THE SINGLE HUMAN FIGURE DRAWING AS AN ARCHETYPAL SCORING & INTERPRETATION TOOL

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Single Human Figure Drawing

The single human figure drawing (SHFD) – also popularly known as draw-a-man (DaM) or draw-a-woman (DaW) or draw-a-person (DaP) projective technique – is a type of psychological projective personality or cognitive-based drawing measure administered with the aim of evaluating a drawer (be s/he a child, adolescent or adult) for intellectual capacity, cognitive maturity and/or personality.

There is no generally agreed definition of personality. In this article, we refer personality to as the characteristic sets of conative, cognitive, and affective behavioral potentials or patterns as defined by Poland (1974) that evolve from biological and environmental factors (see Sadock, Sadock, & Ruiz, 2017, for detail). This, in turn, explicates an individual's psyche, which can be briefly defined as "the totality of the human mind, conscious and unconscious" (Amoroso et al., 2018, p.601; also see Jung, 1971). In other words, SHFD can contribute to a better understanding of a drawer's psyche – conscious, subconscious, and unconscious (Freud, 1943, 1986) – too.

Originally developed by Dr. Florence Goodenough (b.1886-d. 1959) in 1926, the SHFD technique was first known as the Goodenough DaMTest, which has been detailed in her classical book *Measurement of Intelligence by Drawings* (Goodenough, 1926). Later, Dr. Dale B. Harris – a student of Dr. Goodenough – revised and extended the projective drawing test which became known as the *Goodenough-Harris Drawing Test*. The revision and extension were detailed in his book *Children's Drawings as Measures of Intellectual Maturity* (Harris, 1963).

The Goodenough DaM Test has been adopted by others in their test kit development such as the *Aston Index-Revised* (Newton & Thomson, 1982), Draw-a-Person: *Screening Procedure for Emotional Disturbance* (Naglieri, McNeish, &Bardos, 1991), the *Screening Inventory for Child Human Figure Drawing* (Peterson & Hardin, 1997), and *Draw-a-Person Intellectual Ability Test for Children, Adolescents, and Adults (Reynolds & Hickman, 2004).*

Three Levels or Modes of Representation in SHFD

Golomb (1988) has depicted children's drawings as being a product or outcome of a "dialogue among the hand, the eye, and the urge to symbolize reality" (p.234) which Vygotsky (cited in Dyson, 1982) has described as some sort of 'graphic' speech. To understand these drawings, Wright (2010) has provided the following features seen in SHFD at graphic and narrative levels:

- Level 1 – Graphics Mode: It includes four key features: (1)art elements (e.g., marks, lines, shapes, colors, textures, shadings, proportions, composition, and perspective; (2) symbols (e.g., letters, words, phrases and clauses, numbers to quantify content or signify sequences; (3) icons and iconic devices (e.g., speech balloons to 'voice' the characters/human figures in the drawing; and (4) spatial relationships (e.g., in front or behind, close or distant).
- Level 2 – Narrative Mode: It consists of another four key features: (1) non-fictional (i.e., real, true-life, or personal); (2) literal (i.e., descriptive, factual, exact, or unembellished; (3) fictional (i.e., imaginary, unreal, fantastic or illusory); and (4) metaphorical (i.e., rhetorical, symbolic, allegorical or abstract).

In addition, Chia and Ng (2011) have added a third level: Archetypal Mode, which consists of two key features: "(1) original pattern/model from which all drawings of the same kind are copied or on which they are based, a model or first form, a prototype; and (2) a collectively inherited unconscious idea, image or pattern of thought that is universally present in an individual psyche" (p.2).

The understanding of the concept of psyche depends on which of the two models a therapist or counselor is more in favor of. For general information, there are two different models: (1) Religious model: the psyche refers to the 'soul' that "is independent of the body and also exists both before and after our human lives here on earth" (Teasley, 2021, para.3); and (2) Secular model: the psyche refers to the 'mind' and "the psyche acts as an extension of the body and reacts to brain functions and outside stimuli" (Teasley, 2021, para.3). It is not within the scope of this short article to delve into the two models of the psyche, but readers are recommended to read the course note provided by Teasley (2021).

Three Parts of a Human Schema: The Human Figure in a Drawing

According to Coles (2003), the human schema in the drawing development refers to a human figure that can be divided into three key parts as follows:

- Part A: This consists of the head with facial features and the neck, and they represent a drawer's perception, ego, and self-esteem;
- Part B: This is the upper body which consists of the shoulders, arms and hands, and torso, and they refer to the drawer's ability to help one's self; and
- Part C: This is the lower body which consists of the pelvic area (hip or waist), legs, and feet, and they refer to the

sexual sphere, security, balance, and stability.

The body constitutes an important part of the human schema and is one of the several yellow flag items in the Screening Inventory for Child Human Figure Drawing (Peterson & Hardin, 1997) to identify children who have been physically, sexually, and/or emotionally abused. In such cases, there is often an omission of either arms or legs in the SHFD.

When interpreting a child's SHFD, a therapist or counselor must always ask what each mark the drawer has made on the paper means. "By putting together all these signs and/or symbols, we are making a simultaneous observation of the various elements that constitute a holistic text, which we call a drawing, in the graphic as well as narrative modes" (Chia & Ng, 2011, p.2). The therapist/counselor is now looking at the larger message of the SHFD.

In this article, we examined the items in SHFDand the scoring scheme, which has been adapted from Goodenough's DaM Test and recategorized under Coles' three parts of the body, for the purpose of archetypal scoring and interpretation.

A Brief Introduction to SHFD Archetypal Drawing Technique

The term 'archetype' is not just another word for 'personality' but a 'memory' of abilities, strengths, and talents gifted upon birth. For each passing day as a child, one unconsciously drew selectively upon this "memory" to develop some of his/her personality, strengths, and also weaknesses. The rest of the unused raw material remains hidden deep within the person's archetype.

The concept of archetype is based on the breakthrough discovery of Dr. Carl G. Jung (b.1875-d.1961). Contrary to popular belief that our human mind at birth is a completely blank slate upon which acquires experiences and knowledge imprinted on us, Jung (1959/1990) argued that just like we inherited the DNA from our parents upon our birth, our human mind also inherits an "archetype" from our parents and earlier ancestors. Through the process of individuation (broadly defined as the achievement of self-actualization through a process of integrating the conscious and the unconscious), one is able to get in touch with his/her archetype. A therapist counselor would be able to dig deep into the person's True Self. Through individuation, the process can help to unlock the enormous potential hidden within the person. Hence, one way to reach deeper into a person's archetype is through the process of individuation through the archetypal projective drawing technique.

The purpose of the archetypal drawing technique(and individuation) is to reclaim a person's other natural abilities in terms of (1) developing a stronger faith in one's existing abilities; (2)correcting one's weaknesses; and (3)carving one's own niche in this world. This can be seen when analyzing a drawer's SHFD.

SHFD Archetypal Scoring and Interpretation

Using Coles' categorization of the three parts of an SHFD (see Figure 1), we have summarized and tabulated the key items for the purpose of scoring and interpretation below:
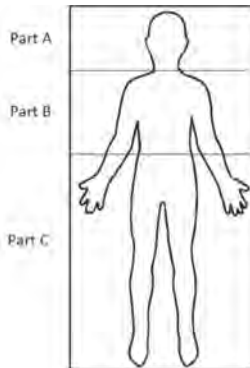

Figure 1. The Single Human Figure

Part A: SHFD features: (1) Head, (2) Neck, and (3) Facial Features. The overall archetypal meaning for Part A: It represents a drawer's perception, ego, and self-esteem.

1. Head: Archetypal meaning – intellectual or cognitive adequacy
   Subtotal score: 7 points for seven items under this subsection.
   - Head (not more than $1/2$ or less than $1/10$ of torso and outline without irregularities) is present
   - Hair (more than the circumference of the head and non-transparent) is present
   - Chin is present
   - Body profile includes the head, torso, and feet are drawn without error

2. Neck: Archetypal meaning – physical adequacy
   Subtotal score: 2 points for two items under this subsection.
   - Neck is present.
   - Outline of neck continues from head to torso

3. Facial features: Archetypal meaning – distinguish a person; individuality
   Subtotal score: 12 points for twelve items under this subsection.
   - Neck is present.
   - Eyes are present
   - Nose and mouth (in 2-dimension) are present
   - Nostrils are shown
   - Ears (in correct position and proportion) are present
   - Eye details(with brows, lashes, and pupils) are shown
   - Chin and forehead are shown

The above subtotal scores are added up and a mean subtotal score for Part A is computed. This is then converted into a percentage score for Part A.

Part B: SHFD features: (1) Shoulders, (2) Arms and hands, and (3) Torso. The overall archetypal meaning for Part B: The drawer's ability to help his/herSelf.

1. Shoulders: Archetypal meaning – respect and reverence
   Subtotal score: 1 point for one item under this subsection.
   - Shoulders (with the broadening of the torso below the neck) are present

2. Arms & hands: Archetypal meaning–strength & power
   Subtotal score: 12 points for twelve items under this subsection.
   - Arms (in 2-dimension) are present with elbow(s)and without irregularities (attached to correct points of the torso, without narrowing at the shoulder joints, equal to torso but not reaching the knee level)
   - Fingers (correct number, in 2-dimension with length greater than breadth, the angle subtended not greater than 180°) are present
   - Thumb is drawn differently from other fingers
   - The hand is distinct from the fingers and arm

3. Torso: Archetypal meaning: absorption and utilization of resources
   Subtotal score: 6 points for six items under this subsection.
   - Torso (length> breadth) is present without obvious irregularities
   - Symmetrical features for the torso are present
   - A full human figure is without error or transparency

The subtotal scores are added up and a mean subtotal score for Part B is computed. This is then converted into a percentage score for Part B.

Part C: SHFD features: (1) Hip, (2) Legs, and (3) Feet. The overall archetypal meaning for Part C: It symbolizes the drawer's sexual activity (see Dudorov&Pysmenskyy, 2019/2020, for

detail), security, balance, and stability.

1. Hip: Archetypal meaning – free will or choice
   Subtotal score: 3 points for three items under this subsection.
   - Legs are attached to the hip joints
   - Leg joints(including knee, hip, or both)are shown
2. Legs: Archetypal meaning –sense of self, emotional and/or financial independence
   Subtotal score: 8 points for eight items under this subsection.
   - Legs (in 2-dimension) are not less than the torso or not more than twice the torso size and without irregularities
3. Feet: Archetypal meaning –secured foundation or firm footing in life
   Subtotal score: 3 points for three items under this subsection.
   - Feet (in 2-dimension) are not more than $\frac{1}{3}$ or less than $\frac{1}{10}$ of the leg
   - Heel(s) are clearly shown

The subtotal scores are added up and a mean subtotal score for Part C is computed. This is then converted into a percentage score for Part C.

A grand total score is obtained by adding all the subtotal scores for Parts A, B, and C and divided by the total sum of 54 items multiplied by 100 to obtain a percentage score. This percentage score is then checked against the Score Conversion Table (see Table 1) to find the Age Equivalent (AE) which has been adapted from the calculation of Mental Age based on the Goodenough DaM Test.

Table 1. Conversion Table from % Score to Age Equivalent

%	AE	%	AE	%	AE	%	AE
1.96	3-3	27.45	6-6	52.94	9-9	78.43	13-0
3.92	3-6	29.41	6-9	54.90	10-0	80.39	13-3
5.88	3-9	31.37	7-0	56.86	10-3	82.35	13-6
7.84	4-0	33.33	7-3	58.82	10-6	84.31	13-9
9.80	4-3	35.29	7-6	60.78	10-9	86.27	14-0
11.76	4-6	37.25	7-9	62.75	11-0	88.24	14-3
13.73	4-9	39.22	8-0	64.71	11-3	90.20	14-6
15.69	5-	41.18	8-3	66.67	11-6	92.16	14-9
17.65	5-3	43.14	8-6	68.63	11-9	94.12	15-0
19.61	5-6	45.10	8-9	70.59	12-0	96.08	15-3
21.57	5-9	47.06	9-0	72.55	12-3	98.04	15-6
23.53	6-0	49.02	9-3	74.51	12-6	100.0	15-9
25.49	6-3	50.98	9-6	76.47	12-9		

We have to mention at this juncture that we did not include the two items on graphomotor coordination and the five items related to clothing/dressing of SHFD found in the Goodenough DaM Test. The reason is that Coles (2003) did not include these items in the drawing of the body of a human figure schema for the archetypal interpretation.

Finally, we want to emphasize once again that the aim of the archetypal scoring and interpretation used in SHFD is to better understand an individual's psyche or the psychological influences on the drawer's emotions and feelings in terms of his/her age equivalent when comparing with his/her chronological and mental/intellectual ages. We would term this age equivalent of the drawer's mind: the *mind age* or *psychical age*. Cognitive psychologists often eschew the term *psyche* in favor of the mind.

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