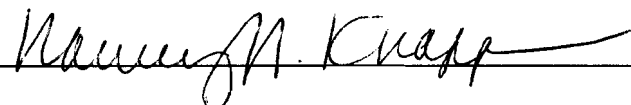


AN ABSTRACT OF THE THESIS OF

Angie C. Indra for the Master of Science

in Psychology presented on May 13, 1999

Title: The Use of the Kinetic Family Drawing as a Diagnostic Tool in Assessing
Family Cohesion

Abstract approved: 

Researchers (Mathis & Yingling, 1990; Olson, Russell, & Sprenkle, 1983) have found differences between family drawings made by children from functional and dysfunctional families. Children from dysfunctional families often have trouble with appropriate expression of their feelings and emotions. Additionally, families are often labeled as functional or dysfunctional without consenting criteria. Therefore, research is needed to understand differences between dysfunctional families which remain closely knit and those which are not close. This study compared scores obtained on the Kinetic Family Drawing (KFD) to those found on the Olson's Circumplex Model (FACES III). The family chosen for drawing (family of origin, foster family, idealized family, fantasy family, or other), substitutions, omissions or additions, the relative body-size, and the figure's mood and facial expression were also noted for general discussion. Participants were 20 boys and girls of divorced and non-divorced families from an alternative school in Kansas City, KS and 11 male and female students from a foster care organization in Emporia, KS. Ages ranged from six to 18 years old. Participants completed the Olson's Circumplex Model (FACES III) and the KFD. Interrater reliability was used to examine rater agreement on the KFD. A Pearson Chi-Square was utilized to determine the similarities between the final categorized scores on the KFD and the FACES III. Results

THE USE OF THE KINETIC FAMILY DRAWING
AS A DIAGNOSTIC TOOL IN ASSESSING FAMILY COHESION

A Thesis

Presented to

The Division of Psychology and Special Education

EMPORIA STATE UNIVERSITY

In Partial Fulfillment

of the Requirements for the Degree

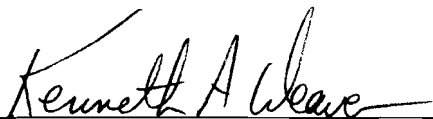
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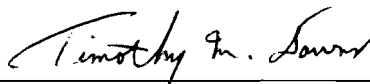
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Approved by the Chair of the Division
of Psychology and Special Education



Approved by the Dean of Graduate
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CHAPTER 1

INTRODUCTION

A surge of family turmoil since the 1960s has been verified in America. Divorce, separation, and conflict within families is increasing (Furstenberg & Teitler, 1994; Horn, 1975). Often, children from these troubled families have difficulty expressing themselves. A family crisis often limits children to contact with only one parent. Many children end up in foster care. Children and young adults are not always capable of verbalizing their emotions when tension increases. They tend to keep their feelings inside and often assume inappropriate guilt.

Art therapy has become increasingly used in the past 35 years (Kwiatkowska, 1978; Landgarden, 1981). Through art, many are better able to convey emotions. Art therapy has been especially effective with boys and girls who are not capable, or willing, to accurately verbalize their problems. With the growing number of dysfunctional families, it is important for individuals to have a safe means of expression and tension release.

Although art therapy has become a respected and well-known field, there are still many individuals who have little understanding of its use. Therefore, staff may be reluctant to embrace the discipline. However, "those who themselves undergo the same experience with the expressive use of art...discover that adding a new tool to their therapeutic armamentarium does not diminish their professional prestige" (Kwiatkowska, 1978, p. 11).

The field of art therapy needs research to confirm the importance of drawings for articulating emotions and identifying pertinent treatment issues. Although numerous case

histories document ways individuals appear to have benefited through the use of art therapy, little empirical data substantiate therapeutic success. Sound research with statistical tests will increase the credibility of art therapy.

This study compared the scores obtained on the Kinetic Family Drawing (KFD) to results found on the Olson's Circumplex Model (FACES III). Participants were 20 male and female students of divorced and non-divorced families from an alternative school in Kansas City, KS and 11 male and female students from a foster care organization in Emporia, KS. Participants completed the Olson's Circumplex Model and the KFD and answered a series of questions about their drawing. Interaction between the self-figure and parental figure(s) in the KFD were examined as indicators of the individual's perception of the family. The family to be drawn (family of origin, foster family, idealized family, fantasy family, or other), substitutions, omissions or additions, the relative body-size, and the figure's mood and facial expression were also noted for general discussion. Family drawings were compared to scores obtained on the FACES III. The purpose of this study was to validate a means of measuring individual's feelings and perceptions through the use of drawings. If the statistical measures from FACES III and the perceptions expressed in the KFD were congruent, the use of art would be verified. It was hypothesized that results from the Olson's Circumplex Model (FACES III) would closely resemble the KFD results as evidenced by a chi-square statistical test.

Literature Review

Definition of Cohesive Versus Non-Cohesive

Investigators are aware of the decreasing number of intact families. For years researchers have tried to identify and understand differences among cohesive versus non-cohesive families (Mathis & Yingling, 1990; Olson, Russell, & Sprenkle, 1983; Spigelman, Spigelman, & Englesson, 1992). No single definition encompasses all ramifications of cohesion. Although some families may be cohesive, they may still be dysfunctional. For example, families may be very close, even enmeshed, but there is still abuse or other problems evident in the family. Even when parents are divorced, some families may function very well. A majority of studies have focused on divorced versus non-divorced families. Although divorce is a primary outcome in family conflict, many divorced families retain healthy relationships. On the other hand, families may be intact and functional but not closely knit. All family members may be present but do not get along well. For the purpose of this study, a cohesive family was defined as functional. Conflicted families were described as dysfunctional (Mathis & Yingling, 1990).

The importance of family interaction is frequently underestimated. It is beneficial for children and young adults to recognize membership in a family and support from that family structure. Functional families allow members to express themselves and openly communicate feelings, needs, and problems. Individuals with troublesome relationships at home are likely to have difficulty in forming relations with others.

There are many dysfunctional families whose children do not know how to deal with family turmoil. Individuals acquire a sense of family structure at a very young age. They quickly recognize acceptance or rejection, love or despair, security or

unpredictability, support or falter, and communication or isolation through the experiences they share with their family members. Future relationships depend on what they have learned at home. When children feel loved at home, they are capable of loving others. Offspring experiencing poor familial relationships, have difficulty relating to other individuals (Anderson, 1986).

Individuals learn faulty communication skills through their parents. Often negative feelings and turmoil become manifested in emotional, and behavioral problems. Rubin (1987) states "most emotional problems stem from feelings of inadequacy or of unworthiness of love (p.302)." It is thought that child raising techniques along with economic pressures and social values may contribute to emotional disturbance. Children and young adults need communication and structure in their lives. They must learn how to express themselves on their own. Young individuals may feel caught up in family conflicts and are unaware of how to deal with traumatic events (Anderson, 1986). Through the use of drawings, clients express themselves in a socially acceptable manner within a non-intrusive environment, and children from broken homes are given the opportunity to release unwanted tensions and understand their emotions.

Use of Art Therapy Among Families

Art therapy may provide an opportunity to observe how the family unit functions. "An individual's painting portrays a personal insight into the dynamics of the family unit - a group of people who are not linked by general maladjustment or common symptoms, lived together as a unit for many years - and illustrates the person's perception of his or her position within it" (Dalley, 1994, p. xx).

Through art therapy, family members work together in new ways. The therapist aids the family to develop insight and communication styles. Through observation the therapist gains knowledge of the family structure. Individual's feelings and family dynamics are also explored through the use of artwork. Family members become aware of their behaviors and response patterns. As Landgarden (1981) stated, "the artwork is concrete evidence of the family's interactional performance. Where verbal dynamics reveal the family's manifest style of communication, nonverbal visual elements provide a dimension for displaying the subtle mechanisms which are in operation (p. 21)."

Kinetic Family Drawing

Drawings reflect what goes on in the home life of an individual. Through stories and explanations of drawings, insight to family structure is gained. The KFD is a projective test that requests clients to draw their family doing something. The KFD can portray much of how the child perceives the family. Given this task, individuals tend to draw and talk about their existing family relationships. Positive and negative emotions are revealed (Burns & Kaufman, 1972; Elin & Nucho, 1979; O'Brien & Patton, 1974).

Many drawing characteristics reveal a clear picture of the home life. Individuals leave some family members out of the drawing, place members on separate planes, or different corners. Individuals often times delete family members they are in conflict with, or draw certain individuals far apart. The relevant size of figures on the page often represents importance, control of a person in a family, or areas of concern may also be exaggerated. The figures may be facing away from each other. Barriers or boundaries separate individuals. Other times a particular member of the family may be substituted by someone else (Elin & Nucho, 1979; O'Brien & Patton, 1974).

Individuals frequently draw themselves beside those people they feel close to or wish to protect. Those members who are close, may be doing something together, or facing each other. Other times individuals draw their ideal family unrelated to their own. They draw how their family used to be, or the way they wish it were. Individuals also draw fantasy family drawings, with inaccurate stories, but representing the individual's underlying hopes and concerns (Elin & Nucho, 1979; O'Brien & Patton, 1974).

Comparison of Drawings in Divorce and Non-Divorce Families

Divorce affects children differently. Some show effective coping skills, while others struggle with ongoing adjustment problems such as parent-child relationships, psychological adjustment, academic achievement, self-concept, behavioral conduct, and social adjustment (Cohen, Hightower, Pedro-Carroll, Work, Wyman, & Haffey, 1996).

Divorce also affects adults. Parents may experience a decline in socio-economic status (SES), poorer physical health, depression, and less life satisfaction, and unhappier future marriages. In turn, parents may experience difficulties in raising their children (Amato & Keith, 1991).

Murphy and Moriarty (1976) found that children with a positive self-image, a clear sense of identity, effective problem-solving strategies, and the ability to engage with others better cope with normal childhood challenges. Parents of these children provided "affection, respect for their child's capabilities, age-appropriate autonomy, and clear expectations and limits" (p. 259). Major stressors affected those children less who were shown warmth and caring in parent-child relationships.

Researchers (Mathis & Yingling, 1990; Olson et al. 1983) have found differences in family drawings made by children from functional families and those children from

dysfunctional families. Other projective techniques have also been researched. For example, Spigelman and Spigelman (1991) studied the effects of parental divorce on children using the Rorschach Inkblot Technique (RIT) and the Rosenzweig-Picture Frustration Study to determine levels of aggression. They looked at the levels of hostility, aggression, and anxiety levels in elementary school children. Individuals from divorced homes had higher levels of aggression, hostility, and anxiety than children from non-divorced homes. Six years had elapsed since the divorce for their participants. The boys tended to take out their aggression on the environment, while the girls turned their aggression inward and perhaps only appeared to be better adjusted.

Spigelman et al. (1992) compared family drawings of children of divorced families and those of non-divorced families. Researchers analyzed the omission of family members, separated figures, the relative size of the family members, the drawing sequence, location of individuals, mood and facial expression of figures, and the omission of hidden body parts. More individuals from divorced families eliminated family members from their drawings than non-divorced children. Seventeen of the 54 children in the divorced group had stepfathers living with them. Of these 17, only four included the stepfather in the drawing. Two of the 17 boys included their biological father and stepfather in their drawings. However, both individuals separated themselves from their biological fathers in their drawings and noted that they did not belong in the family.

Several individuals separated, or placed distance in between those members they did not get along with on their drawings. Children of divorced families tended to reflect negative emotions, where as individuals of non-divorced families portrayed positive

expressions. Individuals who expressed negative emotions showed signs of depression in the RIT and mentioned continuous feelings of sadness. Many of these children projected their wishes for an ideal family by including their biological father who had not spoken to them in a number of years. Although one parent may not be physically present, they may be psychologically present for the child (Spigelman et al. 1992).

Human Figures in Drawings

Isaacs and Levin (1984) conducted a longitudinal study looking at the effects of divorce on children within the first and second year of divorce. In successive years, children began representing their mother as being larger than their father, although most fathers had kept in contact with their children. Other individuals did not include their father at all. They began to add people from outside the home in an attempt to fill the father's shoes. Another interesting finding was that individuals who were not involved in therapy or intervention programs showed a drop in creativity and an increase in constriction in their family drawings.

Spigelman and Engleson (1992) found no differences in the size of parental figures among divorced and non-divorced groups of children. They found father figures to be larger or equal in size to the mother figure. Eighty percent of the boys drew the male figure larger, while fifty-four percent of the girls drew the mother figure larger.

Rabinowitz (1992) studied the height of parental figures on the Kinetic Family Drawings of peer-accepted and peer rejected boys and girls. It was hypothesized that the size of parental figures would differ among boys and girls and there would be differences between peer-rejected and peer-accepted children. There were significant results in comparing the boys and girls and accepted/non-accepted girls. Girls drew taller mother

and father figures than boys, but peer-accepted and peer-rejected boys did not differ. However, peer-accepted girls drew taller mother figures than the rejected girls.

O'Brien and Patton (1974) found that in the KFD, middle class children from intact families drew themselves closer to the mother figure than the father figure. However, the father figure was drawn larger than the mother figure and was given the most activity and strength. Children represented themselves as the smallest. The more aggressive children tended to draw themselves larger than their parents. Girls portrayed more hostile-isolation in their drawings and more withdrawal behavior than boys.

Holtz, Moran, and Brannigan (1986) followed up with the same study using college students. Men drew themselves equally close to the mother and father figures. Women tended to draw themselves closer to the mother figure. Women drew the father figure the largest, while the mother was smaller, and the self-figure was the smallest. Men attributed activity and strength to themselves, somewhat less to the father, and the least to the mother.

Cohesion and Adaptability to Divorce

Olson et al. (1983) developed the Circumplex Model to measure family cohesion and adaptability. According to this model, adaptability is "the ability of a marital or family system to change its power structure, role relationships and relationship rules in response to situational and developmental stress (p. 262)." Family cohesion is defined as the emotional bonding family members have toward one another. It consists of emotional involvement, shared family activities, and marital consensus. Those families with high levels of cohesion and adaptability portray more positive communication skills. Family members who communicate well are able to express their needs, which leads to cohesion,

and effectively negotiate the necessary changes, equaling adaptability.

Anderson (1986) looked at levels of cohesion, adaptability, and communication in children of divorced families. He too defined cohesion as the "degree of emotional bonding between family members" (p. 289). Balanced levels of cohesion suggest both a sense of connected and separateness between family members with extremes on this dimension leading to enmeshment or disengagement. Cohen (1994) also found differences in cohesion between single and two-parent families. Intact families showed more cohesion than divorced families.

Vickers (1994) studied interaction styles in families of individuals identified as "at risk" academically and those individuals who were "not at risk" using the FACES III scale. Results showed families differed in demographic information and family functioning, but cohesion and adaptability were balanced in families of children who were not at risk academically. Of the 65 comparison families, 49% scored in the balanced categories. Of the "at risk" group, 67% obtained low scores on the cohesion scale. Of the 39 "at risk" families, 46% were found in the extreme lower left cells of the circumplex model, which meant they had lower levels of cohesion and adaptability.

Lower scores on the adaptability scale, implying rigidity, may reflect a "family's difficulty with negotiation skills and flexible communication. Difficulty with power issues and over responsible or over-dependent behavior patterns are also common" (Vickers, 1994, p. 268). Low cohesion scores reflect emotional distance, anxiety, anger, or guilt. These communication styles are often evident in other relationships in and outside the home.

Ellwood and Stolberg (1991) investigated the adjustment of the custodial parent

and children as they related to levels of family cohesion and conflict. Researchers hypothesized those families with high cohesion, low conflict, flexibility, organization, and good communication styles would better adjust to divorce. A questionnaire regarding family functioning, the occurrence of the divorce, an evaluation of post-divorce events, and the child and parent's adjustment to the situation were completed. Those families who were high in cohesion had healthy and supportive relationships. They experienced few negative events since the break up of the marriage. The children had few behavior problems and the parent had strong single parenting skills.

Families who were high in conflict and enforced little discipline or interaction in their family style, had little communication and poor relationships among family members. The family of the laissez-faire family style had experienced positive events since the divorce, but the parent(s) lacked appropriate parenting skills. These children tended to raise themselves because a parent was not home (Ellwood & Stolberg, 1991).

Members of families who were high in conflict also tended to have poor adjustment skills. These parents exhibited poor parenting skills. There was little communication among family members and the children acted out. Although every family will react differently to the divorce and each situation is unique, dysfunction and problematic behaviors of the individual are a product of the inadequate coping abilities of the parent (Ellwood & Stolberg, 1991).

Kurdek, Blisk, and Siesky (1981) found age-related factors, locus of control, and interpersonal reasoning to be significant factors of a child's adjustment to divorce. The child's locus of control or perception of situations, whether internal or external, and personal adjustment capabilities were independent of age. Their personality and

temperament determined how they reacted to situations. After a two-year follow up, most of the children expressed more positive feelings about the separation. This is encouraging for modifying the long-term effects of divorce.

Family Functioning

Gerber and Kaswan (1974) used dolls to study separateness and connection within the family. Participants were given positive and negative emotional themes and were asked to tell a story while placing the magnetic dolls on the board. Emotions included loving, happy, worried, sad, and angry. Researchers confirmed that the family unit was portrayed as more connected based upon more positive than negative emotions.

The placement and location of these dolls reflected typical actions from home. When loving and happy emotions were present, the doll family was usually grouped together or facing each other so they could interact. In the presence of worried and sad themes, one member was separate from the group. In the angry themes the dolls were isolated from each other or grouped in twos. The groups representing negative emotion groups were faced away from each other and seemed to withdraw (Gerber & Kaswan, 1974).

Masselam, Marcus, and Stunkard (1990) compared families with adolescents attending alternative schools to those attending public schools. Results predicted greater balanced functioning, more cohesion, greater adaptability, and more positive communication in those families with adolescents attending public schools through the use of the FACES III scale. Public school families also portrayed a higher congruence between their perceived and ideal family functioning. Family functioning and school failure appears to affect each other.

Use of Drawings

Cordell and Bergman-Meador (1991) found the use of drawings beneficial for children of divorce. Individuals were asked to draw their family going through a divorce. Drawings were rated on denial, emotionality, conflict, and the use of abstraction. Individuals who drew pictures expressing emotion but portraying no aggression feared abandonment less than individuals with non-emotional drawings, drew more aggressive images with fighting, conflict, or non-emotional content. Girls tended to fear abandonment more than boys. However, as time progressed, the children's beliefs became more adaptive. Storytelling, role playing, and puppet plays were also used. Individuals were more capable of expressing themselves using play and art.

Berger (1994) portrayed the effectiveness of drawings with stepfamilies. Through the use of drawings individuals were better able to express the distress of the new situation and family. They were allowed to communicate in their drawing their "perceptions and reactions to major issues of step families such as confusion resulting from ambiguity of boundaries and roles, anger and guilt related to competition and split loyalties and stress following transitions and losses" (p. 47). Allowing individuals to express themselves in a non-verbal manner maintains an understanding of underlying feelings and emotions of the individual.

Self-Concept

Niesenbaum-Jones (1985) compared the Animal Kinetic Family Drawing (AKFD) with the KFD to study the impact of divorce on the self-concept of children. It was thought if children were asked to draw their family as animals, they would feel less threatened and become more able to express their true feelings about their family.

Niesenbaum-Jones (1985) found no significant correlation between the self-concept scores of the KFD and the AKFD within divorced or non-divorced families. However, 73% of the divorced group included the father when the mother was the only one at home. More individuals drew a father in the AKFD than the KFD. Of the divorced group, 93% included both parents in the AKFD and the KFD. Individuals from non-divorced families made the father the center of attention. Of the children from divorced families, 47% drew a mom, dad, and a baby in the AKFD regardless of the actual number of family members, while 76% of the children from intact families portrayed the same, suggesting it may be fantasy-related. Most interestingly, results showed that only 50% of children from the intact families and 20% of children from the divorced families depicted the same number of family members in both tasks.

Raschke and Raschke (1979) found family structure had no significant differences in individual's self-concept. However, those students and parents who perceived family conflict, experienced lower self-concepts. If the parents were happy, children were also content.

Elin and Nucho (1979) found positive interaction among family members to be essential for the development of a positive self-concept through the use of the KFD. Those children with positive self-images portrayed themselves interacting with other family members. Children with a poor self-concept depicted themselves as isolated from others. Participants completed the Personal Adjustment Inventory to assess the validity of the KFD.

Validity and Reliability of Projective Drawings

There has been much controversy about the validity and reliability of projective

drawing techniques. Creating an objective means to score variables has been difficult because there are no right or wrong answers in art. The subjectivity of raters' reactions to the drawings makes an objective score difficult to determine.

Diagnostic indicators are helpful in assessing the products of drawing techniques. However, more than one drawing technique or instrument is needed in order to effectively diagnose and treat a client (Elin & Nucho, 1979; O'Brien & Patton, 1974).

O'Brien and Patton (1974) constructed an objective scoring system for the KFD through the use of additional questionnaires. They looked at anxiety level, self-esteem, and classroom behavior. Researchers evaluated interfigure distance, figure size, the presence of barriers between human figures, activity level, and the direction the figures faced. O'Brien and Patton found individual's drawings to be directly related to their anxiety, self-concept, and their behavior. The perceptions of the family were portrayed through the drawings.

Sims (1974) used a system with positive, negative, or neutral scores for figures. He compared the KFD and the Family Relations Indicator (FRI). Responses to figures helped determine family relationships. Scores on the FRI were congruent with depictions of the parental figures, but not with the siblings in the children's drawings. However, it was thought this occurred because only boy/girl relationships were depicted on the FRI, when the majority of participants had siblings of the same sex.

Elin and Nucho (1979) developed a scoring system for the KFD. The scoring was based upon the interaction of the self-figure and the mother figure to determine the individual's perception of the family. The following four variables labeled as: "action," "hands," "access," and "affect" were scored. "Action" referred to how much the

individual interacts with other family members. "Hands" were reported as the ability for the individual to effect the environment. "Access" implied the distance between the participant and the mother. "Affect" encompasses the feeling of the drawing. Scores included the location of the mother and the child or self-figure. The more interactive the family members were, the lower the scores. For example, if both mother and child portrayed a positive affect, a score of a "0" was given. If neutral affect was portrayed, a score of "1" was given. A negative affect received a score of "2." The scores of the four variables were totaled to determine the final tally.

Mostkoff and Lazarus (1983) found the KFD to have high interjudge reliability. Children and young adults were administered the KFD on two separate occasions. Characteristics and criteria of the two drawings were similar. Nine of the 20 variables in their objective scoring system were reliable. The following variables had inter rater reliability that ranged from 86 to 100%, with the mean at 97%: self in picture, omission of body parts of other figures, rotated and elevated figures, arm extensions, evasions (stick figure or figures standing), omission of body parts of self, barriers, and drawings on the back of the page. Differences were thought to be due to mood and situational circumstances.

Summary

There has been extensive research comparing children from divorced families and children from non-divorced families (Cohen, 1994; Elin & Nucho, 1979; Ellwood & Stolberg, 1991). Researchers have turned to projective drawings as a means of assessing an individual's inner emotions. Drawings provide an opportunity to freely depict family roles, conflict, and relationships. Much information can be portrayed through a drawing,

but it is crucial to obtain the story behind the drawing to help clarify the true meaning. A drawing, supplemented with stories, illustrates even more of what is going on in the person's life. Studies have shown the beneficial uses of drawings, especially for individuals who often have difficulty expressing themselves (Dally, 1994; Rubin, 1987). However, there is still relatively little empirical evidence supporting the use of projective techniques. More sound research will produce greater understanding about visual expression for children and other individuals. By allowing individuals to express their untold stories on paper through the use of art, future methods of measurement will advance research agendas that are not solely based upon statistical significance.

The present study hypothesized that results from the Olson's Circumplex Model (FACES III) would closely resemble the KFD results as evidenced by a chi square. The findings of this study were intended to help individuals express themselves more freely in a nonverbal manner. The current study will provide parents, teachers, art therapists, and other professionals a more valid measurement in determining differences and similarities for children and young adult's feelings and perceptions.

CHAPTER 2

METHOD

Participants

Participants were 31 male and female children of divorced and non-divorced families. Twenty children (17 boys, 3 girls) from an alternative school in Kansas City, Kansas and 11 children (2 boys, 9 girls) from a foster care organization in Emporia, Kansas volunteered. Of these 31, three lived with their biological parents; one lived with his grandparents; two lived with stepparents; 11 lived in single parent households; 10 lived in foster care families; and four lived in residential settings, or group homes. Ages ranged from six to 18 years old. Five participants lived in the same family. Participation was based on the willingness of the students and parents to volunteer. Participants were homogeneous in their socioeconomic backgrounds, cultures, environments, and the situations leading to their placement at an alternative school or foster family.

Instruments

Olson's Circumplex Model (FACES III). FACES III measures family cohesion and adaptability. According to this model, adaptability is "the ability of a marital or family system to change its power structure, role relationships and relationship rules in response to situational and developmental stress" (Olson et al. 1989). Family cohesion was defined as the emotional bonding family members have toward one another. It consists of emotional involvement, shared family activities, and marital consensus. Those families with high levels of cohesion and adaptability portray more positive communication skills. Family members who communicate well are able to express their

needs, which leads to cohesion, and effectively negotiate the necessary changes, equaling adaptability.

FACES III appears to be reliable and stable. The Cronbach alpha coefficients for internal consistency were: r (cohesion) = .77, r (adaptability) = .62, and r (total) = .68. Test-retest reliability has been shown to be (r = .84; Mathis & Yingling, 1990).

This instrument consists of 20 statements that describe the family on a 5 - point scale: 1 (almost never), 2 (once in a while), 3 (sometimes), 4 (frequently), and 5 (almost always). This scale (See Appendix A) is additive and plotted on a boxed grid in which the odd numbered statements are added to obtain the horizontal, or cohesion score, which can range from 10 to 50. The even numbered statements are added to obtain the vertical, or adaptability score, which can also range from 10 to 50.

Families are classified as balanced, midrange, or extreme based on their final score in looking at the vertical and horizontal axis. Cohesion is measured along the horizontal axis, a four-level continuum. The codes are low to high: disengaged (10-35), separated (35-40), connected (40-45), and enmeshed (45-50). Separated and connected are considered optimal scores. The four levels of adaptability are measured along the vertical axis low to high: rigid (10-19), structured (19-24), flexible (24-28), and chaotic (28-50). Structured and flexible are the optimal scores. Scores located between 35 and 45 on the cohesion axis, and scores between 19 and 28 on the adaptability axis have been found to be most predictive of healthy family functioning (cohesive/functional). These scores are labeled as Moderate, or balanced. They are located in the four center cells on the grid. Effective communication among family members is essential for positive classification on the model. Midrange scores are found in eight of the 12 outside cells.

Families are functional at the Midrange level. Extreme levels of cohesion and adaptability indicate unhealthy or dysfunctional family interaction (non-cohesive). These scores are located in the four corner cells (Olson et al, 1989) (see Appendix B).

Kinetic Family Drawing (KFD). KFD is a projective test that requests participants to draw a picture of their family doing something. The KFD can portray much of how the child perceives the family. Given this task, individuals tend to draw and talk about their existing family relationships, revealing positive and negative emotions (Burns & Kaufman, 1972; Elin & Nucho, 1979; O'Brien & Patton, 1974).

Elin and Nucho's (1979) KFD scoring system was used to rate the drawings. For the purpose of this study several modifications were made to the scoring system for clarity. The original scoring system examined interaction only with the mother figure. The author felt the interaction of the child and both parental figures were more reflective of close families. Therefore, both parental figures were included to determine the scores. In cases where two parental figures were present, scores were figured for each parent/guardian separately. The average of the two figures were counted as the total score. Of the 31 families, eight had two parent families, either biological, stepfamilies, or foster families.

The presence or absence of "Hands" was deleted as a variable due to the ambiguity hands portray. Hands can be reaching out in love or out to hurt someone. Therefore this variable was deleted.

It is unclear how Elin and Nucho (1979) scored drawings without a guardian present, or those that portrayed no people in their drawing. In this study the score was dependent on the interaction between the child and the parental figure(s) for a close

interactive family, which is equivalent to a low score. Thus, the highest score possible (3) was given in each category. However, “Action/Interaction” and “Affect” of the self-figure were scored independently, as the directions of the rating scale specify. As with the original, low scores are congruent with interactive and close families. High scores reflect dysfunctional and less interactive families. For the intent of the present study the KFD scores were broken down in categories to determine the level of family functioning. Those scores ranging from 0 to 6 were considered cohesive. Scores ranging scores from 7 to 11 were considered functional. Scores 11 to 17 were considered non-cohesive.

Procedure

Permission from the Emporia State University Institutional Review Board for Treatment of Human Participants was granted before beginning this study. Prior to administering the tests, permission was obtained from the alternative school through the Kansas City School District. The principal was given a letter explaining the procedures and samples of each of the tasks to be administered. These were sent home with the participants along with a letter explaining the procedures (Appendix C), a parental consent form, the participant’s consent form, and an art release form for participation in the study.

Families from the foster care organization from Emporia, KS, attended an Art therapy demonstration, at which time they were asked to volunteer to participate in the study. The same forms were provided and completed as with the Bridges Alternative School participants.

Two instruments were administered: FACES III and KFD. Participants completed the FACES III (see Appendix A) followed by the KFD. They were provided with eight

Crayola markers (red, orange, yellow, green, blue, purple, brown, and black) and white paper (8 1/2" x 11"). Participants were allowed as much time as they needed to complete the drawings. Following completion of the drawing, they labeled each family member and answered a series of questions about their drawings (See Appendix D).

CHAPTER 3

RESULTS

Thirty-one participants from divorced and non-divorced families completed the Olson's Circumplex Model (FACES III) and the Kinetic Family Drawing (KFD). Following completion of the drawing, participants answered a series of questions related to their drawings. It was hypothesized that the results from FACES III would closely resemble the KFD results as evidenced by a Pearson Chi-Square.

Two blind raters, who were unaware of the purpose of the study, scored the KFD projective drawings using Elin and Nucho's (1979) KFD Scoring System according to the Rater's Manual (See Appendix E). Interrater reliability was used to measure rater agreement on the KFD. The average of the two scores was used to enter the data.

A Pearson product moment was used to measure the inter-rater reliability and similarities between the final categorized scores on the KFD and FACES III. The correlation coefficient between the raters who were unaware of the purpose of the study were significant ($r = .99$, $p < .01$). High agreement was found between the two raters.

The scores on the Olson's Circumplex Model (FACES III) and the KFD were categorized into three categories. For the operational purpose of this study, the KFD scores 0 to 5 were labeled as cohesive, from 6 to 11 were labeled as functional, and from 12 to 17 were considered incohesive.

The FACES III scores were labeled balanced, midrange, or extreme according to Olson et al. (1983). Location on the grid depended on the total of the individual's scores adaptability and cohesion scores (refer to Appendix B).

Table 1 shows the means and standard deviations for the scores of the FACES III

and the KFD. Table 2 shows a chi square table between each category of the FACES III and the KFD. Results showed no agreement between the scales $\chi^2 (4, N = 31) = 5.45, p = .24$. The hypothesis predicted that participants labeled “Cohesive” on the KFD would score “Balanced” on the FACES III; “Functional” on the KFD would be “Midrange” on the FACES III; and “Non-cohesive” on the KFD would score “Extreme” on the FACES III. Instead, only one of the 31 participants scored as predicted on both scales. Thirteen participants who scored "Cohesive" on the KFD, scored "Midrange" on the FACES III. Four individuals scored "Non-cohesive" on the KFD scored "Extreme on the FACES III. Twenty of the 31 participants were labeled as "Midrange" on the FACES III, while 16 of the participants scored "Cohesive" according to the KFD. Several cells had less than five participants. However, since there were no significant results, this was not a concern.

There were no significant differences found between students from the alternative school and those in foster care on the KFD and the FACES III (see Table 1). Five of the foster care children were also attending an alternative school.

Qualitative Results

This study compared scores obtained on the FACES III to characteristics of the KFD. The family to be drawn (family of origin, foster family, idealized family, fantasy family, or other), substitutions, omissions or additions, the relative body-size, and the figure’s mood and facial expression were noted for general discussion.

Twenty of the participants portrayed themselves with the family they were presently living with (family of origin, foster family) or included a part of the family they were living with. Only one of the 31 participants portrayed a real brother and a foster brother in the same drawing.

Table 1

Means and Standard Deviation Scores for the KFD and the FACES III

| | <u>M</u> | <u>SD</u> |
|--------------------|----------|-----------|
| KFD Score | 7.4 | 6.1 |
| Adaptability Score | 32.2 | 7.0 |
| Cohesion Score | 25.1 | 5.2 |

Table 2

Frequencies of category membership of the FACES III and the KFD

| <u>KFD Category</u> | <u>FACES III Category</u> | | | <u>Total</u> |
|---------------------|---------------------------|-----------------|----------------|--------------|
| | <u>Balanced</u> | <u>Midrange</u> | <u>Extreme</u> | |
| Cohesive | 1 | 13 | 2 | 16 |
| Functional | 0 | 2 | 1 | 3 |
| Noncohesive | 3 | 5 | 4 | 12 |
| Total | 4 | 20 | 7 | 31 |

In the family drawings there were several family members omitted. Only 10 of the 31 participants included all family members in the drawing. Three of the 10 individuals were foster girls from the same family who each portrayed the family watching television. Two of the above participants added family members only after they were asked to label the figures.

Ten of the 31 participants included only half of their family in their drawing. Five of the individuals portrayed only the children interacting, or some of the children in the household, without any parents.

Five of the participants did not include any people in their drawings. Three participants included only themselves in a drawing. Four participants portrayed fantasy-like drawings.

Participants portrayed the relative size of family members fairly consistent with their given age. No overall distinctions were found in body size. Members within each drawing were basically the same height and size.

Facial expressions were scored as positive, neutral, or negative. Sixteen of the 31 participants portrayed happy faces; eight were neutral; and seven were negative. Twenty-four of the parent/guardian's facial expressions were positive; five were neutral; and three were negative. There were no distinctions found between functional and dysfunctional families due to the lack of definition of "functional" and "dysfunctional" families. The majority of participants portrayed positive facial expressions, did not portray expressions, or chose to leave a member(s) out to account for the neutral/negative score.

CHAPTER 4

DISCUSSION

The purpose of this study was to validate measuring individual's feelings and perceptions through the use of drawings. It was hypothesized that results from the FACES III would closely resemble the KFD results. If the FACES III and the perceptions expressed in the KFD were congruent, the use of art as a reliable projective task would be consistent with the widely used FACES III. This hypothesis was not supported.

There is little empirical research to substantiate the use of art in therapeutic settings. Previous research with the KFD showed more children of divorced families omitted family members than non-divorced children in drawings (Elin & Nucho, 1979; O'Brien & Patton, 1974). In the present study only one of 31 participants lived with both parents. However, only 10 participants depicted all family members. Eight of these 10 were interacting.

Not all divorced families are non-cohesive. Many divorced families have stayed close and put aside their differences. This works both ways. An intact family could also be distant emotionally.

Other research portrayed families scoring high levels of cohesion and adaptability to demonstrate more positive communication skills. Emotional involvement, shared family activities, and marital consensus determined family cohesion. Families with high cohesion, low conflict, and flexibility, organization, and communication styles adjust better to divorce (Anderson, 1986; Olson et al.1983).

Investigation has shown dysfunctional families to be disengaged, experience little closeness, and lack loyalty among family members according to FACES III. Divorcing families held lower levels of cohesion than intact families. It has also been found that

physical distance is equal to the emotional distance in families. Often times drawings can easily portray the individual's perceptions of the family and emotional relationships among family members. In this study the drawings yielded information. The participant's stories aided in the understanding of the individual's perception of the family.

All participants in the present study scored low on the cohesion axis of the FACES III. Such a high number of individuals from families labeled, or suspected to be dysfunctional, scored fairly functional on the measurements of both tasks. However, individuals from both "functional" and "dysfunctional" families, according to the FACES III, scored lower on the cohesion axis. Those who scored as "dysfunctional," or in the extreme cells, scored in the disengaged cells rather than the enmeshed cells on the cohesion axis. Individuals who were considered functional on the FACES III also scored closer to the left side of the grid, indicating little cohesion. This suggests a need to take a closer look at the constructs of cohesion and dysfunction.

There are several possible reasons the Olson's Circumplex Model and the KFD did not produce similar results. First, the two tests may not measure the same variables. Olson's Circumplex Model measures cohesion and adaptability through the use of statements thought to assess family dynamics and roles. The KFD requests the individual to draw a picture of their family doing something. Because the request for these drawings is ambiguous and the results being measured are not as narrow as a specific written question, the individual has the freedom to determine what he or she will portray. It is difficult to determine a family's level of cohesion through the use of one drawing task, and as with any single sample of behavior, should not be used exclusively.

Another possible explanation for the lack of congruent results on the Olson's

Circumplex Model and the KFD is the complexity of the statements on the Circumplex Model for use with children and young adults. The FACES III may not be appropriate for children. Many of the participants were unsure of how to score the statements on the model. For example, statements such as: 6) "Different persons act as leaders in our family" or 14) "Rules change in our family" are somewhat ambiguous and subjective to the individual's interpretation. Although the statements were explained to the participants if they did not understand the meaning, there was still hesitation by some participants. Others seemed to rush through the statements without putting much thought into what was being requested. This might have been due to the topic, lack of interest, lack of understanding, or the fact that the participants would rather have attended their regular class or group activities. Perhaps future testing could designate individual assessments exclusively for the testing purposes. Therefore, participants may elicit more commitment.

It is difficult to determine the reasons why two family oriented scales portrayed such different results on the same individual. The majority of participants scored "Midrange" on the FACES III, while they scored "Cohesive" on the KFD. Perhaps the scales both measure family dynamics but label them differently. As stated earlier, the break down of the categories for the KFD may or may not be accurate. However, scores between the two scales were so spread out that it is likely they are not measuring the same thing.

Results need to be looked at within the family structure and immediate atmosphere. The participant's mood is greatly affected by the day's events, which in turn influences the test results. If the participant were in a poor mood, answers may have been reflected as negative. This is also true if the individual was in a good mood. Drawings

may yield more positive results. It may be beneficial to ask participants to rate their overall mood before and after completing such tasks. However, in either case, a state of the individual is being portrayed. Often a client's immediate mood adds feeling to the drawing.

It is evident through the KFD children drew and spoke of familiar family activities in which they engage. However, children will often draw activities they anticipate taking part in, or those activities they partake in rarely, rather than a 'normal' or common event. Many children do not get to spend quality time with their family (Cowen et al. 1996; Kurdek et al. 1981). It would be interesting to find out how often the families truly spend time together. The particular drawing the child depicted may be a one-time event. This could be determined in future studies by questions such as, "Is this picture something that happens often or something that is accurate?"

As stated earlier, the scores on the KFD reflected fairly functional families. However, the raters did not have access to the stories participants included with their drawings. In future research this information would provide context and aid scoring. Also, the rating scale did not score for members not included in the drawing. As illustrated below, a family may appear functional and close with the portrayed members interacting, but in reality, perhaps the drawing was limited to the portrayal of his parents who were no longer together, or omitted siblings they were in conflict with. This emphasizes how important it is to have an individual's stories along with the drawing for valid reason.

The manifestations of family function or dysfunction, are not limited to inhabitants of inner city. This study can be generalized to the majority of young

individuals in smaller communities. Research has shown that children have expressed similarities in their drawings and in their responses to divorce across socioeconomic groups (Elin & Nucho, 1979; Olson et al, 1989). Although larger cities and environments may effect children differently, their reactions to the family separation may remain quite similar. Children and young adults will continue to be worthy of future study because of the high number of dysfunctional families.

The content of the drawings may be of use to future researchers. The material was obtained demographically but not measured quantitatively. The majority of the participants portrayed themselves with the family they were presently living with (either family of origin or foster family). At times they included only a part of the family they were living with. Only one of the 31 participants portrayed a real brother and a foster brother in the same drawing.

Names used in the following examples were changed to protect the confidentiality of the participants. In the family drawings there were several family members omitted. Only 10 of the 31 participants included all current family members in their drawing. Three of the 10 individuals were foster girls from the same family who each portrayed the family watching television. Five boys portrayed their families interacting together. Two of the above participants added family members only after they were asked to label the figures.

Although all family members were portrayed in some drawings, they were not necessarily interacting. Derrick, who lived with his biological mom and dad, portrayed the family swimming. However, dad was playing with the brother while mom and the self-figure were swimming by themselves. Justin, who lived with only his mom, included

extended family members. He wanted all of his relatives to be present. He was interacting with a few cousins. Other members were doing their own things.

Ten of the 31 participants included only half of their family in their drawing. Five of the individuals portrayed the children interacting, but not the adults. Some of the children were portrayed without any parents. John, who lived with a foster family, depicted “only the one’s he liked.” He portrayed two of his foster brothers.

Those who chose to select members provided interesting drawings and stories, which are likely to be triggered by drawings, more than questionnaires. Three participants excluded their siblings from their drawing. Brenda, who lived with her biological mom and step-dad, portrayed her mom and biological brother interacting, but did not include her step-dad and stepbrother. Susan, who lived with her biological parents portrayed herself interacting with mom and dad. However, she left out her foster brother because “he gets her into trouble.” Patty, who lived with dad, while her sister lived with mom, depicted the two girls at the movies with dad. She left mom out. Patty’s sister was portrayed crying.

Five of the participants did not include any people in their drawings. Linda, who lived with her biological mom, portrayed an outing with dad at World’s of Fun, but portrayed only the amusement park itself. Three of the individuals portrayed family outings at the park or a concert. However, their stories were generic for any family. Dave, who lived with his mom and five siblings, would not complete a family drawing and avoided the topic all together. Future research might look at reasons for such abstract portrayals.

Two participants included only themselves in a drawing. Rick, who lived with a

foster family, portrayed himself alone. His biological parents' rights had been severed. Kathy, who lived with her mom, depicted herself riding her bike in the rain. Reasons for portraying only a self-figure in a KFD may provide added information.

Several participants portrayed fantasy-like drawings. Four of the individuals lived in residential settings. Three of the boys depicted themselves living with their biological families again. The fourth did not portray any people and included a generic story, as mentioned previously. Mike, who lived with his mom, depicted his family back together. Mom, dad, and the children were interacting. Scientific numerical scores do not measure these rich scenarios.

In future studies it is recommended that both the child and the parent(s) complete the FACES III and the KFD in addition to the child. This would portray the perception of the family from both the parent(s)' and the child's perspective. Siblings within the same household tend to have different perceptions of the same family. Often perceptions of the same apparatus vary greatly from one participant to the next.

In the present study four of the participants from the foster care organization lived in the same household. Three of the girls were foster children and one was a biological daughter. Each of the three foster girls portrayed the family watching television. However, only one of the girls portrayed them as being happy. The second girl did not include facial expressions. Both girls scored midrange on the FACES III. The third foster girl added the rest of the family after she was asked to label the family members. The biological daughter portrayed the children interacting but left out her parents. The third foster girl and biological daughter both scored in the extreme cells on the FACES III. Thus, it is important to remember the KFD and the FACES III are scored according to the

perception of the individuals completing the task. Each family member may have a different perception of the family.

Another possibility for future research is to conduct the study twice with the same group of people. It would be interesting to look at longitudinal changes or stability. Perhaps feelings within the family or the family's cohesion will change.

A replication of Masselam et al.'s (1990) study comparing adolescents from families attending alternative schools to those attending public/parochial schools may provide fascinating findings. More knowledge is needed to determine events and issues that lead up to placement at an alternative school. Does the family life of children equate with behavior problems in the future?

Overall, more research is needed in determining the value of projective drawings in families. More specifically, more information is needed in portraying differences between the KFDs of children from apparently cohesive families as compared to children from families that seem incohesive.

More knowledge is necessary to accurately determine significant factors in drawings which reflect cohesive qualities. It is evident that much can be gained through the use of a drawing, but they must be judged with care and wisdom. Children's drawings, along with their stories, reflect much of what is going on in the child's life. Material freely depicting family roles, conflicts, and relationships is valuable. With the continued use of art therapy children and other individuals will have greater access to visual expression.

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Appendix A

FACES III

APPENDIX A

FACES III

David H. Olson, Joyce Portner, & Yoav Lavee

| 1 | 2 | 3 | 4 | 5 |
|--------------|-----------------|-----------|------------|---------------|
| Almost never | Once in a while | Sometimes | Frequently | Almost always |

DESCRIBE THE FAMILY YOU ARE LIVING WITH.

- _____ 1. Family members ask each other for help.
- _____ 2. In solving problems, the children's suggestions are followed.
- _____ 3. We approve of each other's friends.
- _____ 4. Children have a say in their discipline.
- _____ 5. We like to do things with just our immediate family.
- _____ 6. Different persons act as leaders in our family.
- _____ 7. Family members feel closer to other family members than to people outside the family.
- _____ 8. Our family changes its way of handling tasks.
- _____ 9. Family members like to spend free time with each other.
- _____ 10. Parent(s) and children discuss punishment together.
- _____ 11. Family members feel very close to each other.
- _____ 12. The children make the decisions in our family.
- _____ 13. When our family gets together for activities, everybody is present.
- _____ 14. Rules change in our family.
- _____ 15. We can easily think of things to do together as a family.
- _____ 16. We shift household responsibilities from person to person.
- _____ 17. Family members consult other family members on their decisions.
- _____ 18. It is hard to identify the leader(s) in our family.
- _____ 19. Family togetherness is very important.
- _____ 20. It is hard to tell who does which household chores.

D. Olson Family Social Science 290 McNeal Hall, University of Minnesota, St.Paul, MN 55108. 1985.

Appendix B

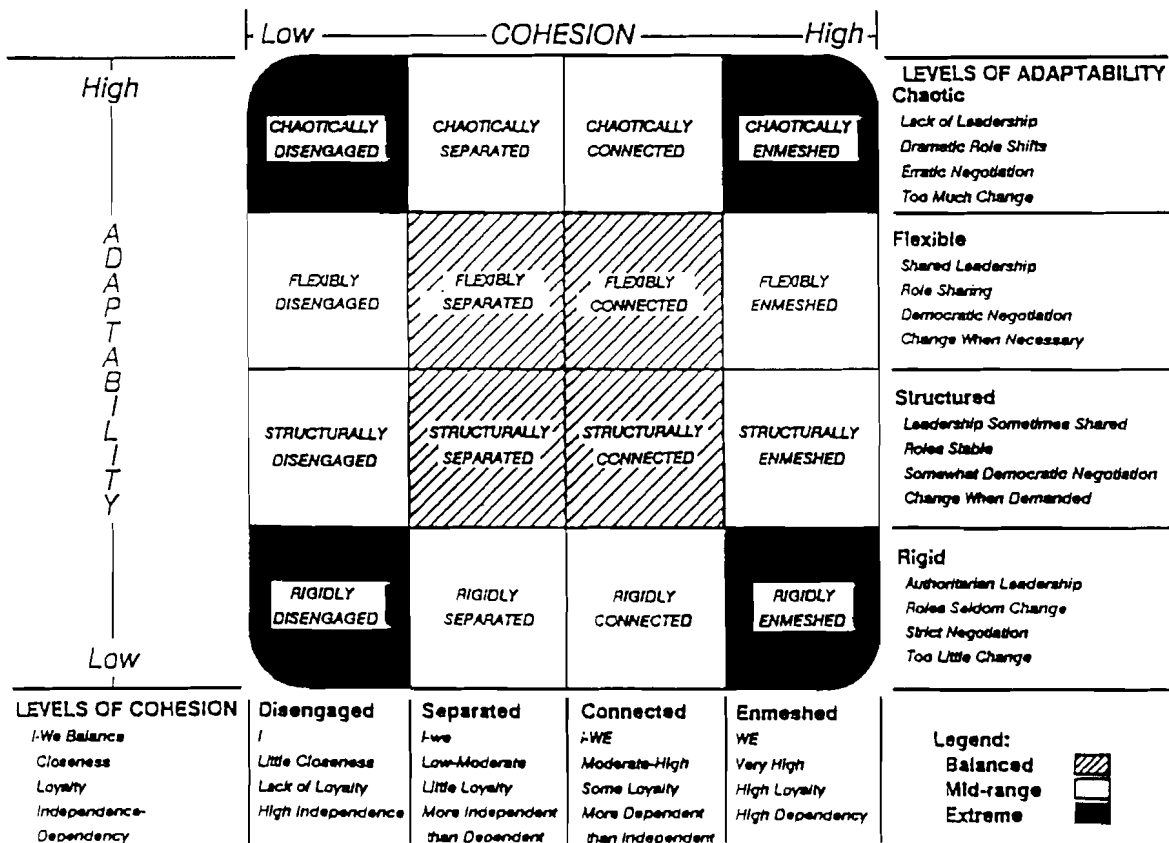
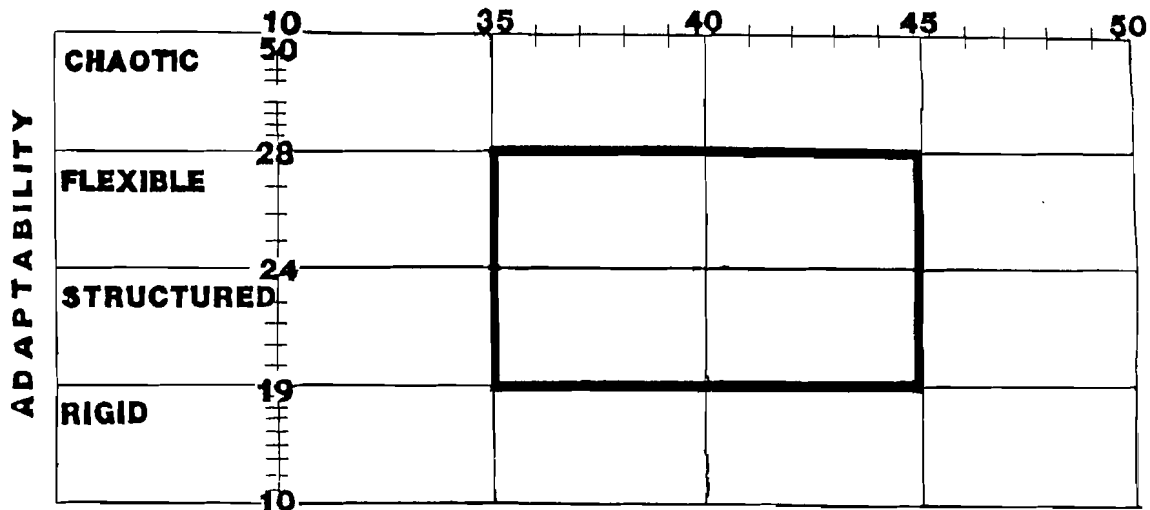
Olson's Circumplex Model

Appendix B

CIRCUMPLEX PROFILE

C O H E S I O N

DISENGAGED SEPARATED CONNECTED ENMESHD



Appendix C
Letter to Parents

Appendix C

Dear Parents,

I am a Clinical Psychology and Art Therapy graduate student at Emporia State University. I am interested in working with you and your children to further my college education. I have been using the art with a number of your children already. They have really enjoyed it.

Children will be given the opportunity to complete a questionnaire, draw a picture, and tell a story about their drawing. Your child will briefly answer questions pertaining to their drawing.

Your participation is strictly voluntary, but greatly appreciated. Please sign the enclosed informed consent and return it to school with your child. Thank you for your time and cooperation. It is greatly appreciated.

Sincerely,

A handwritten signature in cursive script that reads "Angie C. Indra".

Angie C. Indra

Appendix D

Kinetic Family Drawing Questionnaire

Appendix E
Rater's Manual

Appendix E
Rater's Manual

Angie C. Indra
Emporia State University

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A NOTE TO THE RATERS

INTRODUCTION:

This research study investigates characteristics of children's drawings. It is hoped certain hypothesis can be verified and will benefit the field of Art Therapy and other therapeutic professions as well. Volunteers, like yourself, who have offered their time, energy, and insight make this possible.

CONFIDENTIALITY:

The artists of the drawings to be addressed were also volunteers. It is very important to understand the necessity of maintaining confidentiality. The researcher has attempted to remove all signs which may disclose the participants' identity. Your identity as a rater will also remain confidential.

TIME:

The estimated time it will take to rate each drawing is five minutes. It is important to take your time and to be alert when rating. You may want to consider rating the drawings in a couple sessions rather than all at once.

AMBIGUITY:

When rating the drawing, some measurements may be straightforward. Other measures may require using your judgment and goodness of fit when an ambiguous situation presents itself. Please treat the drawings on an individual basis.

ORIENTATION:

Because research in the field of Art Therapy is relatively new, your careful observations and diligent recording is crucial to substantiate the findings. Please read the handbook carefully. If you have any questions or uncertainties feel free to contact me. I

can be reached at (316) 340-0100. Your valuable contribution to this research is important. We will review this handbook together prior to rating the drawings. At that time you will also sign the oath of confidentiality.

COMPLETION:

When you are finished rating the drawings, return the materials as designated during orientation. Thank you very much! Your time and cooperation are greatly appreciated. Thanks again!

OATH OF CONFIDENTIALITY

I, _____, agree to keep confidential all the drawings and rating materials pertinent to this research and work to the best of my ability in rating the drawings.

(Rater's Signature)

(Date)

DIRECTIONS ON RATING

The scoring system is based on the relationship between the self-figure and the parental figure(s) portrayed in the KFD devised by Elin and Nucho (1979). Parental figures may include grandparents or other significant guardians depending on the participant's situation for scoring purposes. An average of the scores of both parental figures will be used. If only one parental figure is portrayed in the family (due to death, separation, divorce, etc.), he or she will be used.

The following factors will be looked at to determine interaction and/or isolation between figures: Action/Interaction, Access, and Affect. Each is briefly described below.

- ACTION/INTERACTION: The extent to which the child interacts with the members of his family.
- ACCESS: Number of obstructions and the physical distance the child must travel to reach the parental figure(s) in the drawing. This category contains three subcategories: Barriers, Compartments, and Quadrants
- AFFECT: The feeling tone displayed by the child and the parental/guardian figures.

A more thorough description is explained in the Scoring System in the following pages. We will review the scoring system to ensure your understanding of the rating scale before scoring the drawings. Two examples are given to aid in your understanding of the scoring system. Sample drawings will be scored for practice. A score sheet is provided to tally the ratings.

SCORING SYSTEM FOR KINETIC FAMILY DRAWINGS
Elin and Nucho (1979)

All scores are based on the relationship between the self-figure and the parental figure(s). If there are no parental figures in the drawing, use another appropriate figure for the scoring purposes, via guardian(s) or grandparent(s) if they are the child's guardian. If there are two parental figures/guardian(s) figure each score separately and find the average of the two scores. If there is no guardian present, score a '3' in the following categories: Access & Parental Affect. The categories Action/Interaction & Self-figure Affect will be scored independently.

I. ACTION/INTERACTION: SCORE

Self-figure is interacting directly with the parental figure(s)/guardian(s) and/or the whole family is involved in the same activity. For instance, they are engaged in a shared activity, walking together, or coming toward one another for a shared purpose. If self-figure is interacting with only one parental figure score separately and take the average of the two scores. 0

Self-figure is engaged in an activity with other member(s) of the family without the parental figure(s)/guardian(s) (sibling, grandparent, uncle, etc.). Parental figure(s) doing own things. 1

Self-figure is engaged in a solitary activity, but not isolated from other members of the family. 2

Self-figure is isolated from other family members. Family members doing own things and isolated from each other. Or if no people are portrayed in drawing. 3

II. ACCESS:

Barriers (objects, furniture, animals) between the self-figure and the parental figure(s)/guardian(s). Take the most direct route from the child to the parental figure(s)/guardian(s). Walls are scored as compartments below. An object held by the parental figure(s) or the child may/may not function as a barrier if the object blocks, or places distance between the figures. If a figure is in a chair next to someone, the chair is not counted as a barrier. Indicate the number of barriers as score.

No barriers. 0
One barrier. 1
Two barriers. 2
Three or more barriers/No parental figure(s) portrayed/No people portrayed in drawing. 3+

Compartments (lines to indicate walls, boxed off rooms, and partitions that separate figures) the self must go through to reach the parental figure(s) indicate the number of compartments as score. Figure for self and each parent. Calculate the average. Compartments are scored separate form barriers as above.

No compartments. 0
One compartment between self and parental figure(s). 1
Two compartments between self and parental figure(s). 2
Three or more compartments/No parental figure(s) portrayed/No people in drawing. 3+

Quadrants. Place the provided transparency divided into four squares over the drawing. The location of the eyes of the self-figure and the parental figure(s) determine the quadrant, if either figure overlaps more than one quadrant. Score either a vertical or horizontal, rather than diagonal distance between quadrants. Count the number of quadrants the parental

figure(s) and self-figure are apart from each other. Figure for each parent. Calculate the average.

| | |
|--|---|
| Self and parental figure(s) in the same quadrant. | 0 |
| Self and parental figure(s) one quadrant apart. | 1 |
| Self and parental figure(s) two quadrants apart. | 2 |
| No parental figure(s)/people portrayed in drawing. | 3 |

III. Affect. Score for the self-figure and for the parental figure(s).

| | |
|---|---|
| Self-figure shows positive affect (Happy, excited, smiling). | 0 |
| Self figure neutral (No expression, no facial features, content, just a line, back of head portrayed). | 1 |
| Self-figure shows negative affect (Sad, frown, tears, mad, lack of/hidden features). No people portrayed. | 2 |
| Parental figure(s) shows positive affect (Happy, excited, smiling). | 0 |
| Parental figure(s) is neutral (No expression, no facial features, content, just a line, back of head portrayed). | 1 |
| Parental figures shows negative affect (Sad, frown, tears, mad, lack of/hidden features). No parental figure(s) shown. No people portrayed. | 2 |

EXPLANATION OF DRAWINGS:

The following are sample drawings of positive and negative environments to aid in the scoring process (Refer to the Scoring System for Kinetic Family Drawings). In the first drawing all members are partaking in the same activity (See Figure #1). Therefore, a score of “0” is given for ‘Action/Interaction.’ IF the self-figure was only interacting with the father figure a score of “0” would have been given for the interaction with the mother figure and the rest of the family. However, a score of “1” is given for the father figure. The average of the two scores is “.5.”

The ‘Access’ score has three parts: Barriers, Compartments, and Quadrants. The most direct route from the self-figure to the parental figure(s) is used. The ‘Barrier’ score is obtained by the number of barriers or obstructions (objects, furniture, & animals) the child must travel through to reach the parental figure. In this case, there are no barriers. The child is next to the mother and father. People are not counted as barriers. There are no compartments (walls, boxes, or partitions) so a “0” is scored. Place the transparency over the drawing to obtain the number of quadrants that separate the parental figures and the self-figure. The placement of the eyes of the self-figure and the parental figure(s) determine the quadrant if either figure appears to fill up more than one quadrant. Count the number of quadrants. Two is the maximum number that can be scored for the ‘Quadrants.’ Move vertically or horizontally, rather than diagonal. In this case, the father and the self-figure are in the same quadrant, while the mother is one quadrant over. Therefore, the father obtains a score of “0” while the mother obtains a “1.” The average of the two is “.5.”

Affect is determined individually. Affect ranges from positive (Happy, excited, smiling) to neutral (No expression, content, or a visible line) to Negative (Sad, frown, tears, mad, or lack of/hidden features). The mother, father, and self-figure portray a positive affect. They all have smiling faces. A score of “0” is obtained for both categories. All scores are totaled. The total score for this drawing is “.5.” Low scores are congruent with interactive and close families.

The second example portrays a negative family environment (See Figure #2). The family members do not appear to be interacting with each other. The child/self-figure is isolated at the bottom. The mother/guardian is washing dishes. The father figure is watching television, while the other family members are also doing their own things. A score of “3” is obtained for 'Action/Interaction' because the family members are isolated from each other.

The score for 'Access' combines the number of barriers, compartments, and quadrants. The most direct route is taken. There are three barriers (sister/trampoline, television, recliner) in-between the mother and self-figure, therefore a score of “3” is obtained. There are two barriers between the father figure and the self-figure (trampoline, television), therefore a score of “2” is obtained. The average of the two scores is “2.5”. There are three compartments the child must go through to get to the mother figure, and two compartments to reach the father. The average of the two is again “2.5.” To determine the number of quadrants between the two figures place the transparency over the drawing. There are two quadrants between both parental figures and the self-figure, therefore a score of “2” is obtained. Remember to take the shortest route.

The 'Affect' score is obtained individually. The mother's facial expression is hidden. Her face is turned away so is scored as a "2." The father figure has a blank expression, or neutral expression, so he obtains a score of "1." The average of the two scores is "1.5." The child does not have a facial expression thus is scored a "2." The mother and self-figure portray a negative affect, while the father figure shows a neutral expression. All scores are totaled. The total score for this drawing is "13.5." Higher scores are congruent with dysfunctional and less interactive families. A sample score sheet is shown below.

| KFD Code # | I Action | II Access | | | | | | III Affect | | Total | |
|---------------|-------------|--------------|------|--------------|------|-----------|------|---------------|---------|-------|------|
| | | Barriers | | Compartments | | Quadrants | | A | B | | |
| | | Mom/Dad | Ave. | Mom/Dad | Ave. | Mom/Dad | Ave. | Self | Mom/Dad | Ave. | |
| #1 | 0 | 0/0 | 0 | 0/0 | 0 | 0/1 | .5 | 0 | 0/0 | 0 | .5 |
| #2 | 3 | 3/2 | 2.5 | 3/2 | 2.5 | 2/2 | 2 | 2 | 2/1 | 1.5 | 13.5 |

FIGURE #1:

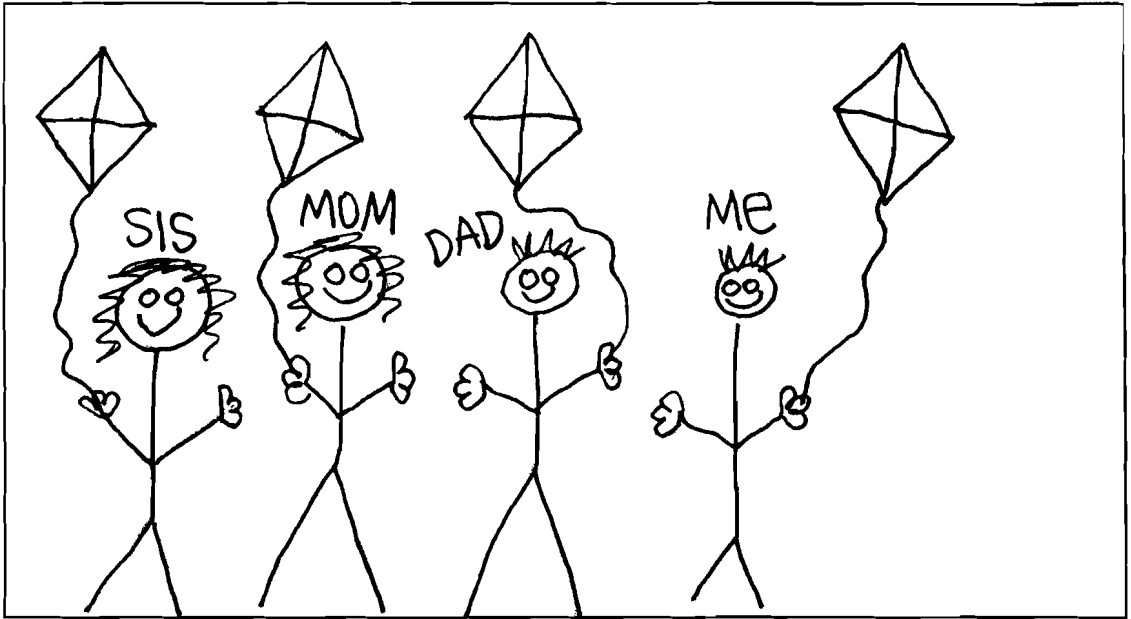
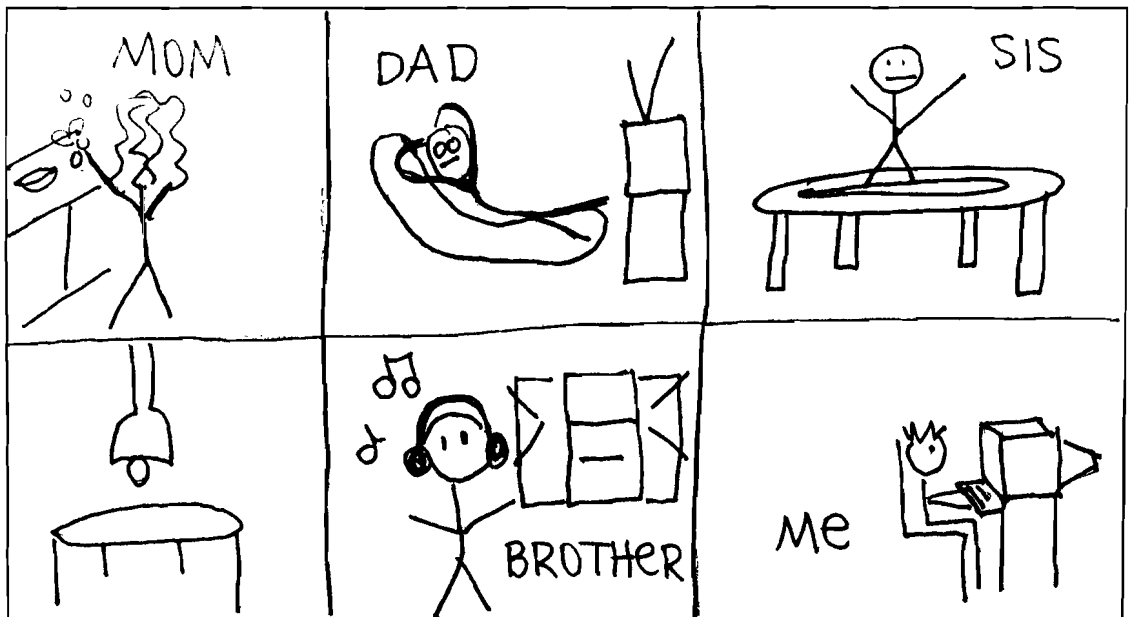


FIGURE #2:



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Angie C. Indra
Signature of Author

May 13, 1999
Date

The Use of the Kinetic Family Drawing as a
Diagnostic Tool in Assessing Family Cohesion
Title of Thesis Project

Gay Cooper

Signature of Graduate Office Staff

May 14, 1999
Date Received

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