ART AS THERAPY WITH A BRAIN DAMAGED CHILD

A thesis submitted in partial satisfaction of the requirements for the degree of Master of Arts Special Major in Art Therapy

by

Paula McNeil Jeppson

June, 1976
The thesis of Paula McNeil Jeppson is approved:

California State University, Northridge
May, 1976
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V I T A

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ABSTRACT

ART AS THERAPY
WITH A BRAIN DAMAGED CHILD
by
Paula McNeil Jeppson
Master of Arts - Special Major in
Art Therapy
May, 1976

This case study was designed to demonstrate the use of Art Therapy with a six year old brain damaged girl. This child suffered from the ongoing effects of a damaging birth process. During the Art Therapy sessions this child perseverated upon a silhouette drawn around her own body space. A review of the literature regarding neurological damage indicates that persons suffering from these disorders incur an inability for a variety of reasons to establish a clear and distinct body image. They also relate to an art experience in a distinct manner. At first the child projected upon this image the symbols of her defenses which she used to facilitate her withdrawal in her daily life. Later she was able to establish and respond to the real and projected boundaries of her own body space.

She also used the therapy experience to explore other dimensions of her functioning such as a general
fearfulness and problems in her peer and sibling relations.

Through the use of behavioral logs the author was able to document demonstrable improvement in the child's classroom and interpersonal functioning.

Since Art Therapy is a relatively new and emerging field, the author provides an introductory chapter which will hopefully clarify for the reader the definitions and current uses of Art Therapy. In addition, she also provides her own definition drawn from her specific training and experience with disabled children.

It is hoped that the empirical case study of this child combined with the account of the therapy experience in addition to the definitions of Art Therapy and its current uses will provide the reader with a good perspective of this new field.
CHAPTER I

INTRODUCTION

This study was written to demonstrate how Art Therapy was used with a particular child to foster her emotional growth in a manner that was not readily met by other forms of therapy.

Art Therapy is a relatively new form of therapy and its definition is perhaps still evolving. Elinor Ulman states that,

Art Therapy is currently used to designate widely varying practices in education, rehabilitation, and psychotherapy. Directors of special schools, psychiatrists and even the United States Civil Service Commission refer to certain professionals and volunteer workers as art therapists, even though no similar educational preparation, no set of qualifications nor even any volunteer association binds these people together. Possibly the only thing common to all their activities is that the materials of the visual arts are used in some attempt to assist integration or reintegration of the personality. [Ulman, 1975, p. 3].

Since 1973 the American Art Therapy Association has offered registration to individuals who meet their requirements. These requirements usually include a Masters Degree and many hours of work in the field under supervision and other kinds of contributions such as publishing. Even their requirements, although they are still in the process of formulation, have built into them some kinds of flexibility to accommodate the variety of persons who function as Art Therapists.
Art Therapists seem to come to their professions from varied origins. Some were psychoanalysts, psychologists, psychiatrists and other kinds of guidance personnel who practiced therapy, these persons learned to use art materials with their patients as an adjunct to traditional verbal therapy. Another group of persons who came to Art Therapy were artists, art educators and teachers, who continued their education in order to develop the "therapist" aspect of their capabilities.

In the field, most Art Therapists work as part of a therapeutic milieu or under the supervision of a psychiatrist. A few therapists function as prime therapists, these are usually persons whose primary training has been in the field of psychology or who because of years of experience, feel that they are competent.

Since the early 1930's Art Therapy has been used with a wide variety of patient populations; it has been used with patients whose incapacities ranged from the psychotic, hospitalized patient to persons with organic and developmental disorders. It has been used with persons suffering from social difficulties, such as delinquency or interpersonal problems. These persons have been worked with both individually and in groups such as families.

Art Therapy has also been used in educational settings. It is very useful with children who are functioning in a diminished manner due to emotional, social, educational, or physical reasons. Art Therapy is used to
help them regain self-esteem, foster their expressive speech, develop small and large motor skills, refine their eye/hand co-ordination, develop spatial awareness and organization, in addition to preparing them for educational tasks. Most importantly of all, hopefully it gives them a tool for communication. In many ways the Art Therapist's activities mirrors what would be excellent classroom art practices, however, the Art Therapist develops a special kind of in-depth relationship and trusting alliance with the child which allows him much greater support from the therapist. The child then has much greater freedom to test his reality and permission to explore both his inner and outer worlds. In this respect, art therapy with children is closely akin to play therapy, in that this safety of the environment is a primary requirement.

Virginia Axline describes the child's perception of this special setting very well,

He soon learns that in this playroom with this unusual adult, he can let in and out the tide of his feelings and impulses. He can create his own world with these simple toys that lend themselves so well to projected identities. He can be his own architect and create his castles in the sand, he can people the world with folks of his own making. He can select and discard. He can create and destroy. He can build himself a mountain and climb safely to the top and cry out for all the world to hear, 'I can build me a mountain or I can flatten it out. In here I am big!'

He learns that in his search of self he has opened the door to a broader understanding of all people. [Axline, 1947, preface].
This kind of assurance is essential for all kinds of patients but especially for children.

The definition that an individual Art Therapist gives to their particular practice will vary depending on the type of clients with which they work. Art Therapists seem to fall into two groups: those who place the emphasis on "art," and those who place the emphasis on "therapy."

Those who put the emphasis on therapy have found a spokesperson in Margaret Naumberg's analytic orientation. She states,

Art Therapy bases its methods on releasing the unconscious by means of spontaneous art expression; it has roots in the transference relationship between patient and therapist and on the encouragement of free association. It is closely allied to psychoanalytic therapy. Treatment depends on the development of the transference relation and on a continuous effort to obtain the patient's own interpretation of symbolic designs. The images produced are a form of communication between patient and therapist; they constitute symbolic speech. [Naumberg, 1958, p. 15].

In contrast Edith Kramer emphasizes art as the more important aspect of Art Therapy. She says,

Art is a means of widening the range of human experiences by creating equivalents for such experiences. It is an area in which experiences can be chosen, varied and repeated at will. In the creative act, conflict is re-experienced, resolved and integrated. The art therapist makes the creative experience available to disturbed persons in the service of the total personality; he must use methods compatible with the inner laws of artistic creation. His primary function is to assist the process of sublimation, an act of integration and synthesis which is performed by the ego, wherein
the peculiar fusion between reality and fantasy, between unconscious and conscious, which are called art, is reached. [Kramer, 1958, pp. 6-23].

The author would like to add her own definition which has evolved from her interdisciplinary training which has given her a unique orientation. The major sources of this training were in the departments of Fine Arts, Special Education, Psychology and Educational Psychology. In addition to six years of experience, in both public and private school settings and at the Los Angeles Children's Hospital, the children in these settings ranged in age from small infants to middle teenagers; their abilities ranged from the extremely gifted to profoundly retarded. Some were physically whole and agile; some were so incapacitated that they were bedridden. Some were the children of the privileged, others were the battered and abandoned children. There were children for whom nearly any goal was achievable; there were others who were terminally ill.

Some children were missing limbs, others were missing one or more of their senses; others were physically intact but could not function for other reasons. The author worked with these children, both individually and sometimes in groups, depending upon the demand of the setting. The author from this background of training and experience has developed the point of view, that while Art Therapy is not a panacea for all children, it can be a very useful tool with some for whom it is appropriate. For the child with whom it is appropriate, art therapy provides an unusual
set of experiences in which he can explore, test, expand, retreat, evaluate and orient himself to his world as he sees it, from a very safe and protected setting. He can use the concrete nature of the materials to solidify and conceptualize the fragments of his existence. He can work while he plays, all the while feeling the assurance of the adult ego at his side. Most importantly, he can develop a mode of communication which is not dependent upon the tricky demands of articulation.

Hopefully, he can be helped to maximize his internal and external potentials and while his incapacities, if not correctible, at least can become less important due to the better functioning of positive aspects of himself.

The author sees art therapy with children as a way of using art materials to foster many kinds of personal growth. This therapy may or may not be non-verbal, it is often but not always non-directed; it is for this author always client-centered, and it is certainly existential. That is the child and the therapist live the moment fully for whatever growth it may bring.

The product is of value only as a lasting document of the experience; it need not be beautiful in the esthetic sense. However, of great importance is the experience the child went through during the development of the work. This author feels that this experience is the fertile realm of growth, for it is here that the child will establish his internal reality.
It should be noted that while the subject of this study, Patty, was an excellent patient for Art Therapy, the author worked at the same time in the same setting with two other children for whom art therapy was either not available due to interference or not appropriate, due to the physical incapacities of the child. Art therapy may be appropriate for either of these children at a later time.

One little four year old girl's cerebral palsy was so involved that it would have taken several years work in Art Therapy to develop her motor skills enough to allow her to use the materials in an expressive manner. An eleven year old boy whose classroom behavior had become so difficult that he was regularly expelled during the period, teacher insisted that I work with him as an educational therapist, because he was so far behind in his studies, and he did not want me to waste the boy's time drawing. The teacher had never heard of Art Therapy before. The boy will probably be excluded from the public school setting at the end of this year. The author believes that Art Therapy might have helped him express some of his anger.

The author, therefore, believes that Art Therapy offers a useful alternate therapy to many kinds of troubled individuals for whom some of the other more traditional therapies are inappropriate for reasons perhaps inherent in the client.
CHAPTER II
A CASE STUDY

The therapist living existentially with children transcends schools of thought and adheres primarily to value and discovery of meaning inherent in evolving life. . . . He is willing to plunge deeply into life with a child, to venture into new and unknown regions of experience, to risk his own identity while searching and struggling and inquiring into the depths of a troubled mind and heart. He is willing to live the moment and believe in the creative value of spontaneous, emerging life, long before he fully understands what he lives and long before the hidden pieces of the puzzle are revealed. [Moustakas, 1958, p. 3].

This case study is the story of a six year old girl's development from a tragic and traumatic birth and early infancy through her early school years.

It is also the intimate story of her use of seventeen art therapy sessions, a setting, a therapist and some art materials, to further her own state of equilibrium, which seemed to improve her functioning in her environment.

Sources of information are included as they occur in the text, by number, type and date., e.g., [s.r. #2, p.c. 9/16/76] and identified by that number in the Special Reference List. Actual names of source are omitted, but the relationship to Patty or the professional relationship is explicit.
No Moro and No Cry

Patty's mother had a normal pregnancy, right until the time of delivery. This was her second child, the older girl was four years old, there had been no miscarriages, no stillbirths, or drugs taken to cause concern. This time, however, after eighteen hours of labor, the child was in face up presentation, (breach) and the baby would not come.

The doctors told her that the baby probably would not survive. She said, "I was beginning to die, too. Then another doctor came and performed a cesarian operation on me. When he removed the baby, he said, 'Your baby was a little girl, but she did not live.' A few minutes later a faint heartbeat was heard in the infant, and the doctors immediately put the baby on a respirator and she began to breathe." [S.r. #1, p.c., 3-22-76].

The child was very bruised, especially on the right side of her face. Her limbs were black and blue. The child had no moro response nor did she cry. The neurologist who examined her felt that she had suffered neonatal asphyxia and a subarchnoid hemorrhage. [S.r. #8, b.s., 4-11-70].

The mother said she prayed very hard for her baby and after five days the infant was removed from the respirator. The mother continued, "The doctors all said it was a miracle that Patty lived." [S.r. #1, p.c., 3-22-76].
The reports indicated the infant had also suffered left brachial palsy (Erbs Palsy), which had paralyzed her left arm. [S.r. #8, n.e., 4-12-76].

After the fifth day, the baby was taken off the respirator and put into an isolette for the remaining five days of her hospital stay. In the isolette she was weaned off the oxygen. Ten days after her traumatic birth, Patty would be discharged from the hospital. She would return for another seventeen day stay when she was one month old, due to respiratory problems. At her discharge, however, her mother, who was still recovering from the surgery, would need to care for both the fragile, partially paralyzed newborn and a lively four year old sibling. The parents would later recall that Patty cried day and night for the first two years. [S.r. #8, m.r., 6-11-73].

The paralysis of her left arm caused by the Erbs Palsy would disappear in two or three months, but the baby probably felt pain or a prickly sensation for the next six months to a year. She probably hurt whenever she was handled, picked up, carried or dressed. [S.r. #6, p.c., 4-25-76].

Her eyes did not seem to work well together, years later the strabismus would be diagnosed but during her infancy, it is likely that her vision was distorted and she saw double images. [S.r. #11, o.r., 10-13-73].
Patty seemed to progress fairly normally for the next few months even though she cried constantly and was difficult to feed. Patty sat alone at six months, she stood alone at eight months, and she learned to walk at fifteen months. Patty's mother became pregnant again when she was six months old. [S.r., #8, m.e., 6-11-73].

Her baby brother was born when she was fifteen months old. [S.r. 1, p.c., 3-22-76]. The mother relates that Patty was always a very mean and nervous child. That she constantly ran away after she learned to walk, and the Mother had to watch her constantly. The mother felt that she could not take Patty to the market, or anywhere because she would become so troublesome. She also recalls that the child was very difficult to feed and would sometimes go for several days without eating. The mother would follow her around the house with a spoonful of food, seeking to distract her enough to get the toddler to eat it. [S.r. #1, p.c., 3-22-76].

When Patty was two years old, the major medical center which had cared for her since birth, gave her a check up in their occupational therapy unit. They found that she could eat from a spoon and drink from a cup and that she could take her own clothes off. She could draw a circle and make both the number 1 and the letter P. They indicate that she was babbling and shaking her head yes and no. They also gave her the Denver Development Screening Test and found her up to developmental level. Her
physical coordination was intact. They found her easier to get along with and interacting more. [S.r. #8, p.t. and o.t., 6-11-73].

A psychological evaluation at a major mental health clinic when she was two and a half years old, describes an immaculately dressed, rather delicate looking little girl. She is brought for the examination by her solicitous father. This father's principle means of dealing with this manipulating, omnipotent child is to infantalize her. They cite her short attention span, her constant sucking on a pacifier and her rage when the father tried to remove it was noted. Of greatest concern during this evaluation was that Patty did not use any words, she made some sounds but no words. [S.r. #9, p.e., 10-13-73].

This is a tri-lingual household, the mother was born in Italy, and speaks Italian; the father was born in Mexico City and speaks Spanish. Until this time, the parents had spoken their respective languages to the children and Spanish to each other. Both parents speak a moderate amount of English. Shortly before this examination, the parents had been instructed by a doctor or a psychologist to only speak to the children in English. [S.r. #1, p.c., 3-22-76] (S.r. #9, p.e., 10-13-73).

The parents did not return to this clinic again. The reader should note that this was only six months later than the evaluation at the major medical clinic. The contrast in the results makes one wonder why the child was...
perceived so negatively at this mental health clinic. This contrast also raises the question, was she really far behind or was she at developmental level, or was she functioning so erratically that she was both? Was there some factor in the interview at the mental health clinic which caused this resistive and combative behavior?

Later that year, the Crippled Children's Services also saw her. The parents complained that, "She did not talk, her eyes were bad, her feet were bad." [S.r. #7, p.t. and o.t. r., 9-20-73 through 4-76].

This service describes her as an ambulatory child, wearing corrective shoes for toeing in. In the report it is observed that the child does not appear happy; she cried during the interview, urinated and spat on the floor.

Several months later her eyes were examined by an opthomologist. She was found to have normal visual acuity, but a double, disassociated hypertropia in both eyes, the right eye being more involved than the left. (Strabismus). Surgery was recommended, however, it was never done. Effectively, this means that she cannot use her two eyes together and probably frequently has double or distorted vision. [S.r. #11, o.r., 5-6-75] [S.r. 6, p.c., 4-25-76].

When she was four and a half years old, she began school. She was placed in a preschool classroom in a public school for the physically disabled. On admittance, the school found her to be a distant child who did not
relate to others. She smiled but not at people or at appropriate times; she did not respond to loud noises. Although the parents said she understood three languages, she did not speak any. She was not toilet trained. There seemed to be some disagreement between the parents regarding the method of handling this child. The father felt that there needed to be firmness and discipline. The mother felt she needed to be cared for and catered to in everything. The mother's arms are reported to be covered with scars from Patty's bites. [S.r. #3, p.c. 2-2-76].

It was noted that both parents give this child a great deal of love and affection. [S.r. #2, p.c., 3-16-76] [S.r. #5, c.r., 9-20-73 through 4-76]. Patty's first teacher noted that she did not play with other children and would bite, slap or scratch anyone who got too close to her. She was punished when she did this. She would also bite herself when frustrated. She was very withdrawn and did not speak. [S.r. #5, c.r., 9-20-73 through 4-76].

About midyear her aide recalls that Patty said her first word. The aide said, "I always spoke to Patty as though she would respond and one day she did. I also potty trained her; it was not difficult. However, it was very difficult to get her to eat anything." [S.r. #4, p.c., 4-13-76].

At home the mother reported that she fed Patty in the bathtub because she ate better there. [S.r. #5, c.r., 9-20-73 through 4-76].
By the end of summer school that year Patty was beginning to show more interest in school. She still would not participate in activities, but she was beginning to enjoy watching other children participate. [S.r. #5, c.r., 9-20-73 through 4-76]. Her parents began to report that she was easier to live with at home, too. [S.r. #7, p.t. and o.t.r., 9-20-76]. Even with these improvements, the therapy unit in the school still considered her next-to-impossible to do therapy with.

The following September, Patty would be placed in another self-contained preschool classroom. This would be her classroom setting during the period when she would work with the author in Art Therapy. This room has fifteen children, a teacher and an aide. Although officially this is a regular preschool classroom, the children in it represent a wide range of behavioral, emotional and physical disabilities. Many of the children are undiagnosed or are children who are extremely difficult to diagnose, and therefore, have been placed in this classroom awaiting further disposition.

The children range in age from three and one-half to six years old. Intellectually, the students represent a range from severely mentally deficient through above average functioning. The room has an indoor and an outdoor area, it has centers for dramatic play, art, music, gross motor activities and a variety of manipulative and
intellectual tasks. The program provides a semi-
structured environment with a reliable routine which the
children come to know and expect. The teacher and the
aide are or appear to be both warm, sympathetic, well
experienced adults who provide a climate of knowledgeable
concern and appropriate demand for the children in their
care. This program is augmented by a team of specialists,
a psychologist, a doctor, a nurse, two speech therapists,
physical and occupational therapists, a remedial physical
education specialist and resource room personnel. These
people are a regular part of the school setting; they know
the children and are available for consultation to the
teacher.

Patty is a slender, attractive child, always beauti-
fully dressed and obviously well cared for. Her outfits
match to the last detail, and she frequently wears lovely
hand-made items from her grandmother in Europe. [S.r. #4,
p.c., 4-13-76].

She is perhaps one of the highest functioning children
in this classroom. (See Appendix I.) Naturalistic Log I
demonstrates that she moves through her school day, sitting
at teacher activities, attending or not as she chooses and
she involves herself with her own activities the rest of
the time. Often she chooses an art activity or a puzzle
or a manipulative material. She never played with any
dolls, puppets or dramatic play materials which are read-
ily available within the classroom. Nor does she play
with any of the children. She seldom speaks and then only to get what she wishes. Her facial expression changes to one of fear whenever she is confronted with any materials or equipment which seem to operate as if by magic. For example, a wind-up train, or the speaker on the film projector. One can also see from this Log that she is worried by stories requiring the use of imagination of events which are not in her repertoire of experience. For example, imaginary bites of cookie men, who run around and talk to cows and get eaten by foxes. Whenever anyone moves too close to her physically, or whenever she becomes fearful for another reason, she will scratch the nearest person on the hand. If she becomes very frightened or frustrated, she will bite her own hand and occasionally someone else's.

After taking the initial naturalistic log, the author wanted to look at some additional aspects of her behavior. Behavioral Log I (See Appendix 2) confirmed that the majority of her school time was spent either attending to teacher activity or attending to her own activity which was usually art. It was clear from these two logs that although Patty was probably learning quite a lot during her school day, she was managing effectively to avoid interacting with either the adults or children in the classroom.

Additionally, the author wanted to explore the nature of her aggressive behavior. (See Appendix 3.) The most
common of these was scratching. The goal of the Log was to
determine, if possible, a cause and effect relationship.
The incidence of occurrence of the behavior on the log was
on an average of every twenty minutes. An informal survey
of the Naturalistic Log, also indicates an incidence of
five scratches and one bite during a comparable time per-
iod. Fear or encroachment seems to be the perpetrating
cause; there were seldom any effects except withdrawal of
the victim, which was perhaps Patty's goal.

The Study

Permission was obtained from the school for the
author to work with this child, using art therapy, for
whatever improvement in the child's functioning we could
obtain. The sessions would be twice a week for the next
nine weeks.

After careful consideration of the Behavioral Logs,
the author's goal for this therapy was to attempt to estab-
lish an interaction between this child and the author.
Hoping that any kind of effective one-to-one interaction
would later spread to Patty's other relationships. Secon-
darily, it was hoped that the use of speech might be
fostered and brought into the realm of interpersonal com-
munications. In general, it was hoped that any behavioral
changes or improvements would be reflected in better
classroom or family functioning.
FIGURE 1

Scale: 1-1/2" = 2'
The author would work with her using primarily art materials as the basis of communication. Several art materials were introduced, however, Patty quickly established her own preferences. During the next nine weeks, she would eventually use not only the art materials, but in addition, she would use the therapist herself, the playroom itself, the school building and grounds as a means to her own personal growth. However, it must be noted that the primary expressions or communications regarding "self" were available through the art materials.

The sessions would take place in a tiny room in the school, one end of the room was partitioned off with a sink and toilet. This room had formerly been a speech therapy room; it was gaily decorated with four large posters and two collages. Hanging in the center was a large mobile. (Figure 1) This five-part mobile would be nearly demolished by the end of the nine weeks, so it is perhaps important to describe it to the reader. The mobile was designed to depict the four basic food groups, it had four large sections, with slightly cartoonized creatures made of meat, bread, vegetable and cheese products. There is a mother figure holding a large bag of groceries. The arm which holds the bag, has a predominant left hand with clearly differentiated fingers. This figure would be attacked by Patty occasionally, however, the figure which was attacked constantly and vigorously was the figure of the small boy eating a hamburger.
It should also be noted that the therapist, during the first six weeks of the therapy, had no knowledge regarding Patty's birth and early infancy. The only information available to the author, was the information from the logs, the teachers' observations and a very sparse amount of material in the cumulative record file in the office of the school. So it was only near the end of the therapy sessions that "the pieces of the puzzle" would finally fit into place. [Moustakas, 1966, p. 3].
CHAPTER III
PROCEDURE

Patty from her difficult birth and early infancy had developed into a withdrawn, frightened and nearly mute school child. She spent each school day maintaining a stance of estrangement from her environment and her peers. Twice weekly Art Therapy sessions were begun with her hoping for only small successes in the areas of interpersonal relations and perhaps some increased use of speech.

On February 4, 1976, the first session would begin. The author would begin to introduce her to some art materials and begin to establish the safety of the setting for her.
Session 1
February 4, 1976

On her first trip to the playroom, Patty came readily, but scratched my hand once on the way over. When we first entered the small room, she looked fearfully at the big mobile hanging from the center of the room. I said, "This is just a picture made of paper." and I touched it to reassure her.

First I tried to engage her interest in a little doll house, I set up the furniture in each room. Then I described each piece and carefully named each person, Momma, Daddy, Baby, etc. as I put them in the house. She watched curiously, but she would not participate in any way.

Next, I tried to interest her in a small bear puppet. She was very fearful of the puppet, so I immediately put it away. As she sat at the little desk, she looked fearfully at two felt collages which were hanging on the wall. One collage depicted a fish and the other one a butterfly. I said, "These are pictures that someone has made from pieces made of felt." Then I took them down off the wall and let her touch them, and turned them over to see how they were made. She looked at them quite curiously and then I hung them back up. This small ritual would be repeated each time we met for the next few weeks.
Then she painted three paintings in rapid succession. She kept her colors quite separate, sometimes going back to put a different color into an opening she had left in a previous color. She let the paint drip a little from the brush before she started. She paint with vigor, often using a final contrasting paintsto put a border around her figures as if to define the space.

As we walked back to her classroom, I held her hand and we stopped at each of the many big mirrors along the hallways to look at ourselves. We also stopped to look at the buses pulled up to the ramp in front of the school and we stopped several times to look out the window at the rain.
Session 2  
February 9, 1976

On the way to the playroom, we stopped in the hallway to look at the display of valentine hearts made by the children in Patty's room. I read the name of each child on the valentines, including her own. She looked quite curious when she saw and heard her own name.

When we arrived at the playroom, she immediately began to point to the large mobile hanging from the ceiling in the middle of the room. I lifted her up so that she could touch it. First she hit it with her hand and then when it quit shaking around wildly, we looked at it more closely. We examined the figures of the girl and the boy and the creatures made of bread and other foods, such as vegetables and cheeses.

At the art table I showed her how to wet the paper with the sponge before beginning to work with the wet chalks. She watched very curiously but she would not touch the big, colorful, wet chalks. I began to mark with them on the wet paper. She stopped me and insisted that I take the pictures of the fish and butterfly off the wall again so that she could look at them closely.

I then put away the paper I had been using with the wet chalk and put a new paper down on the table.
She immediately picked up the sponge and started to wet the paper herself. When she finished wetting the paper, she picked up the chalks readily and began to work with great enthusiasm. As she had done with paint, she filled in the areas consecutively, finally taking a contrasting color made a border around three sides of the paper. Again I felt that she might be defining the territory. The first two paintings were painted in this manner but the final painting was almost solid green, with the few openings filled in with other colors. This last painting was very wet and squishy and she seemed to enjoy it immensely.
Session 3  
February 17, 1976

In the classroom, I said, "Patty, are you ready to go?" Patty ran to me, took my hand and said, "me, paint."

We entered the playroom and I immediately had to pick her up (at her insistence) so that she could hit and touch the mobile hanging from the ceiling. Then I had to take the pictures of the fish and butterfly down so that she could hit and touch these.

I had prepared paint for her to use but she immediately went to the chalks and began to wet the paper with the sponge as she had learned to do in the previous session. However, during the first chalk painting she also used some of the tempera paint. She painted rapidly and with great enthusiasm, the color was used in a bold and confident manner. She spent a lot of time wetting the chalks in the water, in fact, she became very involved making the water dirty. She changed the water five times during the session. Each time I assisted. She seemed to be using the chalks in some order but I could not determine the order of choice. Between paintings she needed to be lifted up again so that she could hit the mobile. Once she hit it so hard that she knocked it down and I had to climb up on a table to put it up again. She seemed quite relieved that
I could fix it. Finally the last thing before we left, she said, "Up up." so I lifted her up and she hit the mobile again for the last time that day. She watched it closely as it swung wildly around in the air. She seemed to also enjoy the close contact of being held while I lift her up. One time I stood her on the table below the mobile and let go of her but she immediately grabbed on to me and made me hold her before she could hit the mobile.

Walking back to the classroom we stopped at the big mirrors in the school hallway, but she would not look at herself, nor would she wave goodbye as we moved away.
Session 4
February 19, 1976

Patty worked reluctantly with the finger paints, she stopped every few minutes to look at her hands. We stopped frequently to wash them. After we had made a hand print painting together, she pointed to the big chalks. We cleaned up the finger paints and then I got out the big chalks. She quickly painted one chalk painting and then she wanted to change the water she had made dirty by rubbing the chalks on the bottom of the dish. I said, "Patty can change the water all by herself." She said, "No" and pointing to me said, "You." I continued to insist that she could do it herself, she finally picked up the container and carried it to the sink and just held it there and said, "You, you, you." I walked into the bathroom and said, "Patty, do you know where the water comes from?" She furrowed her brow and shook her head, No. I said, "The water in this sink comes from a big lake far away. There are pipes that carry the water from the lake to this school and to this sink so that we can wash our hands and our brushes and so we can get a drink of water if we get thirsty. The water in the lake is very cold, so when it gets here we take part of it and put it in a water
heater and warm it up before the pipes carry it to the
sinks." I then showed her again how to turn the water
on and off and which handle was for the cold and which
was for the warm water. She seemed satisfied and was
able to use the sink herself after that. Patty seems
to have a real lack of understanding about the way
things work in her environment. She seems to be generally
afraid of anything around her that could possibly work
from some magic source, or that could contain some hidden
danger. During this session, I again lifted her up many
times to hit the mobile and look at it.

As we walked back to the classroom we met a mother
with a baby. We stopped and I picked Patty up so that
she could see the baby better. She looked at it
curiously but did not seem very interested. She held
my hand and skipped the rest of the way back.
Session 5  
February 24, 1976

Patty said, "I want chalk." on the way to the playroom. She helped me set up, she went to the sink and put water in the bowl by herself, she had also wet the sponge. There had been a school holiday, since our last meeting, and it had been a full week since she had been given the explanation about where the water in the sink came from and I wondered if she would show reluctance to use the sink alone again. She quite readily picked up the bowl and took it to the sink and filled it, picked up the sponge and wet it and brought both back to the table and sat down ready to work.

Her first painting was a face (Figure 2). The next three paintings were bold scribble paintings. She got up frequently to change the water in the bowl herself and I praised her each time. She used the sponge to wet her paper and then she began scratching the sponge in the same manner that she scratches people who get too close to her or infringe on her territory in some way. The wet sponge seemed to me to have about the same texture and feel as a person's skin. I said to her, "It's fun to scratch that sponge and it doesn't hurt anyone does it." She smiled, in fact she smiled the whole time we spent together.
When she finished painting, she helped me clean up by washing out the bowl and the sponge and putting the chalks away. Then we washed our hands together several times, she seemed to enjoy the tactile experience of scrubbing together.

She seemed also to explore some other limits today; several times she threw the sponge at me and once she even threw a purple chalk, which stained my pink slacks. She laughed each time she threw something and I told her next time I'd wear an apron in case she needed to throw the chalks around again.

She knocked down the big mobile again, when she hit it just before we left, and then insisted that I hang it back up immediately so that she could see. Today she showed neither fear nor interest in the pictures of the fish and butterfly.

As we walked back, she insisted upon seeing inside a closed door on the hallway, so I opened the door and we went in and thoroughly explored a boys bathroom. Fortunately, there were no boys in there at the time. She seemed satisfied.

I told her that next time we would make a big picture of Patty.
Session 6
February 26, 1976

We stopped on the resource room and took a big piece of butcher paper off the roll. I rolled it up and Patty carried it back to the playroom. When we unrolled the paper, she lay down and I took a big crayon and drew a line around her body (Figure 3). I talked to her as I worked, "Here are Patty's ribbons, here are the shapes of Patty's ponytails, this is the shape of Patty's ear, neck, shoulder, etc." When she sat up, I showed her all the shapes again. She began to paint. She painted carefully for a few minutes, then she asked for the chalks. She did not get them for herself, although they were within easy reach. I got the box and brought them to her. She began to paint all over her silhouette with orange. Where she had been careful to stay within the boundaries with orange paint she readily spilled out with orange chalks. She began carefully to paint her hair with red but soon she had nearly circled the figure with the red chalk. I wondered how she understood her own boundaries, what was her way of understanding the relationship of her physical body to her environment as she envisioned it. Then she said, "Finished." She wanted me in the bathroom while she
turned the water on herself and she was able to get her own soap from the dispenser.

She then wanted to build with the cubicle counting blocks. She spilled them out on the desk and then threw the box on the floor. To test her intent, I picked up the box and set it back on the table. She promptly knocked it on the floor again. Then she built several tall towers, approximately 10 to 12 inches tall. The first two fell over from natural causes and the third she knocked down with gusto. She then continued to knock blocks all over the floor (all 100). She grinned happily as she scattered the blocks all over the room. I said, "My goodness, Patty has made a mess. We will have to pick up all these blocks and put them neatly away before we can go to P.E." I helped her and we put them all carefully back in the box and then she put the box on the shelf.

On the way back, she asked to look inside many doors along the hallway. We looked into the library, two boys restrooms, the resource room, the parents waiting and a classroom full of children. She seemed to need to know what was behind each door.
Session 7
March 2, 1976

On the way to the playroom, Patty stopped at the resource room door and said, "Me want white paper." So we went in and took another large piece of paper off the roll. I said, "Do you want to lay down on this paper and we will make another picture of you?" She made a gesture like drawing around her shape with a chalk and nodded, yes.

We put the paper on the floor of the playroom and made another silhouette of her body. I named all the parts of her as I drew around her. "Here is Patty's arm, here is Patty's hand, here is one two, three, four, five fingers." She lay very still and listened intently. When I was finished, she sat up and looked at the drawing. I then showed her all the parts again. She started to paint carefully with the tempera paint, but she soon abandoned them and asked for the chalks. She worked a little while with the chalks, covering up many parts of the body and using the chalks quite boldly. Then she began to dip the paint brushes into the chalk water, one after the other until the water was nearly black. Then she would take the water to the sink by herself and get more water and begin to dip the brushes in again until she had made the water quite black.
She repeated the process four or five times. She required no assistance with the sink at all. When the time was over, I showed her how to wash the brushes in the sink and where to put them away. I praised her and told her that I would tell the aide in her classroom that she knew how to wash brushes and maybe she could help her sometime. She smiled and seemed very proud of herself. I decided that one of my goals for this child would be to foster autonomy and competence.
Again Patty insisted that we get "white paper" from the roll in the resource room. In the playroom after she had hit the mobile around a few times, she lay down on the paper and I again drew her silhouette, carefully naming each part (Figure 4). When she sat up, we again went over all the parts of the drawing. She set to work immediately with the chalks. She started by circling each of the fingernails on her right hand in bold black chalk, and then she scribbled over her hand and arm with black. Then she used the large black chalk to cover her other hand and arm. Next she picked up the turquoise and scribbled out her face, then she scribbled randomly over her entire body in various colors. She had no sooner finished than she said, "I want more paper."

We went back to the resource room and got another piece of paper and repeated the whole drawing process again (Figure 5). She completely obliterated the drawing with brown chalk, using only a little orange, purple and blue to fill in a few gaps. The large brown chalk had a very feces-like look to it and she got up and quickly washed her hands when she finished. She showed no reluctance to use the sink, nor did she show interest or fear of the felt pictures during this session.
We opened two doors on the hallway going back to the classroom. One of them was a girls bathroom. We examined it quite thoroughly. There was a large white tiled area behind each toilet and the booths were gray. Patty said, "That's white." and pointed to the tile area. There were chrome handrails around each toilet and I told Patty that those rails were for children in wheelchairs to hold on to. She seemed satisfied and we went back to her room.
We stopped at the resource room and Patty tore off two pieces of "white paper" as she kept insisting, "I want paint, I want white paper." In the playroom she put her hands behind her head, so that they did not show in the silhouette. After we had made the silhouette and carefully recounted the parts, she began with green. She covered the drawing with large strokes over the whole silhouette, then she drew a face upside down near the feet. I said, "You made a face by Patty's feet." She smiled and changed to brown chalk and stroked brown chalk over the whole painting. When she had finished, stood up, picked the paper up off the floor and after putting it on the table, said, "I want more white paper."

We drew the next silhouette, she took the orange chalk and scribbled out the right hand and then smeared orange loosely over the rest of the figure. My bare left hand and arm were near the end of the paper. She bumped into my hand with the chalk, she paused and looked up at me and then started to paint my fingers orange. I said, "Patty is painting my fingers orange." She put the orange down and picked up the green and painted the rest of my hand green. I said, "Patty, you
are painting my hand green and orange." She picked up the brown and painted my forearm, then my upper arm. She continued to paint my entire arm up to the shoulder, using orange, green, black and brown chalks. She painted both the front and back of my arm. I said, "You have painted my whole arm with chalk." She smiled and said, "I want more white paper."

We got more paper, when we returned to the playroom she said, "Wash your hands." She and I scrubbed the chalk off my arms. It took a long time, but we finally got it all off.

I then made the next silhouette, then she took the lime green chalk and scribbled out the right hand. She then continued to paint my hand green, she then scribbled out the left hand with brown and painted my arm (forearm) and hand. She then picked up the black chalk and scribbled out the face and then randomly over the rest of the top of the painting. She said "Finish" "Wash". We washed our hands together, she scrubbed the chalk off of me. During this drawing she once reached up as though to use the black chalk on my face as she had done on her own silhouette face, but I said firmly, "No, No chalk on my face." As she finished using both the black and brown chalks she threw them across the rooms.
Several times during the session she climbed up on a chair to swing at the mobile. I noted that the figure she strikes most of the time is the figure of the little boy, eating a hamburger. She hit it so hard once today that she knocked it off the mobile. She insisted that I immediately put it back up. Also today she climbed up on the chair or table alone and hit the mobile without assistance, except for an occasional supporting hand from me. In general, she showed more independence, she did not hold my hand either coming to or going from the playroom to classroom. She only needed to briefly open the girls bathroom door to look in, as we passed the doors we had opened on previous trips, she pointed to them but did not seem to need to open them.
Session 10  
March 11, 1976

I sat down in a chair on the edge of the large group of children, waiting to be dismissed from music. Patty saw me and said, "Me paint?" "White Paper?" I nodded yes, but motioned for her to stay seated until she was dismissed.

We went immediately to the roll of white paper in the resource room and she tore off two pieces. After we made the silhouette she jumped up and hit the boy on the mobile, then she began to carefully paint her legs in purple. She then tried to paint each finger of her hand but the chalk was too big so she just continued around the entire figure. Then she made five P's on the figure, each time saying "P". She then took the orange and painted her ribbon and across the top of her head and down toward her feet and up around the other side. Then she said, "Finish." She picked up the black chalk and touched the back of my hand with it. I said, "No, you can't paint my arm today," She looked a little frustrated. I continued, "but you can make an outline of my arm and paint that." I laid my bare arm across the sheet of paper and showed her how
PATTY
MAR. 11, 1976

FIGURE 6
to make the line around it. She went to get a crayon, but when she came back she put the paper on the floor and said, "Me, Me." I took the crayon and drew another silhouette of her. Then she jumped up and hit the boy figure on the mobile. Then she quickly scribbled over the figure in orange and said, "I want more white paper."

As I drew around her hands on the next silhouette (Figure 6), I said, "Here are Patty's fingernails." She immediately got up and hit the boy figure again and lay back down. When she started to paint, she immediately began making a silhouette of her own hand with yellow and carefully she put on the fingernails. With a green chalk she outlined her left hand, then she made a large circle over the top and a spiral down the center. Then with yellow she made an even larger circle over that. She then took the black and made two horizontal lines and a vertical line between these and a bold black stroke down.

Then she picked up the bowl of dirty water and chalk and turned it over on the paper. She jumped up and said, "I wash hands."
She completely used the sink alone today and needed to look in only one door today. It was a girls restroom, she opened the door herself. She skipped and hopped all the way back.
Session 11  
March 16, 1976

Patty insisted that the first silhouette be drawn in a yellow crayon. When she began with a purple chalk, which was very wet, she used it to make a purple puddle near the feet. Then she used the brown, black, yellow and green. She became very involved with taking the chalks to the sink to "wash" them.

After little effort on the first portrait, she began to ask to make the next silhouette, which she quickly smeared with brown chalk and then asked for more "white paper." During this period, she stopped several times to climb up on the table, without assistance from me, to hit the figure of the little boy on the mobile.

During the last portrait, she stood up several times while I was drawing her silhouette, so that she could see how the drawing looked as it became more and more complete.

When the silhouette was complete she put several purple dots near the top, followed by a vertical line. I asked, "Is that your eyes?" She said, "Nose." She worked for a few minutes in green chalk on the silhouette but soon abandoned this to make several silhouettes of her hands and feet. On the hands she put fingernails
and on the feet she put eyes, nose and mouth near where the toes would be. She made several of these, sometimes using chalk and sometimes crayon. She seemed very fascinated by these drawings and stopped numerous times to look at them.

On the way back we looked in several rooms again and we stopped for a long time and looked at the display of photographs of the children in the school.
Session 12  
March 18, 1976

We went to the big rack of rolled paper and Patty said, "I want white paper." She tore off one sheet and said, "Orange Paper?" I said, "Yes, you may have orange paper, too, if you want." So she tore off a piece of orange paper too.

When she lay down on the orange paper, she made a silhouette, placing her head in such a way that she made a profile. She lay still while I traced around her head, neck and arm and hand. Then she stood up and looked at herself. She climbed up on the table and hit the boy figure on the mobile so hard that she knocked it down. After I had hung it back up, she lay back down and I completed the figure. She rejected the chalks today and she immediately took out the paints. She started carefully with the orange paint. After one brushful had been used, she stood up and went to the bathroom and washed the brush out and brought it back, and put it into the orange paint and went on the next color. This activity of washing out the brushes after each use would continue for the rest of this session. After the first few times, she began to close the bathroom door while she was in there washing the brushes and then
coming out and closing it behind herself when she came back to the paper. She completely used the sink and soap dispenser by herself. I remained in the other room by the painting while she went into the sink. She spent at least half of this session washing the brushes.

While she was in the bathroom washing the brushes, she gave me several spontaneous answers to questions today. The questions were, "Did your Daddy come to school last night for open house?" She answered, "Yes." I said, "Did you come with him?" She responded, "No." I said, "Did you stay home and go to bed?" She said, "Yes." I said, "Did you watch TV?" She did not respond. I said, "Patty, do you have a dog at your house?" She said, "No." This was nearly a real conversation.

She then wanted to make another picture of herself. I put the white paper on the floor. She said, "No, blue." and pointed to the door. So we went to get blue paper from the rolls.

Again during the drawing of this silhouette, she got up several times to see the drawing emerge. She sat up so that she could see me make the silhouette of her left hand.
She did a little painting on the portrait, but again she constantly left the drawing to go to wash the brush after each use. She soon said, "Finish" "White Paper."

At first she lay down on it, but then at once she jumped up and said, "Just paint." She did a little painting on the paper but again became preoccupied with the washing of the brushes and closing and opening the door. At last I said, "Patty, you wash the brushes while I clean up these paints and then we will go back, our time is over for today." She washed the brushes up nicely and then we started back.

She moves confidently down the hallways of the school, not even needing to hold my hand. We did stop however to look into some rooms we had not looked into before. The school psychologists, the nurse's office, and the principal's office. She stopped to look again at the display of photographs in the hallway. She used many words to describe the activities of the children in the pictures. "Eating, Outside, P.E., Swimming" and others.
Session 13
March 23, 1976

Patty chose yellow and green paper. We began with a silhouette on the yellow. She carefully painted the shoes orange and then began a whole series of trips to the sink to wash the brush after each use. She climbed up once to hit the figure of the little boy on the mobile. All of the trips to the sink to wash the brushes had created quite a mess on the floor, which we had to clean up when she finished the painting.

We put the green paper down and she lay down for a second and immediately jumped up and began to draw two faces near the bottom with chalk (Figure 7). She then jumped up, took the sponge and began throwing the sponge at the figure of the little boy. She threw it six or seven times. She smiled and laughed as she threw it. I said, "You must really be angry with that little boy today." She laughed and continued to throw the sponge. She then said, "Finish." "More Paper."

We went to the resource room for more paper. She chose black. While we were there we saw a speech therapist that she had a confrontation with the day before. The speech therapist said, "Hello, Patty."
I said to her, "Can you say Hello to Barbara." Patty turned her back and walked out. Out in the hallway, I said, "I'll bet you'd like to throw a sponge at her, too." She grinned and nodded her head, yes.

She would not lay down on the black paper either, but immediately began painting; again she washed the brushes after each use. When we had cleaned up, she started hitting the mobile again. She hit it many times. She furrowed her brow and ground her teeth and looked worried as the mobile swung wildly around in the air. She ducked and covered her head as though she expected some retribution. I said, "This mobile cannot hurt you, Patty. It's only made of paper." "It's just colored paper and nothing you can do can cause it to hurt you." She said, "Just paper."

I carried her all the way back to the classroom. She fondled my hair and snuggled against my shoulder as we walked. We stopped to look at the pay phone in the hallway. She said, "No, no." and looked frightened. I thought that this must be another thing in her world that she does not understand. We also stopped to look at the photograph display again. Again she pointed to the pictures and named the activities, P.E., swim, outside, ball, eat, etc. I did not ask her what was happening in the pictures or otherwise prompt her.
I continued to carry her and at no time did she attempt to scratch or bite me, nor did she try to remove herself from the close contact. She looked a little wistful when I put her down.
When we first arrived at the playroom today, we spent some time emptying the paints into new containers. I made Patty wash the brushes and get water for the container. I hoped this would dissipate some of her need to wash brushes each time she used them. It did not. She continued to wash each brush after each use when she began to paint.

Today Patty chose brown paper. After the drawing was complete (Figure 8) she climbed up and hit the little boy figure on the mobile many times. Then she threw the sponge at both the boy and the momma figure several times. She painted her figure quite completely this time. I painted her shirt yellow and said, "I'm going to paint Patty all over." She said, "No."

I quit painting and she began to work very hard. She painted her head, arms and hands in yellow. She made no definition of the fingernails. Then she outlined her sides in red and blue. She said, "Finish." several times and I said, "No, not yet." Then she would work for a while more. Each time she would wash the brush, she would walk across the painting, and the floor
became quite tracked with paint. She seemed pleased with her footprints. Finally, she said, "Finish." and picked up the paper. She said, "More paint." I said, "O.K. we have time for one more." She chose red paper and would not lay down on it, but instead began wetting the paper all over with the wet sponge. The paper was big enough for a silhouette and it took quite a while to wet it thoroughly. Then I said, "You can paint this one with your hands." I poured some orange paint on the paper. She immediately began smearing it around with gusto. She went through a series of several colors. After each color was smeared around, she got up and washed her hands. She worked with enthusiasm. Finally she said, "Finish." Then we cleaned up the playroom together. It was quite a mess, but she seemed to enjoy the cleaning up. She hit the boy a few times before we left, and said, "Just paper."

When we walked back, she was very independent of me and ran ahead to the photograph display in the hall. She again named all the activities of the children in the pictures. Then she took my hand lightly and walked back to the classroom.

I could not engage her in dialog.
Session 15  
March 30, 1976

Today Patty chose red and brown paper. We began with the first silhouette on red paper. She painted the feet blue and then proceeded up the side of the body all the way to the elbow. She moved and painted in the hair ribbon with blue.

She had insisted in putting her hands behind her head, (in both drawings today) so that there were no visible hands. Next she painted the other side of her body yellow and then painted her hair yellow. Then she painted her other leg orange and carefully defined the upper right edge of the paper. She dabbled a little more in other colors and then she said, "Finish."

After we had made the silhouette on brown paper, she began painting the feet and legs green. Then she made a silhouette of her own foot in green paint on the drawing of her own body. Next, using blue paint she drew a line down the entire right margin and half way across the lower edge of the paper. She carefully made a blue mark across where her wrist would be and then made a blue intrusion from the border.
Although she looked at the boy on the mobile when we first entered the playroom, she did not hit it or throw a sponge at it during the entire session.

When she was finished painting, she helped me clean up. She completely washed the brushes and put them away herself. Then she put her own shoes and socks back on and then opened the door to the playroom for me to go out. She skipped most of the way back to the classroom, not holding my hand and stopping briefly to look at the photograph display in the hall. She showed no interest in the doors along the way.
Session 16  
April 1, 1976

As was her custom now, Patty skipped into the resource room, went immediately to the paper and said, "I want yellow paper." We tore off a piece of yellow paper, and I said, "Do you need two pieces of paper today?" She nodded yes, and said, "I want blue."

The first silhouette was on yellow paper (Figure 10). She immediately took red paint and painted out the fingers on the left hand. She then continued to paint the left arm red. Next she painted the left foot green and carefully painted a green horizon line and then painted two intrusion lines from the left in green. Then she painted out her right hand in orange and then her arm. She continued with orange to paint her right foot and continue up to define her right side. Finally she painted the bow in her hair. She wanted to wash the brushes often today, but did not complain when I limited her to a few changes of water and occasional brush washings.

When she lay down on the blue paper for me to draw her silhouette, she lay down diagonally so that her feet were hanging off the paper. I said, "Patty if you lay that way your feet are off the paper and will
"Not be in your picture." I picked up her feet and placed them straight on the paper. She said, "No." and moved her feet back to the original position. I said, "O.K." and drew the silhouette. She began with red paint, first establishing a straight horizon line for the diagonal figure and then continued to outline the rest of the figure almost completely (except the left arm) in red. In the process of outlining the figure, she got red paint on her feet, she then used the paint on her feet to paint out the fingers of her left hand. Then she took the purple brush and painted a little and then got very interested in dripping purple paint over the drawing. Then she used other colors, painting a little and then dripping the color over the page. Again in this drawing she makes several intrusions from the left in different colors.

When we're getting ready to go back to the classroom, she handed me her shoestrings and pointed to her shoes. I said, "What do you want me to do with these?" She pointed again to her shoes but did not answer. I said, "Patty, can you say, tie my shoes please." She smiled but did not reply. I said, "You're a big girl now and I think you can use your words to get what you want."
I'll wait for you to ask." We sat in silence for nearly a minute. Then she picked up the shoe strings, stood up and hit the boy on the mobile hard several times. I said, "I can see that you are very angry. I'll put your shoestrings in this time, but you need to start using words to get what you want."

After her shoes were on, she skipped happily back to the classroom, stopping to look at the photo of the children for a minute, but seemingly unperturbed by her earlier upset. I wondered if she understood.
Session 17
April 4, 1976

When I entered the classroom today, Patty came running to me. She said, "Paint, Me go Paint." I told her that we would only have time today for one painting but that we would go.

In the resource room, she chose blue paper. When she lay down to have the silhouette drawn, she folded her hands across her chest so that her hands did not show in the silhouette. I said, "Your hands will not be in the picture if you put your arms like that. Is that the way you want your picture?" She nodded yes and I began to draw. As usual we named all the parts of her body as I drew the silhouette (Figure 11). She listened intently and lay very still. She began painting with red paint. She painted out the toes on her left foot and then painted her leg red. She then changed to blue paint and she painted the inside of her thigh, her right shoulder and the hair blue. Then she used green to paint the ribbon in her hair and to define the area around her head. Finally with black she defined the rest of the boundary on the left side of her body, including the left side of her right leg.
Before she stopped, she drew a silhouette of her own left foot in black paint. Then she said, "Finish." and we cleaned up. I helped her pull a chair up to the sink, so that she could stand on it while she put her left foot in the sink to wash it. We waited for the warm water to come, and she hung onto my shoulder while she balanced on her right foot so that she could wash the other foot.

While she was putting her shoes and socks back on, she looked up at me and said, "Tuesday, Paint?" I said, "Next Tuesday there will be no school because of Easter vacation. I will come the Tuesday after vacation and we will paint again." She said, "After Easter... Tuesday?" I said, "Yes".

She opened the playroom door for me and then skipped beside me back to the classroom.
CHAPTER IV
SUMMARY AND CONCLUSIONS

Summary

When this segment of the therapy was complete, the author's concept regarding this child had changed considerably and had taken on definite form. The author saw her now as an extremely fearful child who lacked what Erikson called "basic trust," who had armed herself with teeth and nails against the onslaught of a fearsome and incomprehensible environment, and who had little understanding of self as an entity.

Erikson's description is so apt as to require quoting:

The general state of trust, furthermore implies not only that one has learned to rely on the same­ness and continuity of the outer providers but also that one may trust oneself and the capacity of one's own organs to cope with urges; that one is able to consider oneself trustworthy enough so that the providers will not need be on guard lest they be nipped.

The constant tasting and testing of the relationship between inside and out meet its crucial test during the rages of the biting stage, when teeth cause pain from within and outer friends can prove of no avail or withdraw from the only action which promises relief: biting. . . .

Teething seems to have a prototypal significance and may well be the tendency to assure cruel comfort by enjoying one's hurt, whenever one is unable to prevent a significant loss. . . The re­establishment of a state of trust has been found to be the basic requirement for therapy in these cases." [Erikson, 1963, pp. 247-273].

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The author believes that there were numerous component factors in Patty's conclusion that the world was full of frightening things against which one must be constantly vigilant. The components which perpetrated her withdrawal and vigilence were due to the long lasting effects of her birth and early infancy, which later caused her to have an unclear image of self which she explored during her art therapy sessions. In addition, the long term effects of her brain damage, and her peculiar linguistic experience caused her further confusion.

At birth within the child herself may have been all problems required to assure the debilitating effects of maternal deprivation. Without faulting her caretakers in any way, simply the traumatic circumstances of Pattys birth could certainly establish the basis for possible future withdrawal. Considering the initial physical trauma to the neonate of nearly suffocating, and then being forced to breath with a respirator and then; being put into isolation of the isolette, for ten first days of life. [Harlow 1969, p. 35], [Bowlby 1969, p. 22]. In addition, she had suffered real brain damage caused by the asphyxia and subarchnoid hemmorage, although it is impossible to know the exact effects of this damage, it is likely that at least she suffered some sensory disorganization. This disorganization probably impaired her ability to emit the clear and readable signals needed for her care: and
conversely also it must have been difficult for her to read the cues in her environment.

Being partially paralyzed and perhaps in pain may have made her difficult to handle and perhaps impossible to soothe. Attending to her physical needs was probably painful both physically and emotionally to all concerned. If Patty indeed cried for her first two years, was nervous and mean, and difficult to feed; it is nearly certain that the "basic trust" of all concerned must have been badly shaken.

When she was fifteen months old, Patty's mother delivered another child. The arrival of a sibling at this time could be expected to be upsetting to any toddler this age, but to an insecure and needful Patty must have been quite a surprise.

This author considers it a tribute to the patience and tenacity of her parents that Patty so nearly met the developmental milestones of sitting up, crawling and walking in early childhood. Her grasping response would have been absent on her paralysed side which would have limited the crucial clinging experiences of early infancy. [Piaget, 1952, p. 16]. Lauretta Bender discusses the desperate need of the brain damaged child to cling to its mother for support in order to establish equilibrium in a seemingly unpredictable environment. [Bender, 1956, p.99]. This information becomes very important when we realize
that in the art therapy process, the object of her perseverance was her own body image.

It seems to the author that her concept of her unitary, clear and differentiated self was somehow incomplete and unfulfilled. It seems that physical, neurological and visual impairments in early infancy may have made it impossible to establish the unity and identification with her mother's body, which later would interfere with her ability to clearly realize her own separate identification. [Bender, 1956, p. 98], [Schilder, 1964, p.74].

It is interesting to note, that her parents were frequently cited as being "over solicitious," as spoiling her rotten" as "infantilizing," her and for "being invested in her helplessness." The author wonders if these critics had ever considered this child's frantic need for reassurance and support. [Bender, 1956, p.104].

After the initial Art Therapy sessions during which Patty became comfortable in the therapy setting, the author introduced her to the concept of herself on paper, by drawing a silhouette around her own body. During the first exposure to an image of herself, Patty quickly obliterated the image and engaged in some destructive kind of behavior. For example, threw 100 cubical counting blocks all over the room.

In the next session, feeling braver, she painted fearsome fingernails on her fingers and quickly,
obliterated the hands and arms with black chalk, remembering to block out her mouth also before she stopped. Far from feeling fulfilled by this activity, she immediately wanted to do another silhouette. This one she totally smeared with wet brown chalk. The author notes that the chalk, four inches long and one inch in diameter had a very feces-like look to it. On the way back to the classroom, she insisted that we explore a Girl's bathroom. Patty looked at the white tile behind the toilet and said, "that's white," which is exactly how she had defined the paper on to which her image had been drawn.

The author feels that the exact technique used to draw around Patty's body was an important part of the experience. It seems that the tactile-auditory sensation of being drawn around and simultaneously spoken to reinforced her contact and identification with the image on the paper. Also, the visual-auditory reinforcement after the image was complete, by making her sit up and look at the linear drawing while it was described again, may have helped her identify the image as a confirmation of self. This multisensory approach has been used by many child workers beginning with [Itard, 1962, p. 20].

During the next session, her exploration continued and she obliterated the first drawing; first with green and then with brown chalk, stopping momentarily to draw a small face upside down by her feet. During the next drawing, although she began by painting her own image she
somehow flowed right off the page and on to the body of the therapist. The second and third drawings were half on the paper and half on the therapist. Was she symbolically exploring that time in infancy when she would have needed the comfort of being undifferentiated from her mother's body? Was it the expression of an unfulfillable need for further support reassurance in a still frightening world? [Bender, 1956, p. 104]. She then participated vigourously in the separation of the therapist from the paint, by scrubbing the paint off my arm. In the following sessions she seemed to continue to explore this theme of separation, only now she changed the water and washed the chalks and brushes continuously. She further attempted to get in control of her own image by drawing silhouettes of her own hands and feet, superimposed on the drawing the therapist had made. She painted nails on the hands and eyes on the feet. One is reminded of her modes of defense, the watchful eyes, the teeth and nails poised everready to warn away the encroacher. The mouth used to bite self or others when other coping failed. The bite scars on her mothers arms may indicate further her mouth may have been used to make a bridge between a mother's body and an uncomfortably separated self. Even her failure to use speech may be an attempt to defend an unclear territory known as "me". Her feet at one time used to run away, perhaps had once been seen as a kind defense.
She continued through the next few sessions to wash the paint off the brush religiously after each use, so that the self on the paper was clearly distinct from the paint on the tray. In addition, she tested the reality of her separated self further by a small ritual of closing the bathroom door behind herself while she went to wash the brushes. In that manner she was able clearly able to separate herself from the paper image, and from the therapist who was perhaps for Patty somehow closely associated with that image. She could close that door and make that separation happen over and over again. She could function on her own, wash the brushes, use the sink, and she could control the end of the separation and come back and we would reliably be there. It seems significant to the author, that during this testing, our first conversation took place. Perhaps it was her way of testing the situation again in another sensory modality, that she responded to my questions while she was in a separate room and out of visual contact.

Also near the end of this session she begins to show more comfort and relaxation and is able to play in the paint, and seemed less concerned about the doors on the hallway and less needful of my physical support.

In the next few sessions, she seemed to explore this new theme of independence. It was at this time that she so vigorously attacked the figure of the little boy on
the mobile, throwing sponges at it, and hitting it until she knocked the whole mobile down. One can only speculate regarding whoever or whatever that mobile represented to Patty, but the fury of the attack would never again be equalled, in fact within a few sessions she would begin to nearly ignore the boy figure altogether except when extremely frustrated. It is perhaps only coincidental that the mother reported to the author, that Patty had recently begun playing with her younger brother for the first time in her life. [S.r. #1, p.c., 3-22-76].

During the final few sessions in this group, she began to firmly define the boundaries of the figure on the paper itself. She continued with her preoccupation with the extremities, but it was no longer necessary to draw on the fearsome fingernails. She also began to put in horizon lines and borders around the edges of the paper. In one figure she seemed to explore the possibility of the figure extending beyond the page itself. In several drawings there seemed to be an extrusion of some sort from the boundary toward the figure, but its meaning is unclear to the author at this time.

By the final session reported in this group, Patty had clearly been able to define the boundaries of herself as projected on the paper and she had established a definite bases for her further exploration.
Conclusion

Personal growth is a nebulous and elusive process; and often those closest to it are those to whom it is least apparent. In general, the author felt that her primary goal of establishing a one to one interaction between Patty and myself had been clearly successful. The author felt sure that Patty saw herself as safe, protected and approved of in the playroom setting. The extent to which she used the total experience, surprised even me. It seemed also that her use of speech had changed from merely a method of need fulfillment to more like a kind of interaction. I felt now that she was more in contact with the person to whom she was speaking. However, objective data regarding her behavior should be obtained. Therefore the author returned to the classroom and repeated the original logs, after this segment of the art therapy was completed. (See Appendix 4, 5, 6) The second naturalistic log shows a child using many more words and longer sentences. There is also a sequence of events which seems to reaffirm her still fearful and shakey self image. The event is near the first of the log, where Patty is in the time-out corner for failure to respond to the teachers request to put the puzzle away at clean up time. Patty is immobilized by the teachers direct demand for her to respond. Nor is she able to comply to the author verbal
cajoling. Nor can she respond when left completely alone in the room. She simply stands and anxiously chews the collar of her new dress, and stares at the uncompleted task. It is only when the author returns and actually participates with her in the activity, that she is able to put the puzzle away. She still perhaps sometimes needs the support of the maternal figure to attempt some tasks which for her own reasons are too frightening to attempt alone.

The behavioral log II, showed a remarkable increase in her interaction activities. Out of a total of 25 events, she showed an incidence of 13 interactions as compared with the Behavioral Log I, where out of a total of 24 events, there were no incidence of interaction. An informal assessment of the Naturalistic log, also showed an increase in interaction. It seems likely that she has begun to interact more frequently.

Regarding her aggressive behavior, the earlier log showed an incidence of scratching behavior on an average of every twenty minutes, with an informal assessment of the Naturalistic Log I confirming this incidence of behavior. During the second Aggressive Behavior Log, there was only an incidence of one pinch in two hours, when a child in a wheel chair was pushed up next to her. An informal assessment of the second naturalistic log shows only one incidence of hitting self on the head when she made a
mistake. It is also interesting to note the many events on the second Naturalistic Log where another child or adult encroached on her space and she did not need to warn them away with a scratch. Only when confronted with her own defenselessness did she hit herself on the head. It is also of interest why Patty became so quickly fascinated by the projection of her own body image on that paper. This is a common technique among teachers of early childhood, in fact on the classroom wall in her room, were silhouettes of all the children in the class, including Patty. These silhouettes were quite beautiful however, they had been carefully painted by the teacher and the aide, for open house. They did resemble the children slightly and the teacher did not mention that Patty had perseverated upon the activity when done in the classroom.

In her silhouette on the classroom wall, Patty was her usual beautifully groomed smiling self, ready for her parents and peers inspection, a far cry indeed from the angry portraits she made with me, with the menacing fingernails and fearsome teeth, painted on and then obliterated to render them hidden.

A review of the literature concerning the self image with regard to neurological impairment and art provides some fascinating insights. Uhlin describes body image as a gestalt image of self produced through the interaction of both physiological and personality components as they
function to structure and maintain reality. He continues, the implied meaning of body image are both symbolic and organic since they are expressed from respective psychic and somatic functions. . . . these meanings projected in art make up a composite self-view. [Uhlin, 1973, p8].

Uhlin also says that the disturbed perception of a neurological handicap causes such distortion that it makes it impossible to produce forms in drawings . . . The child with a neurological handicap is not "tuned," spatially and temporally with his environment, and he is often not even strongly aware of his own body weight, position and mass. [Uhlin, 1972, p. 67-85].

Strauss and Werner state that in a gestalt sense the child suffering from a neurological handicap suffers from an inability to organize the perceptual field into a good gestalt configuration. . . . this results in a fragmented or disorganized aesthetic pattern in the drawing surface when he tries to express himself in art. [Strauss, Werner, 1942, pp. 153-172]. Uhlin's 1972 concludes that art materials used with neurological handicapped persons must be basically surface oriented. [Uhlin, 1972, p. 67-85].

Edith Kramer 1971 points out that creative art may also be either temporarily or permanently out of reach for children whose functioning depends mainly on obsessive-compulsive defenses and who break down in situations that cannot be handled by these mechanisms. Children who are easily flooded by material from the unconscious are at
times menaced by an activity which stimulates fantasy. Luckily, children usually sense their own needs, and in both admitting them to art therapy and allowing them to withdraw, the therapist fares best when he takes his cues from them. . . . She further states, "More often than not, children prescribe for themselves and the art therapist does best to follow the child's lead." [Kramer, 1971, p. 46].

It seems then that Patty perhaps may not have been able to form a meaningful image of self on her own, due to her neurological and emotional makeup. Certainly, her one attempt at a drawing of a person seems a stilted and stylized. As one can see from the logs, Patty was spending a large portion of her classroom time engaged in art activities, however, those activities, she used to remain isolate and solitary.

It seems possible that the commencement of art therapy sessions channeled an already existing activity into a meaningful one for Patty.

The art activities available in the classroom included various kinds of age appropriate tasks, oriented to exploration of Materials and other experiential work designed to allow the children an opportunity to function freely and expressively if possible. Although the classroom art program was well planned for young children, it did not completely meet Patty's unique demands. Patty's particular dynamics of withdrawal and defense required that she
have the support of a one-to-one relationship to allow her safety and protection during a meaningful confrontation with her own self image. She needed a trusted adult close at hand to rely upon in case her fears became overpowering. This was clearly not available in a busy preschool classroom. However, when she was presented with an image of self clearly constructed from her own body, she was able to readily use that image as an object for her own exploration, projection and clarification. Therefore, the silhouette facilitated her ability to come in contact with the reality of her own "gestalt," and helped to formulate in her own mind the boundaries and existence of her own body parts.

It is interesting to note that her incidence of working with art materials or at an art activity in the classroom had dropped to zero, by the end of the art therapy sessions. It is not possible to conclude this paper without some comment upon Patty's use of the therapy time and safety to explore the school building itself. She had attended this school for a year and a half before we began, and during that period, we must assume that she needed to know what was behind each and every door that we opened in our travels. It seems to me that adults make an assumption that children will automatically feel safe in their public school; while in fact, there is no logical reason why they should. Especially for young children, it is possible that the numerous doors on seemingly endless
hallways in a large public school may conceal a source of undue anxiety for some children.

In conclusion the reader must be assured that the author will continue to work with Patty through the end of this school year and as long as possible or necessary thereafter.

The author finally sees this child as a small, frightened creature, firmly entrenched in the safety of a fortress of her own making. Through Art therapy and an excellent school setting, she has been encouraged to make short exploratory ventures out into the frightening environment. She has found that things were not as bad as she had feared, and that many "magical," things had logical explanations that she can understand. She even discovered that she was a little bigger and stronger than she had once thought and that she has some individuality and competence that she can rely on. She certainly has a long way to go, but with time and patience, she will perhaps one day be able to let the fortress fall into disrepair and she will be able to move freely among her new found friends.
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APPENDIX

LEGEND:

P  Patty
T  Teacher
A  Aide
MT  Man Teacher.

9:27  P sits on chair after music, watching T invite other children into activities. She looks over at the art table. Nearly all children gone.

9:30  MT leads P into the other room, to table with manipulative materials.

9:31  MT begins to work with P with pegboard. P works on her own, T moves away to work with another child at same table. MT says, "I see Patty working hard with the pegs." P stops working with pegs, and smiles at MT, she sits and watches teacher working with the other child.

MT asks P if she can put in more pegs. He comes back over to sit beside her. P squints at the sun streaming in the window, MT says the sun is bright. P bites her hand. MT says, "No, don't bite your hand."

9:33  MT, "Patty, can you put in this peg?" 2nd T says, "Is this a lion on Patty's sweater?" P reaches out and scratches 2T hand. 2T, "No scratching, Patty." MT continues to try to get P to put the pegs in. She sits idly and watches him interact with the other children.
9:35  MT moves away to work with Adam.  P watches MT. Then she reaches over and tries to scratch the 2T beside her. 2T hands her a peg.  P begins to work again, does not stop until she has placed 11 pegs.

P stops to watch MT work with another child.  P gets up and walks over to where MT is working with a boy in a wheelchair with a Busybox.  P stands close to them. They do not interact with her.

9:40  MT leaves room.  3T brings P to the art table, there is no room, so 4T takes her to another room to watch a film. The film is about nursing calves.

She watches the screen intently during the film. When film is over, she ignores the teachers questions and the discussion but instead watches the teacher rewind the film intently. There is some change in her facial expression and she may be listening to the discussion but she does not look at any of the participants.

9:50  When the second film starts, P looks intently back and forth from the projector to the screen.  She stands up to look into the light coming out of the projector. T, "Patty sit down."  P reaches over and tries to scratch the child next to her. Then she sits down but she
continues to stand up from time to time and look intently from the screen to the projector to the speaker on the floor.

9:52 P stands up frequently, looks back at the speaker. Film breaks. T asks questions about the animals in the film. P ignores questions, but continues to look at the speaker. Other children begin to leave.

P slides off chair and climbs under the table, then she climbs out and walks to the T. P takes hold of the T sweater. Patty's T comes in. "Patty here you are." P runs to her and takes her hand. T, "Time to go out. Patty, would you like to take the easel out? Here, put on this apron, you have a new sweater on." P says, "Take sit down chair out." P goes for colors and brushes. P walks by me and touches (lightly scratched) my hand. P goes to easel and begins to paint. T, "What is that a picture of?" P paints over her name. A, "Why did you paint over your name, Patty?" P ignores question. A paints name back on the painting. A moves away, P paints out her name, goes to the other side of the easel and paints out Allen's name too. P puts brush down and goes inside to watch Luis go potty with A. P comes out and brings the felt tip pens to me. She begins to make dots
with the tips all over her paper. P then begins to throw the felt tip pens down. A makes her pick them up.

10:15 P begins to play with paper cups and some lids. She washes and dries each one carefully. A, "Are you washing lids, Patty." P, no response. A, "Patty are you washing the lids?" P, ignores question. A, "Patty are you washing the paint lids carefully?" P, no response, puts lids down and goes and gets some scissors, brings them back to the table and begins to cut several sheets of paper at once.

P begins to work with green felt tip pens again. Very carefully begins to make green circles. P then begins to cut out her circles. She cuts around and around making it smaller and smaller.

10:20 A, "Are you through with your painting Patty? Do you want to finish this one or make another?" P does not respond to A at the easel. She goes to the easel, picks up the orange paint and brings it to the table and begins to paint. Returns the orange and brings the white over. A, "Patty's going to use the white too." P begins to paint with the white. She completely covers up her other painting (orange) with white. T, "What is that painting?"
P, "Nice." P begins a new painting in white. T, "Patty do you want some red?" P leaves to bring back blue. She gets some on her hand. P shows her hand to A. A paints P hand and makes hand prints. T then sends P to bathroom to wash her hands. P comes back to show T. T, "Patty has blue hands." A, "Let's go wash them, Patty."

P returns, gets more paint and begins to paint her own hand. A helps her. A, "You must get it all over." A makes 3 handprints with P hand. A, "Go wash."

After washing, comes back, goes to easel, gets yellow paint and paints her own hand. A, "Get some on your thumb." She helps P make 5 yellow prints. P goes to wash and returns with large spool of pink yarn and scissors. She cuts thread and watches the shadow of her cutting intently. A brings P some glue. A, "Here Patty." P drops activity and begins painting again. P paints with felt tips and blue paint. Goes to the easel and brings some orange. T, "What is that Patty?" P, "Nice." T, "Is that a flower?" P, "Not a flower." T, "Is that a tree?" P, "yes." T, "Is that another tree?" P, "Moon." T, "Patty is painting the moon." P puts down paint and runs to the easel and brings back the white paint, she paints all over her painting with white. T, "What are
you doing now?" P points upward. T, "The sun Patty?" No reply. P paints white over all three paintings and stops and goes in.

INSIDE

T, "Would you like to hear a story?" P, "Yes." T, "Then go wash your hands, Patty." P gets up and goes to play with the Light and Bright. A "Come on Patty." Leads her by the hand into bathroom. A, "Get in there and wash your hands." P comes out, takes off apron and puts on the toy shelf and then sits down at the table attentively.

T, "Today we are going to have the story of the gingerbread man." First picture, T asks, "What was she baking? Yes, some gingerbread. Want some gingerbread man?" T gives each child an imaginary bite of the gingerbread man. P looks confused or worried but continues to "chew" the imaginary bite. P watches T closely during the story. Looks very worried when they get to the part of the story where T asks, "Patty, did they catch him?" P reaches over and scratches Alan. In the end when the fox eats the gingerbread man P looks fearful and reaches out to scratch the T hand.
NEXT ACTIVITY

T puts three animals in front of P. T says, "Patty give me the lion." "Good girl. Now Patty give me the cow. Now give me the pig. Good girl." T points to P, "Look who has a lion on her sweater." P looks down at her sweater. T, "Patty give me the alligator." P gives her the giraffe. P continues to give wrong response for the alligator, giraffe and zebra. T, "Patty what color is the alligator?" T, "The alligator is green. Patty what color is the pig?" P, no response. T, "The pig is the same color as Cindy's ribbons. Now can Patty give me the pig." Patty does not.

P leaves the table. She gets some stackable pyramids. She makes a little row of them across the middle of the rug area. P returns to the table and begins to work a puzzle. P drops the puzzle, runs to T, jumps on her. T, "Come Patty, let's do some sewing. Take some string. Good girl." P, "Green one." T, "Want to do the bird? I'll put the string in, then you put the string in." P, "I want blue." T, "See me put it in." P does not participate with the teacher. T, "Patty's lion is blue." P touches her lion. T, "Who bought you this sweater, Patty?" P, no response.
P returns to the puzzle. P finds the blue pig, she puts it beside the blue yarn and says, "Blue."
**BEHAVIORAL LOG I**  
Jan. 23, 1976

### Patty

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*Teacher includes all teachers and aides.

Note: 9:30 until 11:00 log made during option time with combined three nursery school classrooms. Various activities attended by various teachers in different areas. Children move freely at will.
AGGRESSIVE BEHAVIOR LOG I
Jan. 24, 1976
Patty

Behavior: Scratching, self or others

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<th>Victim</th>
<th>Consequence</th>
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<tbody>
<tr>
<td>9:40</td>
<td>Wendy's aide walks by after talking to Mary</td>
<td>Wendy's Aide</td>
<td>None</td>
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<td>10:05</td>
<td>Sits on wheel toy next to me. I say, &quot;Here's Patty.&quot;</td>
<td>Me, 3 times hard</td>
<td>None</td>
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<tr>
<td>10:25</td>
<td>Teacher scolds Patty for painting chair.</td>
<td>Teacher</td>
<td>None</td>
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<tr>
<td>10:35</td>
<td>Allen got to close during lesson.</td>
<td>Allen</td>
<td>None</td>
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<td>11:05</td>
<td>Girl on right during P.E.</td>
<td>Girl</td>
<td>None</td>
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<tr>
<td>11:15</td>
<td>Boy on left during P.E.</td>
<td>Boy</td>
<td>None</td>
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NATURALISTIC LOG II
April 2, 1976

Legend:
P Subject
T Teacher
A Aide
I Author

10:10 P sits on chair in timeout corner. She chews on the collar of her dress. T says, "P, you can come outside when you put away that puzzle." P ignores the T, and looks closely at the fire extinguisher on the wall beside her chair. T says, "Patty are you coming outside?" P does not move, teacher walks out of the room.

10:15 T leads P to puzzle and says, "Are you going to put it away?" P does not move. T leads her back to the chair in the timeout corner and sits her down. T looks at me and says, "She is very stubborn, she will sit there all day, she will win." T goes outside.

10:20 I say, "Patty come here and put this puzzle away, you are missing your whole recess over this silly puzzle." P stands next to the puzzle, chews on her collar, but makes no move to put it away. I say, "Put it away, you are very good at cleaning up." I say, "OK, I'm going outside, you come out when you have put it away." She stands there and watches me go out, but does not move.
10:30 I come back into the room she is still standing where I left her. I pick up one of the birds and put it in the tray. I say, "Let's put this puzzle away, I will help you." She picks up the last bird and puts it in place, I pick up the tray and say, "OK, you show me where it goes." She walks to the cupboard and opens the door and moves my hand to put the puzzle on the correct shelf.

P and I go outside, I sit down at a table to write, she lays across the table in front of me and watches me writing. I say, "The sun is warm, does it feel good?" She nods yes.

10:45 T says, "It's time to go in. P did you pick up that puzzle?" P nods yes, then no. T looks confused. I say, "That means, yes, with a little help from a friend."

INSIDE

T says, "Now it's storytime." P sits down at the table. T, "Today we have a story about a birthday child." P watches T attentively. The story is about a child who is able to do a lot of special activities on her birthday. T asks, "Are you going to have a birthday soon?" P says, "Yes." T says, "How old are you going to be on your birthday?" P says, "Five." T says, "No you will be six."
P shakes her head no, hits self on top of head and then hits her own ears.

The next story is about a red fire engine that puts out a fire. T says, "Fire engines are red. P do you have red on your dress?" P looks down and points to a red valentine on her dress. T says, "P can you make a sound like a fire engine?" P shakes her head no. T says, "Fire is hot, do not touch fire." P says, "Fire is hot." P furrows her brows. P says, "Hot fire, no touch fire," then she smiles. T says, "Fire is hot, no touching fire." P says, "No touch fire." T lights a cigarette lighter, as she talks, for the children to see. P watches attentively. During this story, a little girl next to P moved very close to her and the little girl began to lean on P. P leaned away slightly, but did not get up to move, nor did she make any attempt to scratch her. While the smaller child was crowding P, the little girl reached up and began to play with P's ponytail. This went on for nearly a minute, then P looked down at the little girl's hand on the table between them, and reached over and stroked the back of her hand, she then stood up and gently pushed the child away. The boy on her right was then quite close to P, but she moved away from him too.
11:10  P to T, "Go for a walk?"  T says, "OK, we'll go for a walk." Then the T, Timmy, Patty and I walked a little boy in a wheelchair over to the Physical Therapy Lab. The Lab. was in the process of being painted.  P says, "No touch paint."  T to P says, "What is the man doing?"  P says, "Painting."  T says, "What color is he painting it."  (counter)  P says, "Yellow."  T says, "Look at that man working."  P says, "Paint. Finish painting."  T says to P, "Do you want to help him."  P says, "No."

11:20  P forces herself into chair with Timmy. Then she stands up, takes Timmy by the arms and moves him into the next chair. She goes back to the original chair and sits down. The A gives each child an ice cream sandwich.  P sits her sandwich up on its end and looks at it from different sides.  P says to A, "Juice."  A says, "We don't have any juice."  P says, "Milk."  A says, "OK, I'll get milk."  P says, "Towel."  A says, "You go get your own towel."  P gets up and goes into the bathroom, she gets a large handful of towels and brings them back to the table. She took one towel for herself and put the rest of them on the table in front of the A for the other children.  P goes back to her seat and sits down.
After ice cream P goes into the bathroom and comes out a minute later with her hands covered with soap. P says to T, "Look Teacher, wash hands." T says, "You've washed your hands." P smiles, goes back into the bathroom and rinses off the soap and dries herself.
# BEHAVIORAL LOG II

April 3, 1976

Patty

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AGGRESSIVE BEHAVIOR LOG  
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Patty  

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