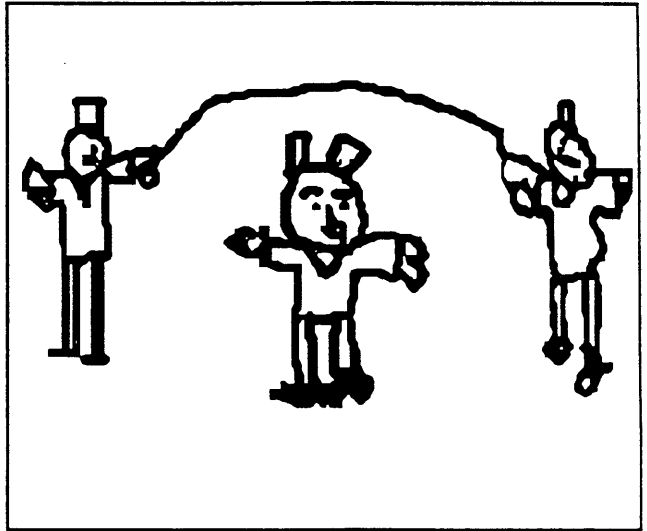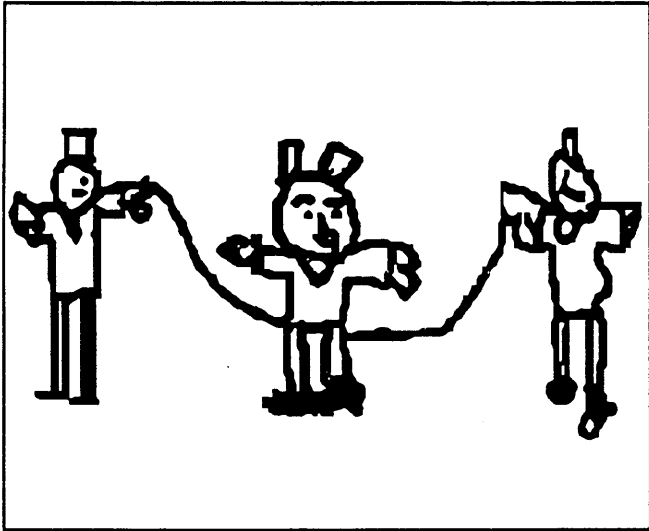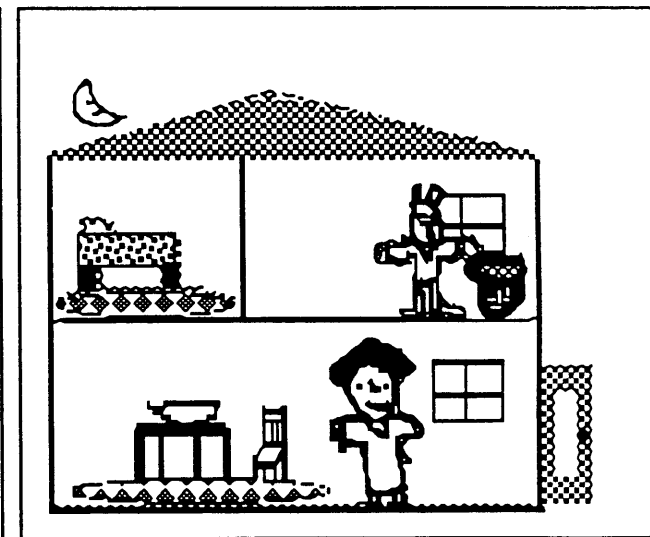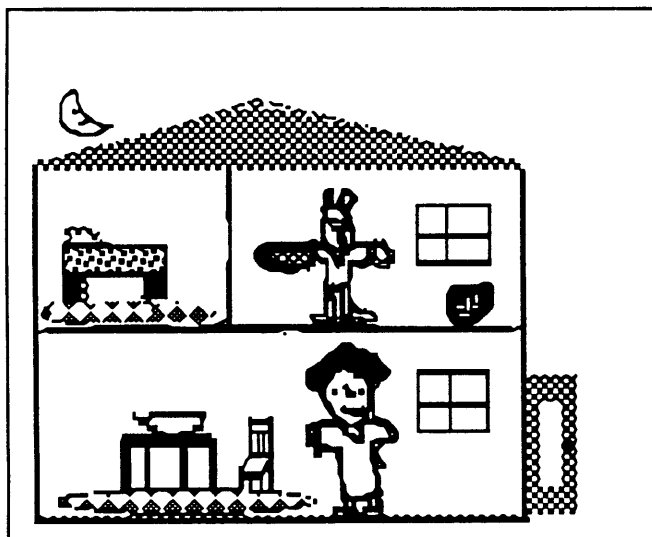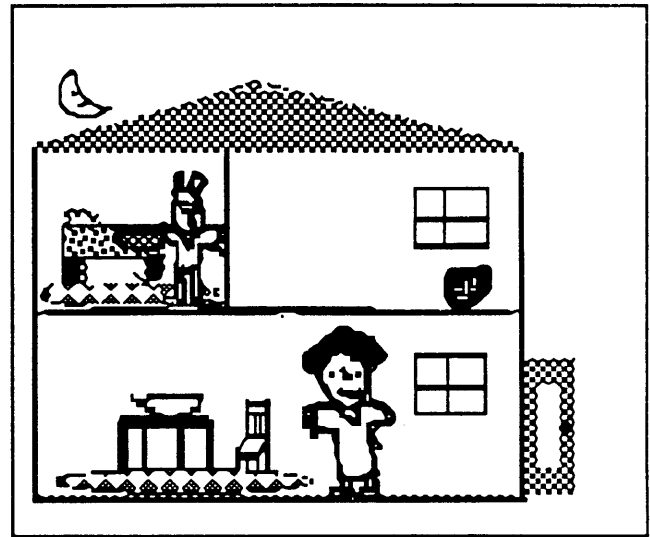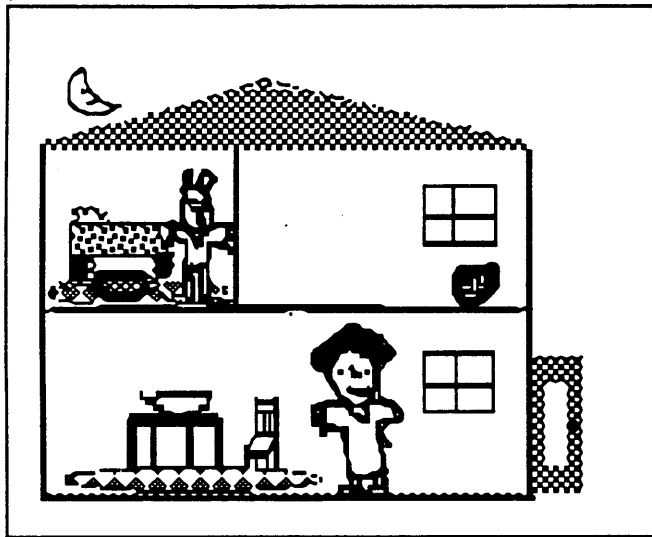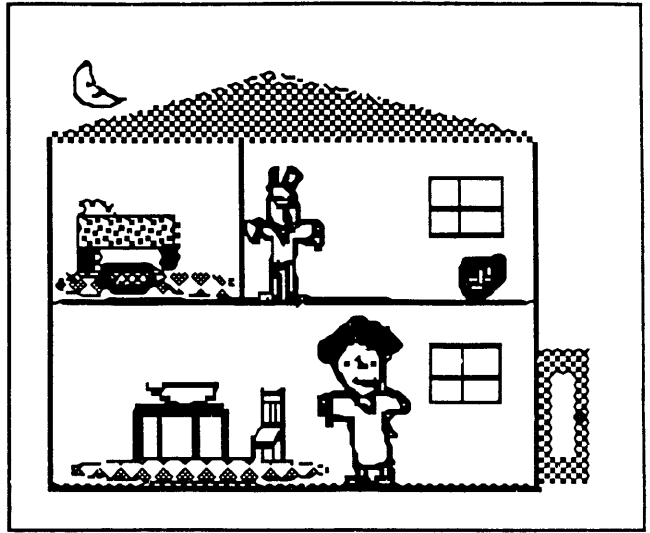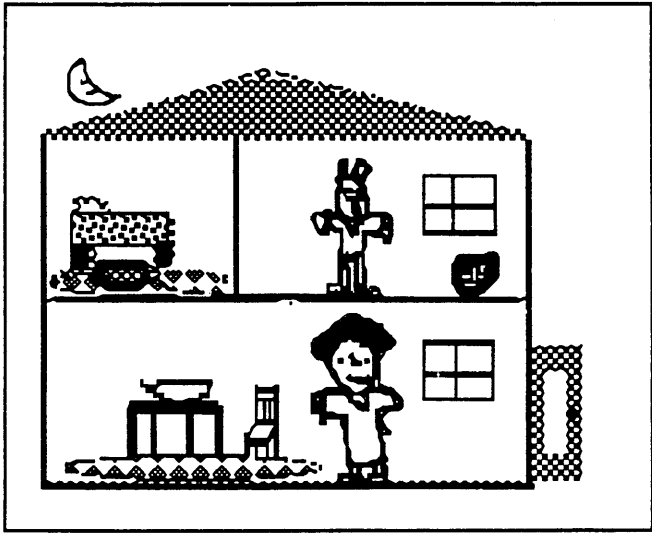
DARCIE WAS OUTSIDE PLAYING WITH HER FRIENDS AND HER MOTHER CALLS HER TO CLEAN UP HER ROOM

K.A. animation "a girl who wouldn't listen"   5/2

one day when i went
outside to feed my
dog he was not
out there I came
in and told my
mother i said
Tiger is missing.

Then my sister
and me went
out looking for
him next
morning we went
back looking for
him we could'nt
find him. So we
put up a picture
of him and said
please call this
number 689-2718

Then my sister
and me went
out looking for
him next
morning we went
back looking for
him we could'nt
find him. So we

Then my sister
and me went
out looking for
him next
morning we went
back looking for
him we could'nt
find him. So we
put up a picture

Then my sister
and me went
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Then my sister
and me went
out looking for
him next
morning we went
back looking for
him we could'nt
find him. So we
put up a picture
of him and said
please call this
number 689-2718

K.A. graphics "change" 5/23
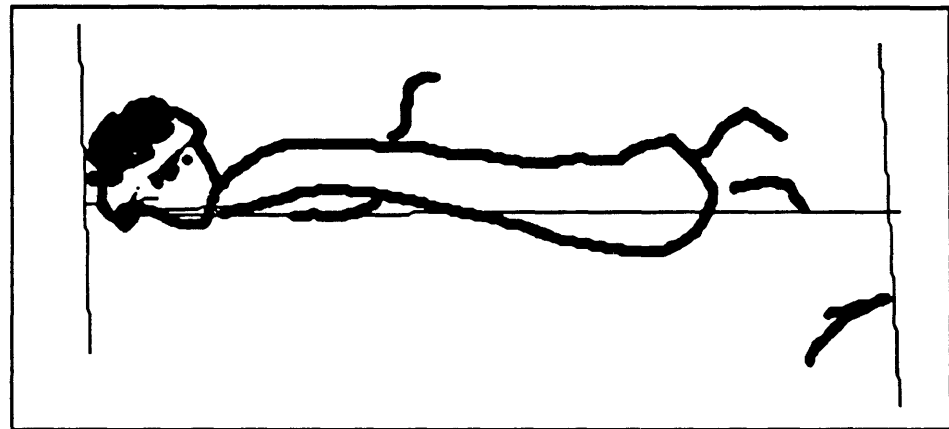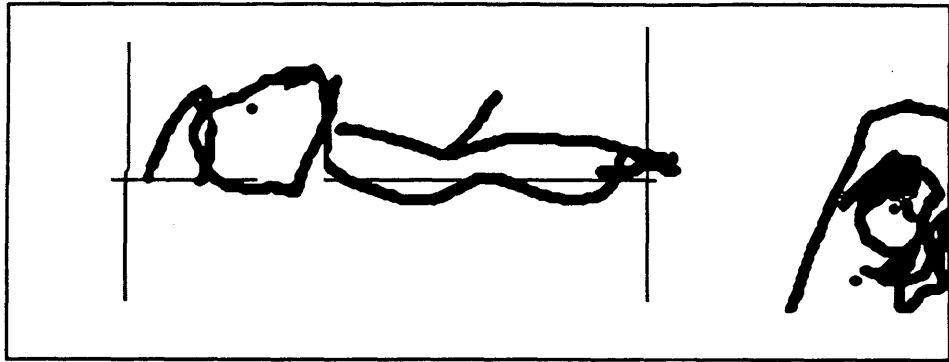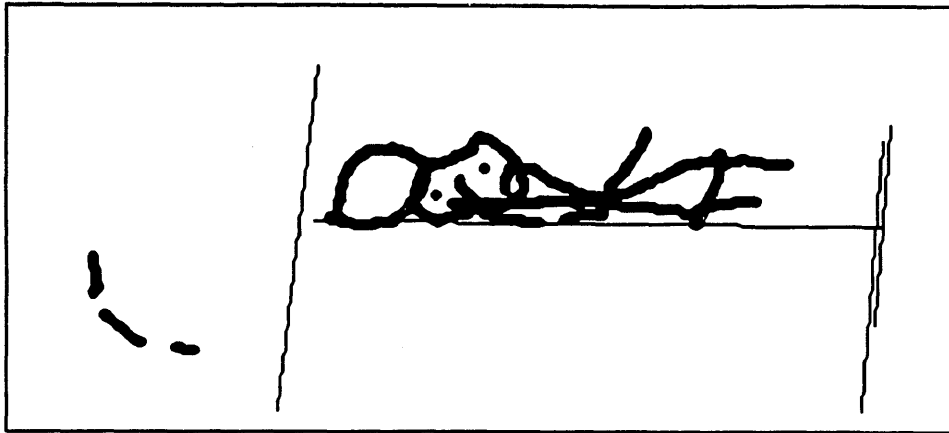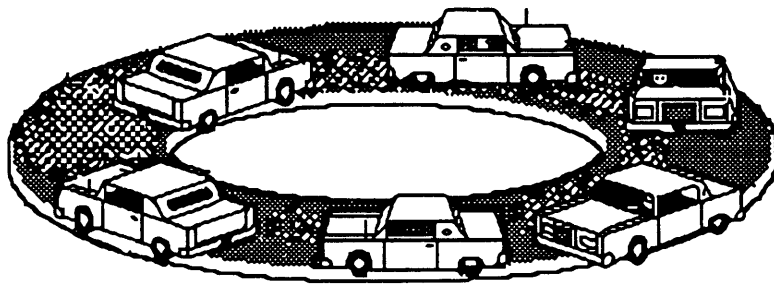
K.A. placement of cars around road
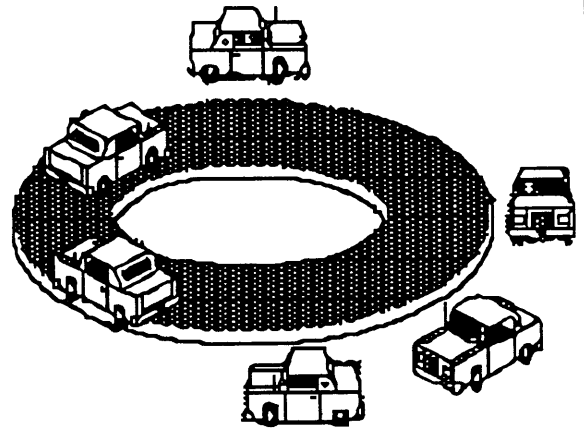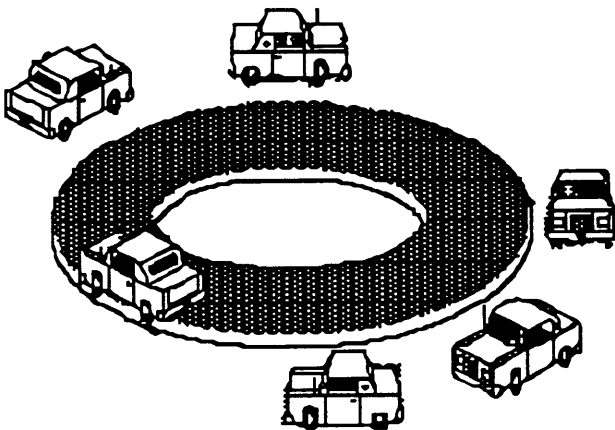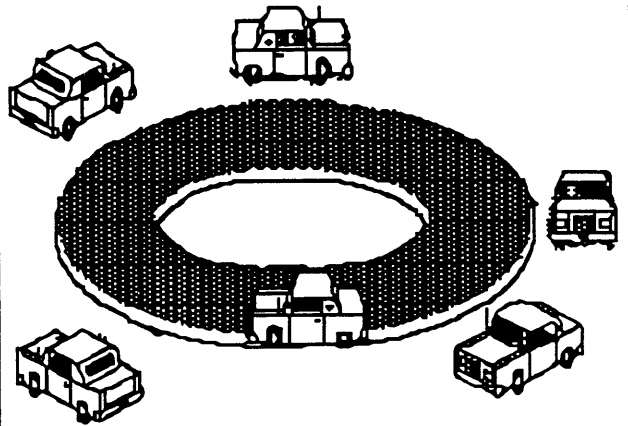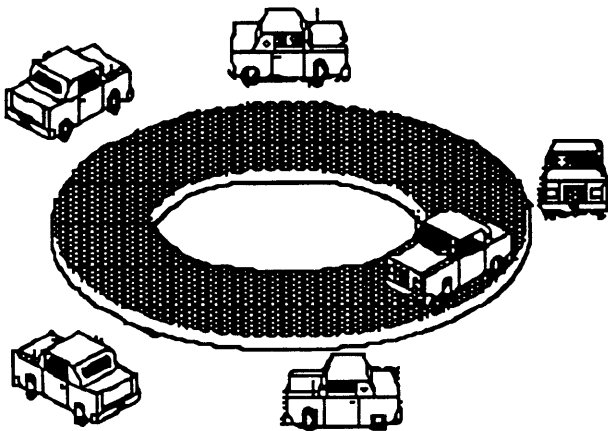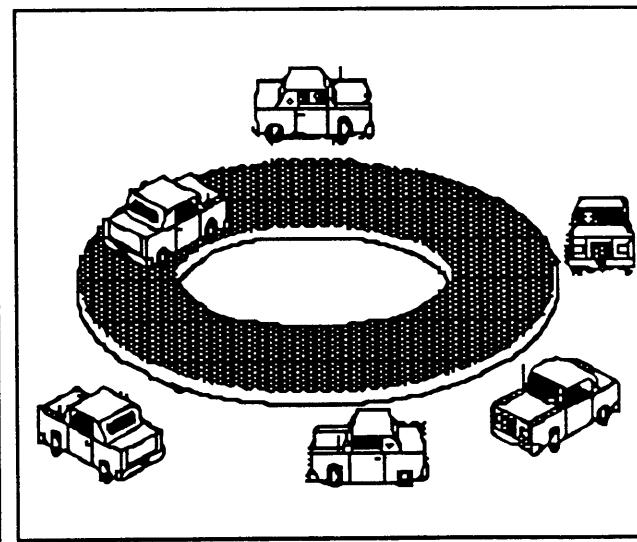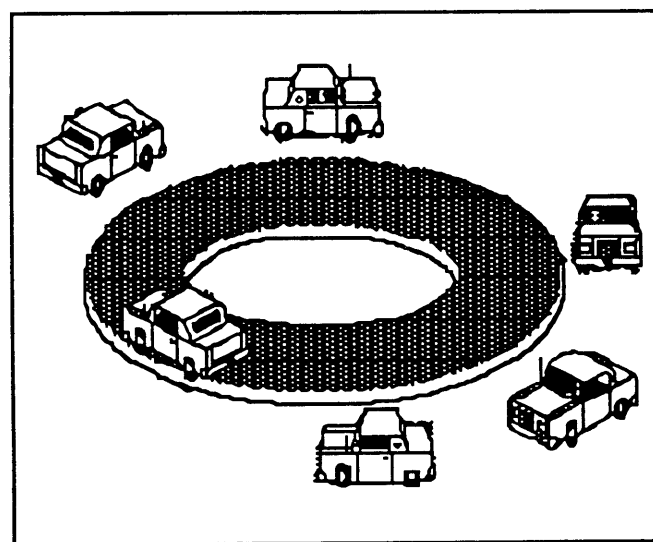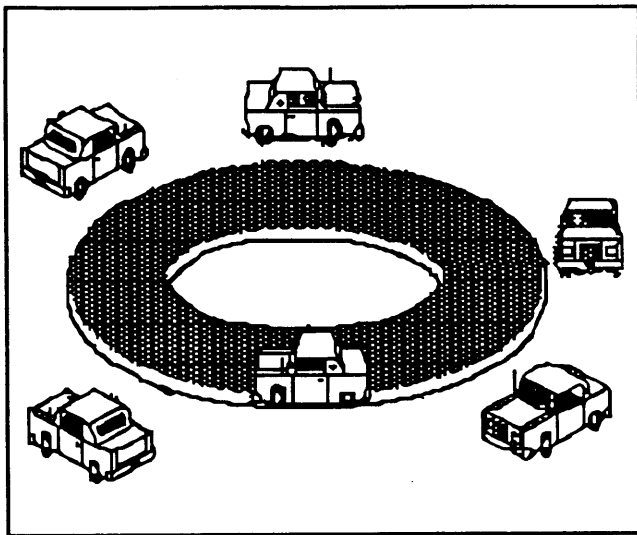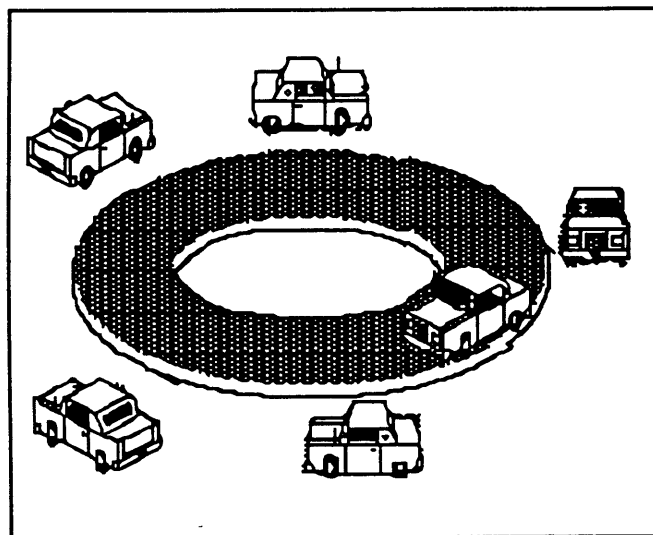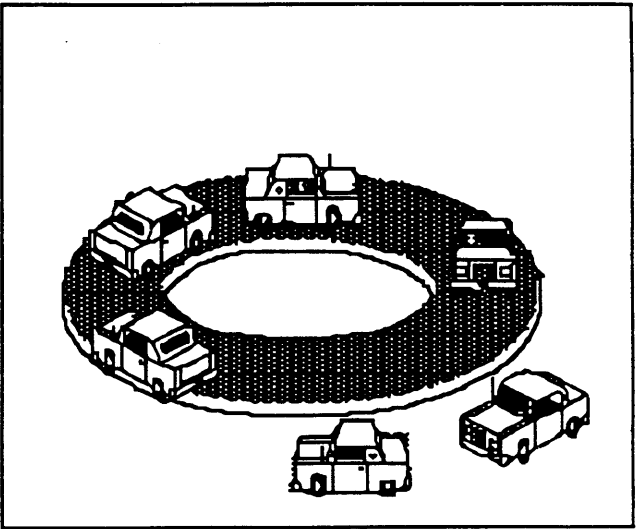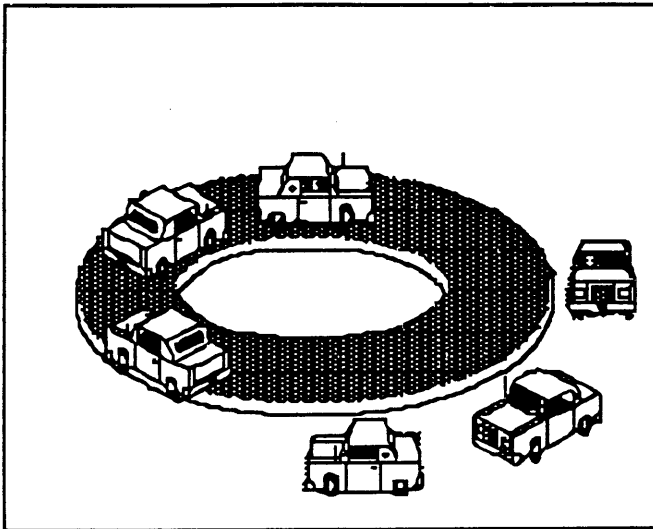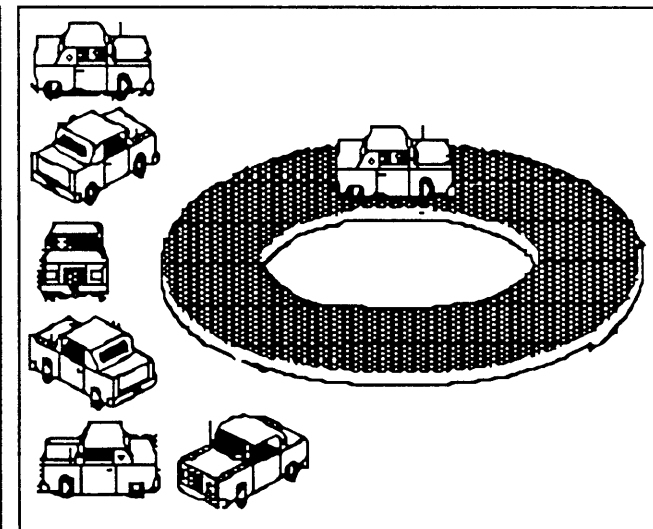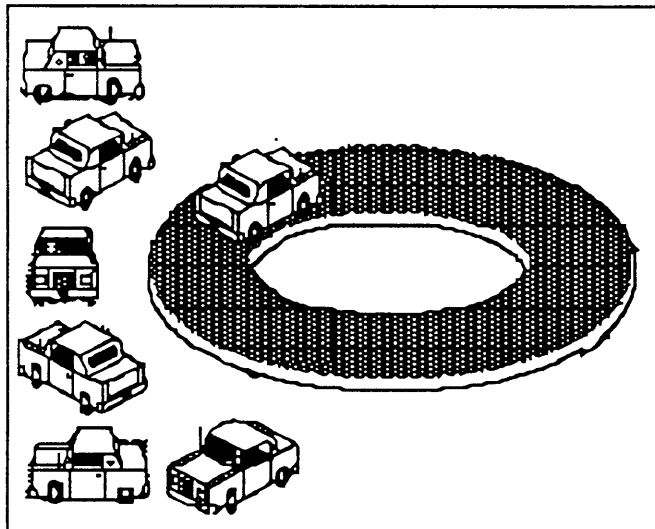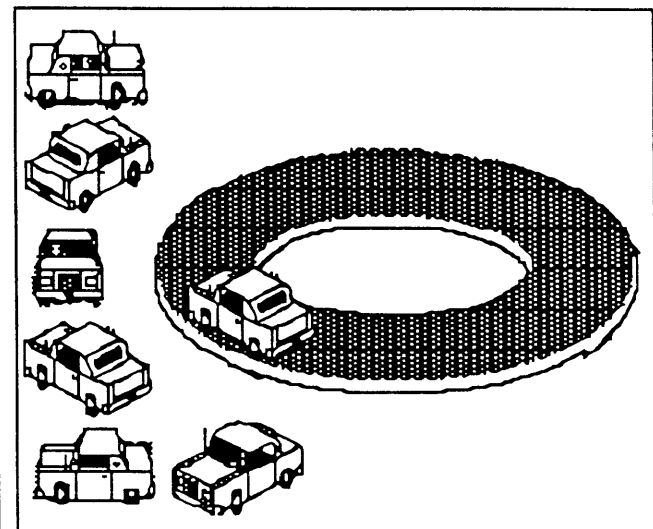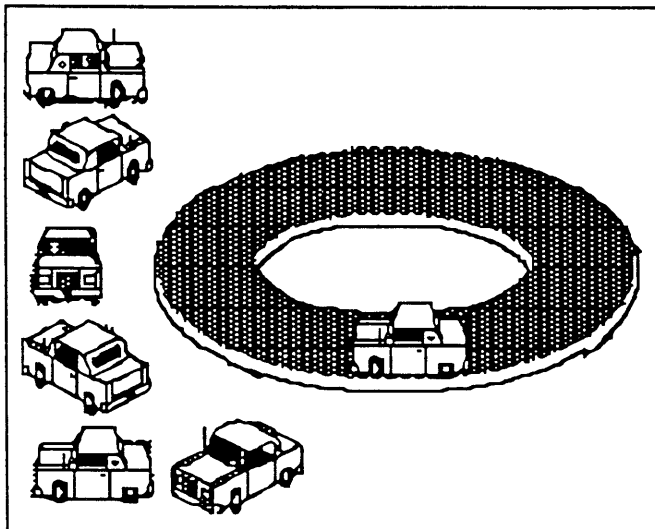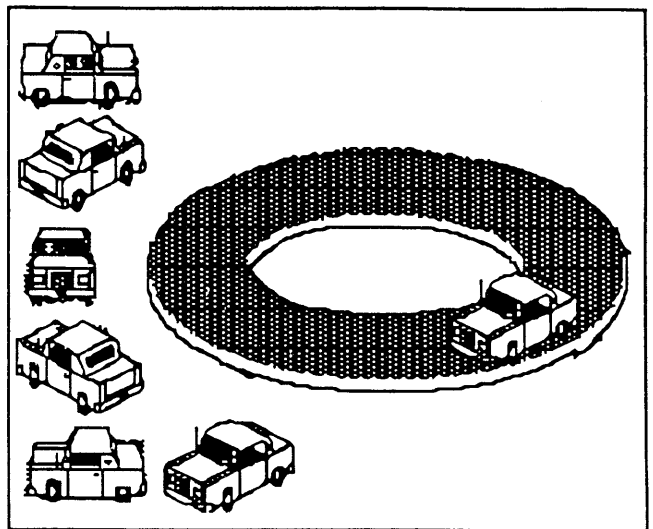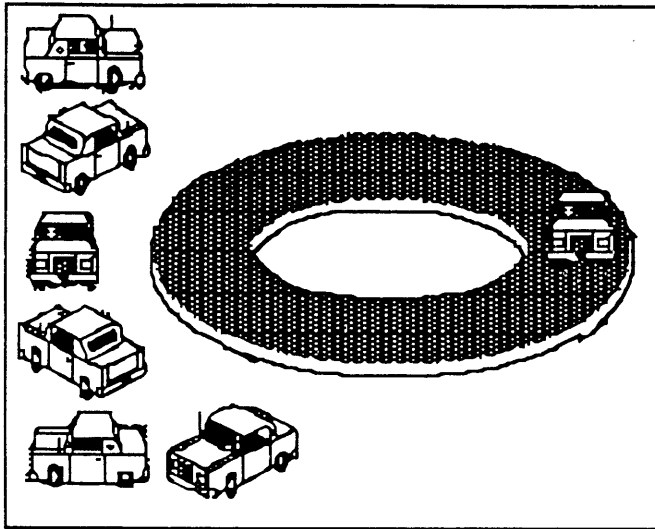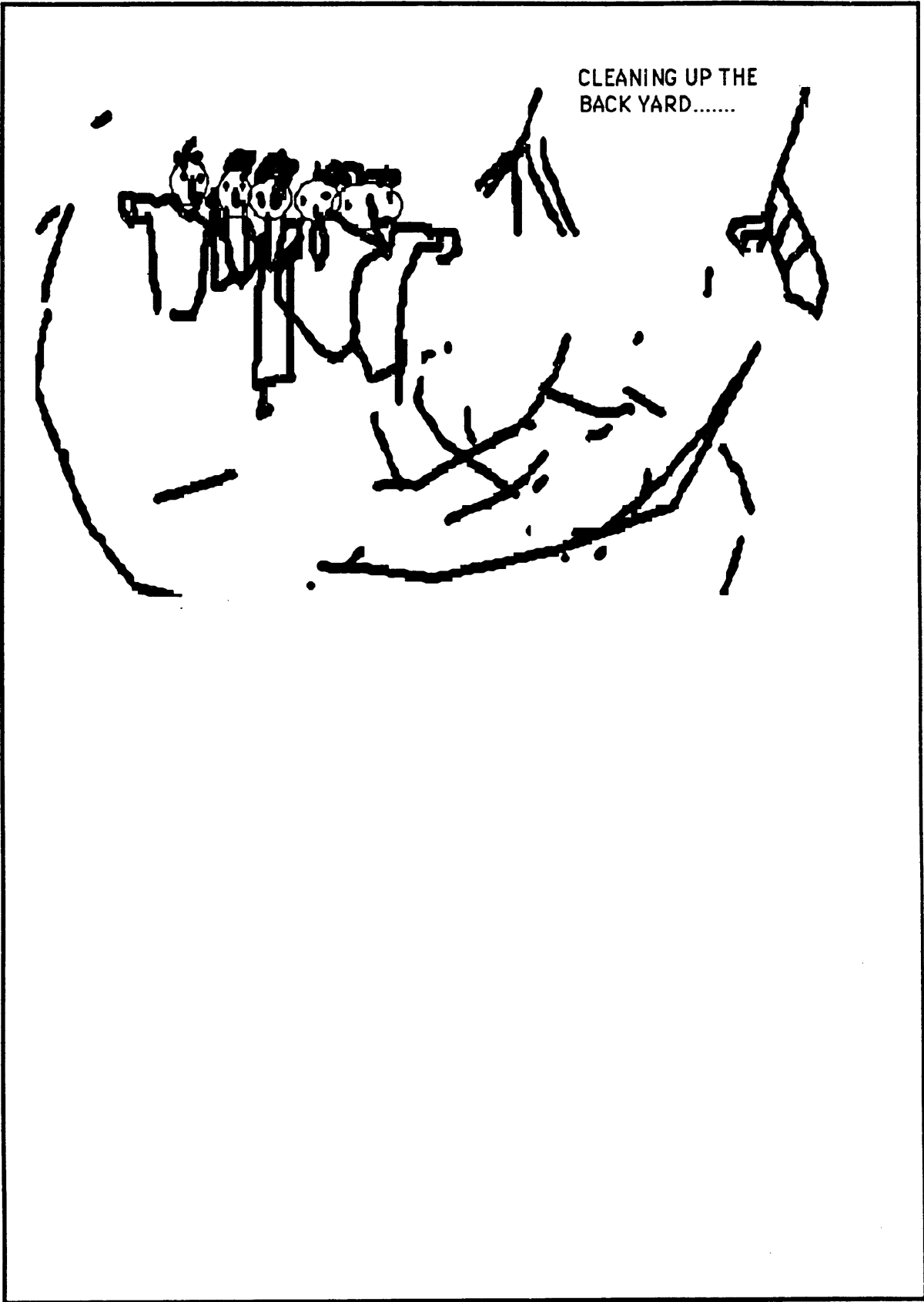
CLEANING UP THE
BACK YARD.......

Lost Something

I: What did you write for this one?

K: I lost my dog named Tiger. One morning I went out to feed him and he wasn't there.

I: How long ago was this?

K: About two years ago.

I: What do you think happened to him?

K: My sister said that one day when she was coming home from school she saw him in front of a church and she called him and he came...he just ran. So she came home and told us and we went out in the car looking for him, but we never found him. Then my brother brought home a little puppy and then he got to big, my mother said, and that she doesn't want it anymore, she said she would rather have the other dog.

I: So what kind of dog was Tiger?

K: We always used to play, I would go out, me and my sisters used to go outside in the backyard and play, then when it was time to feed him we would put him back in his dog house and go back inside. Instead of a dog-house we had a special door from the basement so he could get outside, but then we had another one, and first one that we put him in got dirty had a whole bunch of cans in there, plus we would put our bikes in there, and then he stayed there, until the morning that I got up an he was gone.

I: How did it feel to lose Tiger? Why was he important to you?

K: It was boring. Me and my sisters didn't have anything else to do after he was gone. We just sit around the house and watch tv, and we never used to do that when Tiger was there.

I: What kinds of things did you do with him?

K: We used to take him for walks, and take him to our old house, and sometimes go over our friends house and show them we got a new dog and do tricks with him and everything else.

I: Have you ever lost anything else that was special to you? A friend or jewelry?

K: One time my mother bought me a watch, and she had just bought it and we had swimming, and I took it off and put it in my desk and when I came back from swimming it was gone. I told my teacher, and my mother but I never got it back.

I: So how is losing a watch different from losing Tiger?

K: I really didn't......wasn't into looking for a watch, you can't do tricks and stuff like you can do with a pet, and so I really didn't care if I lost the watch, my mother said she is going to buy another one, but she's not going to buy another dog for me. None of my sisters, or me liked the

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new dog so, that's why my brother sold it.

I: How many sisters do you have?

K: Seven.

I: Seven sisters! How old is the oldest sister?

K: And I have two brothers too. The oldest is 25, and the youngest is...15...no I'm the youngest, and I'm 9.

I: OK. Let's go onto the next card.

Anxious or nervous

K: The first time I went on a plane in the snow, I thought the plane was going to crash. I never been on a plan before and I was really nervous.

I: When did you do this?

K: I went to where my mother was born. It was only me and I was really young. It was only me when I was really small..

I: How old where you?

K: Then when I was 8, me and my sisters went, and went over my mother's sisters house. My mother I think she was a twin, cause they always say that they get mixed up with my mother and her sister, and I don't know if she was a twin or not, because...

I: Where your mother was born?

K: Somewhere in the virgin islands.

I: Why didn't you like riding on the plane?

K: I didn't like it.....and I didn't have a good time either, cause my legs, they had big mosquitos, and my sister's son, he had a lot of dogs, and but they never used to bite, and I wanted to take one home, but I didn't have a cage or anything, and my mother said it was Ok with her, but we didn't have a cage or anything...I was really looking forward to taking one home

I: Why didn't you like riding in the plane, why did it make you anxious?

K: I was really nervous when I had to go to the bathroom, and I had to walk to the bathroom. And the plan felt real funny. I used to get a lot of headaches, and my ears started to get plugged up and then I started to get dizzy, then I fell asleep and then I woke up and we were at the airport.

I: Is there anything you can do for yourself to make yourself feel better when you feel nervous?

K: My sister would tell me jokes, and I used to laugh and everything, and I would go over and sit with my cousins and they had little books and we were playing with that, and then we were watching movies. My sister went to get some peanuts and juice and that made me feel better.

I: Can you think of another example of something that makes you anxious?

K: When I have to walk home by myself from school...my sister tells me she is going to come

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and pick me up from school, but I wait ,then she never comes, and I start to walk home, I don't like to walk home by myself.

I: Does she pick you up everyday?

K: Sometimes. She picks up my baby nephew from school, but then there is nobody to watch him, so then she can't come pick me up, and then I was supposed to go to the doctor by myself, it was suppose to be me and my sister, but she went to get her check. So she wasn't home by the time I had to go, and I had to go by myself. So I went, and she said that she would come and pick me up and then the doctor had to drive me home because they was closing and she still wasn't there.

I: Does your mom work?

K: She works at the Gillette company, and my dad works for Jordan Marsh company.

I: Does your mom work during the day?

K: She goes to work late, around 7 or 8 oclock, she stays there all night and then she comes home around 2 or 3 oclock in the morning. On Fridays if she goes to work in the night she will come home early in the morning, and I'll be sleeping and everybody will be sleeping. Then in the morning I'll be able to see her.

(interruption resume 1/7)

Angry

I: What do you have for this one?

K: When my mother made me go to the hospital and I did not want to go. I was mad.

I: Why did you have to go to the hospital?

K: Because I fell off my bike one day, my sister works at Marshalls in watertown, so me and my mother went ot pick her up whle my twelve year old sister stayed home with my nephew. So on the way home we stopped for Chinese food and got into an accident. Then my nose started to bleed. And then the next morning, and my back hurt. So my mother didn't know if we were supposed to go to the hospital. My father said that he knew of a hospital in the square, so we went there, cause that 's where my father always used to go. So we had to go to the hospital.

I: Can you think of another example of something that makes you angry?

K: I can't think of anything right now.

I: See if you can think of one other thing?

K: Lot's of things make me angry......things like, this morning my sister wanted to wear my turtle-neck, the one I'm wearing now , cause she always wants to wear it. So then this morning I told her I didn't know where it was, so I said no. So after school she may ask me that I thought I didn't know where the shirt was......because it was my turtle-neck, and one day I was just

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cleaning out my draws and I just found it in there. She always wants to use it. She always wants to use it, and so I figured how to stop her from wearing it by hiding it .

I: Did you hide it or did you wear it yourself?

K: I hid it. I had hid it in my sister's draws, and then this morning I wore it. Because she was wearing a jump suit and it was blue, and she said that she could wear black or white, or blue and black for Black History month, just like us.

I: So when your sister wants to borrow stuff from you that makes you angry?

K: Sometimes. I just let her use it. When I don't really need it or anything. But then when I want to use it and she won't give it to me, then I got to give it to her. And that makes me mad.

I: When you are angry or mad what kinds of things can you do for yourself to feel better?

K: Ride your bike, if you have one. Watch tv. Call up one of your friends, or go to their house.

I: Why does that make you feel better to ride your bike?

K: It just makes you feel better and get exercise. Or you can even run around. To exercise, I mean its good to ride your bike, cause you go around in circles and then when you are going out....its fun to ride....its not acutally fun to ride your bike in the same place all the time its good to ride around different places, but not on the street, because you can get hit....

I: How does it help to watch tv when you are mad?

K: It helps in many different ways. Because if there is something funny on tv and I haven't seen it in a long time, and I didn't know it was on, and I really like, like a comedy show, it makes me feel better. Or if someone is sitting around and telling jokes that also makes me feel better.

I: How does it help to visit a friend if you are feeling mad?

K: If your friend is playing music, she may let you listen to it on the telephone, or you' all can just talk about your other friends, and decided what you are going to wear to school tomorrow, or how you are going to wear your hair. I think its fun talking to your friends on the phone.

I: Ok. Let's go on to another card.

Important to me

I: What did you write for that one?

K: When I moved from my old house, to a nice new house, I missed all my friends that were so important to me.

I: When did you move?

K: When I was 7 or 6 years old.

I: What were your friends important?

K: Cause when my sisters all go out, and me and my father and my mother are home alone, I would ask them if I could spend the night at my friends house. And then in the morning we would go to the store we would buy things. Every morning we would go to the store and buy things, and

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if I just don't have anything else to do, I'll sit around and watch tv, if she doesn't let me go.

I: Tell me about these friends?

K: They were a lot older than me.   Is that they used to do, and say and the way there parents are; there parents were nice. If...

I: Why were they special to you?

K: Cause sometimes they would come over every day and stay with me when my parents went to work, and I would see them every day at school, then they would ask if they could come over, and we would do a whole bunch of things....like listen to music, and call up our friends. Then one day we were out walking and this dog jumped over a fence and bit my sister on her arm, and I ran home and told my mother and she just how to go to the hospital, Children's Hospital, to see if the dog had rabies.

I: Ok, lets go on to the next card.

Successful

I: What did you write for that one?

K: When I was in second grade I made two honor roles, and one school spirit. Boy was I proud.

I: Tell me about this?

K: When I got on the honor role I was happy and my mother and father and sister was proud of me. Then my mother said that if there was something that I wanted, she would get it for me. It was a small organ, and she never used to have the time to get it, and she got it for me and I was happy. For the school spirit, I didn't want anything.

I: Why was this important to you?

K: It was a success, cause everyone was proud of me not just my friends and my neighbors were proud of me tool.

I: What is the difference between a big and little success?

K: A little success is something that you are not too happy about, like if you are going somewhere that you have been before, and then you are not too happy.

I: Someplace like where ?

K: Like Hawaii, or Florida....

I: Why is that a little success?

K: Cause I don't think that to keep going back to some place that you have been before is fun, just to keep going back on and on and on...going to the same place and you are not too happy or proud of going..

I: Why wouldn't you be proud of going ?

K: It would be a place where there are a lot of people dying, or shooting, or you could get kidnapped, or robbed. Or somebody who you never met, and you are just getting ready to meet

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them, like someone who is going to take you around to places, so when you go there again you know where everything is, and somebody comes along and kidnapps them.

I: What is an example of a big success?

K: A big success that I would like to have, is when if my birthday had came, and I didn't think that anyone remembered and they didn't buy me anything, and then I would just come in the house and then everybody would jump out and say surprise, I think that that would be a big success. Your friends jump out and then after they leave, you get to go to an ice cream shop and do anything you want.

Change

I: Next card. What did you write for this one?

K: When my mother told everyone, that I was 9 and I was 8. But now she stopped telling everyone my age.

I: Ok.

K: She used to go around telling all her friends....."oh she is 9, she is 8, she is 7..."

I: Why do you think she stopped doing that?

K: I don't know why she stopped. She might have felt mad about when I told her I wasn't 9, I was 8. And she was in front of all her friends.

I: Do you think your mother really knows how old you are?

K: She knows. Because she just got mixed up. I always used to say, in November, today is my birthday, today is my birthday, and I would say that, and she would believe me. But then when the real day came, she wouldn't believe me. Say like if I said my birthday was on November the 1st, and then when the real day is, November 29th, she would say no its not it was on November the 1st.

I: Can you think of anything else about yourself that has changed as you have gotten older?

K: I used to eat breakfast in the morning, and now I come here and eat breakfast (school). When I was 6, my mother used to say "make sure that you have some milk, and an apple for breakfast" and she doesn't do that anymore.

I: How does that make you feel, that she doesn't say that anymore, does it make you sad, does it make you happy?

K: I really don't know how I feel about it.

I: Can you think of anything else that has changed, have your friends changed, or the things that you like to do for fun changed?

K: No nothing has changed.

Sad (Kevar says sad, but its is not the sad card, it was moved, touched)

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I: Ok. What have you got for the next card?

K: I felt really sad when my grandfather died.

I: When did this happen?

K: It happend a year before last year ...February first. He said first he said he had to get up in the middle of the night to go to the bathroom and then as soon as he came back, he would have to go back to the bathroom. My mother said he should go to the hospital and he went. So he went and he stayed there, and something was wrong with him, my mother didn't tell me what it was. I always used to go and visit him with my mother and my grandmother and my grandfathers sister. So when one day my grandfather's sister called him and she said that he just "ducked", he didn't answer he just "ducked"....he just ducked. And I don't know what she meant by that because I wasn't there.

I: It means 'black-out', or to become unconscious. How did you feel about that?

K: I was sad, and on grandparents day.....I just started to cry. And my mother would ask me 'what is the matter', and she knew on everyday grandparents day that I would just start to cry, so she knew what was the matter with me, but I didn't tell her.

I: How did she know?

K: Cause the night that I went, that he died I just cried, I couldn't stop crying. I stopped crying when my mother bought me a couple of toys. Then I stopped crying and started to play with them . She knew that my grandfather would buy me something when I asked him, and that we got along real great.

Sad (the real sad card)

I: Lets go on to the next card. What did you write for this one?

K: When I found out that my dog had to get put to sleep.

I: When was this?

K: It was very very long ago. But my mother thought, cause he had gotten hit by a car, and then they said he had to get put to sleep, and my mother said no, he didn't need to get put to sleep, he just hurt his leg. But then that's the time I went out to feed him and he wasn't there .

I: What is the difference between being sad and mad?

K: Being mad is like, you don't want to talk to anybody, and you don't want to do anything, and sad is when something bad has happened to someone who you really love. Can you can do something.....you could.....uhmm. Sad is like when something happens to someone who you really love.

I: Can you be sad about something that you do yourself?

K: You can be mad, or you can even by happy....if something like your first baby tooth comes

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out, and you wanted it to come out for a long long time.

I: Can you be sad about something you do yourself?

K: You can be sad about the way some things turn out, when they didn't turn out the way you wanted it to.

I: Can you think of a time like that?

K: Its like, if you really wanted to have a party and your parents had to go out, and there was nobody to watch you, and you was going around telling everyone that you was going to have a party, and it didn't turn out so good.

Kegan follow-up

Friendship

S: Tell me what friendship is? What is a friend?

K: They can help you in lots of ways. They can help you in lots of ways, like helping you find job interviews.....

S: Why is that important to you?

K: Like if you really wanted a job bad, and you had a lot of bills to pay, like my mother, you can pay the bills.

S: What is friend to you? Your mom's friend might help her get a job; but I'm talking about a friend your own age.

K: To me, like if you are bored, you could call your friend up on the telephone and they can tell you what happened in school, if they are going to a different school.

S: Why are friends important? Are they important?

K: Some are. Some really care for you, and they don't go talking behind your back. And they stick up for you, like if someone is bothering you.   And a friend who is not really a friend, goes and talks about you and if they are outside and they hear that you are on punishment, they tell everybody...its different from someone who is your best friend.

S: Can you give me another reason why friends are important?

K: They are important in lots of ways...but just right now I can't think of anything else to say.

Sad

S: Sad is something that you feel when something bad happens to someone you really love. Why do you think you get sad when something bad happens to someone you really love?

K: If you knew them for a long time, and you didn't expect that anything would happen to them, like if they get sick, or hit by a car, or go into the hospital for cancer, or diabetes, and you just

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heard about it, it makes you sad.

S: So why does it make you sad?

K: Because you are not expecting it to happen. That's it.

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HAROLD

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Harold
D.O.B 12/2/75
5th grader (repeated first and third)
age:
Kegan stage: 2/3
Character structure: impulsive/empty
Total hours of exposure to VideoWorks: 29
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Part A: Assessment Data

Classroom Portrait

Harold was a 5th grader, who was 12 years old. His height and sophistication made him look painfully out of place among his 10 and 11 year old classmates, although it accorded him special status as a 'real' teenager in their eyes. This also meant being something of a 'heart throb' with the girls in his class, and other fifth grade classes. One got the impression that he appreciated such social status, perhaps as a kind of compensation for his poor academic standing.

Harold was recommended to the study by his teacher for his lackadaisical attitude toward school work, his poor attendance record, and the fact that he was failing the 5th grade. Harold's record was also significant for repeating the first and third grades.

This academic year was something of an anomaly since Harold was spending all of his time with his fifth grade class. He had been attending resource room classes for the previous four years, for at least two periods a day. It was noted in his record that behavioral and motivational problems landed him in the resource room, and not learning disabilities. He has been assessed as being bright and having above average intelligence, but his low frustration tolerance, and difficulties with peer relationships warranted his removal from the regular classroom.

Harold's first core evaluation was recommended in first grade at the age of seven. His first grade teacher described his behavior in class in the following terms: ...."*distractible, attention and concentration are not age appropriate, impulsive, does not have a realistic appraisal of self, is not willing to attempt new tasks, cannot shift smoothly from one activity to another, is disruptive in class, and cannot tolerate pressure to perform within prescribed time limitations, has difficulty working in groups.* " The core recommendation was that Harold spend 50% of his school day in the resource room, working on all academic subjects.

Perhaps it was the lack of individual attention, which he had gotten in the resource room throughout most of his elementary school career, or the growing disparity between his social world outside of school, and the school agenda, but whatever the reasons, Harold was listless and disinterested in completing assignments. He came late to school quite frequently, and often fell asleep at his desk. His teacher would sometimes allow him to sleep in class, at other times he was sent to the nurses office.

Harold rarely got into the kind of trouble that would land him in the principal's office. He was more likely to get other students to act out for him, and it was noted by teachers that he was frequently at the periphery of the scene of crimes or misdemeanors being played out.

Family Portrait

Harold's family life is as dramatic as it was heartbreaking. In many ways school and the school agenda could not possibly compete with the family for his attention.

Harold lived in Boston with his maternal grandmother, and four siblings; a brother Tom, 18, and half-sisters Anisha, 10, Tesha, 6, and a baby, 2. The children were assigned custody to grandmother six years ago, in 1982. Legal custody was taken from mother and awarded to grandmother after Harold and Anisha were found by fireman in their mother's burning apartment, alone. The department of social services investigated the incident, and decided to intervene on behalf of the children. This intervention also resulted in an inpatient admission at the local children's hospital for Harold, where he was placed under psychiatric

observation. (footnote - he was suspected of having set the fire. When recounting the story, Harold insists that he was trying to light the oven to make toast for breakfast; he was 51/2 years old at the time)

In 1983, a year after mother lost custody of her children, she was arrested for possession of, and selling illegal drugs and was sent to prison for a period of about a year in a local state prison. She was living close by grandmother and the children in her own apartment at the beginning of the '87 school year.

Harold's father left the family shortly after he was born, but remained in the local area. According to Harold, he has been instructed by grandmother and mother to stay away from his because he "drinks to much", and allows Harold to drink with him. Father was employed at a hospital located one block from school. Despite the family warnings, Harold regularly stopped by the hospital to say hello to his dad, and reportedly skipped a good part of the school day, on occasion, to have breakfast or lunch with his dad. Harold also visited his mom at her apartment during school hours. Harold was, in effect, the self-appointed link between his father and the rest of the family.

The chaotic nature of family relationships and the extraordinary needs of all of the family members were quite overwhelming. The events and circumstances described seem to have a tremendous impact on Harold and his early academic performance. In addition to whatever dissonance he was feeling about his ability to fit in at school, he faced the same issues in his family life.

Like Tammy, 9, Katie, 9, who were all attempting to separate from their families at an intrapsychic level in order to re-establish their identities as independent and capable actors in the world of school, Harold was still engaged in this battle as a 12 year old. One might even say that he was a casualty of this failed process. There appeared to be too little parity, between the expectations of school, Harold's family and his peer group to assist in his developing an enduring disposition of himself as a successful student. Each group, as a culturing environment, made contradictory demands on him, and were at cross-purposes even in terms

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of where he should be during the day. His mother and father both supported his being with them away from school during school hours. Harold's peers outside of school who were, according to him, his brothers friends, 16-18 years old, encouraged him to stay out late at night, drink beer, and "make it with girls." Grandmother had good intentions but very little authority to enforce Harold's staying in school, or not visiting with his parents..

The center-piece of Harold's story was the family, and as we shall see, the drama of family life, and his social affairs, absorbed all his energy.

Clinical Testing
Rorschach

The Rorschach showed a child who is sinking under the weight of massive blocking of thoughts and ideation. He displayed some idiosyncratic perceptions, but he was also able to accurately perceive common issues that most people do, showing that he can respond to affect, but not with affect.

He appeared to be using a lot of his energies in the test situation to avoid exposing his inner thoughts as evidenced by his numerous perceptions of masks, and the creations of objects to hide behind in the blots.

The major defense mechanisms in use are repression and denial. The results of the Rorschach say that Harold's difficulty resides in interpersonal relations, or the lack of them, and the inability to form meaningful relationships. There were indications that he is not sure he even feels entitled to affectional gratification, due to poor self-esteem. Harold's asthenia, or appearance of being depressed, appeared to be the result of his attempts to repress whatever inner affect he is defending against. Intrapsychically, it does not look as if he is experiencing depression, as it would be reflected in his imagery. More likely, he is empty of feelings, which is reflected in the constricted and mundane imagery he reported.

The ability to have and make meaningful relationships with others comes from an enriched awareness about one's interior states and emotional life. Because Harold's defensive

structure is organized around warding off feeling, he does not know how he feels in relation to his thoughts and experiences - there is no opportunity to establish causal or complex relations between action and feeling.

Without the ability to fully inhabit an "I" position as an actor in the world the young adolescent is lost like a boat without a rudder, as Kegan notes *"without the internalization of the others voices in [his] very construction of "self", how the emerging adolescent feels is much more a matter of how external others will react, what they will or will not do in consequence of what [he] does....the actions and reactions of others are not decipherable since their interior life cannot be constructed by him any more complexity than he can his own."* (p180, Kegan)

As the child approaches adolescence and the culturing environments begin to pull away from him, they expect that he will be capable of initiating a request for help - generate questions - in short, to take on the role of 'teacher' or 'parent' if only momentarily. Harold is not able to do this with facility. His plight is that he is giving way under the stress of accumulative systems failures. He is on the verge of a 'shut down'. By this I mean that his energies are so constricted that there is barely a 'learning style' to discuss in terms of the tangible, observable phenomenon that we have seen in the way the other children are coping with school and social demands; no 'search and destroy', or 'search and evaluate' mechanisms, no hysterical acting out, nothing that would give some indication of what his internal process is. Harold was conspicuously hiding.

TAT

Harold perceived common themes in over half the cards, and responded to affect suggested in the images with affect. The stories, unlike the Rorschach, showed his concern about his ability to succeed, and his hopes for latent success, they suggested depression (in two stories, the characters are 'tired' and want to 'lay down' - tiredness is an indictor of depression), and confirmed the Rorschach's finding, regarding Harold's difficulty in forging interpersonal relationships. For example, this was evident in two cards in particular (6,10); Harold was on

target in terms of perceiving commonly reported themes, but when he elaborated on the story, by constructing the characters motivation for their actions, the narrative begins to unravel and reflected idiosyncratic thinking (i.e., woman moves to Florida to get a tan).

Tat Card Transcript

This one is about a woman. (Present?) I think she got out of a cab, and five minutes later, he got out of the cab. I can't really explain this one, cause I don't know what he is doing. He probably frightened her, and she jerked back, cause she didn't know who he was at first, but then she found out she knew him. He was a next door neighbor. They are in a court house. I think they know the person who is testifying. I think the guy that they know will probably go to jail. And they won't be next door neighbors anymore. She'll probably move to Florida, and he will move to Mexico. (Why?) She'll move to Florida because she can get a sun tan there. He wants to go to Mexico, because he is half-Mexican.

Essentially, what the TAT shows is a child whose social skills are age appropriate, but lacks the ability to identify with others fully. Harold didn't see issues of nurturance in cards which normally elicit stories about maternal presence, and protection. This fits with his overall profile - he does not 'see' or 'know' opportunities for nurturance, because he has limited experience getting what is clinically held to be healthy support and nurturance from his family. This is something of a handicap, since he is not able to avail himself of experiences and interactions that would support the growth of interpersonal awareness.

HTP and Family Drawings

Both drawings are notable for their starkness, lack of detail, and baseline bottom page; an indicator of depression (Buck 1968, Hammer 1978). Missing hands and feet at Harold's age can be indicators of feeling socially inept (Machover 1961, Burns & Kaufman 1972). One of the themes that emerged in Harold's pictures, which also work with the computer, is the idea of man against the environment, or man's insignificance and helplessness in the face of environmental forces. This is seen in his portrayal of the family 'under the stars', and was also expressed verbally.

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Where Harold chose to place himself in the context of his drawing is significant for its tenuousness; he is at the edge of the page, looking as if he was about to make his exit at any moment.

Summary of Psychological Testing

Harold's clinical profile spells trouble. What the testing showed, in summary, is a young adolescent who is expending all of his energy defending himself from exposure to the outside world. Inside he is empty, hopeless and expects little from others. We don't know much about the kinds of things he is afraid of, but his cautiousness has a global and diffuse quality to it.

Transcriptions of Harold's Animation

Narrative	Interpretation

1/8

Animation: "H.B. Works"
No text. Image of a bird flying
across the screen changing shape
as it flies.

Creative exploration of perspective

1/13

Animation: "H.B. sounds and mc"
No narrative. Images of block letters
and shapes filled with various patterns
moving around the screen, including
his own initials

1/20

Animation: "H.B. works"
begins to draw images of people,
gets frustrated and scribbles over
them. Makes several drawings like this,
then reduces them to small black boxes,
using a sizing tool. Makes one drawing
himself and his sister which he likes.
He then used all the drawings in an
animation.

Request for family drawing

!/25

Animation: "Works jumps"
No text. Depicts man jumping

Structures exercise intended to
demonstrate different ways of
illustrating motion

!/27

Animation: "The talent of H.B."

First scripted animation. The story

Narrative: Once upon a time there
was a man called Bill and his car broke
down on the high way and he had to
walk threw the dessert alone.

2/1

Animation: "HB jumps rope
No text. Depicts man jumping rope

Structures exercise intended to
demonstrate different ways of
illustrating motion

2/3

Graphics: "HB works with t-shirts"
No narrative. File contains several pictures
of t-shirts with designs on them.

Original idea; Harold shows
his industriousness, and designs
a series of t-shirts. This work is
accompanied by a discussion of
what it would be like to have a real
store and sell clothes.

2/10

Animation : "t-shirts"
Makes previous drawings of t-shirts
into an animation of parading shirts,
that are displayed in a store front , at
the end of the parade of shirts, Harold
added the statement: "They bought all
my shirts"

Harold shows investment in his
work; returning to the previous
weeks drawings and animating
them.

2/26

Animation: untiitled
Animation shows cars moving
around a road

Structured exercise depicting
movement, using a VideoWorks
tutorial file , which is taken apart
and reconstructed

2/29

Graphics: "Story by HB"
Harold writes a letter to his cousin

is titled "The Desert". Disclosure
of intrapsychic conflicts and
feelings of deprivation

Takes control of the
session; and seems to be

using the paint box and prints it out.

proud of himself

3/1
Animation: "HB works with waves"
Harold constructs his own image of
a boy standing on a rock, next to the
ocean being showered by a wave

Structured exercise depicting
movement: I introduce the idea
of animation ocean waves

3/9, 3/14, 3/16
Graphics: "HB works with stories"
Narrative for story [sic]
Once upon a time there lived a king and
he was mean and cruel to his people.
But there lived a good king to and the king
loved his people and gave them food to
eat. But one day the two kings had a fight.
Because the good king thought that the bad
king was not nice enough. But the bad
king thought that the good king was too
nice. So they had a fight and the good
king bought his knights and the bad king
bought his knights too, and when the fight
was over, the two king were friends and they
ruled the kingdom together. They way they
got to be friends know one knows......except
me the writer of this story.   When the war
was over the two king and the people were by
the two kings castles and they had a vote and
picked both of the to kings and thats how
they became friends..

Major undertaking in
comparison with previous work.
Disclosure of intrapsychic
conflicts.

3/14, 3/16
Animation: "HB works with stories"
Harold sets the narrative to animation and
adds pictures

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3/21

Graphics; "Eggs are different"

Pictures of Easter eggs

3/23

Animation: "Bouncing ball"

Using one of his t-shirt pictures,

Harold makes a character

composed of interchangeable parts

and shows the boy throwing a ball

against the wall

3/30

Graphics: "HB jokes around"

Harold experiments with a cartoon

like format

Narrative: (character 1)

"Jack I'm sorry your

factory burned down, what did you

manufacture?"

(character 2) "Fire extinguishers"

4/10

Animation: "The bounding ball"

Harold returns to 3/23 file and adds

several more frames of animation to

the image of the boy playing ball

4/26

Graphics: "JM's adventure story"

Graphics include pictures of buildings,

Jungle Mark, and his uncle

Narrative: Jungle Mark was born in

1958 in a big city called Boston. He was a

good little kid until his uncle Jack came

along and taught him how to explore. So

when Mark got out of school he went to
college and his subject was Anthropology
and after he left college he became an
anthropologist.

When jungle Mark was bout 16 yeas old

5/6
Animation: "JM's adventure story"
Adds to narrative: When jungle Mark was
about 16 years old he becomes an
anthropologist and goes to Africa

5/19
Animation: "JM;s adventure story"
Harold creates new graphics,; the plane
that takes him to Africa

5/23, 5/27
Animation: "JM's adventure story"
Narrative: He [jungle Mark] is looking for a
bomb with his dog. He gets into a fight with
the person who is trying to stop him from
getting the bomb

6/6
Animation: "JM's adventure story"
Narrative: He [Jungle Mark] swings
through the jungle and he finds a snake

[Next Mark encounters his enemy]
"Rawhead Rex give up the bomb!!"
[Rawhead responds] "No I will not11"
[Mark shoots him dead}
The End.

H   B
5th grade Bissonett
TAT

#1 Boy and violin

I think that the boy is mad cause he don't know how to play it, and he probably broke a string
trying to play it. So it wasn't his so he was mad. I think he will probably go to a teacher and ask
him how to play. He'll probably learn how to play later in his life. (Like playing?) Not now, in
the future he will.

#5 Mother at the door

This one is kind of difficult. She just coming in the door. I'd say she coming in from outside
somewhere. Probably at the grocery store and bout onioins and tomatoes. She unlocked the door
and came in ....now she's looking at the flowers. (Mood?) She is tired she wants to lay down and
go to sleep. (Future?) I think she'll start to work, and she will still come home and still be
tired. (Work now?) She's working now, but not as much as she will be in the future. She is
probably a secretary.

#8 Boy and operating table

I think they are trying to operate on him. The boy doesn't want to look at it, because its his
father. (Before?) He probably had a heart attack. This was back in the olden days when they only
had knives. The boy is mad because his father had a heart attack. I think he is about to cry. He is
waiting in the barn, back in the olden days that had an operating barn and they brought people in
there. No, he might have had a heart attack, but he might have gotten shot too. (Future?) He
will probably live until 56, and his son will become a lawyer. (Now?) He is about 40 now.
(Lawyer?) Maybe cause if someone gets shot, he can take him to court, and he can help his
father.

#6 Hepburn card

This one is about a woman. I can't really explain this one, cause I don't know what he is doing. He
probably frightened her, and she jerked back, cause she didn't know who he was at first, but then
she found out she know him. He was a next door neighbor. They are in a court house. I think
they know the person who is testifying. (Past?) I think she got out of a cab and five minutes
later he got out of the cab. I think the guy that they know will probably go to jail. And they won't
be next door neighbors anymore. She'll probably move to Florida, and he will move to Mexico.
(Why?) She'll move to Florida because she can get a sun tan there. He wants to go to Mexico,
because he is half-Mexican.

#11 Dinosaur

Oh I know what it is. Its the dinosaur age. The dinosaur is sticking his head out to see another
dinosaur that he is going to eat. He'll probably come down and chase the monster for a little
while then catch him and eat him.

#9 Men in a field

These men look drunk. They came from a bar, and then they went into a barn and layed down and
went to sleep. They are probably from the army. (What are they doing?) They probably wanted
to go there and ( ) they wanted to get drunk, so they got drunk. This is World War II. (Future?)
They will probably win and come back to America. They are in Asia. They are tired.

Surreal bridge

I think that this lady is on a bridge looking at the water, thinking about her husband and the sea. Her husband probably went on a ship, around the time that Columbus thought the world wasn't round, 1854. Her husband and his crew never came back, and that's when the world started thinking the world was flat. So then another group went on the thing looking for them, so then she gave up hoping. In the future he did come back with another crew, his crew had died. A whole bunch of sharks tore it up. He was in Spain, and he couldn't get there cause they wouldn't let him get his ship. (How does woman feel?) She is mad. She ain't going to get married again. She is going to stay where she is. (Before?) Husband had been gone a week.

LOB/187

Date: 4/88   RORSCHACH: STRUCTURAL SUMMARY   Name: H.B. age 12

R = 26   Zf = 11   Z Sum = 30.5   P = 6   (2) = 11   Fr+rF = 0

LOCATION

W = 6 (is)

D = 12

Dd = 6 (is)

S = 2

DQ		M: Form Qual.	
+	= 3	+	=
v/+	= 0	o	= 1
o	= 23	u	= 1
v	= 0	–	=
		no form	=

FORM QUALITY

FQ^x	(total)	FQ^f	(pure)
+	= 0	+	= 0
o	= 10	o	= 7
u	= 8	u	= 5
–	= 8	–	= 6
no form	= 0	.	

DETERMINANTS

(List Blends First)

M.m = 1

FM.m.FD = 1

VF.FY = 1.

		FQ–
M	= 1	
FM	=	
m	= 2	
C	=	
Cn	=	
CF	=	
FC	= 1	1
C'	=	
C'F	=	
FC'	=	
T	=	
TF	=	
FT	=	
V	=	
VF	=	
FV	=	
Y	=	
YF	=	
FY	=	
rF	=	
Fr	=	
FD	= 1	
F	= 18	6

CONTENTS

H	= 1	Bt	= 1
(H)	=	Cg	= 3
Hd	= 2	Cl	=
(Hd)	=	Ex	=
A	= 11	Fd	=
(A)	= 1	Fi	=
Ad	= 2	Ge	=
(Ad)	= 1	Hh	=
Ab	=	Ls	= 0,1
Al	=	Na	= 0,1
An	= 1	Sc	=
Art	= 2	Sx	=
Ay	=	Xy	=
Bl	=	Vo	=

1, Idio = fountain

S-CONSTELLATION (Child)

- = FV+VF+V+FD > 2
- O Col/Shd Blend > 0
- – 3r+(2)/R <.35
- – Afr <.40
- ___ Zd > ±4.0
- ___ L <.35 or >1.2
- ___ Pure H = 0
- ___ X+% <70

N/A TOTAL (enter below)

QUALITATIVE

SPECIAL SCORE

DV	___ (x1)	=
DR	___ (x3)	=
INCOM	___ (x2)	=
FABCOM	___ (x4)	=
ALOG	___ (x5)	=
CONTAM	___ (x7)	=

O W SUM 6 = 0

Content Scores

Ag	=
CONFAB	=
CP	=
MOR	=
PER	=
PSV	=

RATIOS, PERCENTAGES AND DERIVATIONS

Z Sum-Z est = 30.5 - 34.5 = -4.0 = Zd

EB = 2 : .5   EA = 2.5
eb = 5 : 2   es = 7

(FM = 1 m = 4 T = 0 C' = 0 V = 1 Y = 1)

EA - es = -4.5   D = -1

EA - Adj es = -1.5   Adj D = 0

e:p = 3:4   Depri = 1

M^a:M^p = 2:0   Sczl = 2

S-Con (Ch) = N/A   S-Con (Adult) = N/A

FC:CF+C = 1 : 0+0 = .5

Wt. Sum C = 0

Afr = .73

3r+(2)/R = .42

L = 2.25

Blends:R = 3:26

X+ % = 38

X– % = 33

F+ % = 38

W:M = 6:2

W:D = 6:12

IA % = .58

Isolate:R = 3:26

Ab + Art : R = 2:26

An + Xy : R = 1:26

H+Hd:A+Ad = 3:15

H+A:Hd+Ad = 13:5

H+(H):Hd+(Hd) = 1:2

(H)+(Hd):(A)+(Ad) =

Pure H = 1

Date: 4/88   SEQUENCE OF SCORES   Name: H. B.   age 12

CARD	RT	NO.	LOCATION	DETERMINANTS (S)	(2)	CONTENT (S)	POP	Z SCORE	SPECIAL	RESPONSE
I	1	1.	Ddso	Fu		art		3.5		mask
		2.	Wso	Fo		Ad		3.5		fox
		3	Ddo	M^{a}u		Hd				man flying
		4	Wo	Fo		A	P	1.0		B.fly
II		5	Do	F –		Ad				raccoon head
		6	Wo	F–	(2)	A		4.5		skunk
III		7	D+	M^a m^{P}O	(2)	H, thing	P	3.0		people dancing
IV		8	Do	Fu		(A)				dragon monster
		9	Dd+	FDo	(2)	CG		4.0		shoes, pants
V		10	Wo	FM^{a}m^{P}FDo		A	P	1.0		bat
		11	Wo	Fo		A	P	1.0		B.fly
VI		12	Do	^{P}u		(Ad)				cartoon cats head
		13	Wo	Fu		Bt		2.5		leaf
		14	Ddo	Fu	(2)	A				bug
VII		15	Dd +	VF, FY–		A, Ls		1.0		bug & hole
VIII		16	Do	Fo	(2)	A	P			two lions
		17	Do	F–		Au				skeleton head
		18	Ddo	F –		CG				helmet
IX		19	Do	F –	(2)	A				sea horses
		20	Do	Fu	(2)	CG				boots
		21	Ddo	m^{P}u		fountain				fountain
X		22	Do	Fo	(2)	A	P			spiders
		23	Do	Fo	(2)	A				ants
		24	Do	Fo	(2)	A				ladybug
		25	Do	FC –	(2)	Hd				eyeball
		26	Wo	F –		art		5.5		mask

Rorschach Transcript
H.B. age 12

Code: B/c= because
Wm= what makes
IDK= I don't know
<>^ v= directional turn of card
» = tester pointing to card
a.e. = anything else
ll= looks like

I   1. A mask (standard prompt)

1. (R) The ears and the eyeballs up here (upper two spaces) (a.e. m it ll a mask?) no.

2. Maybe a fox

2. (R) (whole) Yeah cause the nose and the ears too. (Wm it ll a fox?) and the eyes too (bottom space).

3. Or a man a thing that flies a guy that flies. I can see his arms

3. (R) (Wm it ll that?) Cause it ll the arms are coming out (are you seeing the whole person?) no.

4. Or a butterfly

4. (R) Split in half and these two ll b-flies (Wm it ll that?) you know how b-flies have two sides with two wings and it's split in the middle and goes up and down (split?) right here where the line is.

II   5. Maybe a raccoon

5. (R) Right here around the face, just this part right here, just the head (Wm it ll a raccoon?) just the head.

6. Or a skunk, or maybe.... that's it

6. (R) Cause the body shape on one side, it looks like a skunk (a.e. m it ll skunk?) yeah the tail (upper red) you could put it over here too, both the same; there go the tail, there go the head, both together, but it got different colors, its red and black instead of white and black.

III   7. Two people dancing....hmmm that's it, I can't see nothing else

7. (R) Looks like two people are dancing (Wm it ll that?) cause it ll their feet and their face (dancing?) cause they got this thing in their hand and they're going back-wards and forward and its opening up like a mouth (mouth?) it might be of a monster or a regular mask.

IV   8. A monster

8. (R) It ll a dragon (Wm it ll a dragon?) (points) it ll a dragon.

9. Or two shoes, two boots, that's it

9. (R) (Wm it ll shoes?) Cause you can see the heel a little; yeah cause it ll the pants are

going behind 'em (pants?) cause you can see it almost hits the ground (Wm it ll the pants are going behind 'em?) here go the boot and here go the pants going behind it (points).

V	10. A bat	10. (R) Whole thing (Wm it ll a bat?) the wings, the head it got them long antennaes on it, and the legs; it ll the legs behind it (behind it?) you know bat or bird always fly and the legs hang behind.
	11. Or a butterfly	11. (R) Whole thing (Wm it ll a b-fly?) The wings ll bats but they ll b-flies too (a.e. make it ll a b-fly?) no.
VI	12. It looks like a cartoon with a cat his face is all out	12. (R) You know when you see the cats and they're strangling each other and all their fur goes out? just the cat's head (fur?) you know how fur always points out? ...it looks just like fur.
	13. Or a leaf	13. (R) I didn't say that it looks like a leaf (R) maybe the whole thing cause sometimes leaves look different kinds (Wm it ll a leaf?) this part right here (points to top) this part do too a little (points to bottom).
	14. [v <] Or a bug....nothing else	14. (R) v - it looks like to claws (a.e. m it ll make it ll a bug?) nope.
VII	15. [< v ^] A bug maybe or nothing else	15. (R) (Wm it ll a bug?) You see how this little piece goes in ? it looks something like a bug or a worm or something, kind of a bug (goes in?) see how it outlines right there, like in the dirt of somewhere, going to go back in the hole (hole?) see this part here it looks like it's open, it's gonna make its way in and go all the way down.
VIII	16. Two lions	16. (R) (Wm it ll 2 lions?) Cause of the legs and you can see a little piece of the ear and the rest of the head and the tail.
	17. v / maybe its a skeleton's head	17. (R) (Wm it ll a skeleton head?) The teeth and there's lines right there, it ll a skeleton.
	18. v / Or a helmet...that's it	18. (R) The lions on the side, it ll the things you put on your head; lions come and turns around and hooks on (points to his chin) just the lions.
IX	19. Two sea horses	19. (R) (Wm it ll sea horses?) Mostly the face, cause the thing, sea horses got the face just like that (a.e. m it ll sea horse?) no.

20. And two boots

21. Or a fountain...that's it

X   22. Two spiders

23. Two ants

24. Two ladybugs

25. Two eyeballs

26. Maybe it's an African mask
    that's it.........

END

20. (R) They ll round boots and the heels right there (a.e. m it ll that ?) no.

21. (R) See the things, if water came out of them it would ll a fountain; you see how this comes down, it ll water (a.e. m it ll water?) no.

22. (R) You know how spiders'got a lot of legs, these got a bunch of legs too.

23. (R) You know how ants got a big lump? two lumps, 1 big one and 1 small one, them ll that right there.

24. (R) Cause ladybugs got red spots and black spots, they ain't got them, but they still ll ladybugs (a.e. m it ll make them ll ladybugs?) no.

25. (R) See them red circles, here go the eye and here go the eyeball in there (Wm it ll an eyeball?) the outlining of the eye inside it just ll a eyeball inside of it, a red eyeball; I see a beard, not a beard a moustache.

26. (R) Whole thing; eyes, you know how they make all them animals, so it ll an African mask.

The Rorschach Miniature Ink Blots in Color: A Location and Record Form
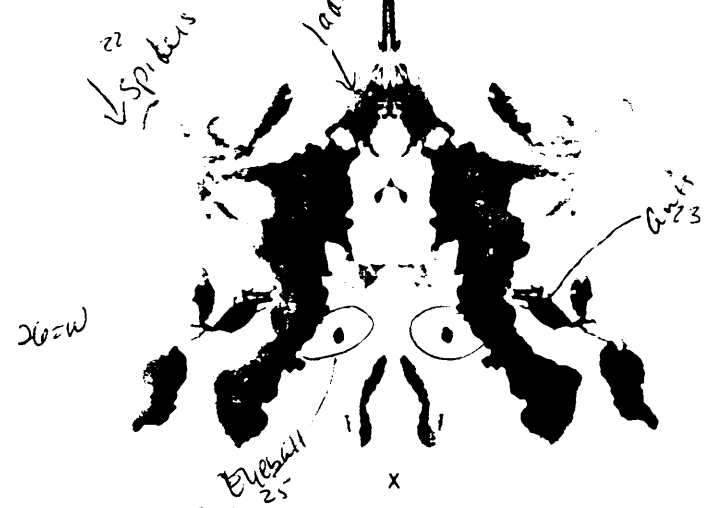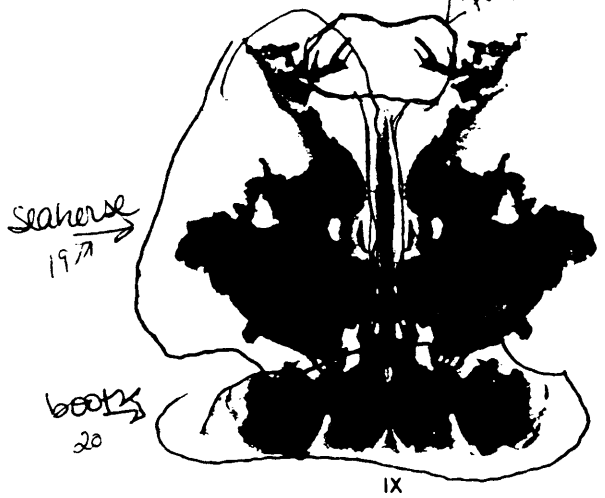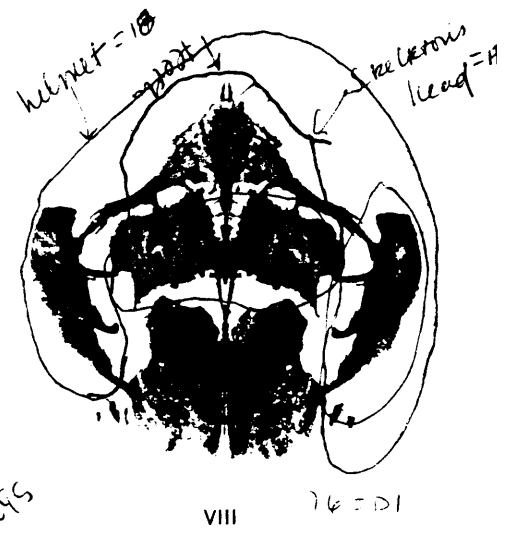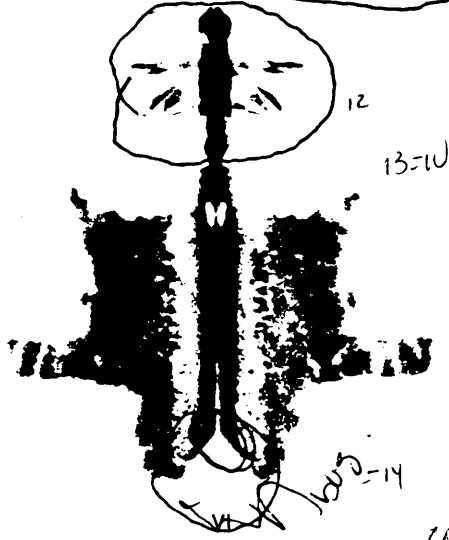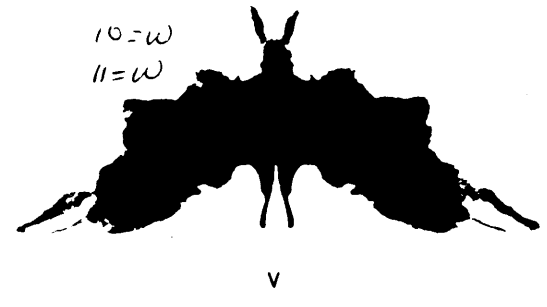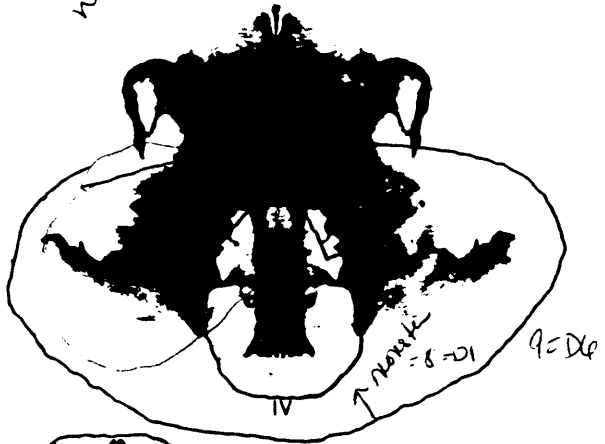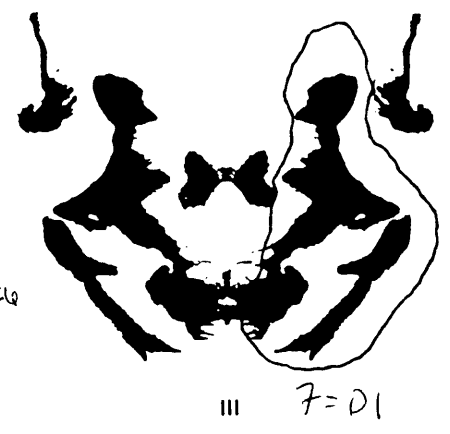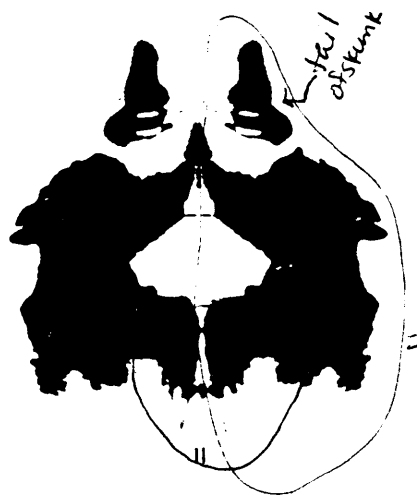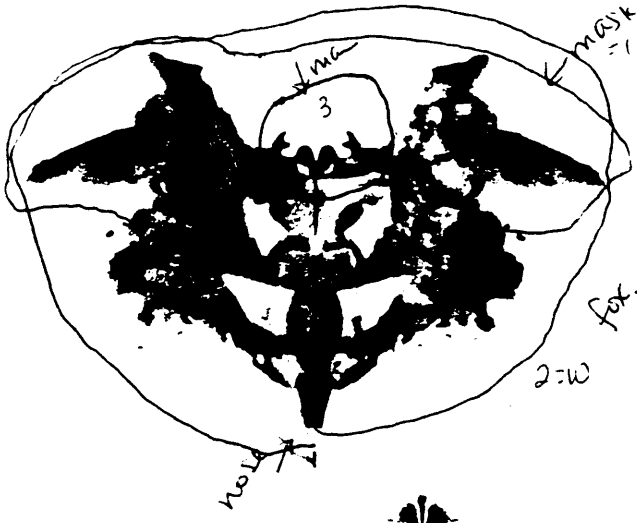
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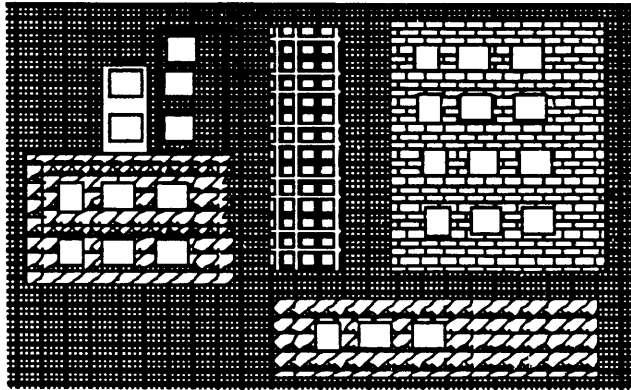
he was a good little kid, until his Uncle Jack came alone and taught him how to explore.
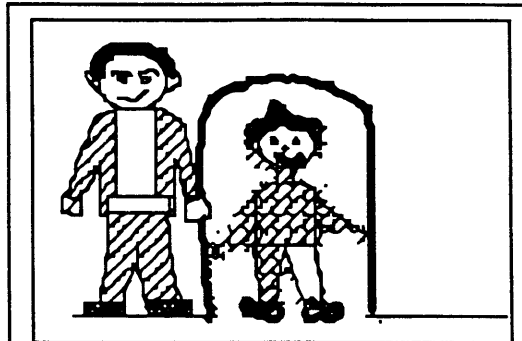
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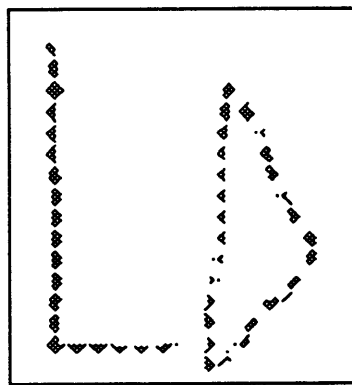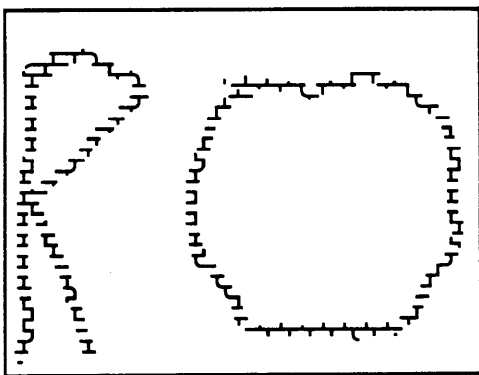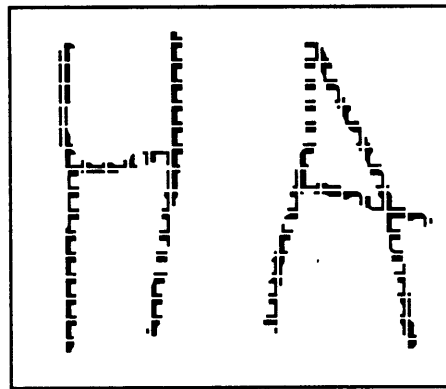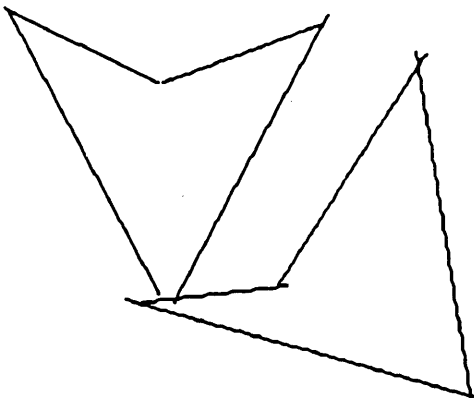
So when Mark got out of school he went to college and his subject was anthropology and then after he left college he became an anthropologist.

So when Mark got out of school he went to college and his subject was anthropology and then after he left college he became an anthropologist.

H.B. animation "j.m.'s adventure" 5/6
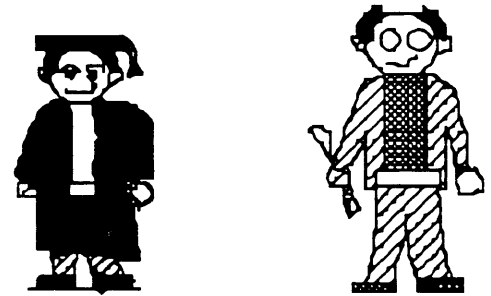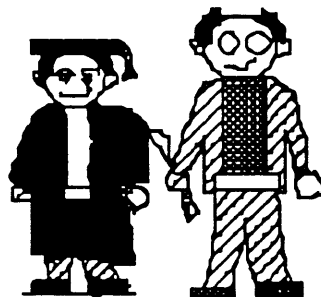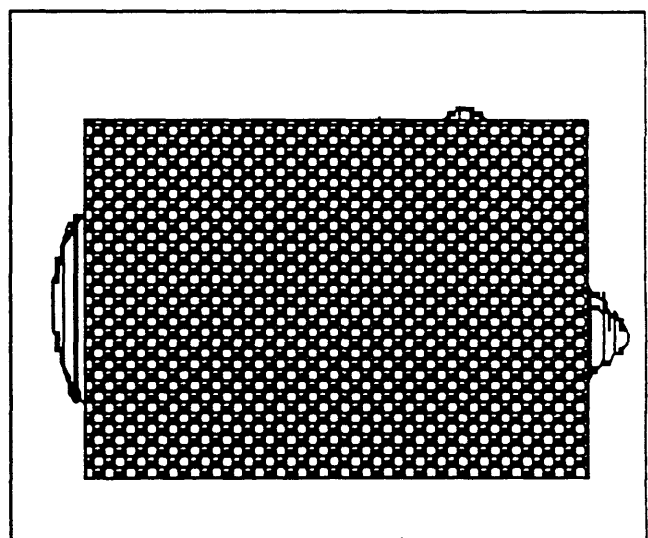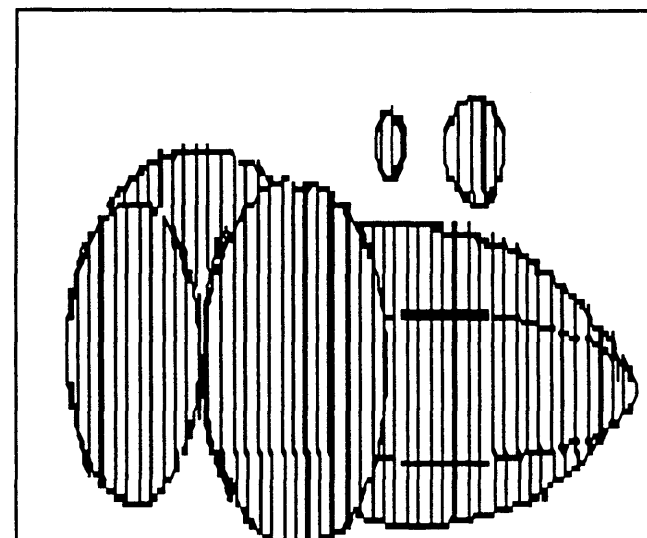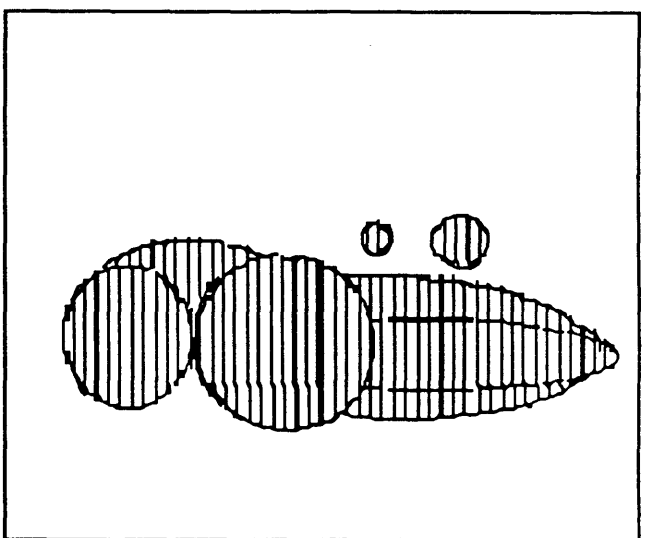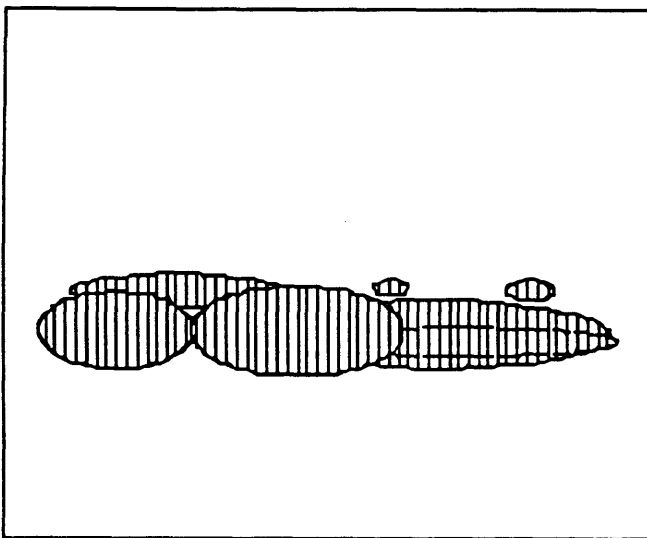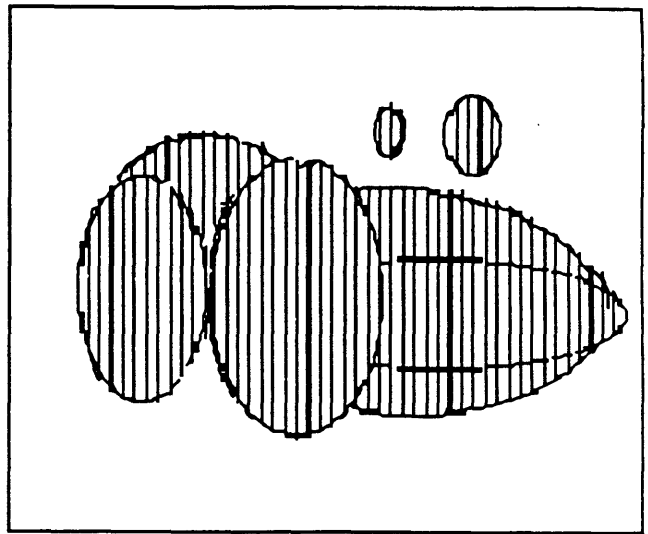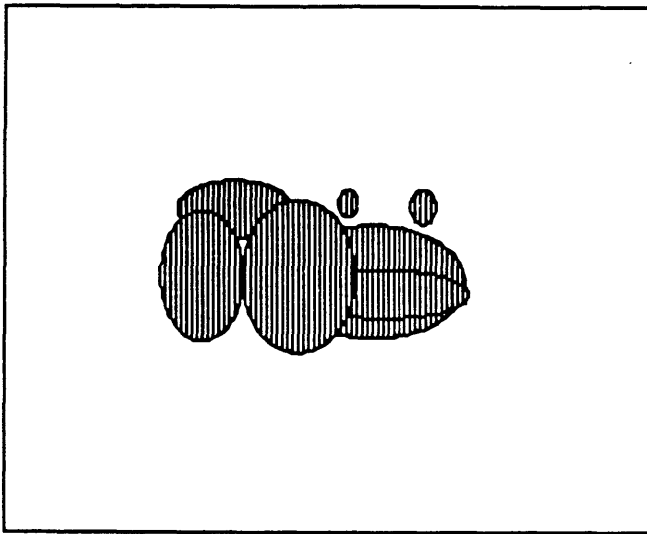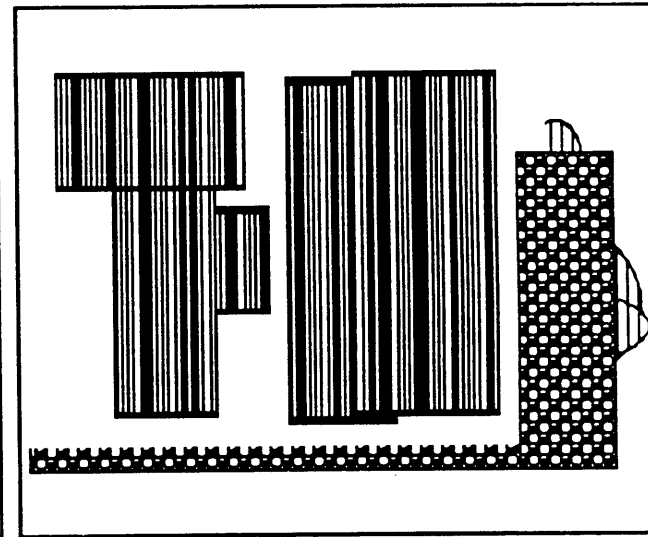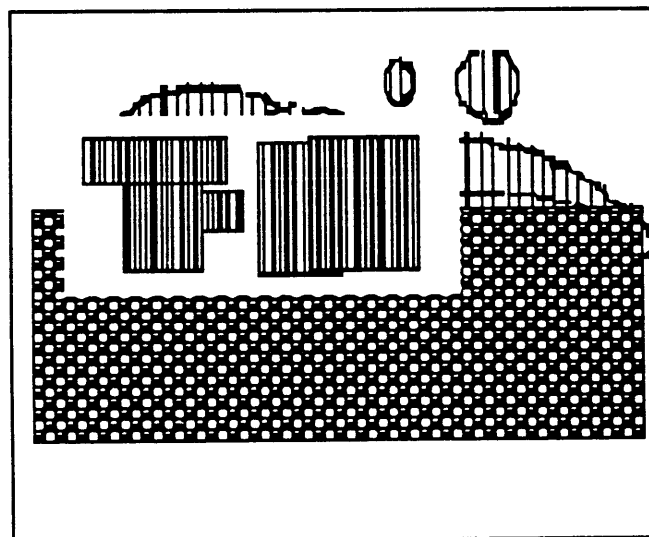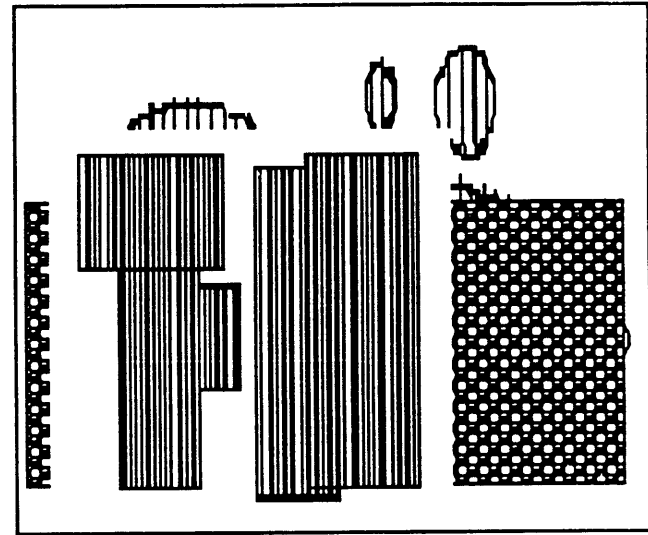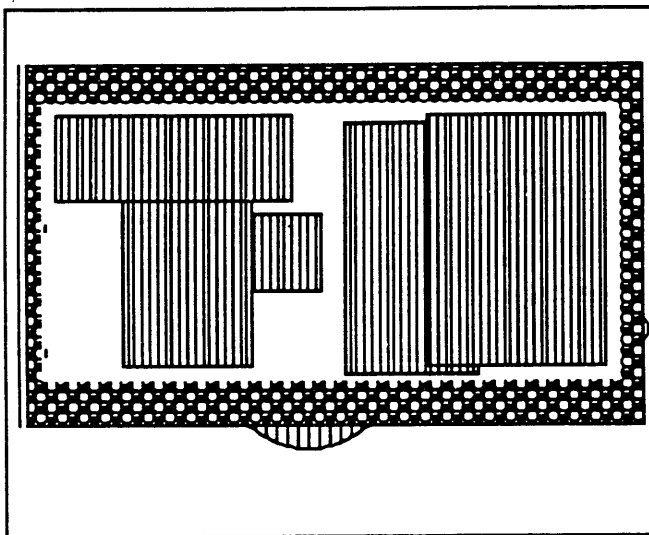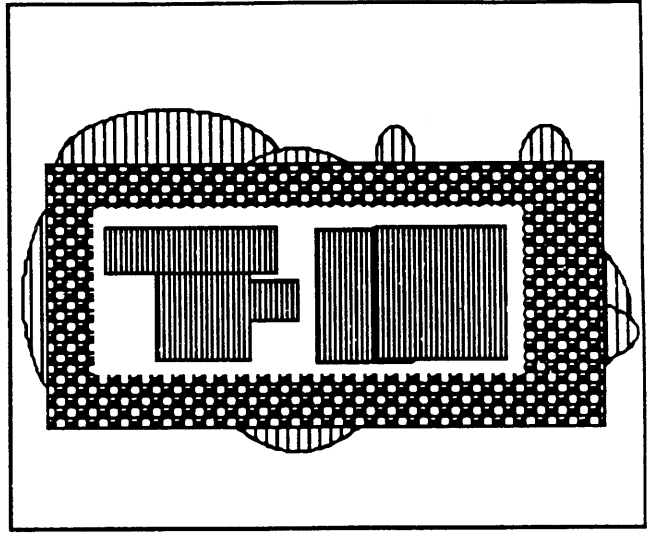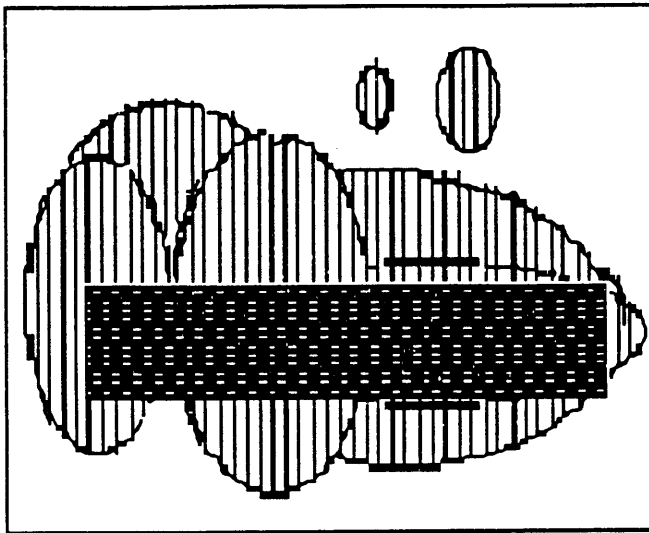
My name is Harold m. brand
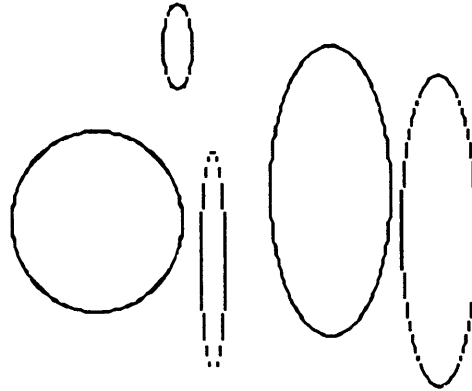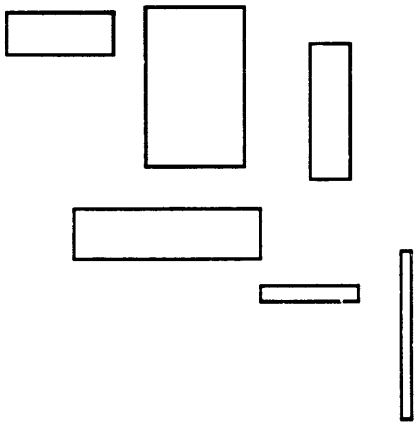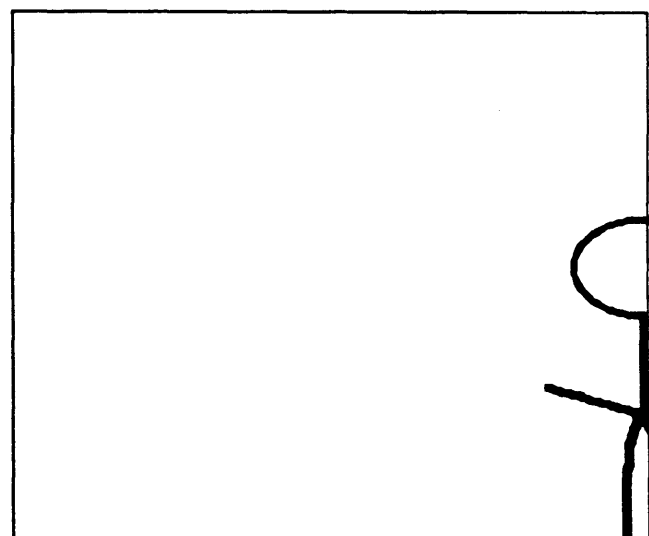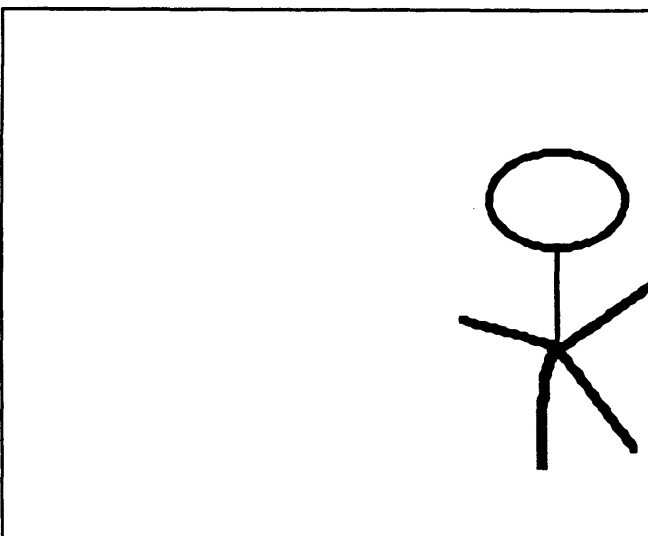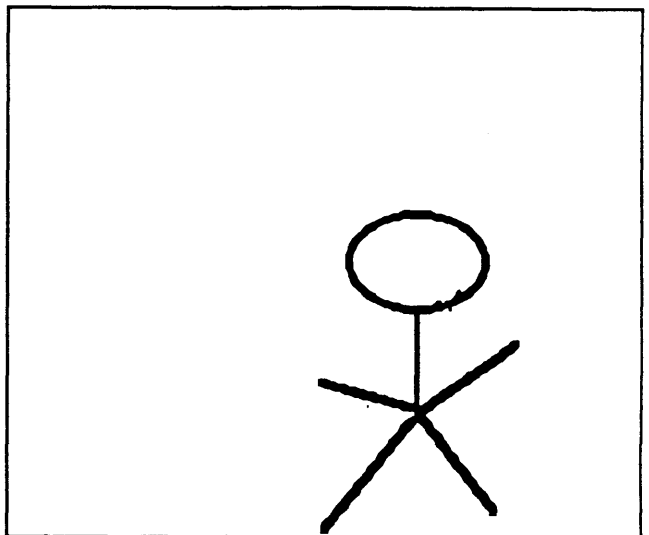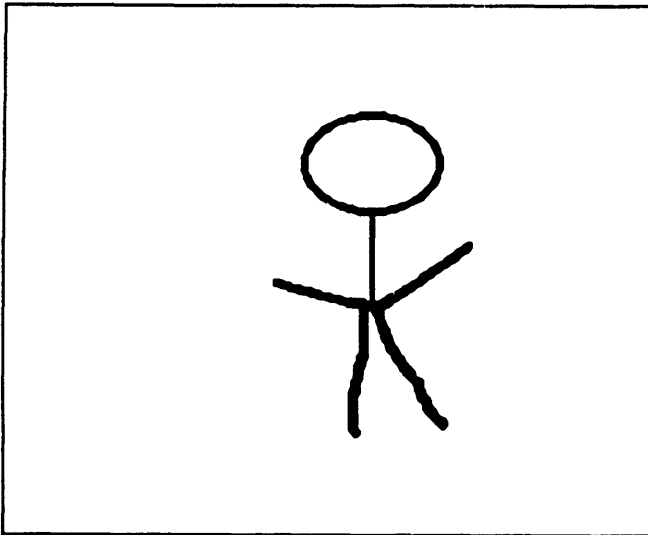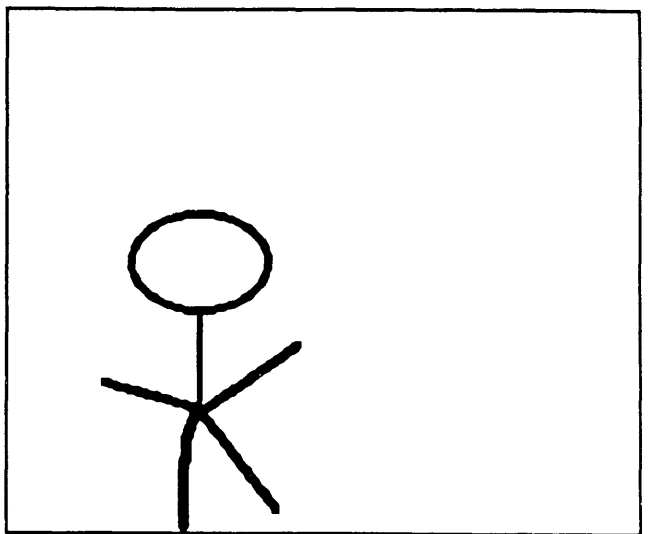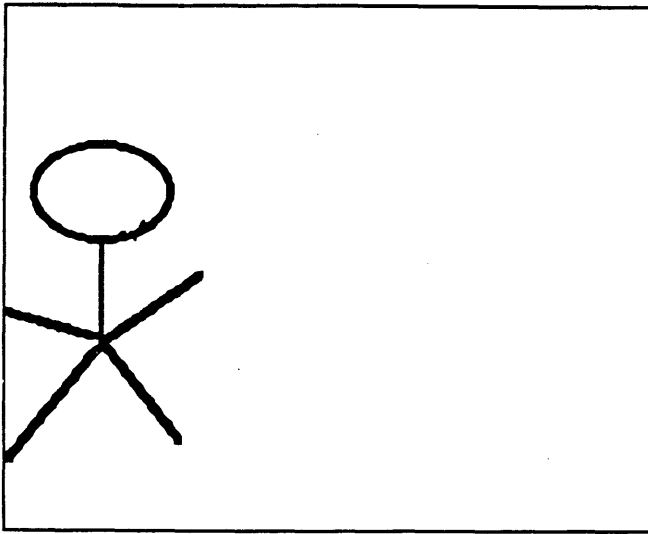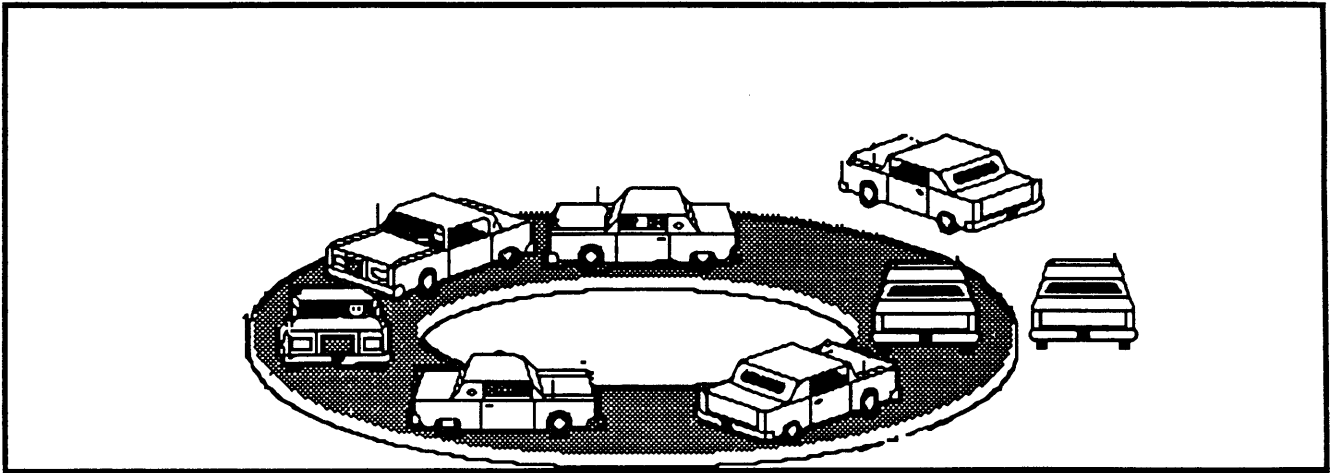
H.B's first attempt to do line cars up around the road, Car exercise 2.

Dear jim are you having a good time in New York.
How is Aunt Pat and your sister toya and how is
my favorite dog spike and your cat missy. I
want you t write back to me my adress is 4
MIRA AVE,BOSTON,ZIP CODE,02130, and I
want to hear from you P.S. AND THIS IS THE
PHONE NUMBER 225-8849 P.S. FROM COUSIN
HAROLD BRAND........

Dear jim are you having a good time in New York.
How is Aunt Pat and your sister toya and how is
my favorite dog spike and your cat missy. I
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Dear jim are you having a good time in New York.
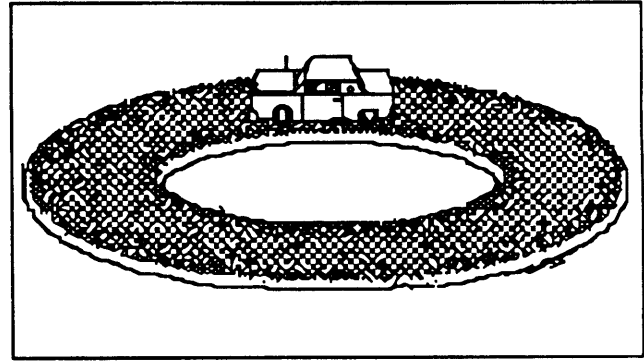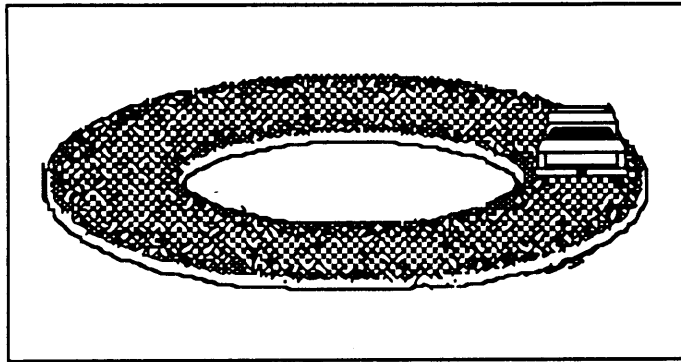How is Aunt Pat and your sister toya and how is
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PHONE NUMBER 225-8849 P.S. FROM COUSIN
HAROLD BRAND........

H.B. animation "STORY BY HB" 2/29

H.B. animation 3/7 "hb works with waves"
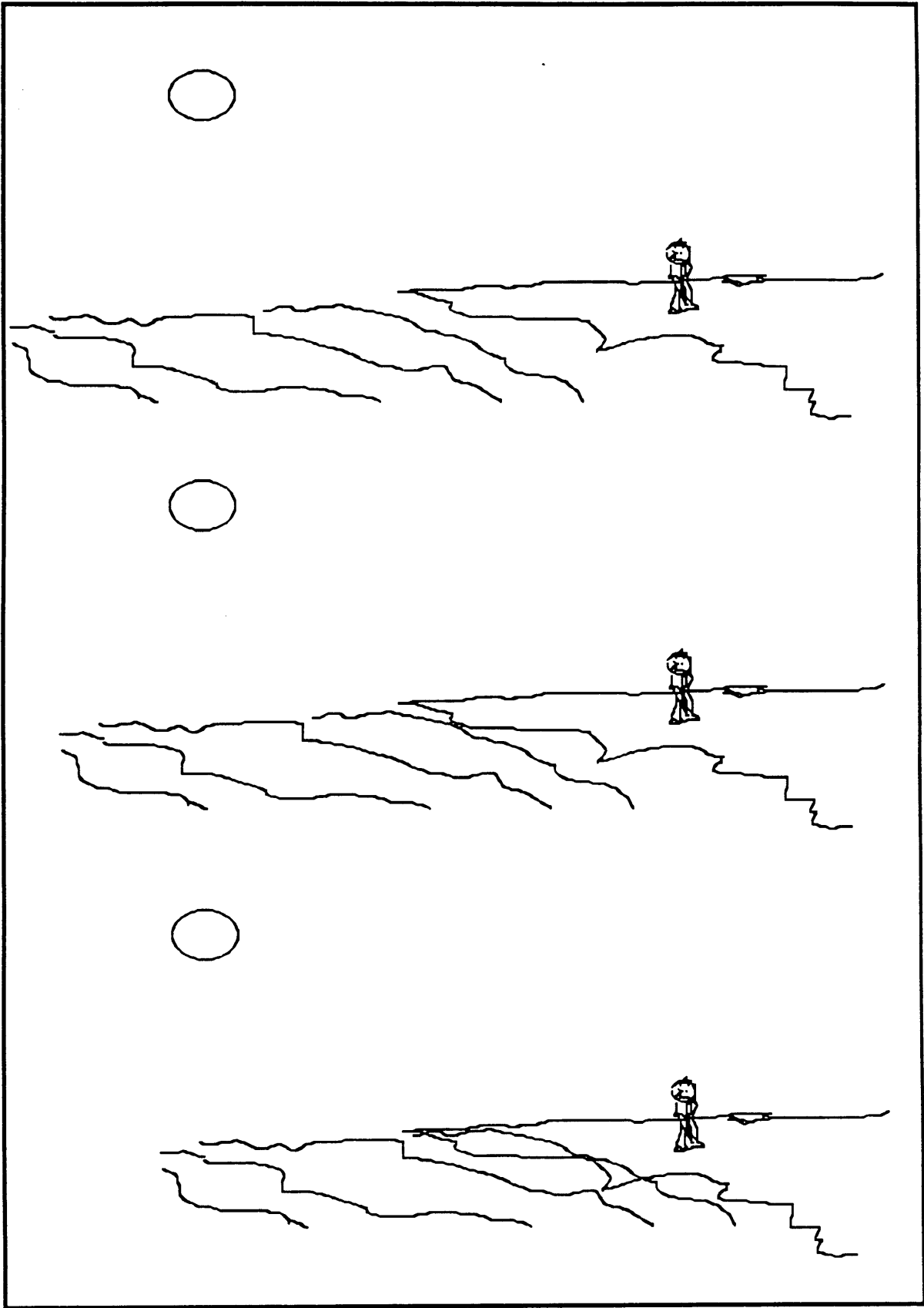
Waves Exercise

ONCE UPON A TIME THERE LIVE A KING AND
HE WAS MEAN AND CRUEL TO HIS PEOPLE.
BUT THEIR LIVE A GOOD KING TO AND THE KING
LOVED HIS PEOPLE AND GAVE THEM FOOD TO
EAT. BUT ONE DAY THE TWO KINGS HAD A
FIGHT. BECAUES THE GOOD KING THOUGHT
THAT THE BAD KING WAS NOT NICE ENOUGH .

BUT THE BAD KING THOUGHT THE GOOD KING
WAS TO NICE.

SO THEY HAD A FIGHT AND THE GOOD KING BOUGHT HIS KNIGHTS AND
THE BAD KING BOUGHT HIS KNIGHTS TOO. AND WHEN THE FIGHT WAS
OVER THE TWO KING WERE FRIENDS AND THEY RULED THE KINGDOM
TOGETHER. THE WAY THEY GOT TO BE FRIENDS KNOW ONE KNOWS.....
EXCEPT FOR ME THE WRITER OF THIS STORY.
WHEN THE WAR WAS OVER THE TWO KING AND THE PEOPLE WERE BY THE TWO KINGS
CASTLES AND THEY HAD A VOTE AND THEY PICKED BOTH OF THE TO KINGS AND
THATS HOW THEY BECAME FRIENDS

H.B. animation "EGGS ARE DIFFERENT" 3/21

ONCE UPON A TIME THERE LIVE A KING AND
HE WAS MEAN AND CRUEL TO HIS PEOPLE.
BUT THEIR LIVE A GOOD KING TO AND THE KING
LOVED HIS PEOPLE AND GAVE THEM FOOD TO
EAT. BUT ONE DAY THE TWO KINGS HAD A
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THAT THE BAD KING WAS NOT NICE ENOUGH .

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THATS HOW THEY BECAME FRIENDS

(3/21- Harold went back into his story line and corrected spelling errors)
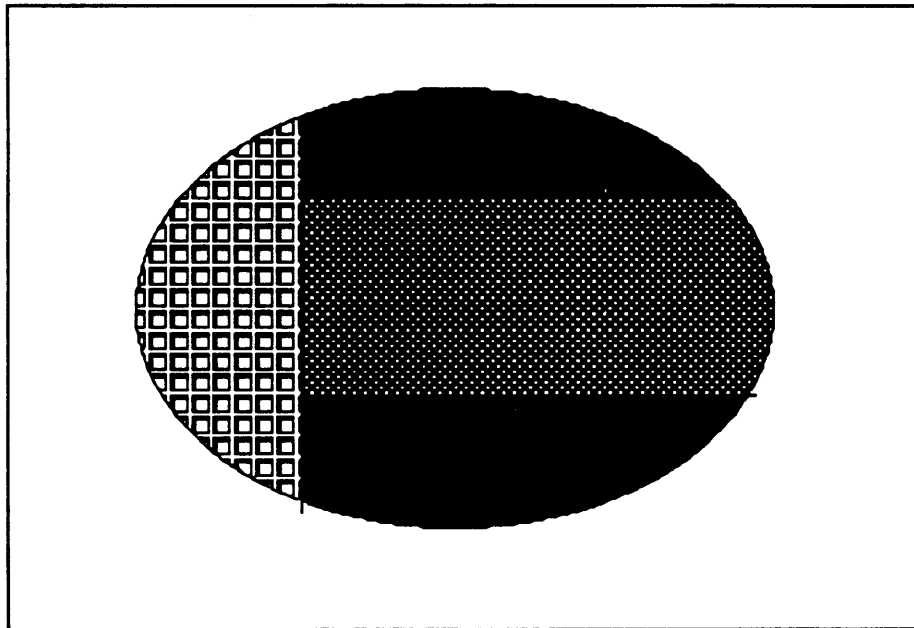
3/21 - "EGGS ARE DIFFERENT" graphic.
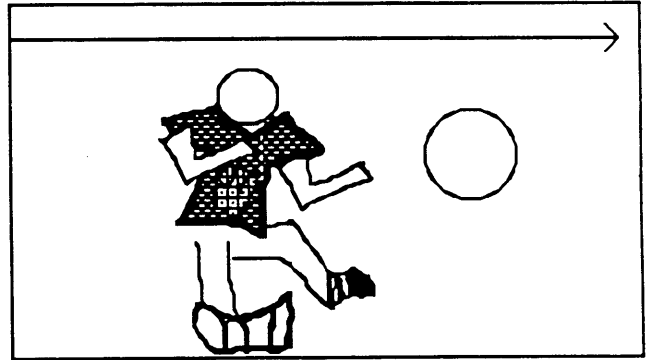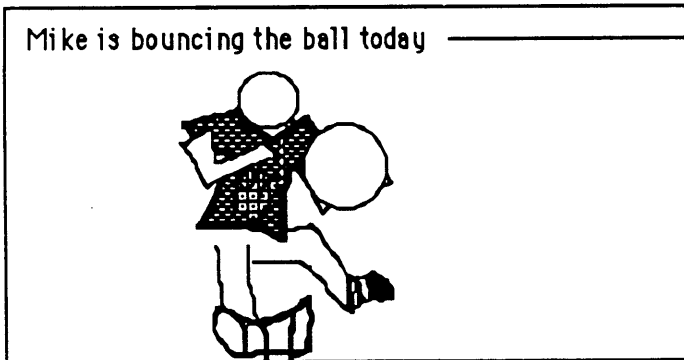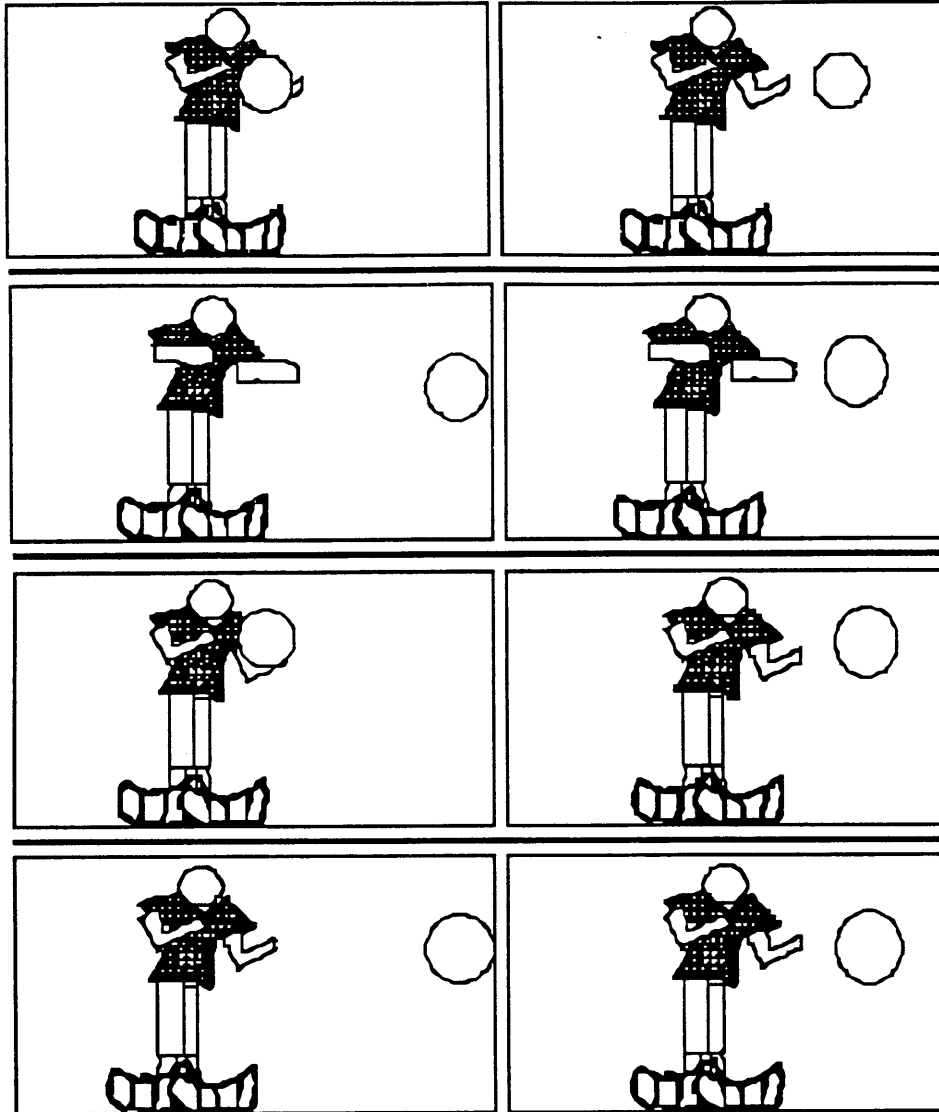
Mike is bouncing the ball today
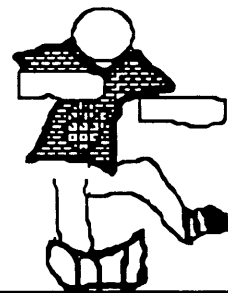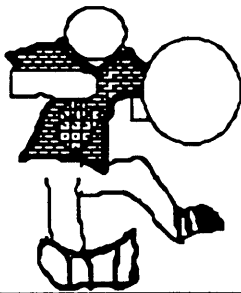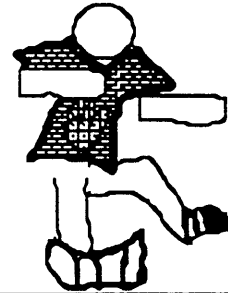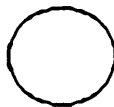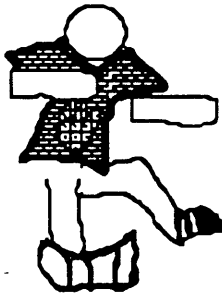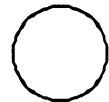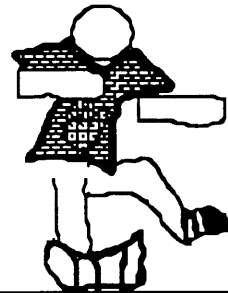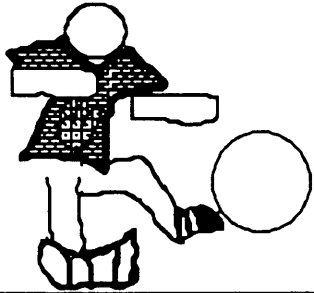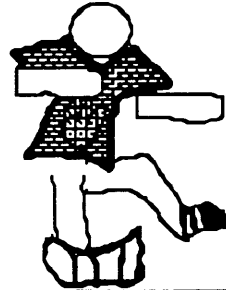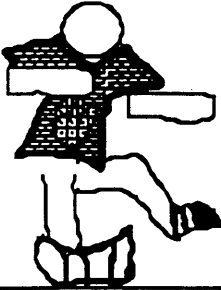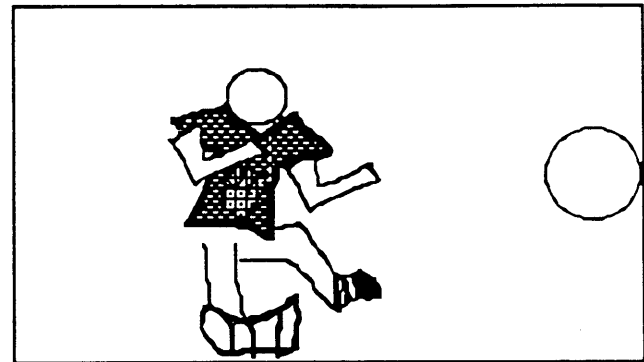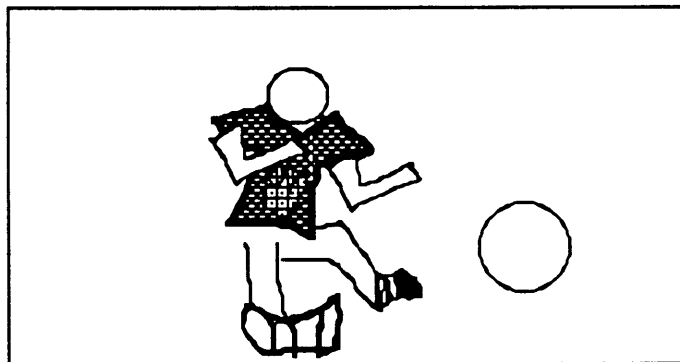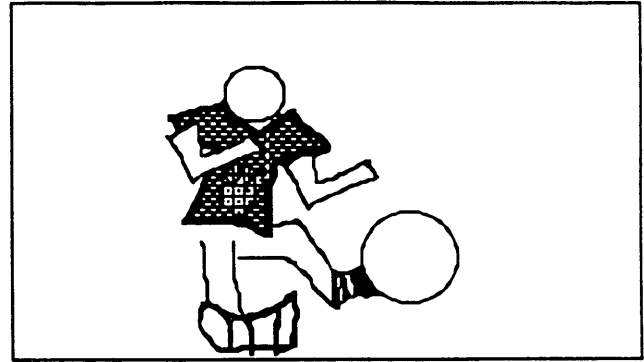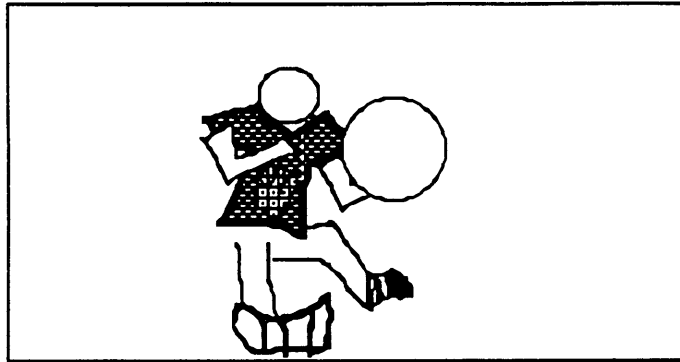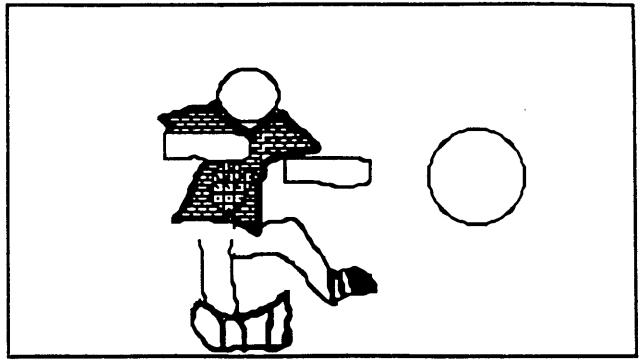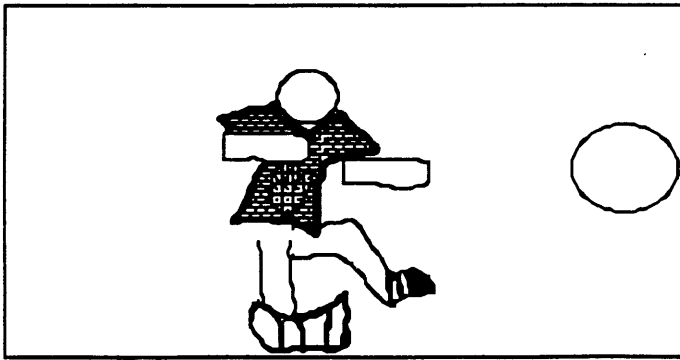
H.B. animation "The bouncing ball" 4/10-1

Mike is bouncing the ball today.

H.B. animation "The bouncing ball" 4/10-3

Moved Touched

I: What have you got for this one (favorite book)?

H: The Sword in the Tree.

I: Why do you like this book?

H: It was the first book I ever read that I liked. When ever a teacher asks me what my favorite book is I say, The Sword in the Tree.

I: Tell me a little bit about this story, who your favorite characters are.

H: My favorite character was the little boy. His father was king. He was the king of the castle and his long lost brother who he never knew he had, came, his name is Lionel. When Lionel came he thought he was going to take over the castle. After the father died, he would have been king. One day they went out; Lionel the father and some friends. Then they came back without the father. They said he had died. And then Lionel kept taking over everything else. So the boy and his mother left. The sword that his father had he brought back. Lionel thought that he was going to kep it , but the boy hide it in the tree. The boy and the mother left and took three loaves of bread, then they found the father....and that was the end of the story. It was a long story.

I: Who was your favorite character?

H: The little boy.

I: Why?

H: Because he was trying to help his father and his mother.

I: Why is that important?

H: Because if his long lost brother Lionel came and tried to rule over, and he (boy) was supposed to be king, it wouldn't be right. I would guess that he was right to hide the sword.

I: Was the boy older or younger than Lionel?

H: The king was older than Lionel.

I: The king was older than his brother. The character of the boy was older or younger than the boy?

H: Of course he was a lot younger. Lionel was a grown man. He was the King's brother.

I: Ah! He was the king's brother, he wasn't his son. So you thought that the story was important because it was a story about a boy who is trying to help his parents? Why is that important?

H: Because they raised you, and they have a lot of pain, and it just necessary to help them.

I: If you help your parents what does that mean?

H: It just means that you are trying to help out.......and you don't want your mother to go away

1

bu.3 & 9

like your father did. You try to keep both of them. The boy knew that his father wasn't dead. That his uncle had locked him the basement of the cellar, where the jail was. And that was it.

I: So this was an important story to you, why do you think that this one is special?

H: Cause I like the characters in it, and I like the way they wrote it...and the ending was not sad it was happy......that is why I liked it.

I: Do you have a favorite movie?

H: I forgot the name of it.......I'll tell you another one. Commando.

I: We have to be careful with the time, lets go onto the next card.

Change

I: What did you write for that one?

H: I was funnier. Cause when I came back from camp I had learned a lot of new jokes. Then I thought I was funnier.

I: Ok, so this is a change that you noticed in yourself that you are funnier now than you were when?

H: Four or five months ago.

I: What was it about camp that was fun?

H: There was a lot of happy people and they like to tell jokes. And I just, they thought me them and I just learned. But it doesn't seem as if I'm not funny any more.....

I: So you were funny, and now you are not funny anymore? Is that another change?

H: Yeah....it guess it is.

I: Why is it important to you to laugh?

H: Yeah...cause its funny to make people laugh when they are sad.

I: Why do you like to make people laugh?

H: Cause they'll be happy that I told them a joke.

I: So it makes them feel good. Do you think that telling jokes and making people laugh, is a good thing to be able to do. Can you think of anything else about yourself that has changed that relates to the way you think about yourself, like this example?

H: Well, I got bigger. And I learned a lot more.

I: So your getting bigger, and learning new things.

Angry

I: What did you write for that one?

H: When my sisters get me in trouble.

I: Tell me something about that.

2

H: See my sisters, we be in the living room playing...

I: How old are your sisters, older or younger than you?

H: They are both younger than me. So when we are playing in the living room and we are bouncing the ball in the living room, we like to play basketball in the house, and we don't make that much noise, we just bounce it against the wall, there's a special place where we bounce it on the wall. When my grandmother comes and tell us to stop, my sister tells her it was me, and my grandmother gets mad at me. This makes me angry. Then my sister Tia likes to play around, so we play wrestle, when we play around for a while, I don't hurt her, but if I grab her and she starts to cry, my grandmother get mad and she starts yelling at me. That makes me angry too. I don't hit my sisters hard, Tia just like to get me in trouble when I play with her.

I: Why does that make you angry?

H: Cause I get yelled at.

I: Cause you get yelled at. Is there anything you can do to keep that from happening?

H: Just ignore her. Just leave. Who my grandmother?

I: No your sister.

H: Yeah, leave.

I: Does it help to talk to her?

H: My sisters won't listen.

I: So they won't listen to you. What if you told them that they were making you mad?

H: Then they would just do it even more. I hate to tell them when I get mad, cause then they just like to do it more.

I: Do you think they can tell when you are mad anyway?

H: No. Cause I don't like to show my feelings. I keep it inside, and act like I'm happy. But sometimes I do be real mad.

I: Why is it important not to show your feelings? Does that work?

H: Yeah. Then if they see I'm not mad they stop, and try something else.

I: Anything else you can add to this list of things that make you mad?

H: Maybe when I get tackled a little too hard in football. Like when I go to hike the ball, and they blitz, and someone come with a knee on my back I was real angry. I didn't like that. But it was a football game.

I: Is that fair? Is that playing within the rules when somthing like that happens?

H: Yeah, you have to tackle them. But if they call rush, then they got the ball then you have to tackle them. See its our team against their team, and there's a whole bunch of people on this side and there's a whole bunch of people on this side...and when they say rush they can jump over and tackle the man with the ball....the quarterback. So when the quarterback....he can run for it or he can throw it out of bounds and then we get the yards. If we don't play that way then the quarterback should just run and get tackled.

3

bu.3 & 9

I: What do you do in a situation like this where you get mad?

H: I just play back. I just get 'em back. That's what people do. I remember seeing this football game, and this guy had got him and knocked him down, one guy had leaned over him, and bent over one guy, and hit him in the shoulder. Then he got both of them back. Just him. The guy threw the ball to him and he put it behind his back adn the other guy he had both of them down. Then he got him back.

I: Ok, what have you got for the next one.

Successful

I: What have you got for this one?

H: When I go to the store for my grandmother.

I: Why is that?

H: Because I like to ask my grandmother for money when I go to the store. When I don't it makes me feel successful. If i'm good and I ask for no money, and she says, thank you. And then when I get back she gives me money, for nothing.

I: Why does that make you feel successful?

H: Mainly because, my mother and them, I ask them for a lot of money when I go to the store. I ask them for like a dollar, two dollars, four dollars. Sometimes she don't got it and she gets mad. And says 'forget it, I'll go to the store myself'. Then usually I go for nothing, then she give me the money and I go. So that's when I feel successful, and then when I get back she gives me money.

I: Do you always know that you will get the money?

H: No. Cause sometimes she never give me nothing. But most of the time she does.

I: So you feel good when you do someone else a favor, without having them give you something?

H: Yeah.

I: Why is that important to you?

H: I don't know. I just like doing stuff for people. But then they ask me too much. Then I get...the I want some money to go, cause I'm getting tired of going. And sometimes I like to go and play video games while I'm waiting for a sub. And my mother says ok, here she give me a dollar. I go and when I come home she says 'what did I do' I say I play some video games by myself. She says ok.

I: Can you think of anything else to add to this list of things that make you successful?

H: No. That's about it.

I: How about when you play football?

H: No. That don't make me feel successful. I just like playing.

I: Can you like to do something, and isn't that the same thing as success?

H: No. Success is when you do something and you are proud of yourself. Football don't make me

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proud of myself. I just like playing. And if I get a good touch down, I'm successful then, or if I get tackled, then I don't feel successful. Sometimes we get in a huddle, I'll get the directions mixed up, and I still make a touch down, then I don't feel successful, cause I didn't do the right thing.

I: So you do feel successful about football, so that is something else you could add to the list. How about school work?

H: No. If I get a hundred, I'm not successful, I'm just happy.

I: What's the difference between being happy and successful?

H: When I do something for somebody and I think I'm doing something good, then I feel successful.

I: What about when you get a hundred on a spelling test? Haven't you done something for yourself?

H: Yeah, I'm happy, not successful.

I: Ok, what's next?

Lost Something

I: What did you write for this one?

H: I lost some money.

I: Tell me something about this?

H: I was walking down the street for my grandmother, and I didn't see the (money) fall out, so I kept walking, and I got to the store, and I put everything up there (groceries), and I went to go reach in my pocket and all I felt was a few pennies. I came back down from the store. I was looking around and I see a couple of bums coming down the street, and they pick up something and I asked them what they got and they showed me a piece of paper. And I got mad. I went home, my grandmother gave me some more money, and I made sure I kept it in a pocket was zipped. So that's the only thing I ever lost.

I: Why do you remember this?

H: Because my grandmother yelled at me so much.....I was about eight. She made it so I can get it clear....she kept asking me over and over again, why did I do it, why was I running? I just got sick of it, and kept remembering it.

I: Have you ever lost a friend?

H: No. I don't have that many friends, I don't lose friends, unless I move.

I: Whats the difference between losing a friend and losing money?

H: Friends are more important than money. But I never lost a friend, unless I moved, plus I still go back and see 'em.

I: A friend is more important than money. Why?

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bu.3 & 9

H: Cause you can't play with money, you can't play football with money, you can't talk to money...a whole bunch of stuff.

I: What else? If you lose something, like a favorite toy and you lost it, you could go to the store and buy another one.....

H: No....

I: No...?

H: If I lost something I wouldn't buy it again. You already had, and if you buy it again, that's just like wasten money, cause you won't play with it that much. If you lose it, you don't want it no more. If you go out and buy it and it cost $20, you say, I want another one, you go out and earn twenty dollars.....then you ain't got no more money after you spend it again.

I: What is different about friends?

H: Some friends are sad, some friends are happy, some friends will play, some friends won't play, they want to go to the movies. Some friends stay in the house, some want to play GI Joe. They are all different. Except for KK and Jamal. They love the same things. Except for sneakers.

I: Why do you think that is?

H: Because they come to my house almost every day. They say 'Hakim you want to go the movies', I say Yeah, I want to go. Won't you just come with me and KK. He say no, you and KK just come with me......like that. So I just say, just meet us here. He said Ok. It looks to me like every time I turn around they are doing the same thing. I could be playing football with Jamal, K-K come over with another football and wants to play.   They are not the same people, but they like to do the same things.

Anxious, Nervous

I: What did you write for this one?

H: When the teacher gets mad, I get nervous.

I: Why is that?

H: I just get nervous. Cause I don't like to see.....when teachers yell when they get a big voice its just gets people nervous. Everybody in my class gets nervous, except for Billy, he never gets nervous.

I: Why do you get nervous, what is it about the voice?

H: Its high, its just a high voice. That's it. Mr. Bissonett when he yells, just gets people nervous.

I: Why do you think Billy never gets nervous?

H: Cause when Mr. Bissonett talks to him he just laughs, when he yells at him, he don't say nothing he just laughs.

I: Why do you think he laughs?

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H: I don't know. I always thought......he just laughs

I: Do you think that underneath his laugh he is really scared, or do you think he's laughing....

H: When Mr. Bissoneet talks to me I'm kinda mad nervous. Sometimes I do something good, and he gets mad. Like when I wash the board, then there was something on the board he really wants...

I: Oh, so maybe you should have asked him first before you washed the board

H: Yeah.....

I: Is there anything else you an add to this list of things that make you anxious and nervous?

H: Except for when my grandmother really gets mad, then I really get nervous, I start shaking and everything.

I: Is there usually a good reason why she gets mad?

H: Sometimes people come around and tell her she got a phone bill, and she gets mad. And I be nervous about what's going to happen. She gets really mad, cause she don't like paying. We have a whole bunch of phone bills, light bills, heat bill and energy bills. My grandmother gets really mad when she gets them. See my mother and me we like to watch TV all night and it takes up a lot of energy. The electric bill gets up around $400, and my grandmother gets really angry. We are in a house where we have to pay light, gas and heat. And we are trying to move. She is paying $525 a month, plus all this other stuff. That' the whole time I get nervous.

Sad

I: What do you have for this one?

H: When people die.

I: Have you had someone in your family die?

H: Yeah my uncle. It just made me sad. Because I was close to my uncle, and when he died it just made me sad. So I went into my room and started to cry for a while. Then went outside and I didn't talk to nobody for about three days. That's the only time I ever got sad, I think. No, thats not the only time. When I was watching a movie and my mother came in and changed the channel I got sad. I wanted to watch the movie.

I: Is that being sad or mad?

H: Sad. Cause I wanted to see it, and if I get mad, she'll start yellin, so I get sad. I frown up, and then she say 'ok, you can watch it.' She put it back on.

I: What's the difference between being sad and mad?

H: Mad is when you are really mad, and sad is when you are just a little mad. To be mad you gotta really have something to be mad about.

Important to me

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I: What have you written for this one?

H: Playing football. That's really important to me because that's the only kind of sport I really like, and its the only sport I can do, except for baskeball, and that (basket) is the easiest one. I'm very good at football.

I: Why do you think that is?

H: Cause I like to play it.

I: What other sports do you play?

H: Basketball. That's it. I used to play baseball.

I: What is it about football that you like?

H: I just like the excitement. I love the way people be gettin tackled. But I don't like to get tackled back. Mos of the time I never get tackled; I get tackled but not as bad as everybody else. Cause I put my knees on the ground. Unless I can get away. Cause if they ground me I like to jerk and fly and keep running. Sometimes I make it, sometimes I will get tackled.

I: Why do you like tackling people?

H: It makes me feel successful if I tackled somebody. Then I think I really got 'em. If I get someone in the end zone, it really make me feel successful cause I'm the only one who can ever get anyone in the end zone. I remember the first football game we had, in the first down, he tried to throw off the ball to (the other quarterback) and he was running and I came, I was running real fast, and the boy was backing up, he was suppose to be going forward, but he didn't want me to tackle him, and I just tackled him right in the end zone.

Strong stand

I: What did you write for this one?

H: When a whole bunch of girls were chasing me, I ran the right way, I made a strong choice.

A: Tell me more about this?

H: A whole bunch of girls was playing around with me and my cousin, and my cousin Toni, in Orchard Park, and they were chasing me, so I ducked in a hallway, so I made a strong stand, not to run the other way, but then a bunch of girls came down that way then I ran the other way, but they didn't catch me.

I: Tell me something about this situation, how did you make a strong stand ?

H: Cause we was playing a game, and I didn't want them to catch me, cause if they did they bring you back to the hall and you had to stay there for the rest of the game. I didn't want to stay, and I was scared...

I: You were really scared?

H: I thought ...I didn't want to get put out the game.

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I: Can you think of another situation where you took a strong stand?

H: Me and my friends were downtown and some of us wanted to see Robo Cop and some of us wanted to see Beverely Hills Cop II. So I made a strong stand, and made them see the movie they wanted to see, and I went to see the movie, I wanted to see. But you know they got bored and came over to see my movie.

I: What were you taking a strong stand on?

H: I was trying to convince them, but they didn't want to come. So I said ok, go and see it.

I: So what did it feel like to make this decision and leave your friends behind?

H: Cause I really wanted to see that movie....they wanted to stay I told them to come..

I: Were you mad at them?

H: No I wasn't mad.

I: Next card.

Mixed feelings

I: What did you write for this one?

H: When my brother was going skating, and I wanted to go, but I was going to the movies with my mother.

I: What were the two feelings that you had in this situation?

H: Well, I wanted to go skating, but I promised my mother I would go with her.

I: What were the two feelings you were having about this?

H: I wasn't mad, and I wasn't sad I was kinda happy, either which way, I was going to have fun.

I: How would you describe the feeling of not going skating?

H: ...I don't know, not mad and not sad, its a different kind of word...

I: Disappointed maybe..

H: Yeah....disappointed.

I: Did you have a good time at the movies?

H: Yeah, we had a good time.

I: Can you give me another example of a time when you had mixed feelings about something?

H: Whenever I make a decision, I know its always right.

I: How do you know when your decision is right?

H: Cause I won't do nothing bad.

I: What would be bad?

H: To stay out until one o'clock...

I: Is there a little voice inside your head that tells you what to do?

H: I just don't do it if I think its bad....my conscience tells me-

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I: AH! your conscience! What's a conscience?

H: Its that little box in your head that says something in your head.

I: Where did it come from?

H: From the brain.

I: How long have you had that voice in your head? Do you think there was a time when you didn't have one?

H: Yeah. When I was about 9. I never knew I had one, until my mother told me I had a conscience, and I didn't even know what it was.

I: That is a pretty interesting thing to realize. What are consciences good for? And what are they not so good for?

H: They are good for telling you what to do right. They good to change your mind too.

I: What are they not so good for?

H: Cause they are right there (points to head), its not so good.

I: Where? In your head?

H: Because its telling me things all the time. Just to have it right there, it don't feel right. If you could have it in your stomach, then it would feel right.

I: So you think its in the wrong place? If it were in your stomach would it be saying anything different?

H: Yes...."don't eat that kind of food or you will get a stomach ache"...then I wouldn't eat it.

I: So your conscience doesn't advise you about what to eat, it only affects your thoughts?

H: I'll eat anything.

I: So maybe you should ask your conscience for some help for making decisions about what to eat, do you think it could help you?

H: Maybe, I'll try it.

Kegan Follow-up

Moved Touched

S: Why is it important to help parents?

H: Because they are getting old, and your going to get older and you should be helping them.

S: Why else?

H: Because its part of your job in the house.

S: How do you help around the house?

H: I take out the trash, I sweep the floors and mop the floors. I go to work and give my mother money.

S: Why is it important for people to help around the house.

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H: Cause if not a whole bunch of people help the house will be messed up all the time. If you live there you don't want a dirty house.

S: Why is it important to you to help out?

H: Cause it makes me feel good to clean up.

S: What happens when you get older, why is it important to help people who are older?

H: They want to lay down, they get sick...so you just help them out.

S: What kind of pain do your parents have in raising you?

H: Like my mother say, now take out the garbage, she gets mad if I don't , and a whole bunch of pain goes across her face....she says she raised me and I should help her. So I start helpin.

S: So the pain is hers or yours?

H: If you don't clean up she gets mad, and she gets hurt, I feel bad when she yells.

S: What part of the pain is hers?

H: When she goes in the room and sit down and don't say nothing to me.

S: Where do you think that comes from?

H: From me not helping.

Strong stand

S: What is friendship, why are friends important?

H: So you can have someone to play with when there ain't nobody else outside. Friends can go places, friends to be happy with, every day you should have fun with your friends, at least one.

S: What makes someone a good friend?

H: A good friend wouldn't try to get you in trouble, or take you someplace that you would get in trouble, that's a good friend.

S: What else?

H: A good friend wouldn't decide on something, when another friend would just take it on his own responsbility........

S: Say that again...

H: He would like talk with you before making a decision, some friends just make their own decision and don't ask no one.

S: Why is that important ?

H: Because sometimes you be apart of the stuff that they be talking about, like this boy wanted me to see this girl, and he told the girl I liked her, and he never even told me about it.

S: Ok. So a good friend will talk with you about something, and make you apart of decision making if he wants to do things with you. What else do good friends do?

H: When me and Marvin play football, we go to the movies.

S: Can friends be in a crummy mood?

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H: My friends are never in a crummy mood, and if they are we make each other laugh. Marvin can make me laugh just by lookin at me. When I'm mad, I wish I had a friend that could make me happy again, that would be really nice.

S: Do you have best friend?

H: All my friends are equal.

Angry

S: Why is that you don't want to show your feelings?

H: Because if you show your feelings, then my sisters will just tease me and I don't want them to tease me.

S: Why do you want to fool them that way?

H: They won't tease me when I'm happy, they ain't suppose to tease me. I don't like them to tease me, when I get finished with them, its not a pretty sight. My mother get after me and say 'Hakim you better stop beating up on your sister.'

S: What would be another way of stopping the fight?

H: Just leave the house.

ARI

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Ari
D.O.B. 8/24/77
4th grade bilingual
age:  10.5
Kegan Stage: 2
Character structure:  impulsive/avoidant
Total hours of exposure to VideoWorks: 29.5
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Part A: Assessment Data

Academic Profile

Ari was a fourth grader, age 10.4 , from a bilingual classroom. He spent two periods a day away from his homeroom, attending resource room classes for his math skills, and a daily Chapter One' reading class. He was suggested by his resource room teacher as a candidate for the research project on the basis of looking "depressed and down in the dumps." Ari's homeroom teacher, Mr. M., perceives him as "sneaky", and "very sensitive to criticism." Mr. M. also noted that "out of all my boys, Ari is the one that is most unsure of himself, as far as the relationship with me is concerned....he is always asking me if 'we are still friends?' " Ari had recently stopped bringing in homework, and Mr. M. said he just couldn't figure out a way to get him to comply. Consequently, Ari's grades were going down.

Academically, Ari began the fourth grade functioning at grade level in language skills, and at the third grade level in math and reading.

Ari's attendance record was poor during the first semester of the '87-'88 school year, and this was also beginning to make it difficult for him to keep pace with his work. He frequently gave the excuse that he stayed home with his mother because she was not feeling well, and this was in fact true.

Ari got along with his classmates, but did not appear to have any close pals. He was small for his age and he was very sensitive about this. He was observed as 'moody' by his

teacher, "either you are Ari's best friend, or you are his worst enemy" according to Mr. M. His teacher also described him as a kid "who has all the right pieces but they aren't put together right".

At the end of the previous school year, Ari's teacher recommended that he be retained and repeat the third grade. Ari's parents asked the principal for promotion, and it was granted. They also requested a full core evaluation to better understand what the nature of his difficulties were.

In response, Ari was given a battery of tests; the WISC-R, Beery's Developmental Test of Visual Motor Integration, and the Kaufman Assessment Battery for Children. The results of these tests showed that Ari had "difficulty retrieving verbal information," "stored facts-knowledge in isolation," and had "sound discrimination problems", probably due to his incomplete grasp of English. The recommendation made by the school psychologist was that "academic facts should be presented as part of a greater meaningful context if one seeks to capture Ari's attention and eagerness to learn." Resource room support was initiated during the third grade school year.

Family Portrait

Ari came from a Hispanic family who emigrated from Puerto Rico approximately nine years ago. The family lives two blocks from school in a neighborhood of Boston. There are six children in the family ranging in age from 10 to 25. There is a seven year gap between Ari, the youngest and the next child, a brother, Danny, 17. Ari's parents were in their Early 50's; mother worked at home, and father was employed in a local factory. Ari's teacher had spoken with the parents twice since the beginning of the school year, and reported that they appear to have "parochial ideas" about the importance of education; mother thinks that "learning respect for one's elders", and "how to behave" is the most important function of school. Only Spanish was spoken at home; the parents understand English, but have difficulty communicating in English.

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There are two issues that colored the family history and dynamics quite vividly; the death of the oldest son Toni (of leukemia) four years ago (he was 20), and mother's chronic illness (arthritis) . Toni's death was still being grieved by the family, and was an issue that mother could discuss without becoming teary. This observation is based on a conversation that took place between mother and Mr. M. at an 'open house' at school in the fall, and from Ari's comments as well.

Mother's arthritis has been severe enough for her to be hospitalized periodically. Her health was of great concern to Ari, to the point where one might say he was overly preoccupied with thoughts about her imminent survival. As we have seen in the case of Harold and Katie, when the drama of the family is more captivating than the school environment, or when being the youngest child has special status attached to it the child's job of differentiating from the family and becoming a full fledged member of the community of school is doubly difficult. Ari had both of these issues to contend with.

At home he appeared to be caught in the cross-fire between older siblings, who were not responsive to mother's requests for assistance around the house. Mother appeared to be dependent on Ari to 'take up the slack' by running errands to the store, even staying home with her on days when she felt so sick, she couldn't get out of bed.

In interviewing Ari, he has said that he wants to become a doctor when he grows up, so that he can take care of his parents when they are old.

Clinical Portrait

Rorschach

The Rorschach showed that Ari's main preoccupation was conserving his energies. He operates in a very economical way out of a fear of being drained of what little available resources he does have. Denial, regression, and intellectualization are prominent defense mechanisms.

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The protocol suggests his reality testing is fair; he is able to perceive the obvious conventional themes in the cards. In spite of his efforts to conserve his energies and minimize his emotional reactivity, his idiosyncratic thinking and perceptions are apparent. The organizing ego tries to avoid coming into contact with feelings by withdrawal and minimizing involvement with others. Theoretically, strong emotions are avoided because they lead to loss of control, and potentially aggressive outbursts. There is no evidence of real interpersonal warmth for others, nurturance, or affective contact reflected in the cards.

Ari gave 30 responses in total, to the cards, which reflects his desire to cooperate and be responsive to the task, despite his conservative style of functioning. His substantiation of his perceptions was weak, and he showed test anxiety in his inability to corroborate his answers.

TAT

Card #1, the boy and violin, illustrates nicely how the phenomenon of avoidance is operative in Ari's thinking.

> This kid was in school, and then it was time to go home. Then he went to his house and took out his homework, and doing it and studying for the test tomorrow. He is sad, he doesn't want to do his homework, he wants to play. He will walk from his house to the store and there was a lot of kids playing on the street, and there was a little kid in the corner, when he was coming back from the store he went to the kid "what was happening "[sic] and he said "no one wants to play with me", and then he says come on with me to my house, then I'll give the food to my mother, and we can play. They went outside and there were kids around playing, they saw two other kids playing and they all played hide and go seek together.

What is striking about his story is the way he escapes from the situation presented in the card, and the fact that he *goes home.* The card usually elicits themes about performance anxiety, and sure enough, Ari introduces the issue of doing his homework, confirming that not being able to do it in real life, is indeed a source of anxiety for him.

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His responses also confirm the findings of the Rorschach regarding the powerful influence the family still exerts on Ari's thoughts. Five out of seven of his stories depict scenes of marital life at home, or have a maternal character who is the focal point of the narrative.

Scenes which depict adults, somehow allowed him to respond with affect; the images of children by contrast seemed to provoke anxiety and stimulate his impulse to flee the scene. The TAT is most revealing in what it implies about Ari's preoccupation with home life.

> She was doing something that she didn't want the husband to know, and then the husband was looking at her when she turned around...she saw him and said oh my god!.... She didn't want him to know that she was making a big present to him. (Next?) When he knows, he will see the present, he thought that it was something bad like cocaine, and he took and he pushed her away, he saw that it was a surprise, he laughed and she laughed, and then he went into the living room and read the newspaper. She put the present in a safe place where he can't find it. (? How does she feel about him knowing what she got for him...is the surprise important?) She laughed. He went into the living room and read the paper.

> She was in the room and she heard a noise then she opened the door, then she opened the door and there was a cat on the table and then she went into the kitchen with the lamp that was broken. When the cat saw her, it ran away. (? future) She got out of bed, she got dressed, she was on the job and went into the car, and she went fast, there was another car parking and she hit the other car. She went home and her husband was there eating at the table, she went in and she was hungry and took a plate and a spoon and ate some food.

I found his writing to be quite imaginative. Even though he avoids making direct statements about the feelings involved, his narratives seem to capture the tension and atmosphere of affect visually. This is something of a gift that could be cultivated as a writing skill. Although he was operating under an internal systemic organization that restricted his abilities to respond spontaneously, he was generating material which suggests he has a great capacity to notice and respond to affect.

H-T-Person and Family Drawings

The contrast between the HTP drawing and the family drawing was striking. Ari was able to invest much more energy in the first task, and embellished both the figure and house with many more details.

The HTP drawings were drawn in January, the other in April, and it is noteworthy that during that time period, the figure of the person emerged from the house. Originally Ari drew the figure inside the house peering from a window. In the latter, Ari gives the figure a full rendering. This suggests growth of the ego, as a schema, and willingness to venture into the world metaphorically in the art therapy literature.

In the second task, he defined the family as parents, himself and those siblings still living at home - even though there are four other brothers and sisters. The house was rendered as tiny, and each family member is occupied with their own activity; father is reading the paper, mother is cooking, and Ari is playing with a toy airplane, brother Danny is by himself. The overall impression that ones gets clinically, is that there is not much interaction among the family . The task dampened Ari's usual creative energy for drawing, suggesting anxiety accompanied the making of the picture.

Among the details worthy of interpretation, chimney smoke veering sharply to the left is associated with overbearing parental pressure (Hammer). Small doorways are associated with a reluctance to make contact socially (Buck), the arc-shaped ground line emerging from the house typically represents strong dependence on mother (Buck). Long necks, as in the banana shaped neck in Ari's figure are associated with strong dependency needs in children (Burns & Kaufman, Machover).

Summary of Psychological Testing

Like Paul, Sam, Harold, and Katie, the Rorschach reported that Ari is functioning in a very conservative and constricted manner and avoids affect. He does have the resources available to him to manage on a day to day basis, but he has a tendency to avoid or deny

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unpleasant circumstances and over-exploits these strategies, instead of confronting, or disclosing his anxiety more directly.

Ari's concerns about home and his dependency on, and concerns about mother are quite conspicuous and emerge both as unconscious and conscious thoughts in his awareness.

Transcription of Narratives

1/2

Animation: "Man and knife"

No narrative. Image of man being pierced
by a knife and deflating.

Experimenting with the tools
and spontaneous play

1/9

Animation: "jimmy"

Graphics; lock (copied from the wall of
the meeting room), a car and an
image of the computer.
In the animation the three objects jump
around the page; the car expands and
contracts.

Practicing the making of
animation with little concern
for content

1/21

Animation: "the funny bird"

Graphics; guitar, bird and chart.
The animation shows the image of the bird
moving around.

Impressionistic mode of making
animation

1/26

Animation:

Graphics; pencil, and an ice cream cone.

2/2

Animation: "hennigan school"

Original narrative; [sic] me and my mother
went to the store to by food, my mother
and me are doing a puzzle, after we finish
the food and the puzzle we went to the zoo

Graphics; pictures of Ari and his mom at

First original narrative, shows
premeditated and more
deliberate way of approaching
the task. Subject matter is home
reflecting Ari's embeddeness in
home life.

home baby-sitting Ari's nephew, and a
picture of an animal in a cage at the zoo.

2/5
Animation: "speed car"
Structured exercise, re-assembling
a VideoWorks tutorial of cars circling a
road .

3/1
Graphics: "the man and the apple"
Narrative; [sic] the man in the boat took
a bite from the apple and he say tomorrow
al eat the apple and the pear. Pictures
include a man in a boat, an apple and pear.

3/3
Graphics: "Characters"
Font hieroglyphs enlarged.

3/16
Animation: "three stooges"
Narrative; [sic] I was walking on the   Original narrative, which
sidewalk and I saw a gun. I saw men   discloses sense of fear about
outside in the sidewalk with a knife in   Ari's neighborhood, and
his hand. I bought a fire cracker and   street violence
threw it in the street.

3/25
Animation: "a bol that moves"
Structured exercise demonstrating
how to show movement using inter-
changeable moving arms.

4/12
Animation: "Simon says"

Structured exercise using inter-
changeable arms to depict movement.
The action depicts Ari's own physical
demonstration, and attempt to
document it.

4/28
Animation: "my friends"
Narrative; [sic] we were playing baseball
and two dogs came, we all picked up rocks
in case the dogs were going to bite.

5/3
Animation: "my friends"
Graphics are added to the text. Pictures
show kids in a baseball field positioned
on a baseball diamond.

5/19
Animation: "my friends"
Adds more text to narrative; [sic] Miles
went in the kitchen and sat down. Jason
went to go to sleep. Adam and Ari sat on
the couch.

Decides to begin new work

5/19
Animation: "my brother"
Narrative; [sic] when my brother was in
the hospital that was sad. I couldn't
go and see him because the doctor said no
but now I would push him and go in. I
felt sad when he died. I would like to
tell him I love you, I would like to tell
him - read a book with me.

5/25

Animation: "junk yard"

Narrative; [sic] This summer I
will like going to the junk yard with
my father to get parts for the car. I
will like to play with my friends, I
am looking forward to science next year
to learn how my body works, how we
become strong, how we can stand up,
how muscles works and where the force
comes from.

12/18
A   R   10 years old
TAT

#1 Boy and violin

This kid was in school, and then it was time to go home. Then he went to his house and took out his home work, and doing it and studying it for the test tomorrow. (? thinking/feeling now) He is sad, he doesn't want to do his homework, he wants to play. (? future) He will walk from his house to the store and there was a lot of kids playing on the street, and there was a little kid in the corner, when he was coming back from the store he went to the kid what was happening, and he said no one wants to play with me, and then he says come on with me to my house, then I'll give the food to my mother and we can play. They went outside and there were kids around playing, they saw two other kids playing and they all played hide and go seek together.

5 Mother at the door

She was in the room and she heard a noise then she opened the door, then she opened the door and there was a cat on the table and then she went into the kitchen with the lamp that was broken. When the cat saw her, it ran away. (? future) She got out of bed, she got dressed, she was on the job and went into the car, and she went fast, there was another car parking and she hit the other car. She went home and her husband was there eating at the table, she went in and she was hungry and took a plate and a spoon and ate some food.

#8 Boy and operating table

There were men in the war, there was bad guys and guys, they were shooting at the men. Then the bad guys ran away. They took this man and put him in a bed and tried to take a bullet out of his stomach. (? picture bad or good) Good guys. (? what kind of war) The bad guys sent a medal to the good guys, the good guys let them know it was bad to send them metals, they tell them they need food and drinks, and all that, they were sending all they got, then they ran out of food, then they called the bad guys, they called the people he didn't know where the bad guys were, then he said ahh!! I've got the food, I'm going all over your city then.....war....when they heard that they rang the bell, everyone was taking guns and then there was going to be a war. (? future) They were fighting a war so they went to, they made a boat and then they went to another city.

#6 Hepburn card

She was doing something that she didn't want the husband to know, and then the husband was looking at her when she turned around...she saw him and said oh my god!.... She didn't want him to know that she was making a big present to him. (Next?) When he knows, he will see the present, he thought that it was something bad like cocaine, and he took and he pushed her away, he saw that it was a surprise, he laughed and she laughed, and then he went into the living room and read the newspaper. She put the present in a safe place where he can't find it. (? How does she feel about him knowing what she got for him...is the surprise important?) She laughed. He went into the living room and read the paper.

#11 Dinosaur landscape

There was a big dinosaur, and she said to her llittle baby dinosaur, wait here and I'll get some food. When she turned around she saw the bee. She was crawling down slowly trying not to make any noise. But the bee just ran away when she saw the dinosaur. (Next?) So he went to look for some other food. (Does the bee know that its being stalked?) He heard a noise, he (dino) stepped down on the rocks and the rocks moved. So the bee ran away.

#9 Men in field

They was in a bar, then they came out of the bar, then they was drunk, and they all fell and went to sleep. (Before?) They were in a bar. The woman said where could my husband be, so....it was yesterday since he was in the house. She called the police, and she told them her husband was not in the house since yesterday. They were trying to find them, but they couldn't find them. So, she was tired because had stayed in the house, and wanted to walk around, so she went to the park, and her husband was there. She's trying to wake him up, but he wouldn't wake up because he was drunk. She called the police and they couldn't wake him up either....he drank so much he died.

Surreal bridge

There was a house, and then the bad guys they were fighting, and they went around the house, then they catched some of them...(who?) the good guys are outside the house. The bad guys are inside. The bad guys came with boat, then they told the good guys to take the bags and put them in the boats, when he came back all the bags were in the corner of the house. It was already at night, and it was raining; the bad guys told the good guys to go to the house and go to sleep.....and tomorrow they are going to come with another boat for them to take the bags and put them in the corner again. (Bags what in them?) They are boxes; guns and bombs. (What do w/ them?)
Well if the good guys comes and they are trying to free the good guys, and so, they will break the boxes and take the guns and try to kill them.

Date: 4/88   RORSCHACH: STRUCTURAL SUMMARY   Name: A.R. age 10 ♂

R = 30   Zf = 8   Z Sum = 36   P = 5.1   (2) = 7   Fr+rF = 0

LOCATION

W = 3 (is)

D = 14 (4s)

Dd = 13 (is)

S = 6

DQ

		M: Form Qual.	
+	= 3	+	= 0
v/+	= 1	o	= 1
o	= 26	u	= 0
v	= 0	−	= 1
		no form	= 0

FORM QUALITY

FQx	(total)	FQf	(pure)
+	= 0	+	= 0
o	= 13	o	= 10
u	= 6	u	= 4
−	= 11	−	= 8
no form	= 0		

DETERMINANTS
(List Blends First)

M.m.CF = 1   FQ− : 1

M	= 1
FM	=
m	= 3 1
C	=
Cn	=
CF	= 1
FC	=
C'	=
C'F	=
FC'	=
T	=
TF	=
FT	=
V	=
VF	=
FV	=
Y	=
YF	= 1
FY	= 1 1
rF	=
Fr	=
FD	=
F	= 22 8

CONTENTS

H	= 3	Bt	=
(H)	= 2	Cg	= 0.2
Hd	= 2	Cl	=
(Hd)	=	Ex	=
A	= 9	Fd	=
(A)	= 1	Fi	=
Ad	= 1	Ge	=
(Ad)	= 1	Hh	=
Ab	=	Ls	=
Al	= 1	Na	=
An	= 3	Sc	= 2
Art	= 1	Sx	=
Ay	=	Xy	=
Bl	= 1	Vo	=

Idio = hall, door

S-CONSTELLATION (Child)

___ FV+VF+V+FD > 2
___ Col/Shd Blend > 0
___ 3r+(2)/R <.35
___ Afr <.40
___ Zd > ±4.0
___ L <.35 or >1.2
___ Pure H = 0
___ X+% <70

___ TOTAL (enter below)

QUALITATIVE

SPECIAL SCORE

DV	___ (x1) =	
DR	___ (x3) =	
INCOM	2 (x2) =	4
FABCOM	1 (x4) =	4
ALOG	___ (x5) =	
CONTAM	___ (x7) =	
3	W SUM 6 =	8

Content Scores

Ag	=
CONFAB	=
CP	=
MOR	=
PER	=
PSV	=

RATIOS, PERCENTAGES AND DERIVATIONS

Z Sum−Z est = 36 − 24 = 8.0 = Zd

EB = 2:1   EA = 3
eb = 4:2   es = 6

(FM = 0   m = 4   T = 0   C' = 0   V = 0   Y = 2)

EA − es = 3 − 6 = −3   D = −1
EA − Adj es = 3 − 2 = 1   Adj D = 0

e:p = 2:4   Depri = 1
M^a:M^p = 2:0   Sczl = 3

S-Con (Ch) = 5   S-Con (Adult) = N/A

FC:CF+C = 0:1+0

Wt. Sum C = 1.0

Afr = .30

3r+(2)/R = .23

L = 2.75

Blends:R = 1:30

X+% = 43

X−% = 37

F+% = 45

W:M = 3:2

W:D = 3:14

IA% = 40

Isolate:R = 1:30

Ab+Art:R = 1:30

An+Xy:R = 3:30

H+Hd:A+Ad = 7:12

H+A:Hd+Ad = 15:4

H+(H):Hd+(Hd) = 5:2

(H)+(Hd):(A)+(Ad) = 2:2

Pure H = 3

Date: 4/88   SEQUENCE OF SCORES   Name: A. R.   ♂ age 10

CARD	RT	NO.	LOCATION	DETERMINANTS (S)	(2)	CONTENT (S)	POP	Z SCORE	SPECIAL	RESPONSE
I		1	Ddo	Fo		A	(P)		INCOM	B. fly
		2	Ddo	F−		A			INCOM	frog
		3	Ddo	Fo		A				bee
II		4	W+	m^P−		Sc, Fi		4.5		ship, fire, guns
		5	Ddo	F−		A				bat
III		6	Ddo	F−		An				body
		7	Do	Fo	(2)	H	P			two people
		8	Dso	F−		Ad (?)		4.5		face
IV		9	Wo	Fo		(H), CG	P	2.0		giant
		10	Do	YFu		hall				hall
		11	Do	Fo		(H)				clown
		12	Wsv+	m^{P}u		spider web		5.0		spider web
V		13	Ddo	Fo		A				bird
		14	Ddo	Fo		A				insect
		15	Ddo	Fu		Sc				airplane
VI		16	Ddo	Fu		Al				letter "T"
		17	Do	FY−		A				frog
VII		18	Do	F−	(2)	Hd				hands
		19	D+	M^{a}o	(2)	H	P	3.0		people kissing
		20	Dds+	F−		An, CG		4.0	FABCOM	body part
		21	Do	m^{P}o		art				statues
VIII		22	Do	Fo	(2)	A	P			dogs
		23	Dso	F−		An		4.0		body
IX		24	Ddo	CFo		B+				flower
		25	Do	Fu	(2)	(A)				dragons
		26	Ddo	F−		door				door
		27	Dso	Fo	(2)	(Ad)		5.0		monsters face
X		28	Ddo	Fu		Hd				face
		29	Do	M^a m^P CF−		H			INCOMP(?)	flying ?
		30	Dso	Fo	(2)	A	P	6.0		spiders

Rorschach Transcript
A.R. age 10.5

code: Wm= what makes
      B/c= because
      IDK= I don't know
      v <>^= change in direction of card
      a.e.= anything else
      II = looks like

I   1. Butterfly
       (standard prompt)

1. (R) (where?) There's the animal, there's
the wings (circles) (Wm it II a b-fly?) the
hands (points) the eyes (points) the body
(a.e. m it II b-fly?) (shakes head - no).

    2. A frog

2. R (where?) There's the body, there's
the hands (points) these are the feets (Wm it
II a frog?) the little tail (points) the feets
(points) (a.e. m it II feet?) (shakes head - no).

    3. A bee

3. R (where?) (circles) (Wm it II a bee?)
the body; that circle (points) the head (a.e.
m it II bee?) (shakes head - no).

II   4. A ship

4. (R) (where?) The whole picture (Wm
it II a ship?) the fire (points bottom red) the
guns (top red) (Wm that II fire?) this is like
spreading out (how do you see it as spreading
out?) cause its a circle and its coming out little
ones (a.e. m it II fire?) no (Wm it II guns?) the
curve here (a.e. m it II ship?) this fat part here
(what are you seeing here?) right here, the
wings (a.e. m it II ship or guns?) no.

    5. A bat......that's it

5. (R) (where?) These are the feets (bottom
red) these are the wings (circles) (Wm it II
a bat?) the head (point) (a.e. m it II a bat?) no.

III 6. A body

6. R (where?) (circles) (Wm it II a body?)
these 2 bones (points to red circles) (what
else m it II a body?) nothing else (Wm those
II bones?) they're round like this, then curves.

    7. Two people

7. (R) (circles) (Wm it II people?) B/c the
hands, the feet and the head (a.e. m it II people?)
no.

    8. A face

8. (R) (circles) (Wm it II a face?) Eyes, the
mouth, little hole II a nose (is it any kind of
face?) just a face (a.e. m it II face?) no.

IV 9. A giant

9. R (where?) The whole card; the big feets
(points) the face (how are you seeing the feet as
big?) there's like a shoe, its big, its long (a.e.

m it ll a giant?) no.

10. A big hall

10. R (where?) (circles) (Wm it ll a big hall?) its dark (a.e. ?) no.

11. Like a clown

11. R (where?) (circles D 7) the hands (Wm it ll a clown?) the big feets, the face (w about the faces makes it ll a clown?) like the shape of a gun (a.e. m it ll a clown?) the hands (cirlces) nothing else.

12. Spider web (shakes head)

12. R (where?) (points to a hole) this ll a wall (white) ll a spider web cause it spread out; it ll its hanging from the wall (a.e. m it ll a spider web?) nothing (how do you see it as spreading out?) this part ll it got little holes and this part ll its a piece hanging.

V 13. A bird

13. R (where?) (circles) (Wm it ll a bird?) the big wings, the little feet, the head, nothing else.

14. An insect

14. R (circles all but "alligator head part") (Wm it ll an insect?) the little sticks, the little feets, the head (points) (a.e. ll m insect?) no.

15. Airplane....can't think of more

15. R (circles) (Wm it ll an airplane?) Got big wings, big here, little here (how are you seeing it as big?) (points to outline) this is big, this is little (a.e. m it an airplane?) no.

VI 16. 30" It looks like the letter 't'

16. R (where?) (circles) (Wm that ll a 't') the two sticks and the long stick (a.e. ?) no.

17. A frog

17. (R) (where?) (circles) (Wm that ll a frog) the little hands, the feet (points) the body (w about the body m it ll a frog?) it ll fat, little holes on it (points to darker spots) (Wm it ll fat?) its big (a.e. m it ll a frog?) no.

VII 18. Two hands

18. R (where?) (circles) (Wm that ll hands) fat here, little holes (little holes?) (points to outline) (Wm that ll hands?) the shape of it (a.e. ?) no.

19. Two people kissing

19. R (where?)(circles) (Wm it ll 2 people kissing?) it ll 2 indians with the shape of the face (Wm it ll kissing?) the head is forward, ll it was kissing (a.e. about 2 people kissing?) yeah, the hands (a.e. ?) no.

20. A part of the body

20. (R) (where?) (circles) (Wm it ll a part of body?) it ll the stomach (center whole) the feets; it ll it has on short pants (feet bottom whole of card) (w else m it ll a part of body?)

the shape of it (a.e.?) (shakes head).

21. Statues

21. R (where?) (circles) (Wm it ll statues?) like its standing up w/ hand out (a.e. statues?) no.

IIX 22. Two dogs

22. R (cirlces) (Wm those ll dogs?) Like the shape of the dog, like feets, and the body (a.e. m ll dogs?) no.

23. A body

23. R (circles all but D1) (Wm it ll a body?) Parts here, like holes (points Ds3) (bottom) ll hands right here, the head had to be here (bottom white of card) its upside down (picks up card & turns around) (a.e. ll body?) no.

IX 24. A flower

24. R (where?) (circles) (Wm that ll a flower?) It got pink, green and a little orange (a.e. ll flower?) no.

25. Two dragons

25. R (cirlces orange) (Wm those ll dragons?) The mouth (points) the shape of it (a.e. ll dragon?) no.

26. A door

26. R (circles) (Wm it ll a door?) Two door knobs, and its square (a.e. ll door?) no.

27. Two monsters (shakes head)

27. R (circles green) These two monsters (Wm it ll monsters?) got eyes, little eyes (points), the nose (a.e. ?) no (how much of the monster are you seeing?) only the face.

28. A face

28. R (circles) (Wm it ll a face?) The eyes,the moustache, the nose (a.e. ll a face?) nope.

29. A flying woman

29. R (circles) (Wm it ll a face of a woman?) Because the hair's long, its up (its up?) the hair just goes up (motions) (a.e. m it ll a flying woman?) no, just the hair (Wm it ll hair?) its yellow (a.e. else?) no.

30. Two spiders

30. R (circles) (Wm it ll 2 spiders?) Its got little feets, a lot of feets (a.e. ll spiders?) the eyes (points to white spots) (a.e. ?) no.

Rorschach - bu 15
A.R.
D.O.B. 8/24/77

Withdrawn and 'conserving' his energies. Immobilized. Operates in a very 'economical' basis,
i.e., fearful of being drained of what little available resources he does have. Feels helpless and
at the mercy of outside environmental forces beyond his control or ability to influence. Low
self-esteem.

Marginal to poor reality testing, but at least is able to perceive the obvious conventional
thinking. In spite of his efforts to conserve energies, and minimize emotional reactivity, his
idiosyncratic thinking and perceptions are apparent. The ego tries to minimize them via
withdrawal and minimal involvement with others. Strong emotions are avoided, because they
lead to loss of control, and potentially aggressive outbursts. No evidence of real interpersonal
warmth, nurturance or affective contact.

Concerns about loss or potential loss of mother. While mother may not be perceived as terribly
giving or nurturant, 'it is all he has'.

Rorschach reveals, not so much depression, as withdrawal isolation, emptiness, and
conservation of resources.

QUESTIONS:

1. One of the things that I find so paradoxical about Alex is that when he invests himself
   in an activity, he seems to derive pleasure, and a boost to his self-esteem. Why is it
   these positive experiences do not lead to an increase in self-motivated behavior and
   exploration.

2. During our last couple of weeks of work together he began opening up more; shared
   story of brothers death; again, this seemed cathartic, it appeared to release a lot of
   positive feeling toward me. But saying goodbye was something he was clearly not
   looking forward to.

A · Ax 10

#2
frog
nose nose
nose nose
#3
bee
Butterfly
#1 =all
but
Dd34
I

head   4=W
7=D9
bat
=S
6=body
face=S
II   III

nail
10=D5
hands
7clown
4=W
12=W
IV

bird
13 = all but Dd31
14 = all but D10
airplane
V

#16
letter T
#17 frog=D1
VI

19, 21=D2
part of a body
frog
head
hands
=D4
VII

23=D6
22=D1
head
hands
VIII

25=D3
bone
27=D1
flower
=all but D5
IX

30=D9
flying woman
face
X

A.R. animation "man and knife" 1/12
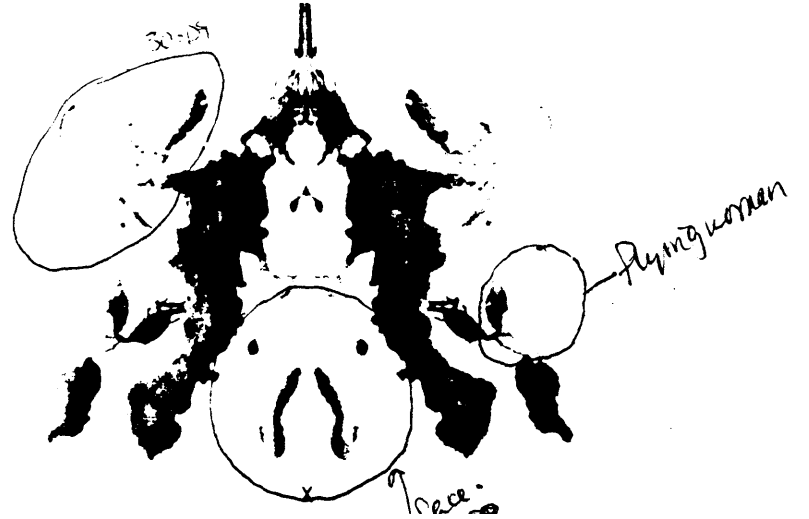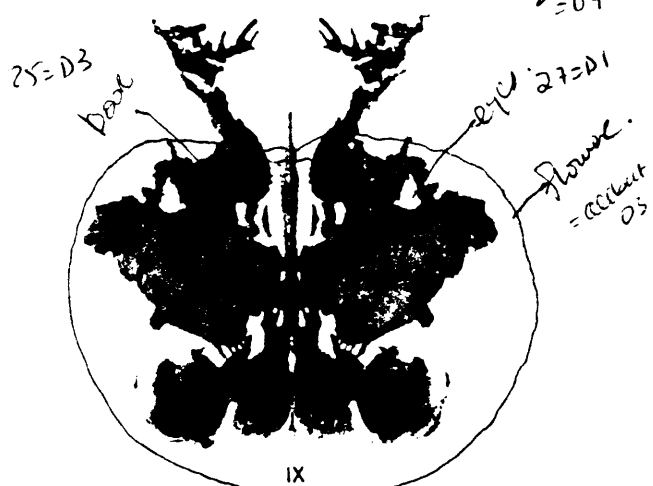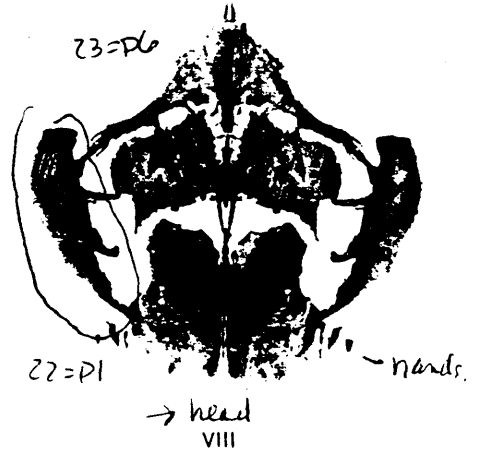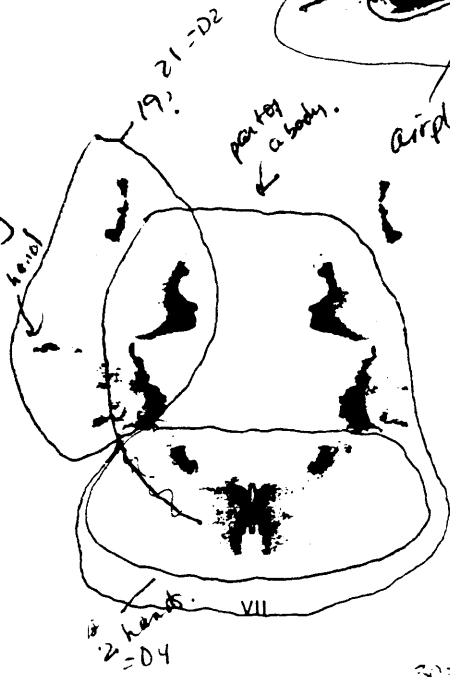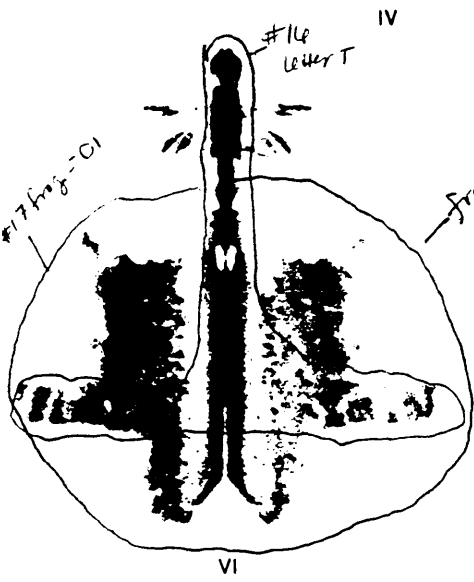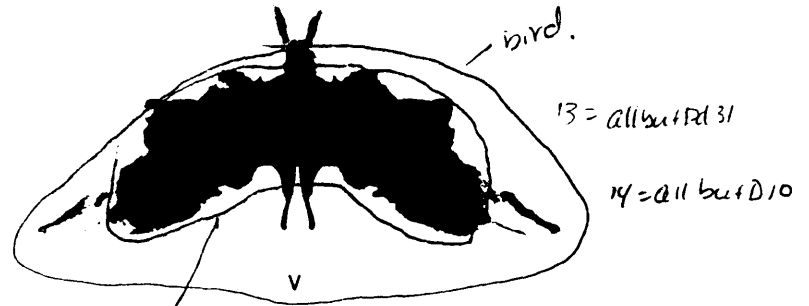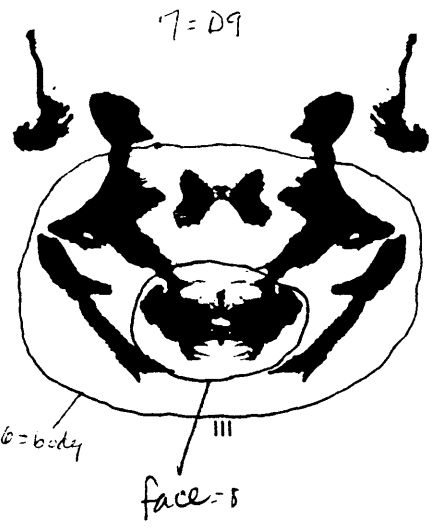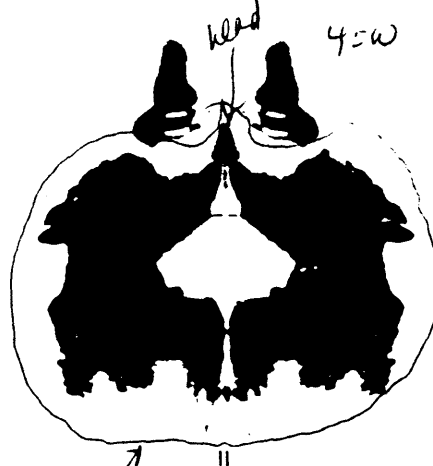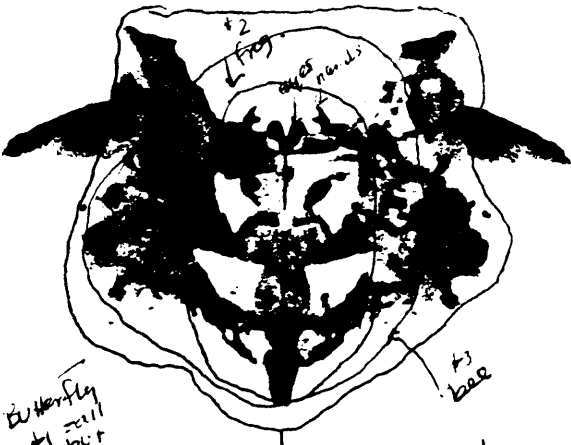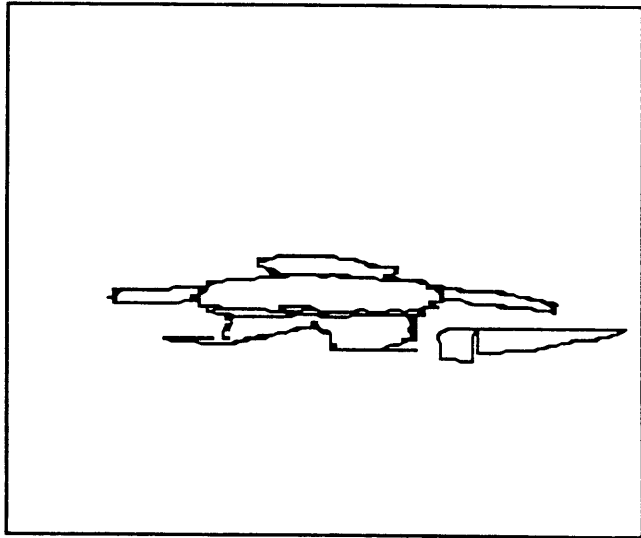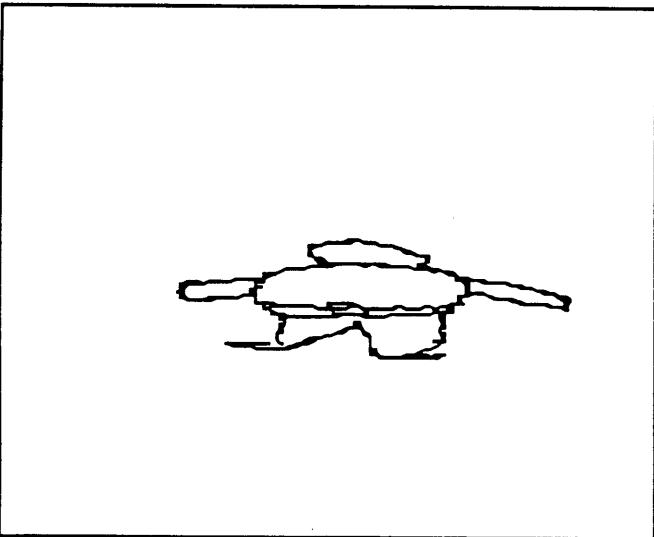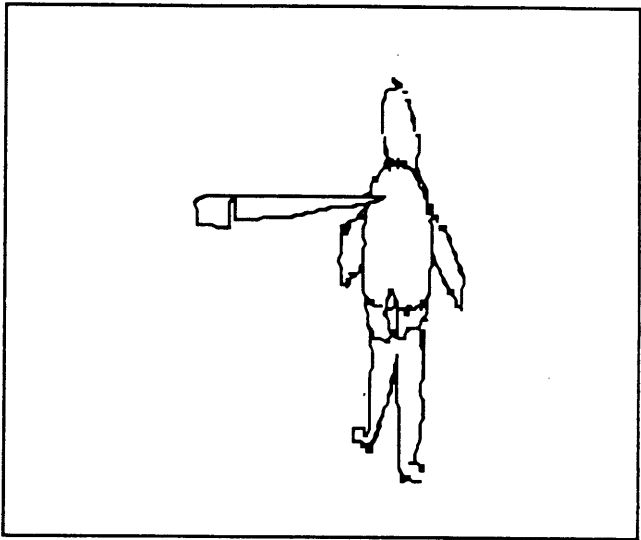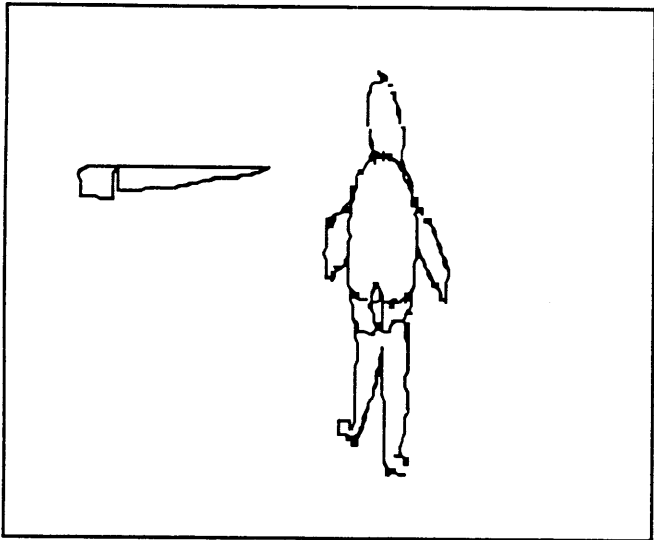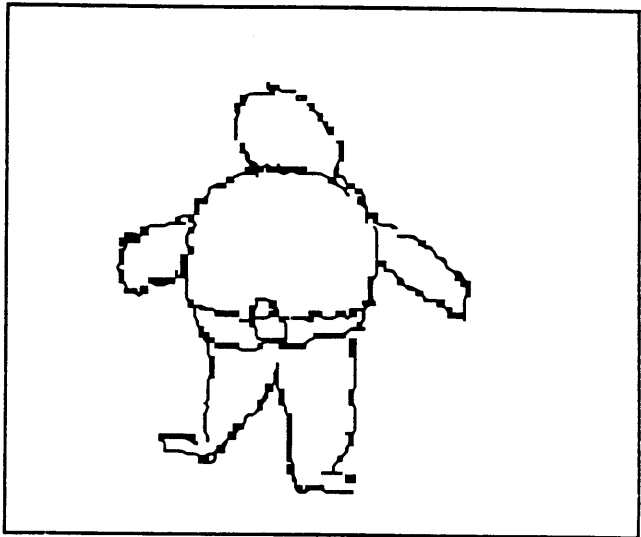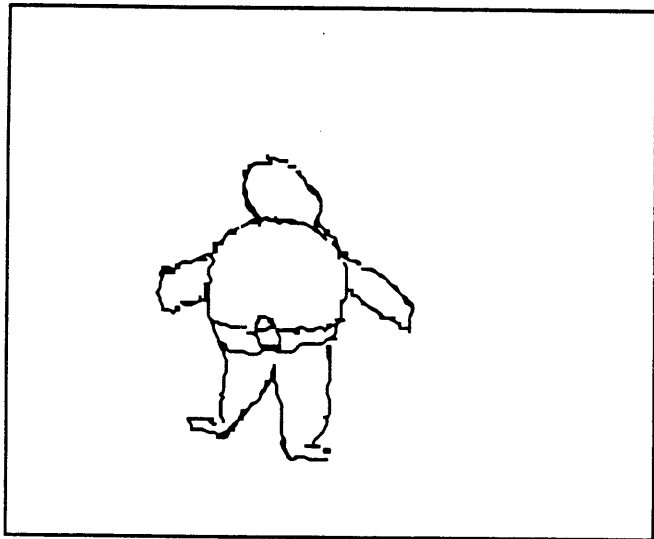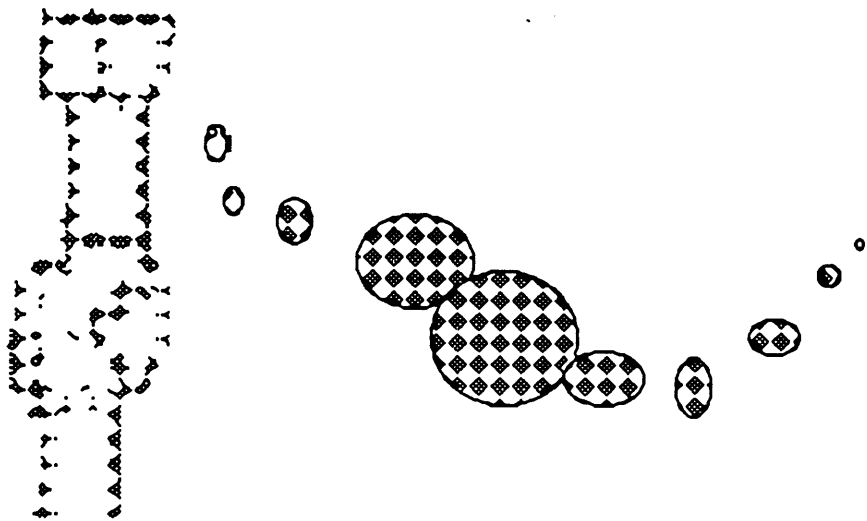
(clock; copied from the meeting room)

A.R. animation "jimmy" 1/19

A.R. animation "jimmy" 1/19

WEN I LEFT FROM
HOME I SAW TWO
BIRDS ON THE TREE

A.R. animation "The funny bird" 1/21
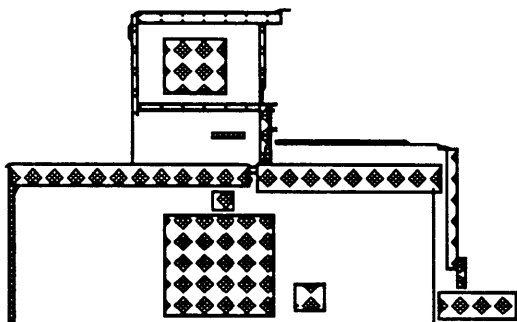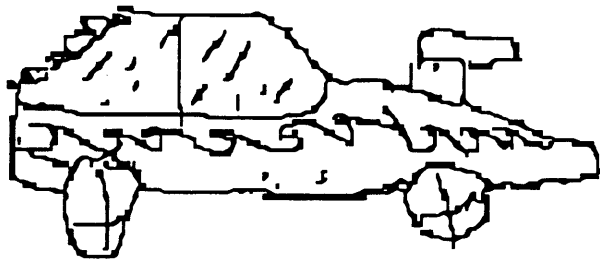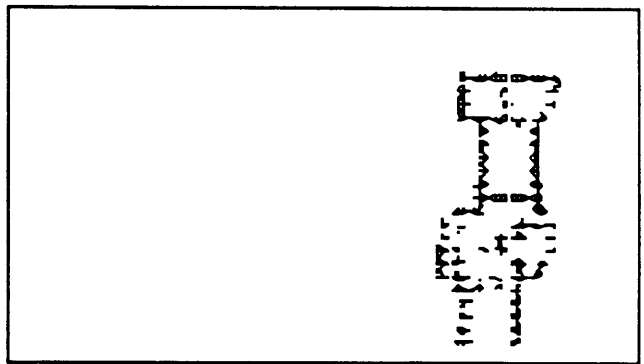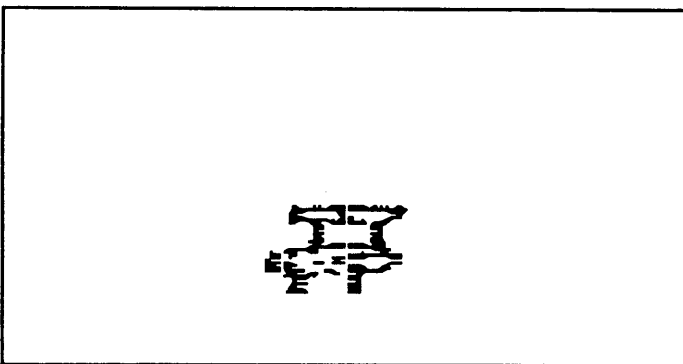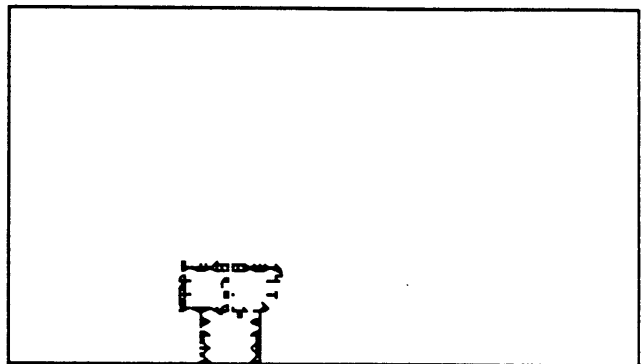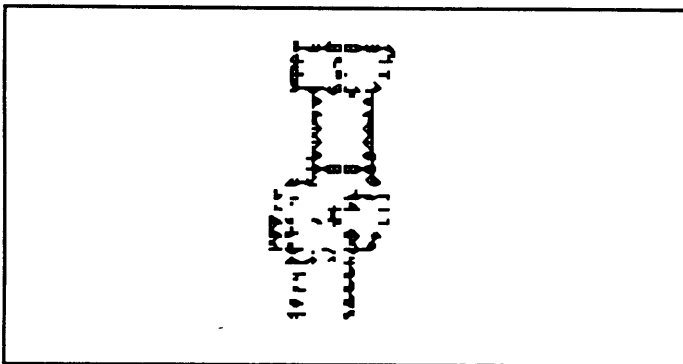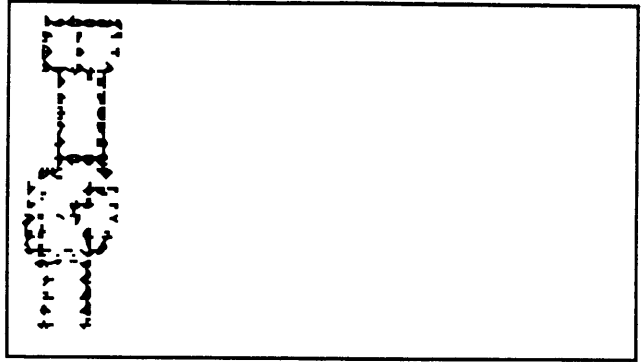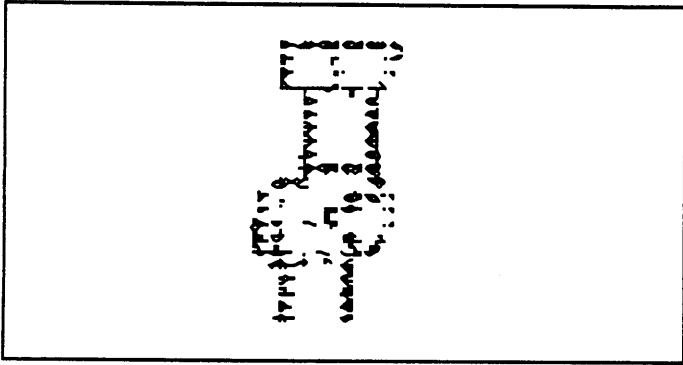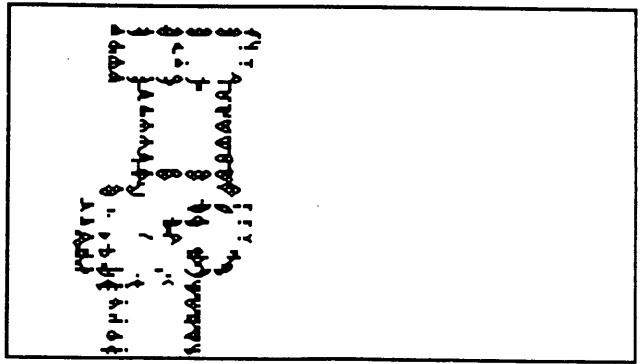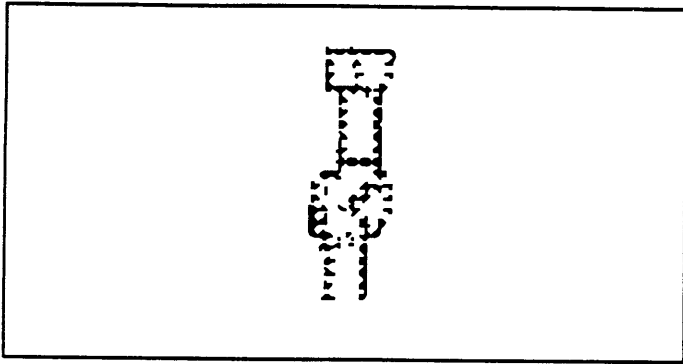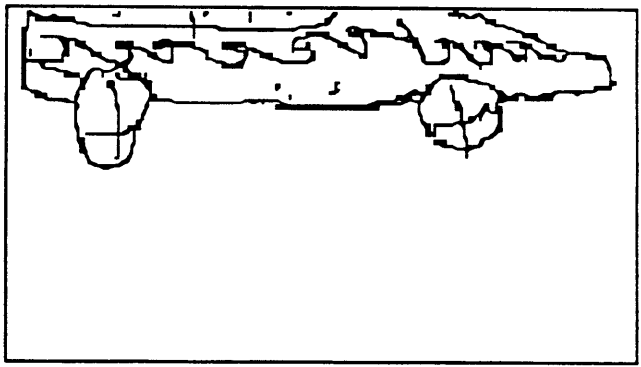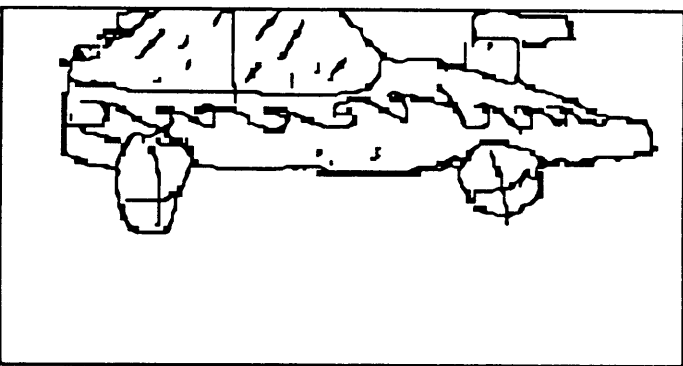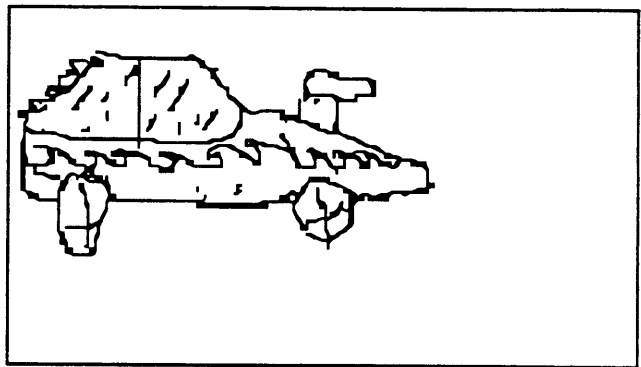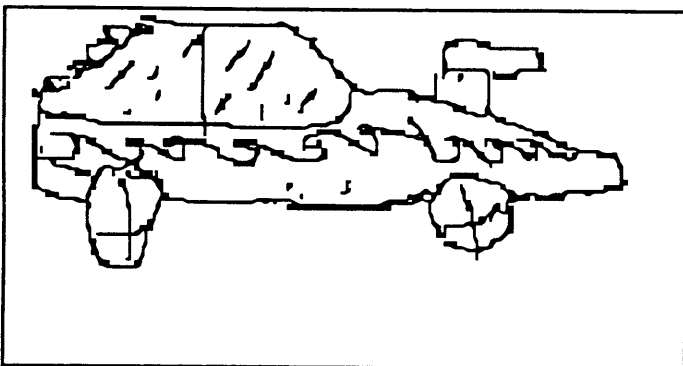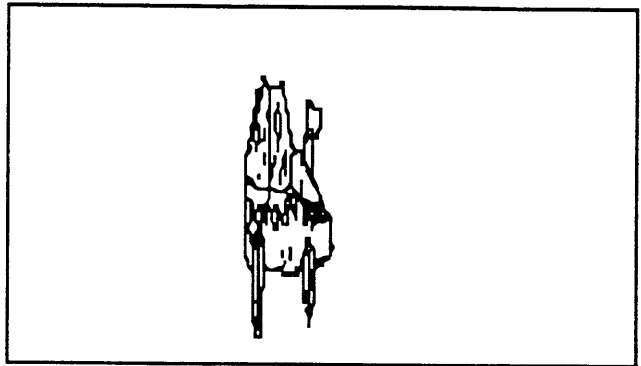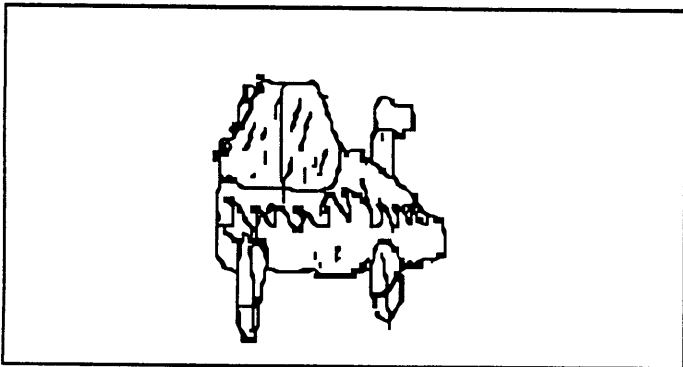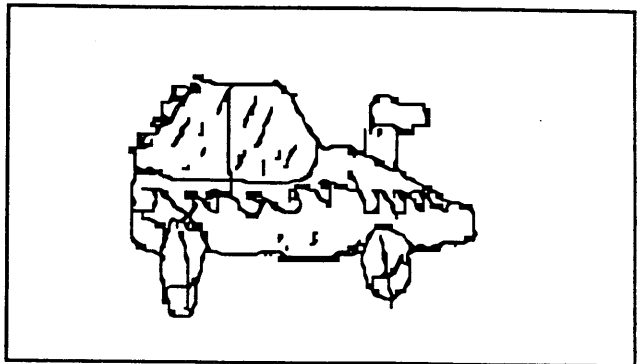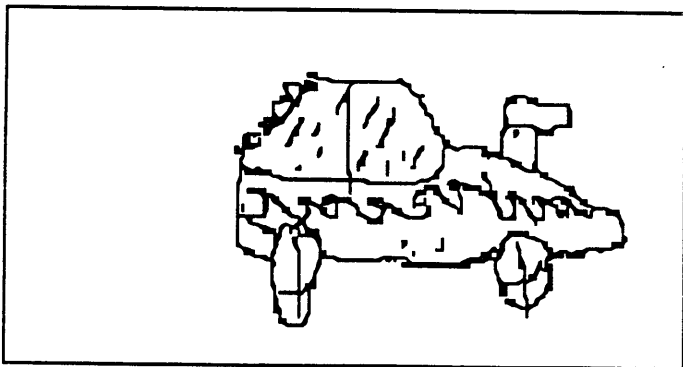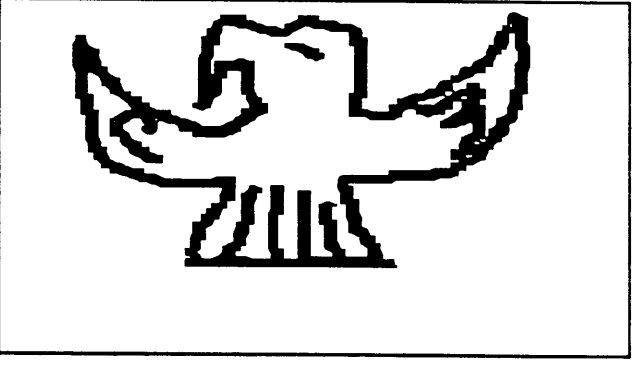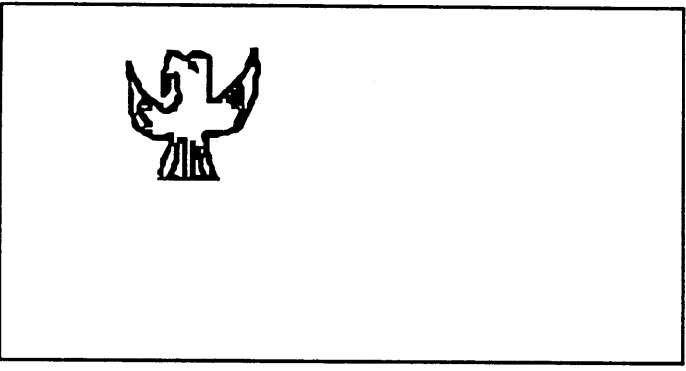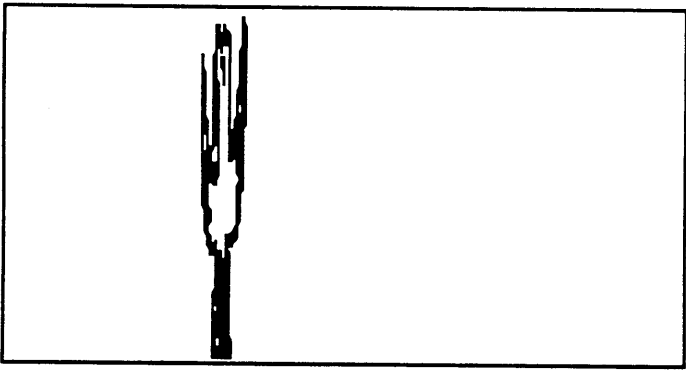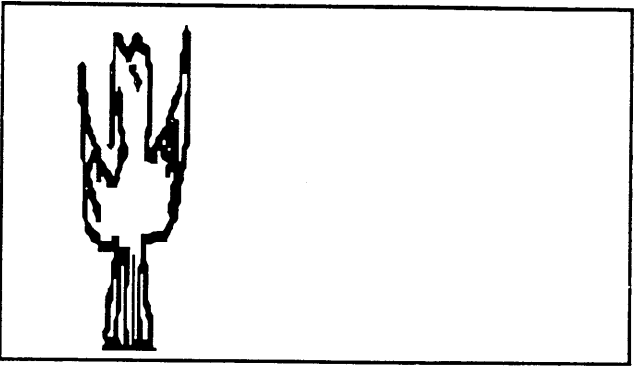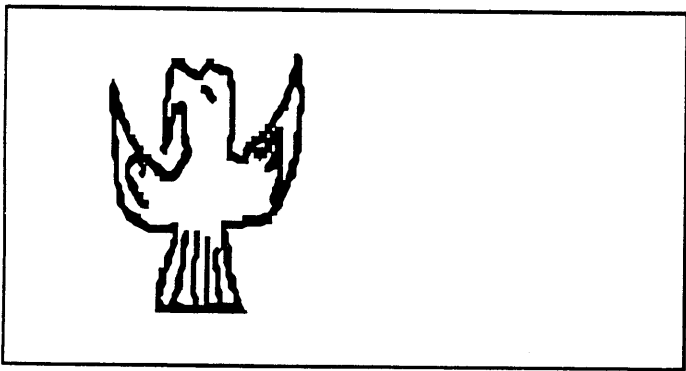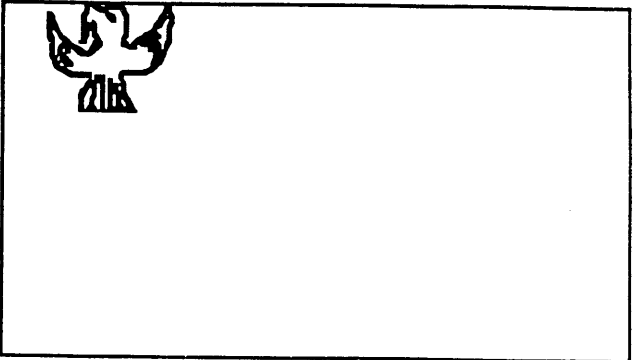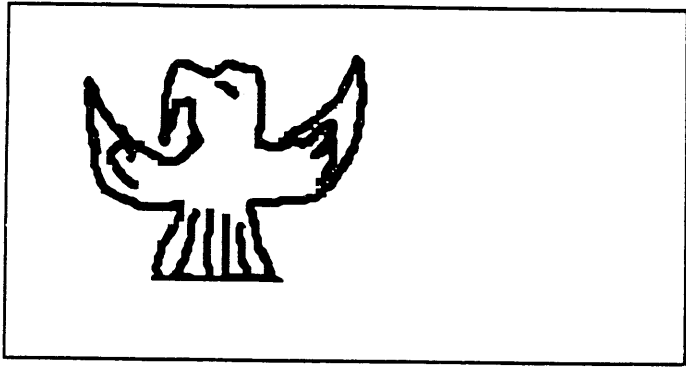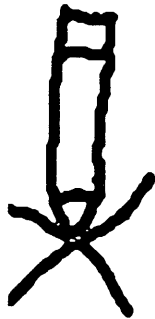
PINCEL

ICE CREAM
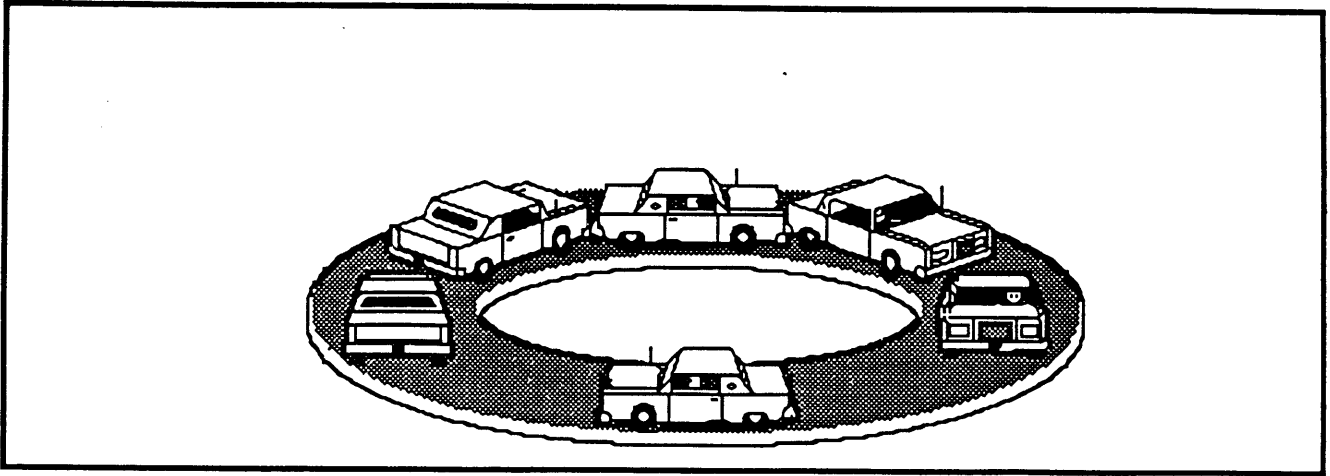
Ari's first attempt to arrange cars on the road 2/5.

speed boat
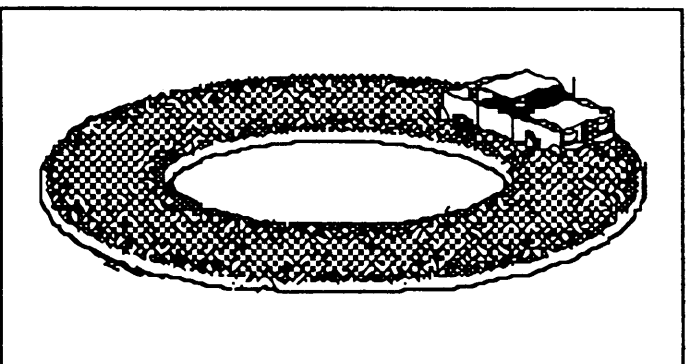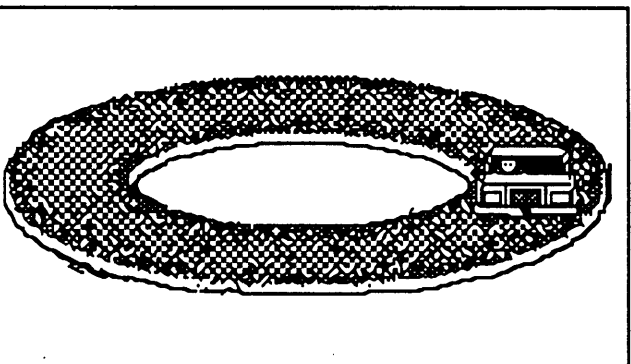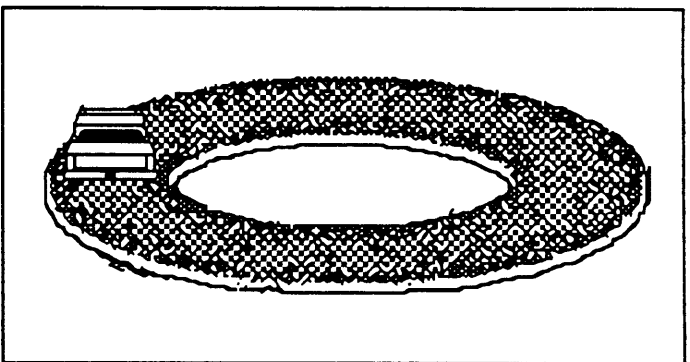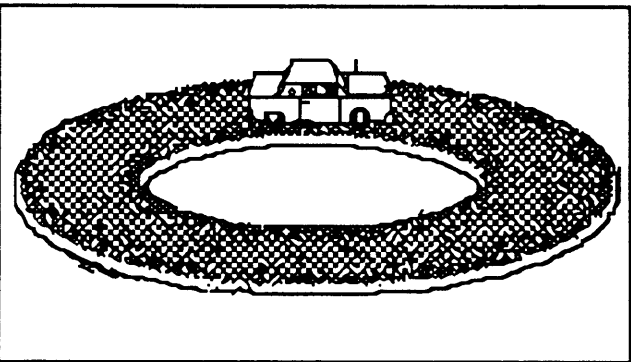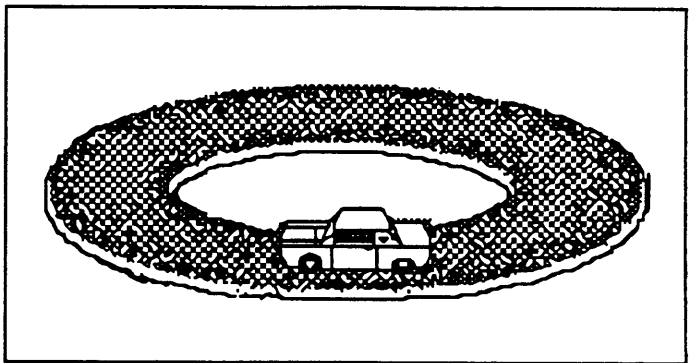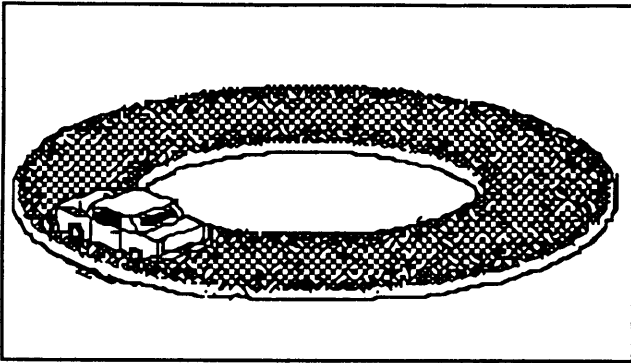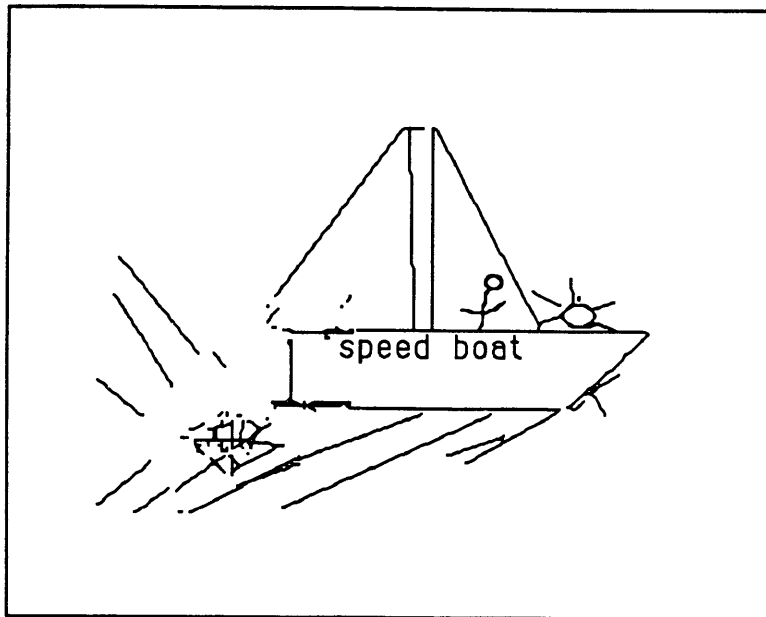
the man in the boat
took a bite from the apple
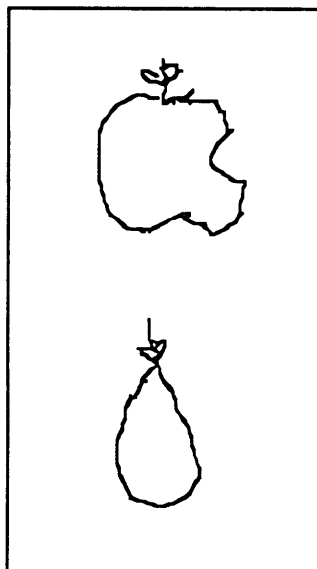
an he say tomorrow
al eat the apple and the
pear.

capital letters

A B C D E F G H

I J K L M N O P

Q R S T U U W X Y Z

a b c d e f g h i j

k l m n o p q r s t

u v w x y z
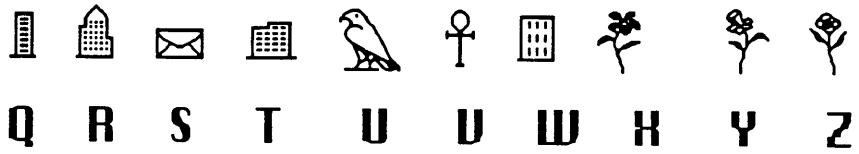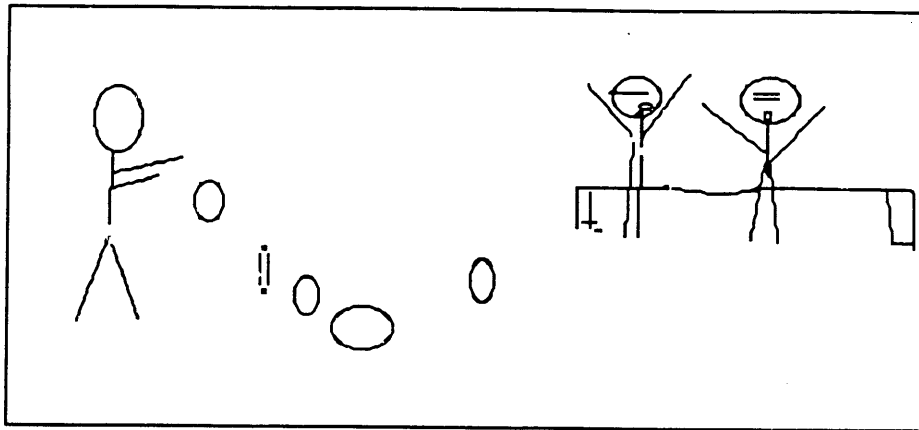
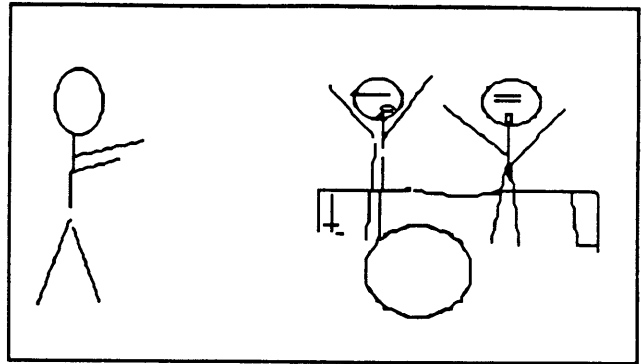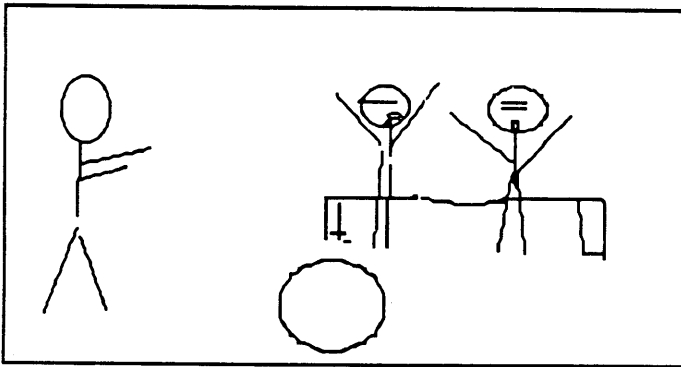**Ari's first attempt at animating the moving ball**
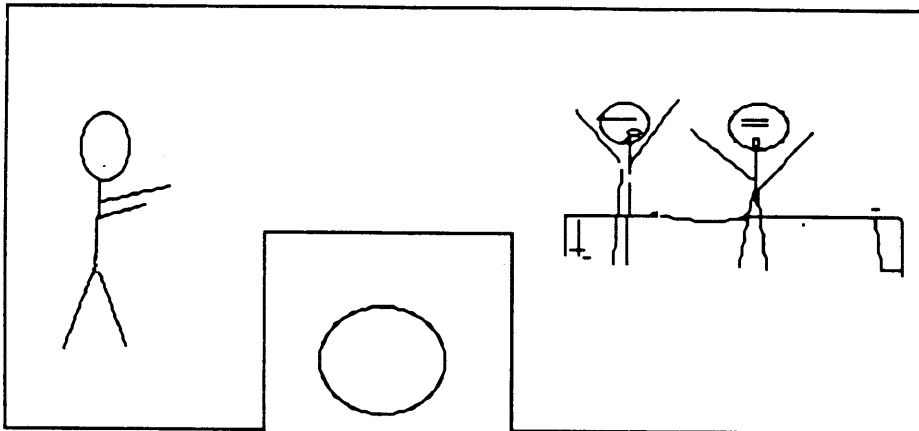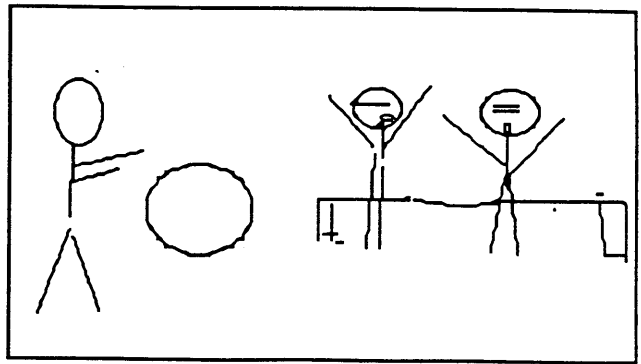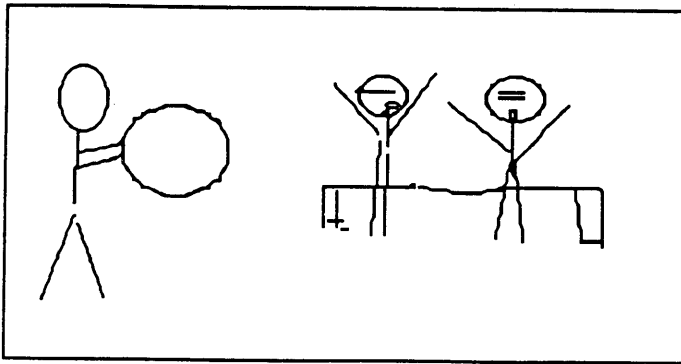

Ari revised his plan when
I mentioned that objects
that move have to be
separate from the scene and,
or people they are moving
threw.
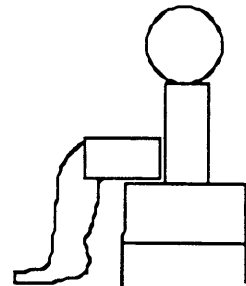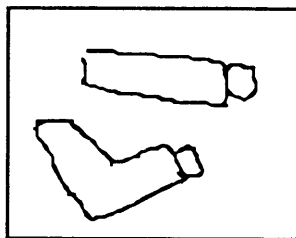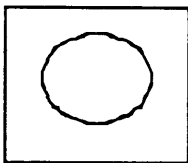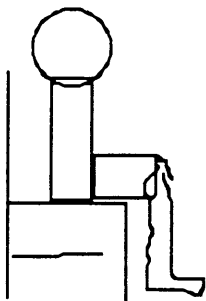
Next, I drew two figures with
moveable arms and animated
them with Ari.

A.R. animation "a bol that moves" 3/25

A.R. animation "a bol that moves" 3/25

A.R. animation "Simon says" 4/12
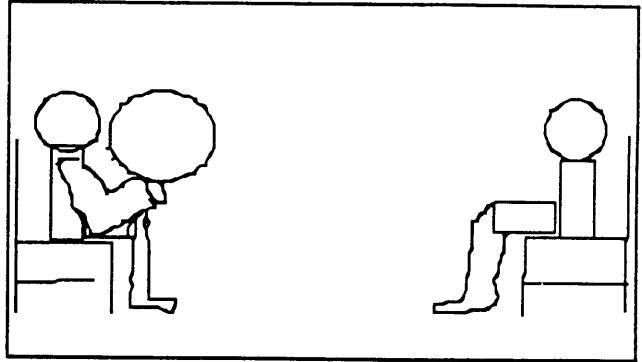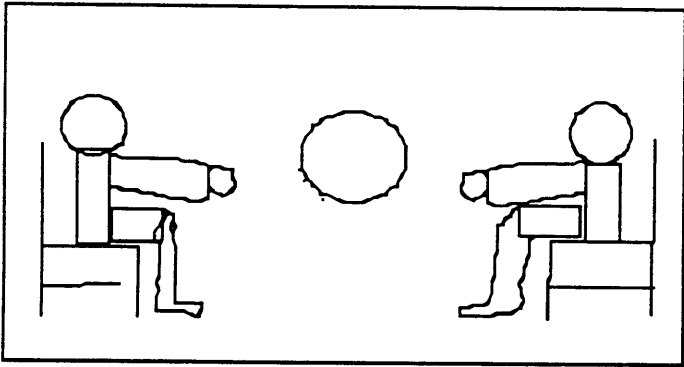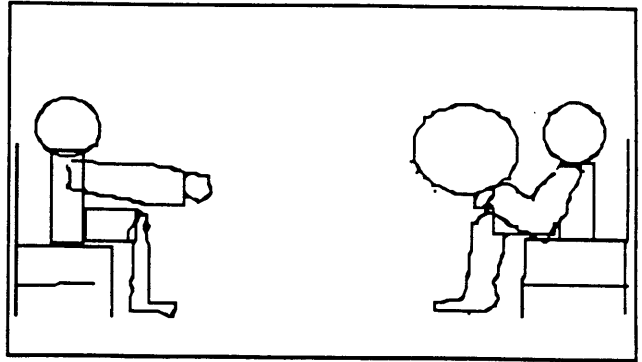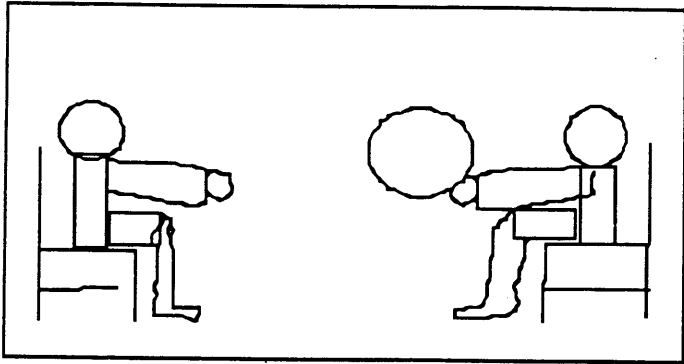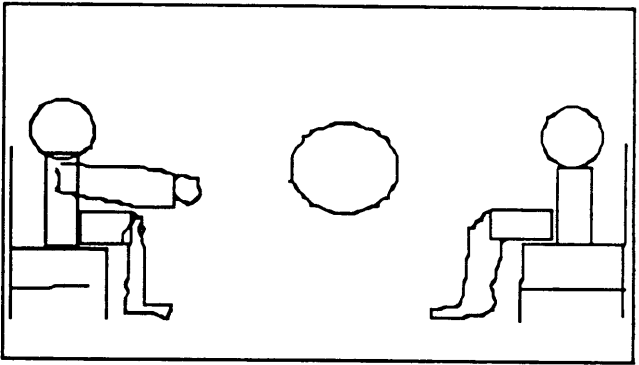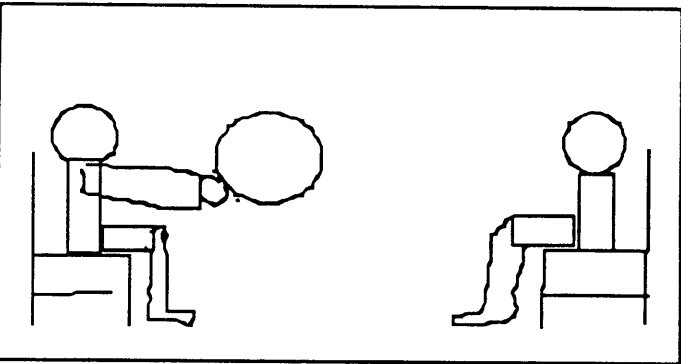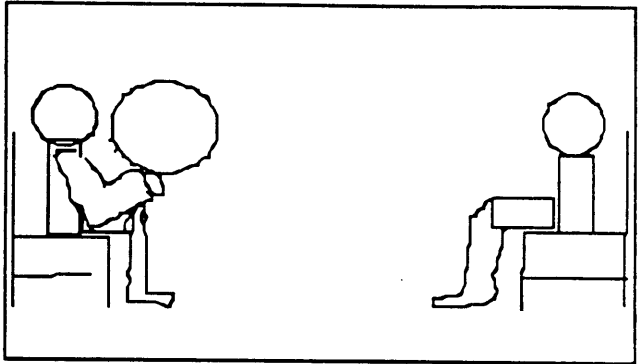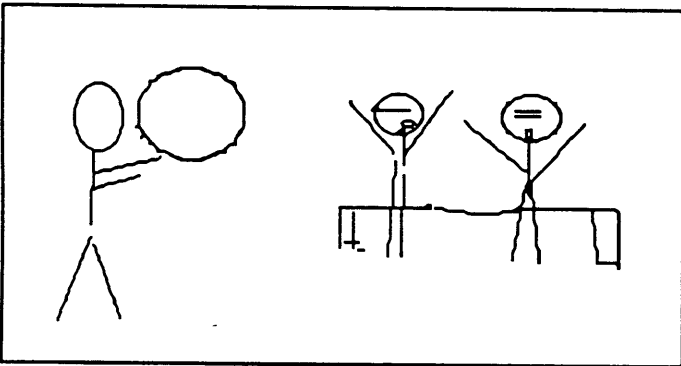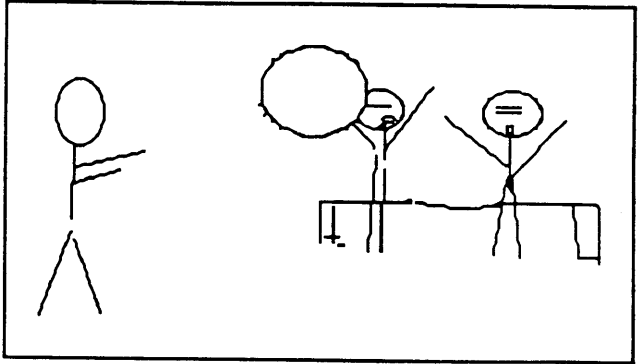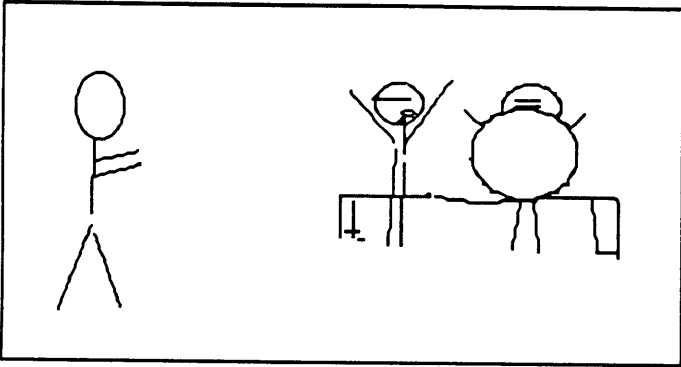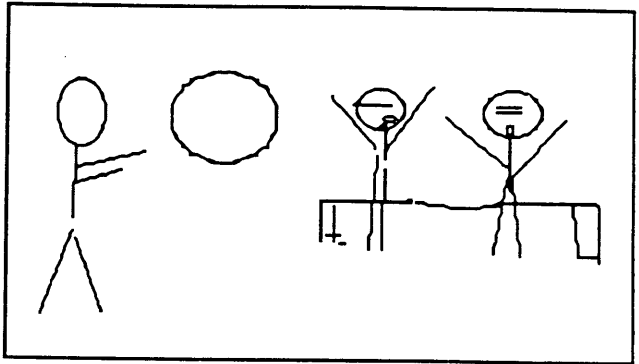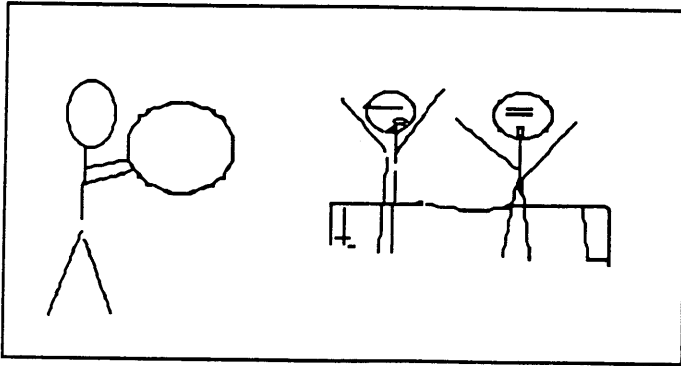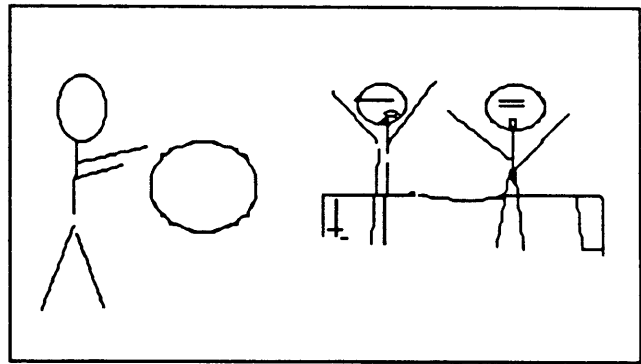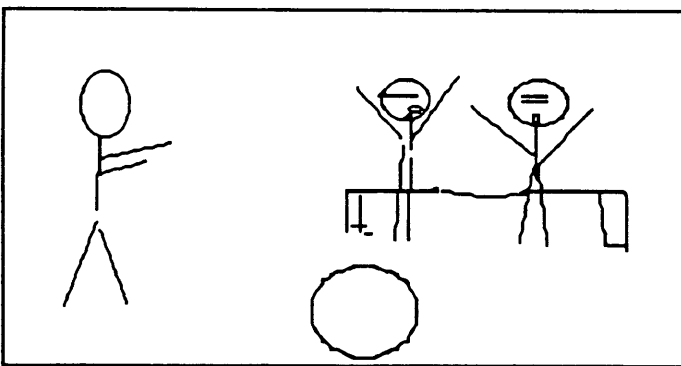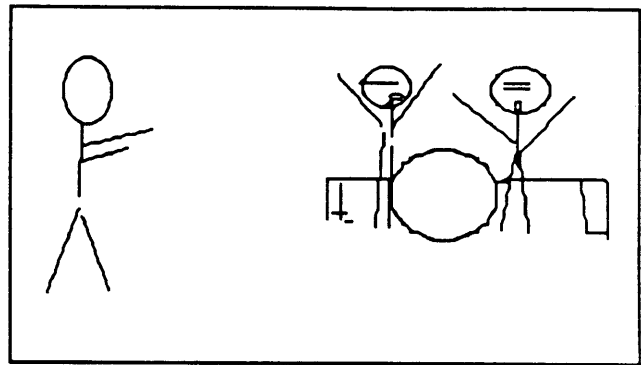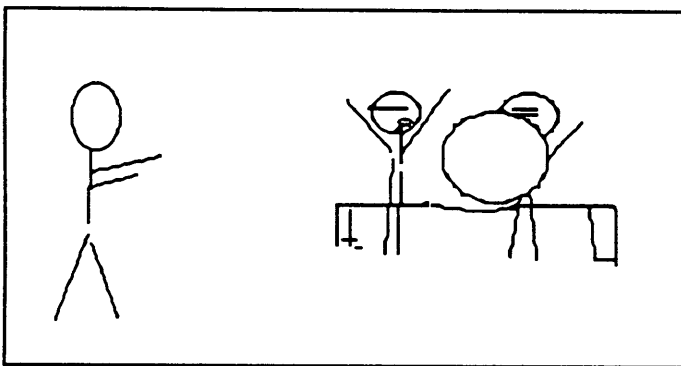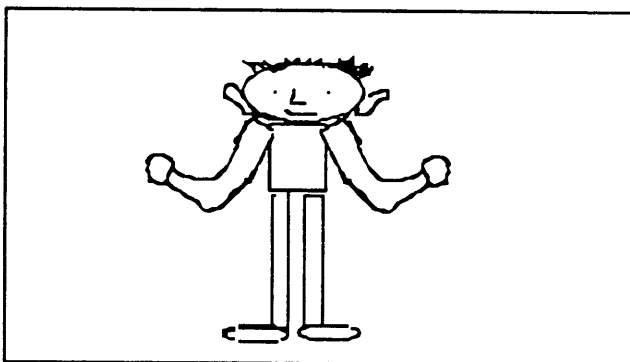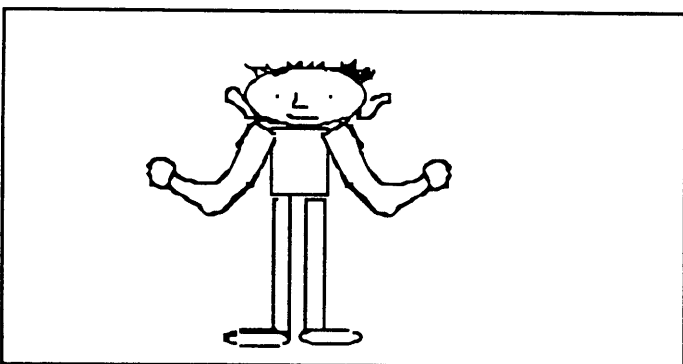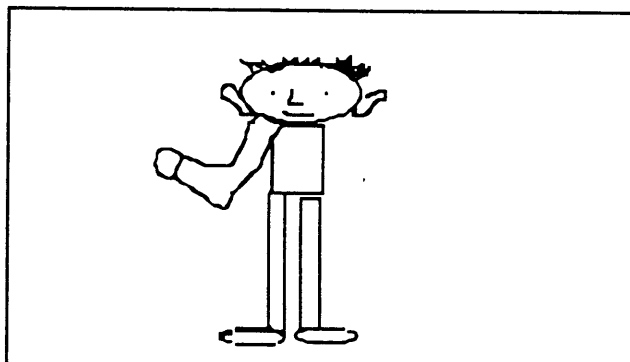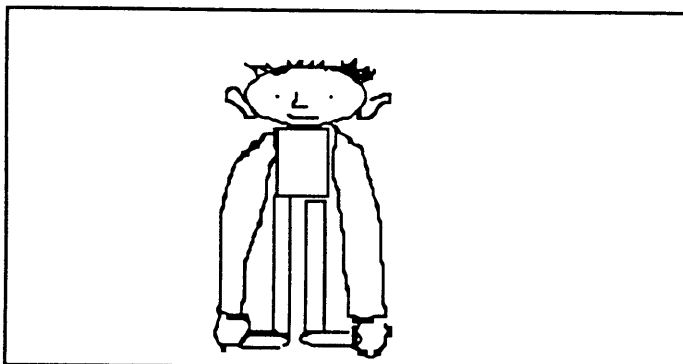
we were playing baseball and 2 dogs came we all picked up rocks in case the dogs were going to bite

A.R. animation "My friends" 4/28

A.R. animation "My friends" 5/3
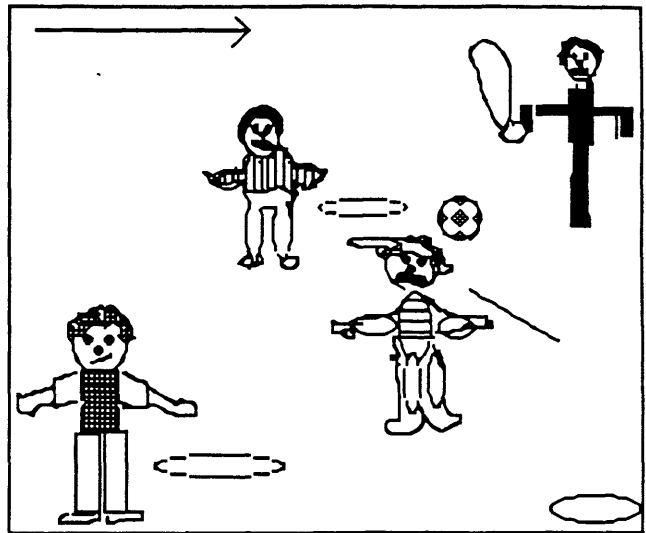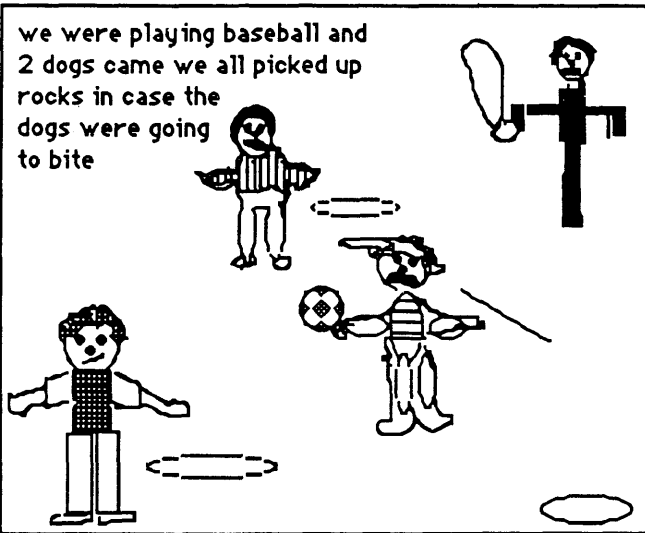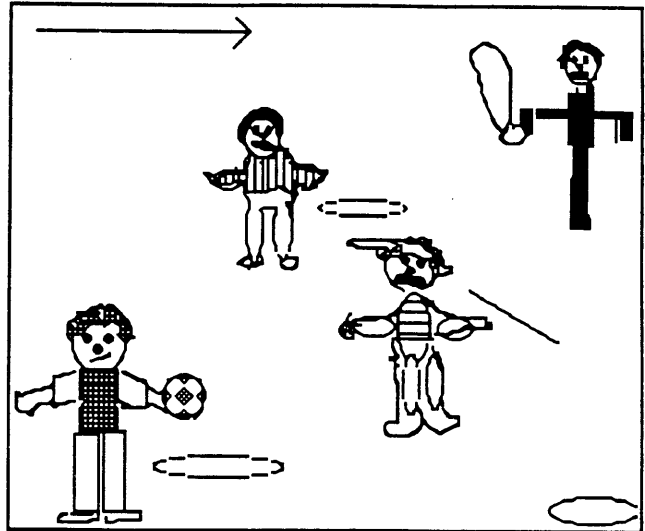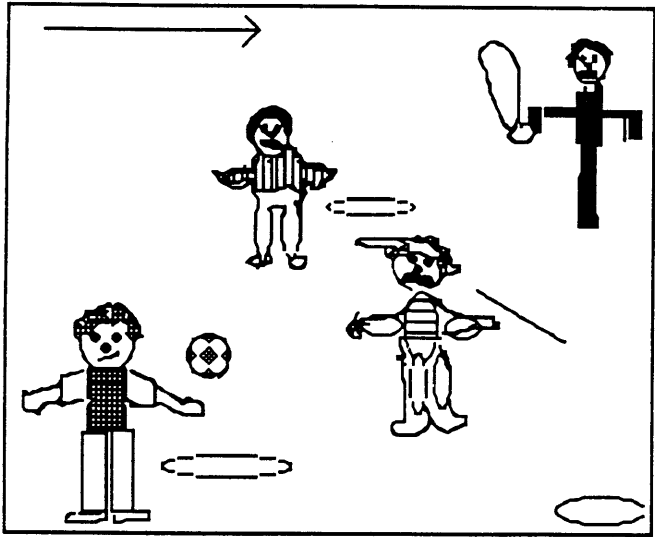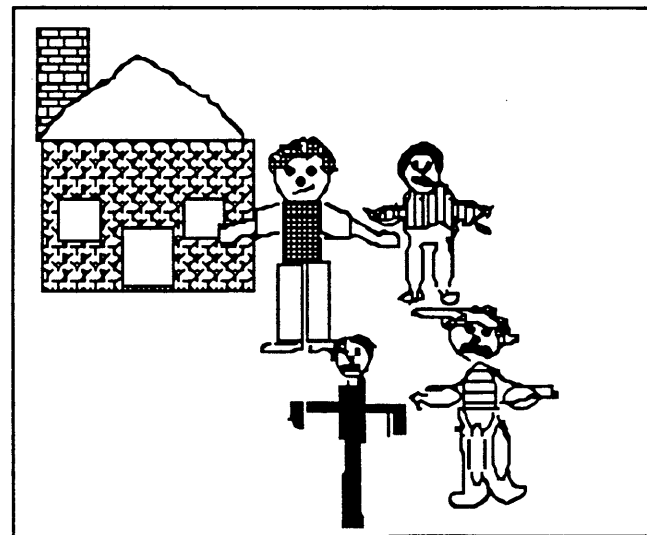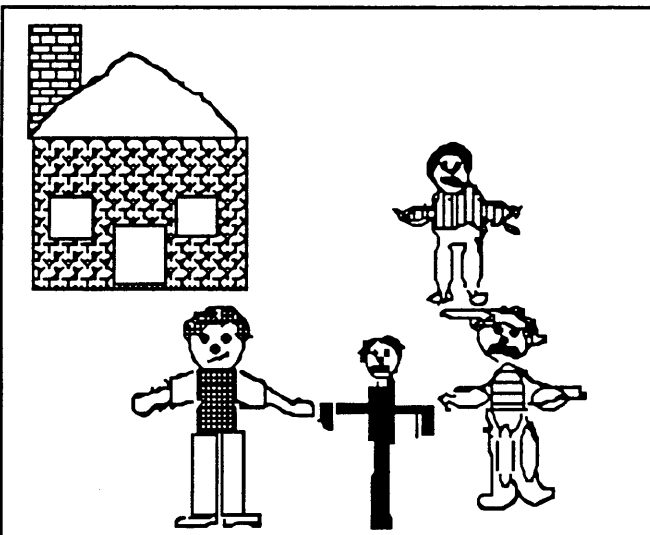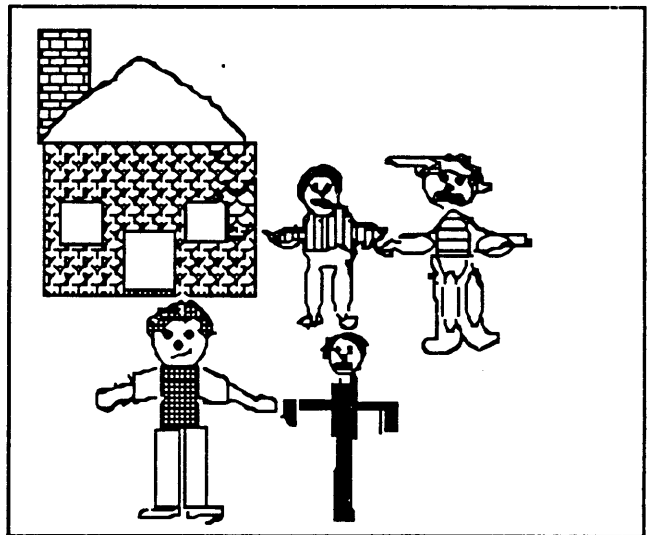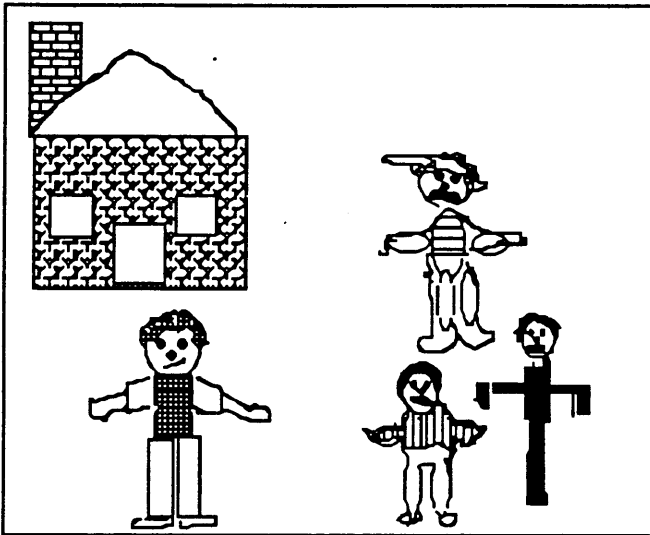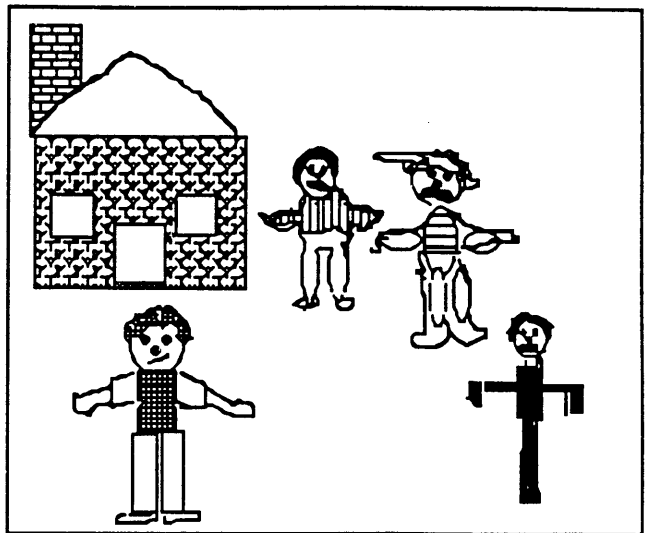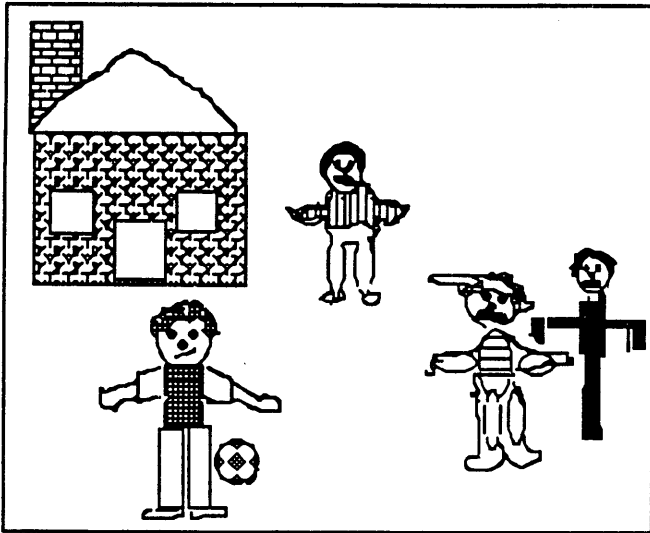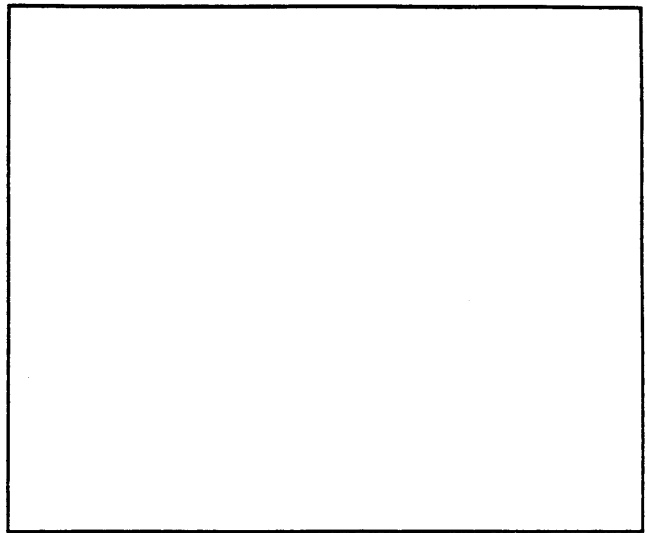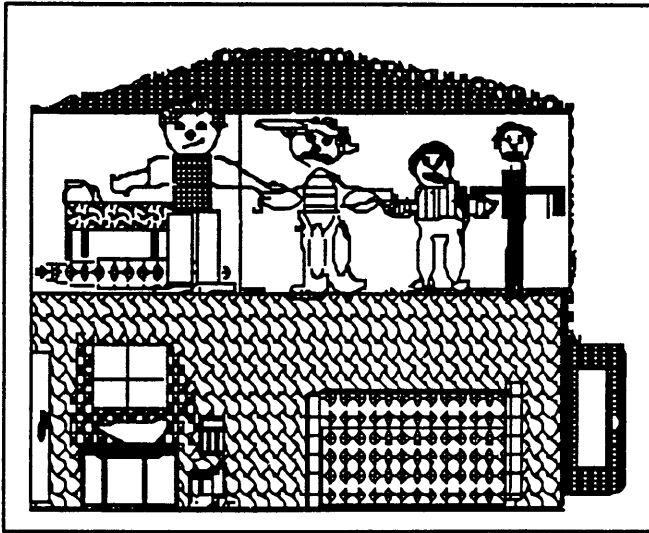
A   R   - D.O.B. 8/24/77 - Date of interview 12/22/87

4th grade bilingual - MacKay

Kegan Interview (I= interviewer, A=A   )

Sad Card

I: What did you write for that one?

A: To boys want to play with me, I was sad.
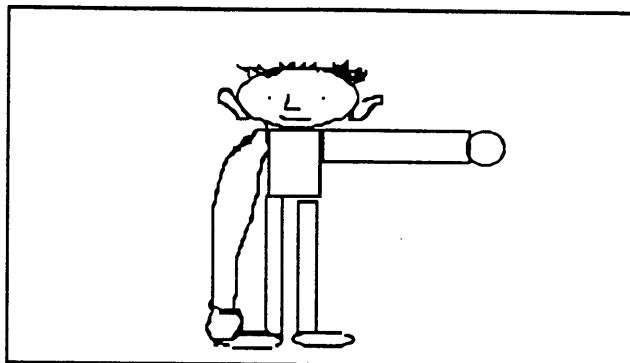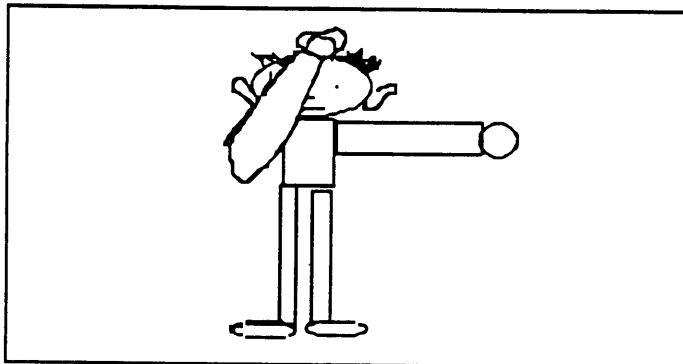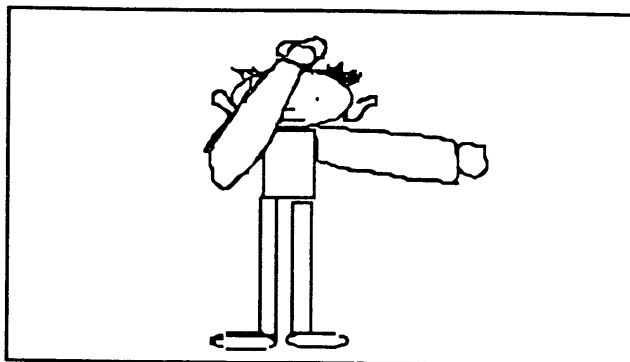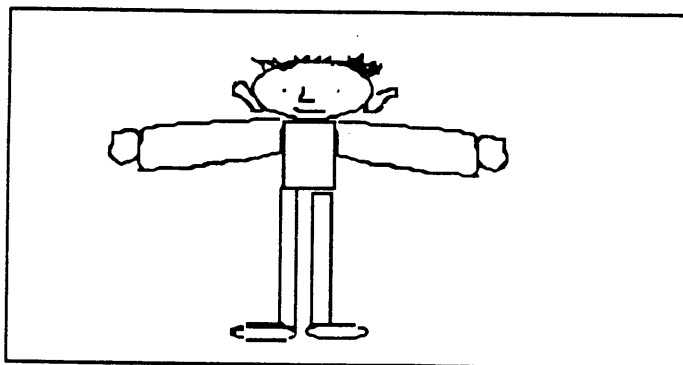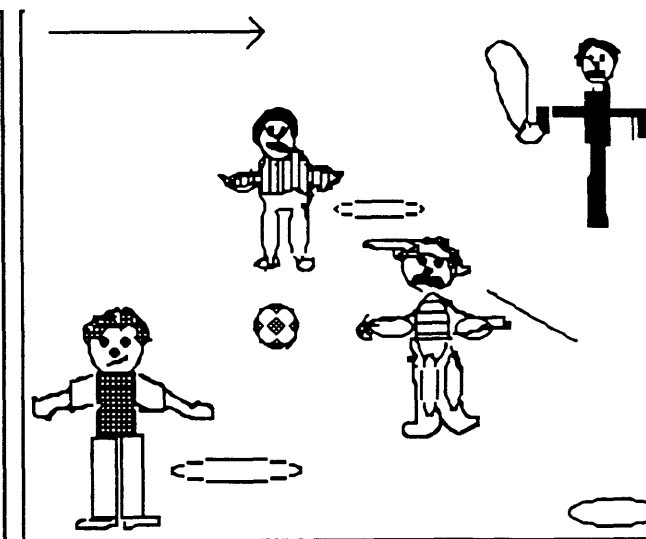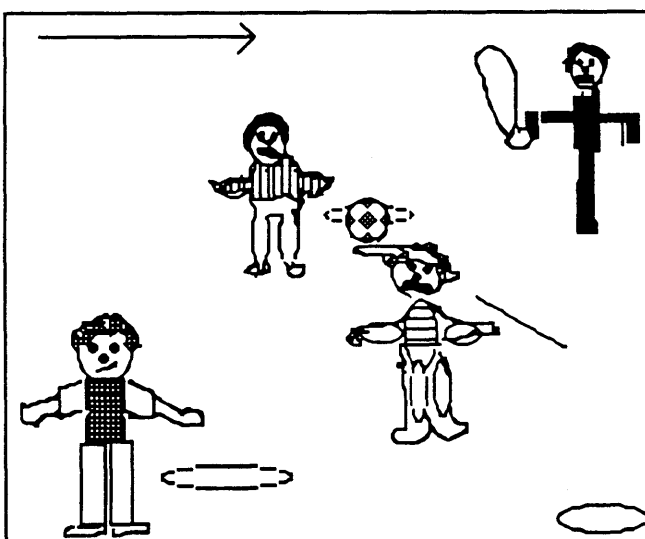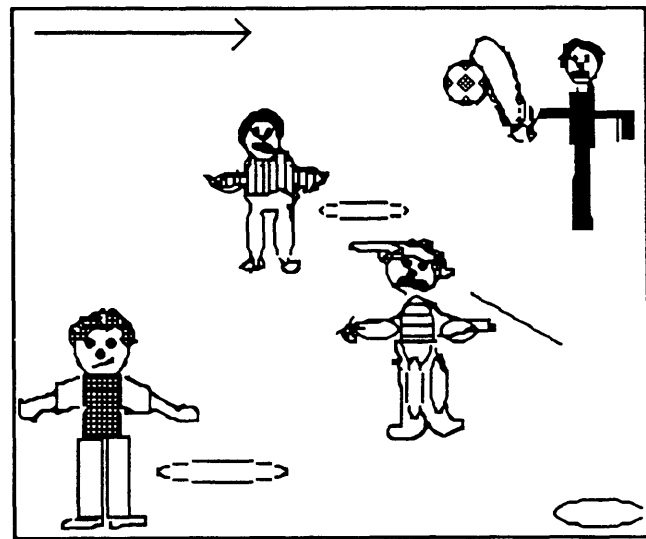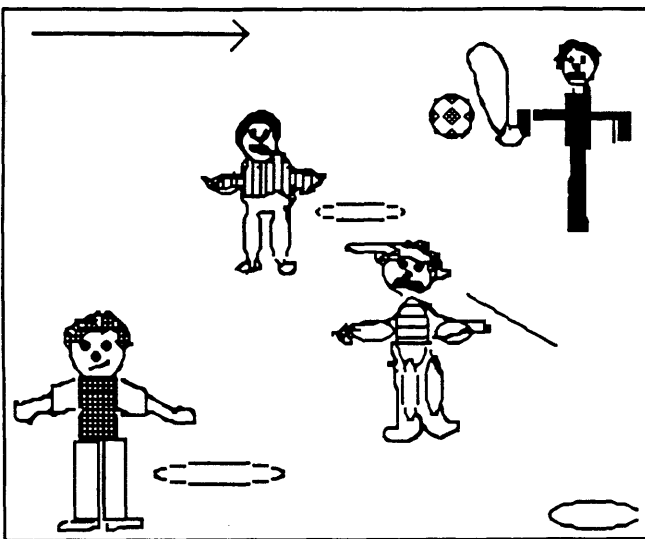
I: What kinds of things make you said?

A: When my mother send my brothers to the store and they don't want to go, then my mother has

to go.

I: Why does that make you sad?

A: My mother is sick. She has to do a lot of things in the house, clean the house.

I: How many brothers or sisters do you have?

A: Six with me and my sister. The little one is 17, the big one is 19, my sister is 22 or 23,

and the other ones I don't know.....Peter and Steven, Peter is 16, and me. Peter and Danny quit

school.

I: Why does it make you sad when she has to go to the store?

A: When she came out of the hospital, the doctor told her to stay in the bed. So when she stays in

bed, my brothers dirty the house, then she has to get up and clean it. If she tells my brothers

that I want to go to a party, or I have to go somewhere and they don't want to do it, it makes me

sad. The two that are bigger than me she sends to the store. So one day I went to the store, and

there was a kid over there waiting outside waiting to take the bike away and the bag. So I paid her

five dollars.

I: Can you think of anything else that makes you sad?

A: At night when my father goes to the store to buy cigarettes at the store, I ask him if I could go

and always he says no.

I: Why does this make you sad?

A: I seen a lot of kids around who ask their father if they can go and they do

I: Why do you think he says no?

A: Oh, well I told my mother that he wouldn't let me go with him, so my mother said that his

father was born like that...like when they asked.....the kids ask him he would always say no..when

he was a baby even his dad always wouldn't take him.

I: Why do you think his father wouldn't take him?

A: Maybe to walk to the store was something special, or too important.

1

bu. 3&9

Lost Something

I: What did you write for that one?

A: I was walking on the sidewalk, and I was going to my house, and I lost 10 dollars.

I: When did this happen?

A: A few days ago.

I: How did you feel about that?

A: Sad because that was my birthday that day. Because I wanted to go to the store and get something, then I went to take some things, then I went to get the money out I couldn't find it.

I: What do you think happened to it?

A: It probably fell out somewhere along the way.

I: Was this special money?

A: No.

I: What did you do then?

A: I went back the way I came and looked for it but I couldn't find it.

I: What did you do after you lost the money?

A: I told my mother, and she said that was too bad. I asked her for a dollar and she gave it to me.

A: So I went back to the store and bought something.

I: What's the difference between loosing a friend and losing money?

A: See money, you buy things like cake, you eat them and they are all gone. Friends, you can play all the years with them.

I: What else is different about losing toys and losing friends....have you ever lost a friend?

A: No.

I: Have you ever moved?

A: I've lived 10 years in the house.

Change

I: What did you write for that one?

A: My friends don't play right.

I: Tell me something about this?

A: When I was six and then it was my birthday, then it past my birthday and I was seven. My friends were playing up the street, and we were playing hide and go seek. When they saw me they changed the game.

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I: When you play with your friends now do they still do that?

A: No.

I: Now when you play what happens?

A: Now when we play football, or when we are playing baseball I tell them to be on the first base. Then the ball goes to the third base, the one who is on the second base goes to third, and the one who is on first goes to third and they got him out, but that didn't count

I: It sounds as if your friends still don't play the game right?

A: Sometimes they play right and sometimes they play wrong.

I: Why do you think that is?

A: They forget what to do, they change their mind, and then they set up this game hide and go seek, but when we was hiding he said come out so he changed the rules.

Angry

I: What did you write for that one?

A: When my mother hits me I get angry.

I: Why does that make you angry?

A: I was eating then my brother said I threw something and I didn't, that was a lie, then my mother hit me, and I got angry.

I: So you were angry because he told a lie, and she believed him. So what do you do in a situation like this?

A: Go to my room. So then my mother would go to my room and say "I am sorry".

I: Has she done that before?

A: Yes.

I: What other kinds of things make you angry?

A: When the cars I play with, when the wheel comes off, and I was trying to put it back on and it was too hard...and everybody else was doing something different, and I got angry.

I: Who were you mad at in this situation?

A: I was angry at the car. I was angry at myself because I couldn't put it on.

I: What is the difference between being mad at yourself and being mad at someone else? Is there any difference between those two kinds of angry?

A: They're the same thing.

I: What can you do for yourself when you are feeling angry to make yourself feel better?

A: What makes me angry too, is when I want to play with my friends and my mother asks me to go with her, its hard when my mother calls me

I: Why does that make you angry?

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A: Because I wanted to play with my friends.

I: Does it help to tell her that you are angry in a situation like that?

A: She just knows.

I: How can you tell?

A: Cause I get mad. I go to the back seat of the car, so she knows.

I: You stay in the back of the car. Does it help to be in the back of the car when you are angry?

A: Cause she be looking at me when I'm angry...

I: And......

A: When I go in the back she can't see me...

I: So when you sit in the back you feel better?

A: Cause there is no one to bother me.

Successful

I: What did you write for that?

A: When I passed my test I feel successful.

I: Can you think of a time when you took a test and you passed?

A: Yeah, in third grade.

I: What kind of a test was that?

A: Spelling.

I: And what kind of a grade did you get on it?

A: No..science.

I: Why do you think you remember that test?

A: Cause I got an A or B.

I: Is it important to you to do well in school?

A: Yeah. When I'm sleeping I don't want to get up in the morning...that's the only thing I don't like about school.

I: What other kinds of things have you done that you are really proud of yourself for doing?

A: When my friend's cat got caught up in a tree, I climbed up and came down with the cat and gave the cat to my friend.

I: How did you feel about that?

A: Happy.

I: How does it feel to do a favor for someone else?

A: I like to do favors for anybody in school.

I: Why?

A: Because when I am doing work, I want them to send me to do something, so I don't have to do

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the work.

I: You like to do things, so that you don't have to do your work. Any other reasons you like to do favors for other people?

A: No.

I: How many successes do people need in their life? Why is it important to have successes?

A: If you feel sad, you'll feel better when you are successful.

I: Are you getting tired? (slumping in chair)

A: No.

I: What if you didn't have any successes in life, what would that be like?

A: I don't know.

I: Ok. Let's stop for today.

Strong stand

I: Tell me what you wrote for this one?

A: Fix the door.

I: Tell me what happened.

A: My father and my brother was fighting and he opened the door and he slammed it, and the top broke. So my father took another one from the basement and put it on but it was too long. So I told him to cut it down.

I: So did he try this?

A: Yeah, but he cut it too short.

I: Then what?

A: He took a piece and put it back on.

I: So here there was a problem with the door, and you knew how to fix it. Let's go on to the next card.

Anxious and Nervous

I: What did you write for this one?

A: When I have to get up on the stage.

I: Have you been on stage before?

A: Yeah.

I: Why does it make you anxious or nervous?

A: When I have to read something, I have to know it in my head, and I don't know all of it so I'm nervous to go up on stage.

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I: What can you do for yourself to make yourself feel better in this situation?

A: Don't do it.

I: Don't go up on stage.......ok. Can you think of another time when you felt anxious and nervous?

A: When my two brother put me names, call me names in the house.

I: What can you do in this situation?

A: Tell my mother, she says if they call me names, call them back.

I: What kinds of things make kids nervous?

A: When somebody says they are going to beat you up, you get scared.

I: Ok. Next card.

Important to me

I: What did you write for this one?

A: Help my mother.

I: Why did you write help mother?

A: Because I have to always help her in the house. My mother says to my brothers go to the store, and they get mad and walk off, so I have to go.

I: Why is this important to you?

A: They are my parents.

I: Why is it important to help your parents?

A: Cause my mother is sick and when she falls no one is there to help her.

I: Do you know why your mother is sick?

A: I only see her fall two times.

I: Why is she sick?

A: I don't know how you say it in english; in spanish it is *artriti* (arthritis).

I: Why is it important to help your parents?

A: (30 seconds).......I don't know.

I: Ok. Can you add some others things to this list of things that are important to you?

A: Bringing the report card home with A's, and studying.

I: Why is it important to bring home report card with A's?

A: So I can pass all my grades, and go to college when you grow up.

I: What would you like to do when you grow up?

A: Doctor.

I: Why do you want to be a doctor?

A: Cause its not dangerous....like being a police, or fireman.

I: It's not dangerous. Why else do you want to be a doctor?

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A: Helping people.

I: Why would you want to help people and be a doctor?

A: Cause its helping the city.

I: Ok. Why is it important to study?

A: So you know the answers to the question when the teacher asks.

I: How do feel when the teacher calls on you in class and you don't know the answer?

A: Not sad, really, but a little bad.

I: Ok. Let's go on to the next card.

Moved/touched (favorite book or story)

I: What did you write for this one?

A: The fly.

I: Can you tell me something about the story?

A: Well there was this man, and he was turning into a fly. He went to a bar, and the fat boy asked him if he wanted to wrestle, if he won, he says he was going to take the girl, so he said yes. So they hand wrestled and the fat boy bone from the hand came out while they were playing. So he took the woman to his house, it was a building, and there was no aderator (elevator), so the woman was tired and he picked her up and keep on running up the stair. So in the morning, he waked up, and she waked up and he was jumping on the pipe going around. There was two machines, and he told the machine to set the two doors and open them....he says to the woman "you get in there with the baby".....she was pregnant, and I'll go over there, and we go together and become another one. So she said "no". There was another man, and he, the fly, vomited on his hand and at the feet so his hand and feet fall off. So the fly said to the woman again, get in the machine and she did. Then he fly got in the machine. Then the man with the hand that fall off, took the other hand and shot the computer off, and when he came out of the machine he was a fly, and she had a gun, and the fly took the gun and put it at his forehead and said "shoot me, shoot me".

I: Ok. What was it about this story that you liked?

A: The fly didn't eat no real food, all he ate was candy, real sweet candy...

I: Why do you think he only ate candy?

A: I don't know.

I: OK. You just told me all about this movie and you told me that this is your favorite movie. Why is this one your favorite movies?

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A: Because it was interesting. It had nasty parts, and it had silly parts...funny parts. It was a good story, I never seen anything like it before, a man turning into a fly.

Kegan follow-up questions

Important to me

S: Why do want to help people?
A: When there is a war, there is a lot of people getting hurt, and if I was a doctor I could help them.
S: Do you think there will be a war in the future?
A: Maybe.
S: Any other reason?
A: Because the children needs the parents to feed them, to take care of them, to give them clothes......
S: So you think you would help your parents if you were a doctor?
A: Yeah.
S: Why is it important to help them?
A: Because when they are old, there is some little kid that could help them and they say 'thank you', and you can give them more life.

Sad

S: Why does your mother's illness make you sad?
A: When she needs to do something and she can't, then she starts to cry, and when something is lost, and she can't find it....she says to me 'help me find where it is '....then I find it and she says 'thank you' and gives me a kiss....so she when she needs to do something and she can't and she cries, it makes me sad.
S: Why does it make you sad?
A: Because when she can't find something she asks my brothers to look for it.....and they never do. They always say 'where is Alex he can do it for you', and then my mother and they start fighting. And then I tell them 'if you want to dirty the house, you can clean too, cause she can't do it', and this makes me sad.

S: Can you remember a time when two boys wanted to play with you and this made you sad?

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A: There are two boys that come to my house, one is Miles, and the other one is Adam. Adam wants the game all his way, and that's the way we have to play all the time. And that's why I get mad, all the time when we play.

S: And does that make you mad or sad?

A: No because, when I'm really mad, I'll go to my house, and leave. And the next day, I want to play with them, but they don't want to play with me.

S: And that's when you are sad.

A: Yeah.

S: Is there anything you can do about that?

A: Just wait.

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