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Smoke, Leslee Bloomgarden

THE EFFECTS OF FAIRY TALES ON THE INNER EXPERIENCE OF YOUNG
ADOLESCENTS

City University of New York

PH.D. 1984

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THE EFFECTS OF FAIRY TALES
ON THE INNER EXPERIENCE OF YOUNG ADOLESCENTS

by

Leslee Bloomgarden Smoke

A dissertation submitted to the Graduate Faculty
in Psychology in partial fulfillment of the
requirements for the degree of Doctor of
Philosophy, The City University of New York

1984

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LESLEE BLOOMGARDEN SMOKE
1984

This manuscript has been read and accepted for the Graduate Faculty in Psychology in satisfaction of the dissertation requirement for the degree of Doctor of Philosophy.

1/13/84
date

William C Crain
Chairman of Examining Committee

March 2, 1984
date

Herbert D. Saltzstein
Executive Officer

William Crain, Ph.D.
Laurence Gould, Ph.D.
Louis Gerstman, Ph.D.
Supervisory Committee

The City University of New York

Abstract

THE EFFECTS OF FAIRY TALES
ON THE INNER EXPERIENCE OF YOUNG ADOLESCENTS

by

Leslee Bloomgarden Smoke

Adviser: Professor William C. Crain

According to Bettelheim, fairy tales can promote healthy psychological development. They can relieve preconscious and unconscious pressures and at the same time show ways to satisfy superego and ego requirements.

A study designed to learn about the effects fairy tales have on early adolescence was conducted. The sample of fifty-eight children, twenty-four boys and thirty-four girls, were from the sixth and seventh grades in a private school on the Upper East Side in New York City. Pre- and post-test House-Tree-Person and family drawings were obtained from each subject as were responses to Kohlberg's Moral Judgment Dilemmas and story responses to two TAT cards. The children were randomly assigned to small groups in which they heard either a fairy tale or a biography or participated in a structured discussion group for fifteen sessions over an eight week period.

The fairy tale children, when compared to those in the other conditions, did not reveal change on either the moral judgment or the TAT variables. However, some significant changes were noted in the drawings. The fairy tale subjects, compared to the others, showed an increase in the number of human and animal figures and a decrease in the number of colors used. There also was an increased depiction of movement by the fairy tale subjects compared to the others, but the difference was only significant when the fairy tale group was compared to the biography group. The implications of these findings for inner experience and individuation were discussed.

This dissertation is not dedicated
to Martha, who was born on the same
morning as it, but to the experience
of the Mother.

To Life!

ACKNOWLEDGMENT

I'd like to thank Dr. William Crain for his help in the development of my thinking and for his encouragement through all the years that I've been his student. I'd like to thank Dr. Gertrude Schmeidler for helping me to combine clinical and research approaches, Dr. Louis Gerstman for his enthusiastic helpfulness and for sharing his poetic relationship to the computer, Dr. Laurence Gould for asking the Question, and Drs. Anni Bergman and Vera Paster for their openness to my ideas and for being there when I needed them.

I'd like to thank my long distance cheerleaders in Philadelphia, Boulder and Hawaii.

And I'd like to thank the folk closest to home - my friends and neighbors on D Dock: Melissa Ritter for her help, good cheer (despite all else), and all that come out of her oven; Mel Applebaum, Dave Betts and Leslie Strauss for being there; Beth McCarthy for sharing her sensitivity and clarity in understanding children through their artwork; Mark Ross for his patience, "dynamicness" and meticulousness in executing the typing; Jim and Jonah Nishura and Leslie Day for the love they give; Jack Dawg, Sarah Lucy, Peter, Christine, Nessum and all their friends both human and non- who were always there to encourage me to take a break when I needed one.

I also want to acknowledge the help of my family: My

parents Herbert and Cynthia Smoke whose dynamic equilibrium so strongly effected my desire to understand. And for their love and support. I'd like to thank my brothers Gary Smoke and Neil Smoke for truly sharing the experience of our parents' legacy. And my 'sister' Judith Lichenstein whose love and support exist in a place that only a sister's can. I'd like to thank Lucy Bruell for her support, her help, and her ability to understand. And I'd like to thank my belle-mère Abby Bloomgarden and my beau-père Lee Oscar Bloomgarden for their love and support.

I'd like to thank my husband Joshua Bloomgarden for all his help, all his support and most of all for sharing the garden of thoughts, beliefs, hopes, and dreams from which this dissertation has grown.

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"The numinous presents itself as something 'wholly other' (ganz andere), something basically and totally different. It is like nothing human or cosmic; confronted with it, man senses his profound nothingness, feels that he is only a creature, or, in the words in which Abraham addresses the Lord is but dust and ashes (Genesis 18:27)".

Mircea Eliade

CHAPTER 1
INTRODUCTION

According to Bettelheim (1976), the hearing of traditional folk fairy tales fosters children's psychological and moral development. Bettelheim's book The Uses of Enchantment, the Meaning and Importance of Fairy Tales proposes that fairy tales represent, in imaginative form, the process of healthy human development, and that the hearing of fairy tales makes such development attractive for children to engage in. He writes:

"The more I tried to understand why these stories are so successful at enriching the inner life of the child, the more I realized that these tales start where the child really is in his psychological and emotional being. They speak about his severe inner pressures in a way that the child unconsciously understands, and -- without belittling the most serious inner struggles which growing up entails -- offer examples of both temporary and permanent solutions to pressing difficulties" (p.6).

Bettelheim likens the function of fairy tales to that of psychoanalysis itself. Psychoanalysis, he says, was:

"...created to enable man to accept the problematic nature of life without being defeated by it, or giving in to escapism...This is exactly the message that fairy tales get across to the child in manifold form, that a struggle against severe difficulties in life is unavoidable, is an intrinsic part of human existence. But that if one does not shy away, but steadfastly meets unexpected and often unjust hardships, one masters all obstacles and at the end emerges victorious" (p.8).

Applying the structural model, Bettelheim notes that fairy tales give conscious form to both id pressures and to the developing ego. He explains further that familiarity with such tales and the utilization of their motifs and symbols in children's individual personal fantasies relieves preconscious and unconscious pressures and at the same time shows ways to satisfy those that are in keeping with superego and ego requirements.

Other Analytic Viewpoints

Ekstein (1978) presents the view that the poetic insights of fairy tales are, in fact, often forerunners of psychoanalytic thinking. Through his analysis of the Victorian fairy tale "Wooden Tony" Ekstein uncovered a precursor to more recent scientific observations and descriptions of infantile autism.

Cath and Cath (1978) in The Psychoanalytic Study of the Child emphasize that fairy tales are usually read at bedtime "when the ego is in the process of relinquishing its grasp on reality and when diurnal variations of separation anxiety are at their peak" (p.637). Cath and Cath perceive an experience hearing a fairy tale as successful for a child if it leads to a "consolidation of the grandiose self, affirmation of innocence and a more realistic appreciation of the qualities of adults" (p.621). They also note that in the process of reading fairy tales to children, adults are also benefitted. They write that fairy tales help adults to "cope with the developmental

task of parenthood...and to rework their own narcissistic disappointments" (p.621).

In a Menninger Perspective, Ira Stamm (1978) wrote of the developmental import of fairy tale symbolism. Stamm views fairy tales as an important part of the learning process that unfolds into the child's emerging sense of self. He further notes that fairy tales serve as a point of emotional contact addressing the child's needs, wishes, and anxieties. He believes that by taking internal feelings and functions and externalizing them - as fictional characters, events, and pressures - fairy tales instill hope that conflict can be resolved.

For analysts within the Jungian tradition, fairy tales are the royal road to understanding the collective unconscious. In beginning her six volume treatise on the interpretation of fairy tales Jung's protégé, Marie-Louise von Franz (1970) writes:

"Fairy tales are the purest and simplest expression of collective psychic processes. Therefore their value for the scientific investigation of the unconscious exceeds that of all other material. They represent the archetypes in their simplest, barest and most concise form. In this pure form, the archetypal images afford us the best clues to the processes going on in the collective psyche. In myths or legends, or any other more elaborate mythological material, we get at the basic patterns of the human psyche through an overlay of cultural material. But in fairy tales there is much less specific conscious cultural material and therefore they mirror the basic patterns of the psyche more clearly" (p.1).

In contrast to the above theorists, Shapiro and Katz (1978) propose "...that fairy tales frequently do not present the child with a view of the world which helps him expand his knowledge of human beings or modify his perception of right and wrong" (p.591). Though they recognize that fairy tales are compatible with the primary process thinking of early childhood, Shapiro and Katz question the value of such tales for the developing ego.

In particular, Shapiro and Katz argue that fairy tales promote splitting (the representation of fairy tale characters as all good or all bad). Fairy tales, they write, encourage children to express hostility toward one ostensibly totally negative person and consequently they do not lead to a mature resolution of conflict. Quoting Winnicott, they write: "... if this splitting of objects into good and bad takes place, there is an easing of guilt feelings; but in payment the logic loses some of its valuable aggressive component, and the hate becomes more disruptive" (p.596).

Bettelheim repeatedly asserts that though the clear deliniation between good and bad corresponds to the defensive pattern of early life; older children continue to benefit from the juxtaposition of good and bad characters in their stories. For example he maintains that:

"In practically every fairy tale good and evil are given body in the form of some figure and their actions, as good and evil are omnipresent in life

and the propensities for both are present in every man. It is this duality which poses the moral problem and requires the struggle to solve it" (p.8).

Shapiro and Katz also note the child's tendency to think concretely; and, therefore they register concern regarding some of the more obvious symbols in fairy tales. For example, they question whether children understand that beauty signifies nobility as Bettelheim suggests, or if children do not more likely, after repeated exposure to fairy tales, come to associate beauty with virtue. In discussing this concern, Shapiro and Katz write:

"In our culture it is increasingly difficult to convince a child that physical beauty (or athletic prowess) is not a necessity for happiness or a sign of inner worth. It usually takes repeated encounters with life situations for a child to understand the differences between qualities of character and physical attributes" (p.598).

One last area of concern for Shapiro and Katz is that The Uses of Enchantment unilaterally lays claim to the value of fairy tales above and beyond all other forms of children's literature. Bettelheim insists that "biographies of exemplary figures actually discourage children because they set standards for achievement which seem overwhelming to the ordinary child". Shapiro and Katz believe that Bettelheim is neglecting individual differences and that just as some children may be discouraged by reports of real people overcoming obstacles, others may be encouraged.

Fairy Tales in Treatment

In addition to the above theoretical pieces representing the various psychoanalytic viewpoints, a number of treatment reports and case histories involving fairy tales have also been in evidence in recent literature. Levine (1980) reports on the utilization of fairy tales in the treatment to two cases of childhood insomnia. In each case a recording was made of a traditional folk fairy tale with a message directed to the child and their issues. The tape was played at bedtime for six consecutive nights. After this brief treatment period, both children were relieved of their symptoms.

In the Gifted Child Quarterly Flipstrup (1978) writes of the effects of fairy tales in the development of a gifted child artist. She tells of the child's earliest projects illustrating fairy tales and the unfolding and development of specific qualities in the boy's art work--his use of fantasy, his harmonious use of color, and his portrayal of figures in motion. Subsequently he began to write and illustrate his own stories, and as he entered adolescence his giftedness became still more apparent--he developed an avid interest in art history and, without losing his spontaneity he began to reflect on the creative process. Thus Flipstrup tells of one highly talented child and the usefulness of fairy tales in the development of his artistic gift.

Klosinski (1978) reports on the use of fairy tales in

the successful treatment of a twelve year old female anorexic patient. In addition to the telling of fairy tales this therapy also involved the child's own expressive art work (specifically painting). A confession of obsessional symptoms that the girl had been secretly suffering from since the age of four was set loose. Klosinski concludes that " the influence of fairy tales on the partially still existent magic imagination, especially in prepubertal girls with anorexia nervosa who are often overintellectual can initiate a maturational process which frees their underdeveloped affect and opens the way to new emotional growth" (p.206).

In reporting on his utilization of fairy tales with adult analysands, Hans Dieckmann (1977) often uses patients' memories of favorite childhood fairy tales to help uncover the dynamics of their neuroses. After recognizing a connection between neurotic symptoms and the dynamics of the hero in the favorite childhood fairy tale of fifty adult patients, Dieckmann summarized that there had first been a coincidence in time between the development of neurotic patterns and the greatest exposure to fairy tales. Thus Dieckmann makes a case for the impact of fairy tales during the oedipal period.

We see then that there are a number of case studies suggesting the therapeutic value of fairy tales. However, systematic empirical studies are lacking in this area.

One major difference between Bettelheim's understanding

of the workings of fairy tales and that of psychoanalysis is that psychoanalytic treatment works towards making the unconscious conscious, whereas fairy tales, Bettelheim says, "...enrich the child's life just because he does not quite know how the stories have worked their wonder on him" (p.16). Roger Sale (1979) writes: "...we can gain a great deal from these stories if we first read, and read a lot, and watch with patience and a love of slowness, and then, when we come to speak, do so with the tentativeness that all older things deserve" (p.8). Bettelheim states that it is, in fact, crucial that the child not be made aware of what the characters and events in fairy tales represent in his or her own psychology. He believes that fairy tales serve the child by providing an outlet for desires, anxieties and vengeful feelings but that recognizing this would be devastating for the child.

Fairy Tales Past Early Childhood

Though generally fairy tales are associated with young children and, when approached psychoanalytically, they are associated with oedipal issues, Bettelheim stresses that the value of fairy tales endures throughout childhood and into adulthood and that they are applicable to many more life situations and developmental crises. Roger Sale (1979) writes: "...we need to adjust or even to temporarily abolish

our sense of older and younger, parent and child, and let the tales give us their sense of these people and these relations" (p.30). Bettelheim provides a number of anecdotal accounts of older children and adolescents benefiting from their exposure to fairy tales.

Although, for example, he discusses preoedipal and oedipal themes in "Hansel and Gretel", he also gives examples of features of the same story that offer help and guidance to older children.

The following is such an example. A young adolescent girl, who had been dominated by a slightly older brother throughout her childhood, became fascinated by Hansel and Gretel. Like Hansel who put down the pebbles that guided his sister and himself back home, she experienced her brother as leading the way, forging her path as well as his. In her struggle for independence, Hansel was the central figure. The portrayal of Gretel's dependence on Hansel was both reassuring for her and a vehicle for her recognition of her resentment of her brother's dominance. Bettelheim comments: "The story told her unconscious that to follow Hansel's lead led her back, not forward, and...that although Hansel was the leader at the story's beginning, it was Gretel who in the end achieved freedom and independence for both, because it was she who defeated the witch" (p.16). As an adult, remembering this period of her life this woman recalled the comfort she had ex-

perienced reading and rereading this tale and from her fantasies that revolved around it, and she came to understand that the story of "Hansel and Gretel" had helped greatly in her quest to become independent of her brother's dominance. Thus a fairy tale whose most recognized motifs are oedipal in nature was utilized in the working through of an early adolescent issue.

The Historical Development of Fairy Tales

The Grimms Brothers, contrary to popular conception, did not write but rather collected fairy tales. The work of Wilhelm and Jakob Grimm, in contradistinction to that of Hans Christian Anderson, who utilized folk fairy tale elements in the telling of highly personal tales, does not bear the mark of individual personality, nor of neurotic issues (von Franz, 1970). Bettelheim writes that:

"...through the centuries (if not millennia) of their retelling, these traditional folk fairy tales became ever more refined until they came to simultaneously convey overt and covert meanings, to speak to all levels of personality, communicating in a way that similarly reaches the uneducated mind of the young child, as well as that of the sophisticated adult" (p.12).

Written tradition which goes back 3,000 years elucidates the fact that the basic motifs have not changed much. We have information to the effect that certain themes of fairy tales go as far back as 25,000 years before Christ, practically unaltered.

The tales reflect a time when the concept of childhood, and needless to say, the concept of adolescence, did not exist at all. Rather than the way fairy tales are used today, up until the 17th and 18th Centuries - and still in remote centers of primitive civilization - fairy tales were told to adults as well as to children. In Europe they used to be the chief wintertime form of entertainment. In agricultural populations fairy tale-telling became a kind of essential, spiritual occupation and as cottage industries developed they came to be told to workers to allay fears as day turned into night (Sale, 1979).

In addition to exploring the social and cultural function of stories and story tellers through the ages, Sales describes a special sensitivity that tends to characterize the teller of tales. He writes of storytellers that as they speak of what's happening on one particular branch, they feel the strength of the great tree. Quoting Elizabeth Cook, Sale speaks of:

"...another door that can be opened by reading legends and fairy tales, and for some children, at the present time, there may be no other key to it. Religio, in one Latin sense of the word, implies a sense of the strange, the numinous, the totally Other, of what lies quite beyond human personality and can not be found in any human relationships. This kind of 'religion' is an indestructible part of the experience of many human minds, even though the temper of a secular society does not encourage it, and the whole movement of modern technology runs counter to it" (p.11).

Von Franz (1970), in fact, notes that "it was this religious search for something which seemed lacking in official Christian

teaching that first induced the famous brothers Jakob and Wilhelm Grimm to collect folk tales" (p.3).

Bettelheim too speaks of the religious aspects of fairy tales: "Most fairy tales originated in periods when religion was a most important part of life; thus, they deal directly or by inference with religious themes" (p.13).

In essence traditional religious pursuits and psychotherapeutic endeavours were not distinct and separate, but as religion was (and is today among true religionists and spiritualists) the major guidepost on the road to comprehending life's meaning in an ever deepening way. Bettelheim tells of the use of the fairy tales in traditional Hindu culture. A fairy tale giving form to one's particular problem was offered for meditation to a person in need of psychological help. It was then expected that through contemplating the story the disturbed person would be led to visualize both the nature of his or her problem, and to uncover a possible resolution. From what a particular tale implies about one's hopes, trials, and strategies for dealing with difficulties the patient is led to find himself as the hero of the story did. Neither do fairy tales focus on manifest reality nor do they offer tangible advice. Thus, the patient is not induced to follow an imposed pattern of behavior, but rather to find his or her own solution through contemplating what is implied by the story.

Bettelheim fully believes that fairy tales, though ancient in origin and in their references, have much to offer contemporary children. He writes:

"Today children no longer grow up within the security of an extended family, or of a well integrated community. Therefore, even more than at the time that fairy tales were invented, it is important to provide the modern child with images of heroes who have to go out into the world all by themselves and who, although originally ignorant of the ultimate things, find secure places in the world by following their way with deep inner confidence" (p.11).

Thus Bettelheim believes that in this age which offers little security in the form of cultural institutions or religious belief systems, the development of the sense of meaning in our lives is poorly nourished. He further posits that traditional folk fairy tales address our deepest inner needs and consequently can effect individual development and potentially our culture at large.

CHAPTER 2

RATIONALE AND HYPOTHESIS

Bettelheim's contemporary psychoanalytic writing on the value of the ancient art form, the fairy tale, is an extremely well-conceived and well-formed theoretical account. His argument is, if not convincing at least persuasive. Subjecting Bettelheim's notions and findings (from informal observations) to experimental scrutiny is both necessary and appropriate at this time.

Crain et al (1983) report on two experiments that compared the effects of a fairy tale with those of a cartoon and with those of a trivial story on children's immediate behavior. The first experiment involved 75 boys and girls between nine and eleven years old living in a low income urban neighborhood. The second experiment involved 60 six year olds living in a suburban working community. In groups of three the children participated in one of the three experimental conditions which was followed by a ten minute play period. Their behavior during the play period was systematically observed and rated on a standard scale of concentration (Pulaski, 1973) and for amount of social play. As anticipated from Bettelheim's writings and informal observation, both studies indicated that those who had heard the fairy tale subsequently played in a

more subdued and self-absorbed manner. The fairy tales seemed to have touched on those children's inner concerns and left them in a pensive mood.

This project is an attempt to bring to light the inner changes that so effect behavior and to begin to ascertain long lasting effects of hearing folk fairy tales. In order to derive this information from an experiment it would have to be one that included many more than one story session. The present study was designed to provide the maximum number of exposures to the experimental condition as could be arranged given the time constraints of the various individuals and organizations involved.

Prior to the undertaking of this project, however, two preliminary studies were carried out - one by this author (1981) and one by Richard Brandt (1982). Both studies were done in inner city ghetto elementary schools. My study bears on the age at which fairy tales may be most useful. The subjects were students in a fifth grade class and third grade class in a West Harlem public school. The projects was initially designed to examine the impact of fairy tales, versus realistic stories, on children's fantasy life. Despite the fact that the extremely chaotic nature of the school caused the study to be abandoned before completion, some interesting observations emerged. In particular, I noted that in the fifth grade, fairy tales were of greater interest than the

realistic stories, whereas in the third grade class the opposite was true. Since a number of the fifth graders had been left back and were therefore actually the usual age of sixth and seventh graders - twelve and thirteen years old. The pubertal girls in this group were most noticeably involved with the fairy tales. Thus, it was considered that perhaps fairy tales might be of particular value for pubertal age children.

Bettelheim speaks of the value of fairy tales in teaching pubertal age children about sex. The problem in sex for this age child is not sex itself but the fear and anxiety it arouses. Anxiety can not be addressed en masse in a classroom, as it is a highly personal and individual matter. In a 1981 interview, Bettelheim notes that if he were to teach a course in sex education he would begin with the "animal groom cycle" of fairy tales. One such tale is "Beauty and the Beast". Bettelheim (1981) says about this tale: "... first the beast appears uncouth and animalistic; then, when love develops, it appears beautiful" (p.34). He believes that an important message pubertal children need to glean from this tale is that "...as one comes to appreciate the good qualities in the other person, the beastliness falls falls by the wayside" (p.34).

Given the critical impact that development at this stage has on the whole of the individual's psychological

future and given the general difficulty of children this age with psychotherapy, the observation that fairy tales seem to be of particular value for children in this often ill-served age group may have important and far reaching implications.

Another interesting and potentially useful observation was that while walking in a group to and from the story telling sessions, some of the children, again particularly the older children, seemed to derive great pleasure and catharsis when, in the company of the adult storyteller, they spoke of their feelings and concerns with their friends. Another question arose; would organized talk groups for children this age also be beneficial?

The next project (Brandt, 1982) was designed to test the hypothesis that the hearing of fairy tales on a regular basis over a period of time would effect a reduction in anxiety level and would enrich the inner experience of children. Thirty-six fifth graders were randomly divided (though matched for sex) into three conditions: fairy tale, real stories, and talk group. Over a period of three weeks, each child depending on assigned condition, heard six fairy tales, six realistic stories, or participated in six talk group sessions. Anxiety was measured in a pre- and post-administration of Spielberger's State-Trait Anxiety Inventory for Children. No change in anxiety level was reported. Pre- and post-intervention drawings were also obtained to attempt

to measure change in the children's inner experience. A greater increase (from pre- to post-intervention) in the use of detail (e.g. body parts, clothing accessories, curtains in windows, smoke in chimney, etc.) and in the indications of life (i.e. a count of humans and animals and a portrayal of movement and animation) was shown in the fairy tale condition than in either of the other conditions. In this study it was concluded that the effects of fairy tales are subtle but that they may increase the child's ability to differentiate inner and outer realities and that they may in fact enrich the inner world.

Brandt's observations and findings yielded important implications and suggestions for further work in this area. Firstly, he held that if the number of exposures to the experimental conditions were significantly increased the results would be more vivid. And secondly, he suggested that smaller group size could potentially render the experimental interventions more effective. Smaller groups would allow for less distraction and more personal interaction between each individual child and adult leader. Finally, he recommended more extensive use of projective measures in order to better assess children's differentiation and fantasy capabilities.

This present project is in fact an attempt to bring to light the psychological benefits of being told folk fairy

tales. It will focus particularly on early adolescents. Not only because of the afore mentioned theory and observations, but also because it is expected that the level of intellectual and grapho-motor functioning at this age is such that the complexity of thought, perception, and technique would make change more apparent.

This study was informed by all of the prior attempts to validate Bettelheim's theoretical position. Brandt's suggestions were considered, developed to the extent possible, and operationalized. The exposure to the experimental conditions consisted of fifteen sessions held over a two month period. The use of projectives pre- and post-intervention was more fully developed. Four drawings and two TAT cards were administered once during the month before the intervention began and again in the month following its completion. A final notable change in this study is a large increase in the number of subjects.

In addition to the fairy tale condition two other conditions were again used for comparison. A biography condition in which the children were read an account of a great humanitarian or of a person who had succeeded against great odds (i.e. Diana Ross, Amelia Earheart, Franklin D. Roosevelt, - for a complete list see Appendix A), and a discussion group condition in which the children were led in conversations on specific topics (i.e. sibling relationships, vacations, pets,

street crime, etc., for a complete list see appendix A).

The rationale for using biographies of contemporary illustrious men and women is multi-determined. First, these stories of real life heroes in the throes of decidedly modern dilemmas are neatly juxtaposed to ancient tales of fantasy characters with tasks and challenges that, on a manifest level, are unrelated to a contemporary child's experience. They are generally written by a single author with the typically limited scope of a single mentality. Shapiro and Katz believe that they are of inspirational value to children, but Bettelheim disagrees.

The discussion group modality was chosen as a condition as a result of observation made in prior studies and in response to the frequently held position (Le Shan, 1972) that direct discussion of feelings is the most appropriate way for children to deal with their difficult and often ambivalent feelings.

Thus all three conditions might be expected to subtly effect intrapsychic change. Following Bettelheim, however, it was hypothesized that the fairy tale condition would have the most discernible positive psychological impact.

CHAPTER 3

METHOD

Subjects

Subjects were sixty-three sixth and seventh graders from a co-ed private school on Manhattan's Upper East Side. Twenty-five of the subjects were male and thirty-eight were female. Subjects represented the full roster of two seventh grade classes and one class of sixth graders. The age and sex distributions are shown in Table 1.

Each class was randomly divided into experimental groups. Once balanced for sex of members, the groups were randomly assigned to one of the three conditions; fairy tale, biography, or discussion group. Twenty-two subjects were assigned to the fairy tale condition, twenty-one were assigned to the biography group, and nineteen were assigned to the discussion group. Three students dropped out of the study. Of the sixty who completed the project two more were dropped as a result of incomplete data. Thus the data analysis involved the records of fifty-eight subjects; twenty-one in the fairy tale condition, nineteen in the biography condition, and eighteen in the discussion condition (see Table 2).

Table 1
Sample re: Sex, Grade & Class

Original Sample			Data Sample		
Boys	Girls	<u>Class</u>	Boys	Girls	
5	11	<u>6</u>	5	9	
9	15	<u>7¹</u>	9	13	
11	12	<u>7²</u>	10	12	
<hr/>	<hr/>		<hr/>	<hr/>	
25	38		24	34	
<hr/>	<hr/>		<hr/>	<hr/>	
63			58		

Table 2
Group by Class and Sex
Data Sample

<u>Class</u>	FT	BIO	DG	
<u>6</u>	2	1	2	Boys
	3	3	3	Girls
	<hr/> 5	<hr/> 4	<hr/> 5	Total
<u>7¹</u>	4	3	2	Boys
	5	4	4	Girls
	<hr/> 9	<hr/> 7	<hr/> 6	Total
<u>7²</u>	3	4	3	Boys
	4	4	4	Girls
	<hr/> 7	<hr/> 8	<hr/> 7	Total

Procedure

Pre-Test

Drawings. The pre-test involved three parts. The first was a series of drawings which were administered in small groups. Each administration group was randomly chosen and represented one third of each class. These groups were not the same as the subsequent experimental intervention groups. The pre-test was administered by the author who was unknown to all subjects. The experimenter was introduced to each class as a whole and then took one group from each class out at a time. A sharpened pencil, a box of eight Crayola magic markers; purple, red, blue, yellow, green, orange, black, and brown, and a nine by twelve piece of drawing paper were left on the appropriate number of desks in a pre-designated classroom.

The experimenter gave the following instructions:

"You will have one hour to draw four drawings. For each drawing you will get a new piece of paper. The drawings are to be done one at a time. You will be given ten minutes for each drawing. You can use just pencil, just magic markers, or both. It is preferable not to erase. Please raise your hand when you finish each drawing. The first is a drawing of a house. Make sure to put your name on each paper".

The papers were collected within twelve to fifteen minutes and the instructions for the next drawing were given. Simply it was stated: "Now draw a tree.", twelve or so minutes later: "Now draw a person.", and then the last drawing: "The last drawing is of a family, any family,

not necessarily your own."

T.A.T. After the drawings were administered to all three sections of each class, the experimenter then began taking the children out of class one at a time and administered two TAT cards (7 BM, and 7 GF). Each child spent approximately ten minutes with the experimenter. Each child's stories were hand-recorded by the examiner. The instructions for the TAT stories were as follows:

"I am going to show you two cards each with a picture on it. I want you to tell me a story about each picture, remember, a story has a beginning, a middle, and an end. I am interested in what the people in the picture are feeling."

Moral Judgment. After all the subjects had their TAT session the experimenter met with each class as a whole. In this session each child got a mimeographed copy of a Moral Development Dilemma (from Kohlberg, 1982, Form A; see Appendix E) and a questionnaire regarding the child's views on the events of the dilemmas. The instructions for this task were as follows:

"This is not a test. I am interested in your thoughts and feelings about the situation described here. Will one of you read this out loud (in each class a volunteer was chosen to read the two paragraph story out loud). Now read the story again to yourself. Answer all questions. Make sure to put your name on all three pages."

Intervention

Each group met twice a week on a regular basis for two months. Three experimenters (E-1, E-2, and E-3) were each assigned to one group in each condition; fairy tale, biography, and discussion group. The conditions were matched

for length of time (approx. fifteen minutes) and for their apparent abilities to address, each through their own medium, a similar body of issues. The same experimenter met with the same three groups throughout and each group was exposed to only one of the three conditions throughout. The experimenter took each group, one condition at a time out of the classroom to hear one fairy tale, or one biography, or for one discussion session (see appendix pages i-iii for a listing of fairy tales, biographies, and discussion topics used). The experimenters were instructed to give the children a few minutes to settle down before beginning the story or discussion and a few minutes to ponder the story or discussion after it was over.

Each group met for fifteen sessions. The first nine sessions were prescribed. The tenth and eleventh were chosen by the children in each group. Two favorites were ascertained by individual ballots and then collated by the experimenter. The last four sessions were again prescribed. After the fifteenth story or discussion, each group had a short discussion about their experiences in the group and to say good-bye to the story teller/leader.

Post-Test

Following the experimental intervention, the series of drawings, TAT stories, and a Kohlberg Moral Judgment Dilemma were again administered. The order and format of this

administration was identical to the pre-test. However, there were small changes in the test material. The first of the two TAT cards was different (card 2 replaced card 7BM), and the Moral Judgment Dilemma and questions were from Kohlberg's Form B rather than Form A (as it was in the prior administration, see Appendix E). A different new female psychology graduate student took charge of the post-test administration.

Scoring and Analysis

Drawings. One hundred and sixteen sets of pre- and post-test House, Tree, Person, and Family drawings were scored by a trained rater. The drawings of all fifty-eight subjects were randomly arranged with pre-test and post-test drawings interspersed. The drawings were scored on seven variables. On two variables, all four of each child's drawings were used. These were:

1. Number of Colors - account of the number of colors.
2. A Figure Count - the number of human beings and animals.

These counts were made on each of the four drawings and then for the purposes of analysis they were summed.

One dimension was used to evaluate the house drawing only.

3. Detail - a count of details such as curtains on windows, knobs on doors, tile on roofs, etc. Each class of objects was counted only once. For example five windows with curtains would count as one detail.

One dimension was singled out in the drawing of a tree.

4. Sturdiness of trunk - the trunk was scored on a three point scale: a score of one denoting a particularly weak trunk, a score of two for an average trunk, and a score of three for a particularly sturdy trunk.

Two dimensions were evaluated in the drawing of a person only.

5. Feeling - the facial expression was evaluated on a three point scale: one signifying a feeling of negativity (i.e. anger, sadness, hostility), a score of two indicating a neutral (or difficult to determine) expression, and three signifying a positive (i.e. happy, smiling) expression.
6. Postural Animation - the drawing was scored a one for portraying a constricted feeling, a two for appearing neutral on this dimension, and a three for portraying a free and easy sense of body.

And one dimension was scored for the family drawing only.

7. Movement - The drawing was scored a one for no display of activity, a two for depiction of passive activity such as watching T.V., or reading books, and a three for depiction of activity (i.e. playing basketball, gardening).

And one dimension involved the combining of two prior variables.

8. Movement + Postural Animation - The Movement and Postural Animation scores were summed for each subject. This category is seen as being sensitive to gross and fine indications of the experience of movement.

A second means of evaluating the drawings involved clinical judgment. This procedure involved two Art Therapists (AT 1 and AT 2), both with notable diagnostic strength and experience. On the basis of the pre-test drawings only AT 1 made a judgment of an area of psychological functioning needing development and growth for each subject. For example, for one sixth grade boy it was said that he needs to be more trusting of authority and to lessen his denial of sexuality. Of a seventh grade girl it was said that she needs to accept her own aggressiveness and that she needs to take increased risks. AT 1 made a list of such "goals" for each subject (see Appendix B). This list along with pre- and post-test drawings were given to AT 2. After AT 2 read the clinical judgment of AT 1 and looked through the pre-test drawings, both AT 1 and AT 2 independently scored the subjects for change on a five point scale: one point signifying significant decline or regression, two signifying slight decline, three indicating no change, four indicating a small amount of growth, and five signifying significant growth of the noted dimensions.

Inter-rater reliabilities were determined by the Spearman

Rank Difference Coefficient.¹ The following results were obtained:

1. Number of Colors - rho = .986, n=12
2. Number of Human and Animal Figures - rho = .923, n=12
3. Detail - rho = .893, n=12
4. Sturdiness of Tree Trunk - rho = .904, n=12
5. Feeling - rho = .934, n=12
6. Postural Animation - rho = .937, n=12
7. Movement - rho = .830, n=12
8. Clinical Judgment - rho = .868, n=12

Though the judgments of change on the Clinical Judgment variable were subjected to two judges and were proved reliable, Art Therapist 1's initial judgments concerning the content areas in which each child needed development was not at first subject to a reliability check. Later different judges tried to develop such a Clinical Judgment Scale for a portion of the subjects, but they found it difficult to achieve reliability because of differences in language and terminology.

T.A.T. We initially attempted to rate subjects on dimensions such as age and level of developmental issues addressed, optimism, belligerency, and the ability to articulate feelings. However, the nature of change seemed to be so individual that a clinical judgment technique similar to that used

1. Corrected for ties

for the drawings was resorted to. AT 2 scored each set of pre- and post-test stories for each subject, noting impression of developmental change in a positive direction with a plus, in a negative direction with a minus, and no change with a zero. In order to obtain reliability, AT 1 scored twelve sets of stories using the Spearman Rank-Difference Correlation Coefficient.¹ The reliability between judges for the TAT Clinical Judgment Scale was $\rho = .763$, $n=12$.

Moral Judgment. The pre- and post-intervention Moral Judgment protocols were scored according to Kohlberg's 1982 manual. A trained rater scored each of the one hundred and sixteen protocols. The protocols were scored in a random order with pre- and post-tests interspersed. A second rater was trained and scored twelve pre- and twelve post- randomly chosen protocols. The Spearman Rank-Difference Correlation Coefficient was again used to assess the reliability between judges - producing a ρ of $.801$, $n=24$.¹

1. Corrected for ties

CHAPTER 4

RESULTS

Analyses of the pre-test scores revealed no significant differences between groups with respect to sex, grade, or group leader. There was one significant difference in mean pre-test scores between conditions: a greater use of color ($p < .05$, Mann-Whitney) in the fairy tale (FT) condition compared to the discussion group (DG) condition (FT \bar{x} score = 13.5; DG \bar{x} = 9.7).

On Moral Judgment stage scores, the experimental intervention produced no significantly greater change in the fairy tale condition than in the other two conditions (the \bar{x} change in the fairy tale (FT) condition was 0.1, \bar{x} change in the biography (BIO) condition = -0.1, \bar{x} change in the discussion group (DG) condition = -0.1).

Similarly, the fairy tale condition did not significantly change more than the other conditions with respect to the TAT Clinical Judgments (FT \bar{x} change = 0.5, BIO \bar{x} change = 0.7, DG \bar{x} change = 0.6).

Change scores for the Drawing variables are listed in Table 3. As can be observed, significant effects were found on four variables: Number of Colors, Human and Animal Figures, Clinical Judgment, and Movement (including Postural Animation). On Number of Colors, the change was in the direction opposite of the prediction; the fairy tales subjects use of colors diminished in comparison to the other subjects. On the other variables, the fairy tale condition differed from the other conditions in the predicted directions, but they differed significantly from both other conditions only on Human and Animal Figures. (See Appendix C for examples of changes in Movement and Colors.

Table 3

Mean Change Scores on Drawing Variables

<u>Variable</u>	<u>Condition</u>			<u>Significance Levels</u>		
	FT	BIO	DG	Kruskal-Wallis H Test	Mann Whitney U Test FT vs BIO	FT vs DG
Number of Colors	-4.4	0.1	-0.9	p < .05	p < .05	p < .01
Human and Animal Figure Count	0.9	-0.8	-2.2	p < .01	p < .05	p < .001
Postural Animation	0.7	0.2	0.2	n.s.		
Movement	0.1	-0.2	-0.1	n.s.		
Feeling	0.3	-0.2	-0.1	n.s.		
Tree Trunk	0.3	-0.1	-0.1	n.s.		
Detail	0.6	0.0	1.4	n.s.		
Clinical Judgment	0.5	0.2	-0.1	p < .01	n.s.	p < .001
Movement including Postural Animation	0.8	-0.1	0.1	n.s.	p .05	n.s.

CHAPTER 5

DISCUSSION

This experiment was designed to learn about the effects that fairy tales have on early adolescence. Three dependent measures were employed in this pursuit. One such measure - the Kohlberg Moral Development Scale was not significantly effected by the experimental intervention. Neither did the experimental interventions effect TAT productions in discernibly different ways. However, it appeared that fairy tales did have some effects on the inner experience of young adolescents as revealed by their drawings. In general, then, though this study does not provide consistent evidence with regard to Bettelheim's theory it does lend some support to his thesis.

The subjects in all three conditions showed little change on Kohlberg's Moral Development Scale. Thus, Bettelheim's suggestion that fairy tales effect moral development is not supported by the data. In retrospect, it would seem unlikely that a cognitive developmentalist such as Piaget or Kohlberg would predict measurable change over a three month period; and in fact, a recent review (Rest, 1983) makes it clear that change on the Kohlberg scale is very difficult to promote. Perhaps other measures of moral judgment are more sensitive to short-term change.

Similarly, the TAT Clinical Judgment technique did not reveal effects from the fairy tale experience that were statistically different from the changes made by the children in the other two conditions. Perhaps a larger battery of TAT cards would be more revealing.

Some significant differences were found between the drawings of the fairy tale children and those of the children in both of the other two conditions. Changes were noted both using scales of distinct dimensions and on a Clinical Judgment Scale. Though more information was culled from the Clinical Judgment Scale as it was conceived for the drawings than any other single scale, it is also held that a simplified process as was used for the TAT stories would yield results without creating a reliability problem. Another possible way around this problem would be to create clinical judgment categories such as expressiveness, self concept, and sexual acceptance and judge all children on each of these scales. Through using this method more exact information might be gained with regard to issues that fairy tales are in the position to help young adolescents with. Thus, two potential, not mutually exclusive, methods are suggested for improving on the Clinical Judgment technique.

Among the fairy tale condition children an increase was found with regard to human and animal figures drawn. This change was statistically different from the amount of changes made in either of the other two conditions. This increased

use of creatures and beings is purported to be symbolic of a greater awareness of others and of a decrease in primitive narcissism and egocentric functioning. Additionally, it is suggested that the utilization of more varied beings is characteristic of children who are more in touch with their own complexity; therefore, they use varied characters to represent the more various aspects of their own experience. This last idea might be explored by studying the variety of characters drawn by single subjects who tend to draw many characters.

Although the Postural Animation category did not significantly distinguish between the fairy tale group and each of the other two groups, a non-significant trend in the expected direction was found. A positive change was noted on a scale that went from constriction to free and easy sense of body. This trend speaks to Bettelheim's supposition that the experience of having unconscious concerns touched in the covert and symbolic way that fairy tales do, fosters psychological equilibrium and therefore comfort and relaxation.

One dimension on which the children in the fairy tale condition's mean change scores actually diminished was in their use of color in their drawings.

When Postural Animation is viewed as a subtle form of Movement and the two are combined to form one category, it seems apparent that the children exposed to fairy tales made

some gains in this area. When the findings regarding Color are looked at along with this category that is sensitive to the experience of Movement - the relationship of these two as Rorschach determinants is brought to mind. According to Beck (1937) a ratio of greater Movement to less Color bespeaks greater inner focus and orientation. The prospect that this ratio may be similarly accurate with regard to drawings should be tested. It would most likely be determinable by examining the drawings of diagnostically distinct populations.

Thus, through drawings, this study provides some hints as to the inner correlates of the observed change in children's behavior after hearing a fairy tale. As Crain et al (1983) report that immediately after hearing a fairy tale, children played in a more subdued and self-absorbed manner, it is here suggested that the fairy tale condition had a subduing effect on children over time.

Brandt's study (1982) found no change on color but did report some changes in life and movement in children's drawings after hearing fairy tales. Also, clinical reports on successful child therapy involving fairy tales tends to mention the children's artwork as a measure of change (Flipstrup, 1978; Klosinski, 1978). Jungian analytic treatment is also greatly involved with both the imagery of fairy tales and with the individual patient's artistic productions. Notably then, most change has been recognized in the clinical situation when fairy tales are presented in conjunction with individual expressive art work, most notably drawings, and

in the experimental situation when change is measured by drawings.

Drawings, then, may be a particularly sensitive measure for determining the change that fairy tales effect. It is a curious fact that the effect of one artistic medium - the universal art form, the fairy tale is recognized in individual artistic productions but not through any other psychometric procedures. Altogether there appears to be a strangeness, a "numinousness" about the absorption, the inner directedness that fairy tales inspire.

Bettelheim's theory regarding the effect of fairy tales on children (1976) involves two distinct metapsychological levels of description. First Bettelheim speaks in general terms about the need to find meaning in life. He writes:

"If we hope to live not just from moment to moment, but in true consciousness of our existence, then our greatest need and most difficult achievement is to find meaning in our lives...An understanding of the meaning of one's life is not suddenly acquired at a particular age, not even when one has reached chronological maturity. On the contrary, gaining a secure understanding of what the meaning of one's life ought to be - this is what constitutes having attained psychological maturity. And this achievement is the end result of a long development: at each age we seek, and must be able to find, some modicum of meaning congruent with how our minds and understanding have already developed" (p.3).

The other level that Bettelheim addresses is in his attempt to understand how "fairy tales work their magic" (p.45). According to Bettelheim, by providing time-tested characters for children to identify with, characters who experience

externalized versions of the psychic conflicts the child is going through - the child's ego economy develops and their object relations improve.

Though there are some positive findings in this study, they hardly offer strong support of Bettelheim's theory. There is a bit of evidence to suggest that the sense of life's meaning is effected by the hearing of fairy tales. Thus the subdued, absorbed, inner, rather than outer, directedness that fairy tales appear to engender is believed to be related to the experience of meaningfulness unfolding for the child.

In the final pages, I will take the liberty of offering some personal speculations that might inform future research. Perhaps the importance of fairy tales is, as Roger Sales suggests, "the experience of the strange, the numinous, the totally Other, of what lies quite beyond human personality and can not be found in any human relationship" (p.11). Neither ego development nor object relations theory are purported to be related to "what lies beyond...human personality and can not be found in any human relationship" (p.11). Therefore, it is proposed that another distinct process is brought to bear on by the hearing of fairy tales.

It appears that fairy tales provide a special experience for children. Through the presentation of the fairy tale important aspects of inner experience are touched on. Perhaps it is not their psychological value per se, but that they give artistic expression to the strange and numinous that sets the hearing of fairy tales apart from other types of experiences.

The experience of hearing a fairy tale is potentially akin to the experience Maslow speaks about in his postulation of peak experiences (1962) and to Jung's postulation of the adult's need for numinous experiences (1921).

Jung's theory is based on his observation that in the second half of life a move toward the development of wisdom occurs. Wisdom, according to Jung, is related to the experience of the numinous. Jung has termed the process by which adults experience the numinous - individuation. Thus individuation is a developmental process, a phenomena that begins in adulthood.

It is my notion that like developmental issues that are confronted at distinct ages in childhood, but whose reverberations continue to be felt throughout the life cycle - the individuation process that is recognized when blooming in the second half of life is not completely absent from life up until that point. In other words the involvement with the numinous does not occur suddenly out of nowhere, but rather the groundwork has long ago been laid.

Unlike children of former times when social systems as well as belief systems were intimately informed by the experience of the numinous and by the experience and observation of nature, for today's children the ground on which the individuation process will later bloom and grow is not being laid as it was. This being the case the roots from which wisdom is to later develop are themselves not developing.

If wisdom is the aim, the experience of inner meaning is expected when appropriately moving toward it. In contemporary life psychotherapy is generally the treatment sought when the functioning of this process is not going well for an individual. It is a recognized fact that addressing the spiritual and religious aspects of their patients needs is a difficult contemporary issue in psychotherapy ("Spirituality Seen as a Neglected Aspect of Psychotherapy", APA Monitor, vol. 14 , #11, November, 1983). Of course this article was refering to psychotherapeutic practice with adults not with children.

It is my contention that if we do not give enough expression to the experience of the numinous, "the Other" (as Sales terms it) our young will not, when the time comes, have developed the groundwork upon which wisdom can grow. The resultant loss could conceivably be of the greatest magnitude for mankind.

Thus, now more than anytime in history an effort has to be made to bring children and adolescents in contact with their cultural heritage. Regarding the expression of the numinous, the totally Other, fairy tales appear to foster a relationship, by means of symbol and form, perhaps most notably when experienced in conjunction with ones own personal artistic endeavors, with the numinous, the Other, the ALL.

APPENDIX A

Stories and Discussion Topics Used

Fairy Tales Used

1. The Three Feathers
2. Fitcher's Feathered Bird
3. Cinderella
4. The Frog King or Iron Henry
5. The Story of One Who Set Out to Study Fear
6. Rapunzel
7. Brother and Sister
8. Spindle, Shuttle and Needle
9. Snow White and the Seven Dwarfs
10. The Twelve Huntsmen
11. The Master Thief
12. The Twelve Dancing Princesses
13. The Juniper Tree

Sources:

Grimm, The Brothers: The Complete Grimm's Fairy Tales.
New York: Pantheon Books, 1944.

Grimm, The Brothers: Grimm's Fairy Tales.
Middlesex, England: Hazell, Watson Viney Ltd., 1823.

Biographies Used

1. Amelia Earhart
2. Martin Luther King Jr.
3. Eleanor Roosevelt
4. Coretta Scott King
5. Franklin D. Roosevelt
6. Stevie Wonder
7. Maria Tallchief
8. Diana Ross
9. Leadbelly
10. Roberto Clemente
11. Dolly Parton
12. Charlie Parkhurst
13. Eleanor Webber

Sources:

Abdul, Raoul: Famous Black Entertainers of Today.

New York: Dodd, Mead and Co., 1974.

Edwards, Audrey: Stevie Wonder.

New York: Franklin Watts, 1977.

Gilford, Henry: Heroines of America.

New York: Fleet Press, 1970.

Johnson, Johanna: A Special Form of Bravery.

New York: Dodd, Mead and Co., 1967.

Sources continued:

Krischef, Robert K: The New Breed.

Minneapolis: Lerner Publications, 1978.

Ruibal, Carmen Cadilla: Roberto Clemente.

New York: Regent Publishing Co., 1978.

Sheafer, Silvia Anne: Women of The West.

Reading, Massachusetts: Addison Wesley Publishing Co., 1978.

Stevens, William Oliver: American Heroes of the Twentieth Century.

New York: Random House, 1967.

Tobias, Tobi: Maria Talichief.

New York: Thomas Crowell Co., 1970.

Discussion Topics

1. Sibling Relationships
2. Pets
3. Vocational Choices
4. High School Plans
5. Food
6. Vacations
7. Camp
8. Hobbies
9. Communicating with Parents
10. Parties
11. Grandparents
12. Street Crime
13. Marriage

APPENDIX B

Clinical Judgment Criteria - A Sample

4. Build defenses, resolve identity problems which include meeting age appropriate perceptions.
9. To feel less overwhelmed by anger; to feel like the world is safer for him; to feel less overwhelmed by parental authority.
12. To gain a sense of perspective; to lessen concern with details and increase a sense of the whole; to increase flexibility and improve body image.
25. To be less guarded and defensive; to decrease criticalness.
26. A more satisfying relationship with mother; in general a happier outlook toward self and others.
28. A more secure sense of identity.
30. Needs to further solidify masculine identity.
36. To be less critical of self; less punitive self concept, to better develop her inner world.
45. A better sense of control and personal power.
48. To feel more empowered, less afraid of her own impulses.
53. To integrate sexuality; to see things in their proper perspective.
54. Higher regard for her feminine identity.
55. To feel more related.
57. Needs to break out - yet to feel in control; to integrate sexual and aggressive feelings.
58. To feel more comfortable with aggressive feelings.

APPENDIX C

Change Scores for Drawing Variables

Table 4
Number of Children in Each
Human and Animal Figure Category

		CONDITION		
SCORE		FT	BIO	DG
Pre	Post	4	9	11
Pre = Post		9	6	7
Post	Pre	8	4	0

Table 5
Number of Children in Each
Use of Color Category

SCORE	CONDITION		
	FT	BIO	DG
Pre > Post	17	8	8
Pre = Post	2	3	2
Post > Pre	2	8	8

Table 6
Number of Children in Each
Movement Category

SCORE	CONDITION		
	FT	BIO	DG
Pre > Post	2	2	5
Pre = Post	17	17	9
Post > Pre	2	0	4

Table 7
Number of Children in Each
Postural Animation Category

SCORE	CONDITION		
	FT	BIO	DG
Pre > Post	0	0	5
Pre = Post	13	17	7
Post > Pre	8	2	6

Table 8
Number of Children in Each
Movement (including Postural Animation) Category

	CONDITION		
SCORE	FT	BIO	DG
Pre > Post	1	2	5
Pre = Post	11	15	5
Post > Pre	9	2	8

Table 9
Number of Children in Each
Feeling Category

SCORE	CONDITION		
	FT	BIO	DG
Pre > Post	2	3	6
Pre = Post	13	15	7
Post > Pre	6	1	5

Table 10
Number of Children in Each
Detail Category

SCORE	CONDITION		
	FT	BIO	DG
Pre > Post	9	7	12
Pre = Post	8	5	5
Post > Pre	4	7	1

Table 11
Number of Children in Each
Sturdiness of the Tree Category

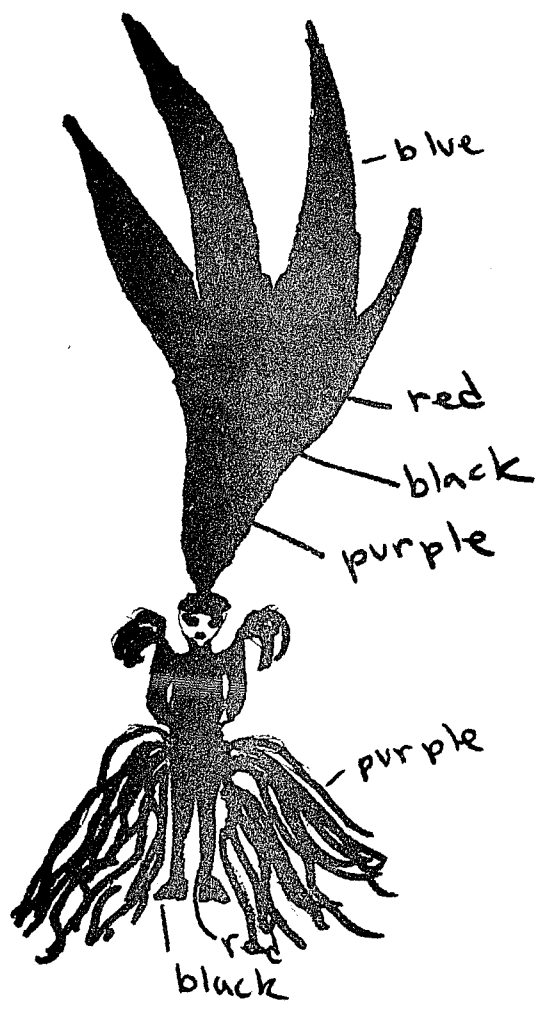
SCORE	CONDITION		
	FT	BIO	DG
Pre > Post	1	5	4
Pre = Post	12	10	11
Post > Pre	8	4	3

Table 12
Number of Children in Each
Clinical Judgment of the Drawing Category

SCORE	CONDITION		
	FT	BIO	DG
Pre > Post	1	3	3
Pre = Post	5	7	13
Post > Pre	15	9	2

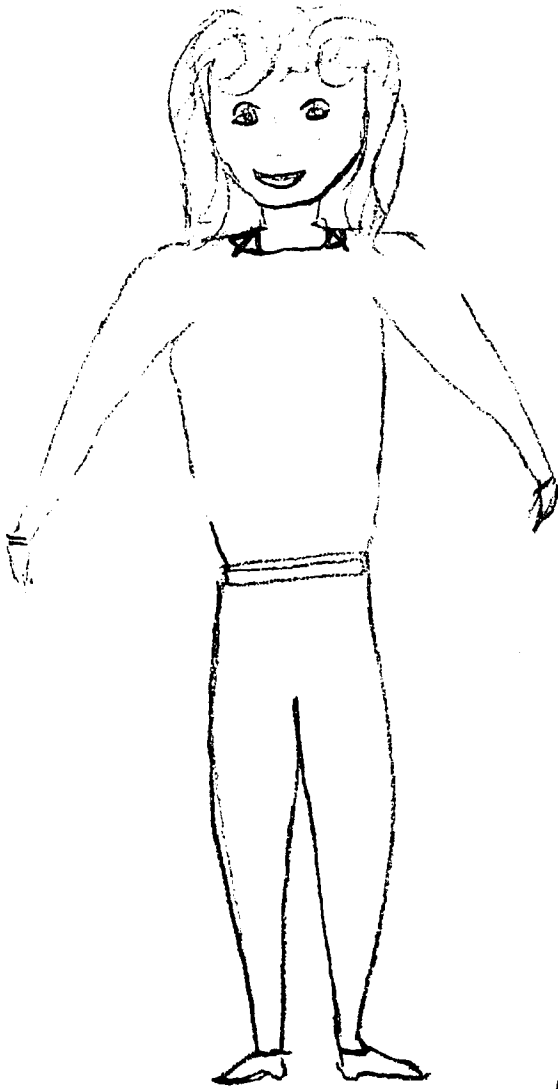
APPENDIX D

Sample Drawings of Children in the
Fairy Tale Condition

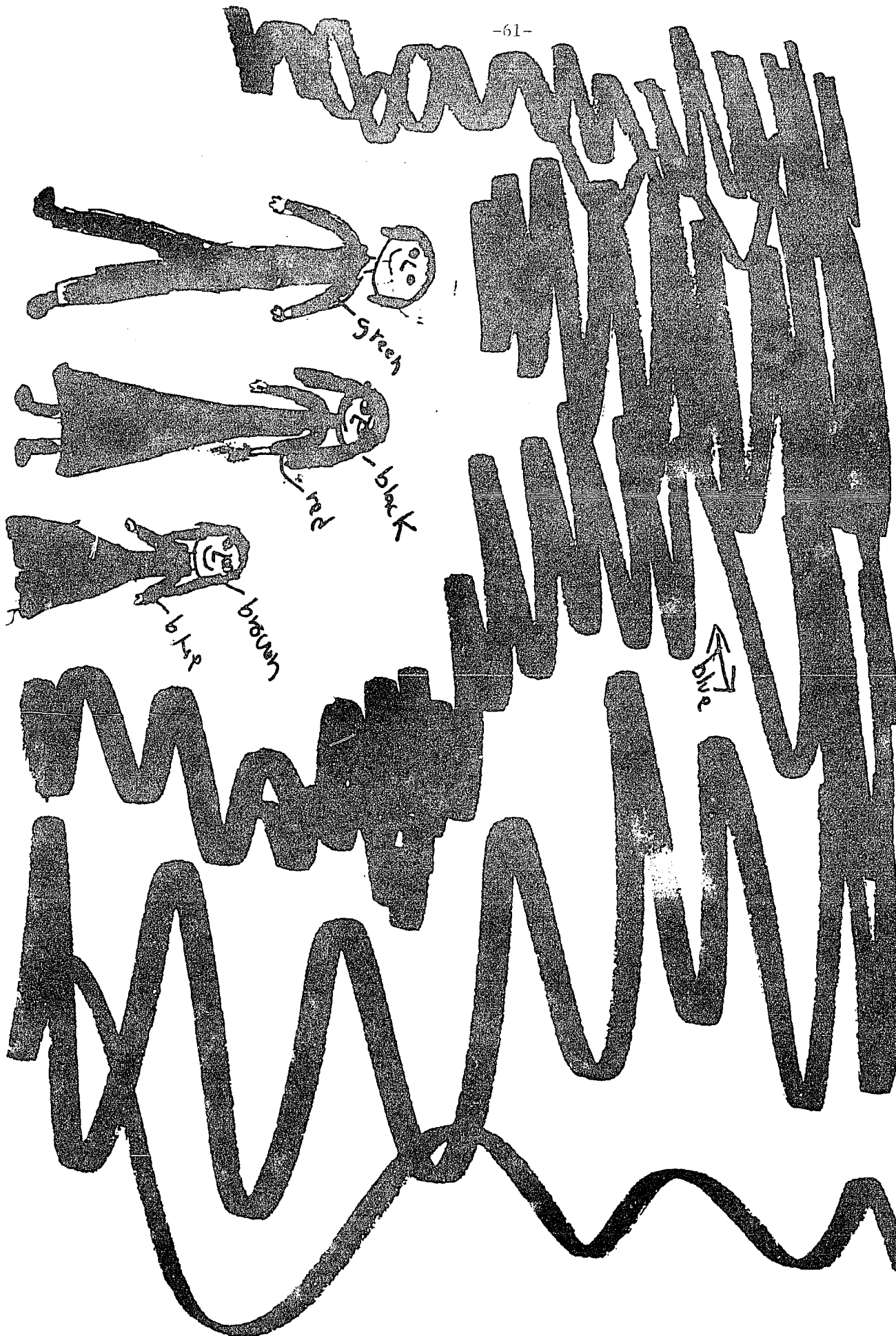


A.S. - 12 yr. old girl
pre test person drawing
outlined in pencil with
4 magic marker colors

(Annotations - mine - LABS)



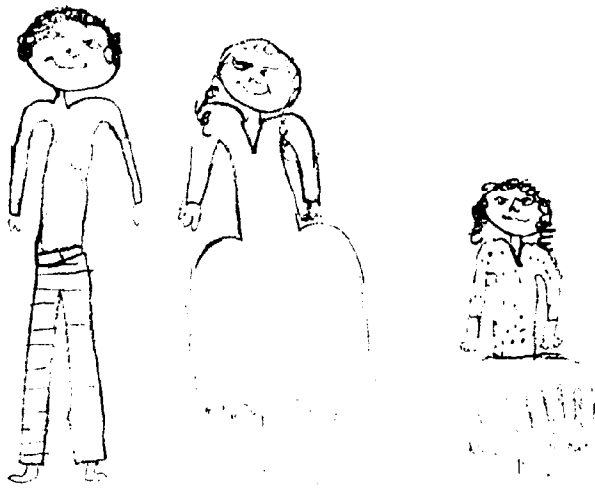
A.S. pencil drawing
post test



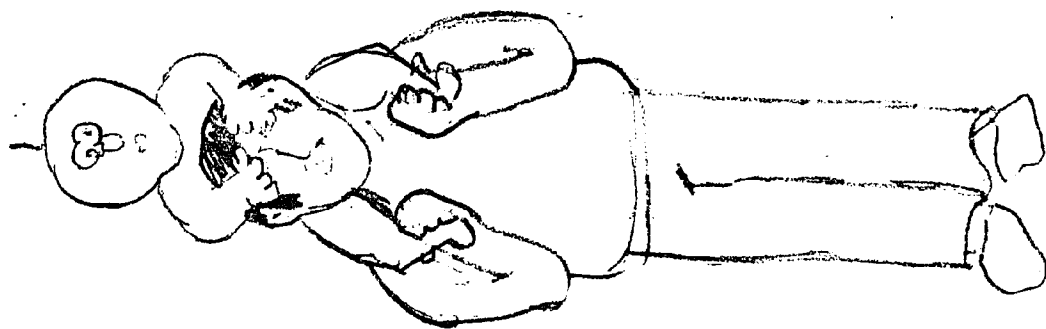
5.15. 13y/12 old girl
pre-test family drawing

yellow sun

J. B. post test
pencil only drawing



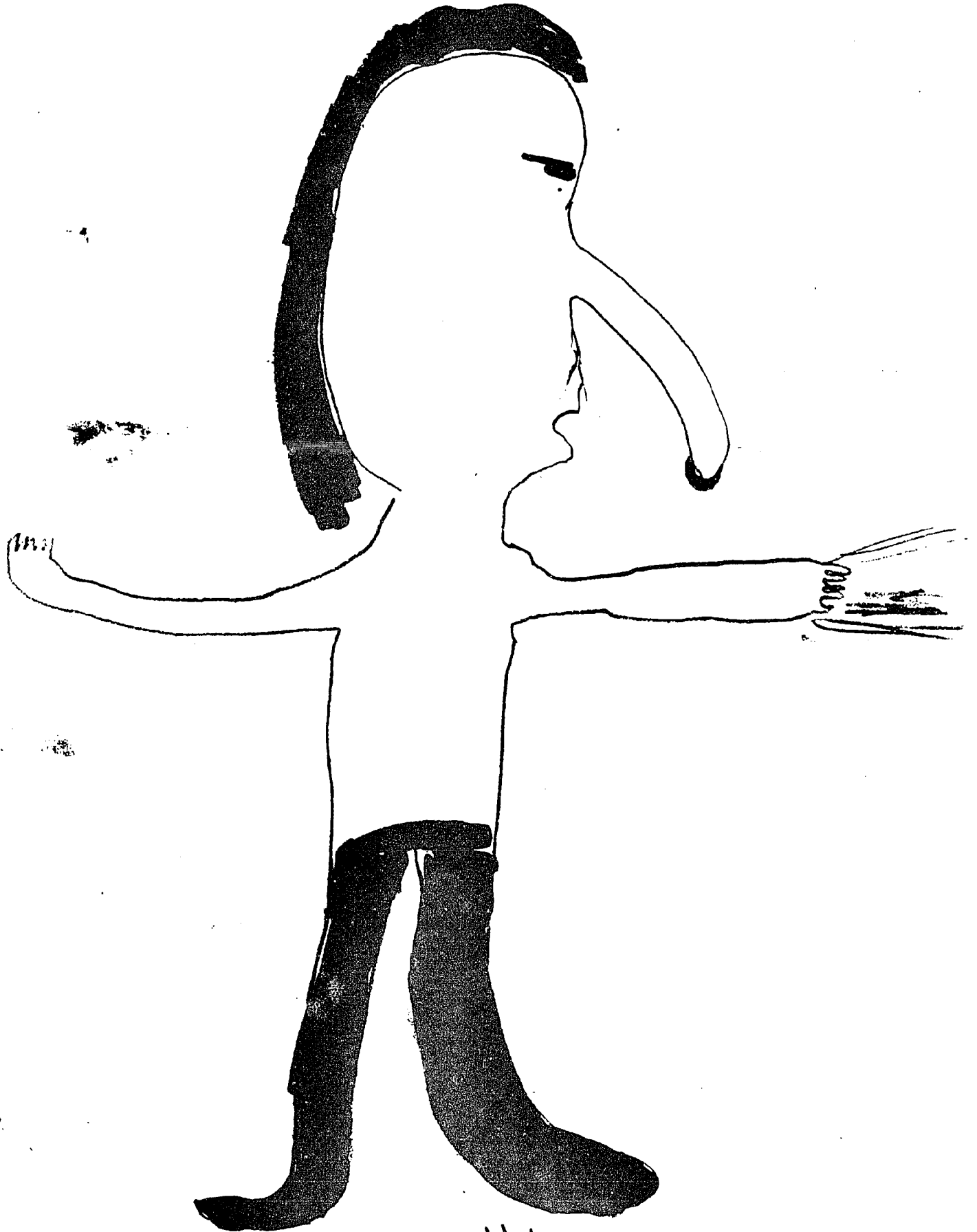
MOM IS
TAKING
THE PICTURE



C.R. 1 1/2 yr old boy
pre-test family drawing

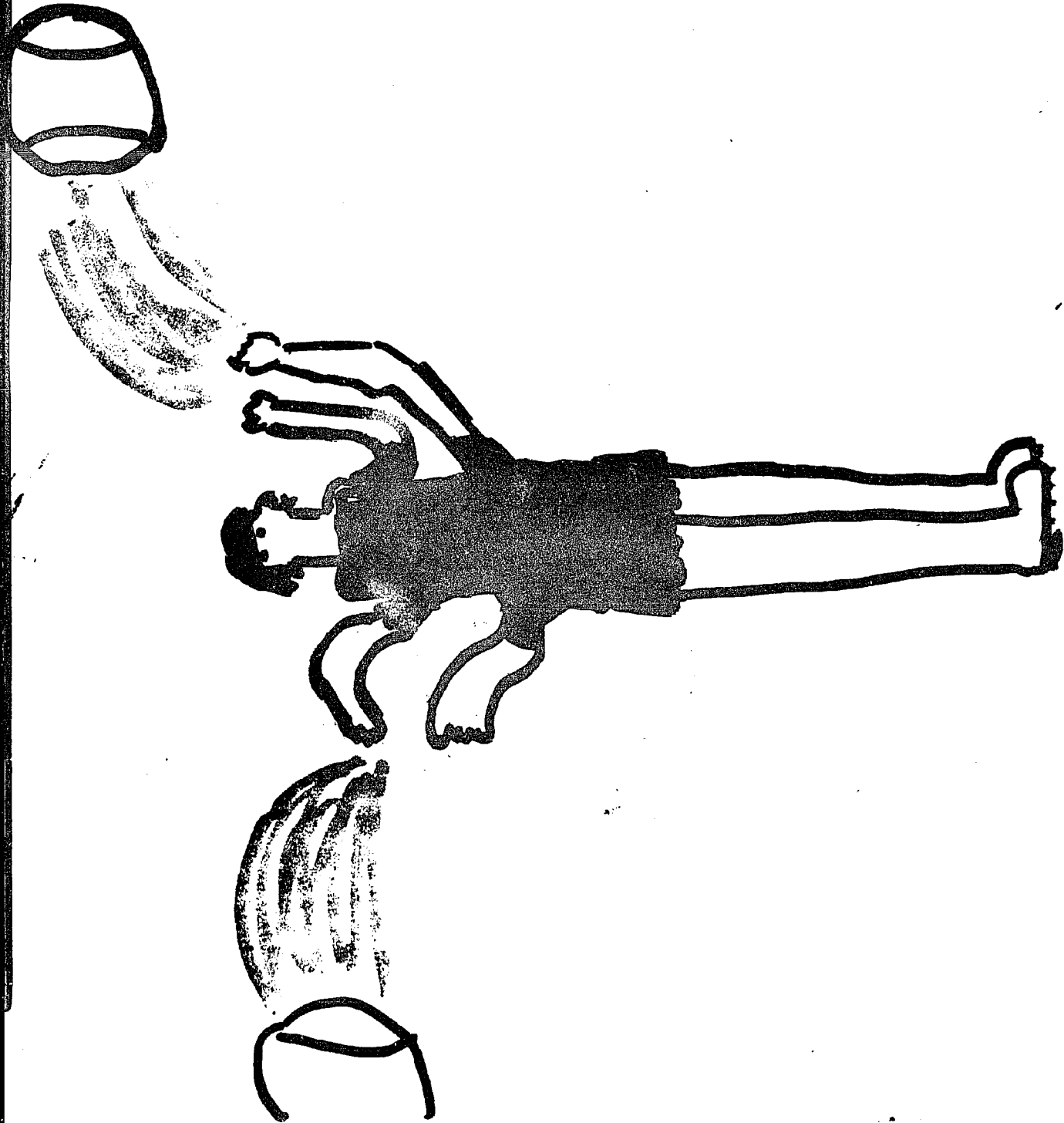


C.B. test family drawing
post increase in number of people

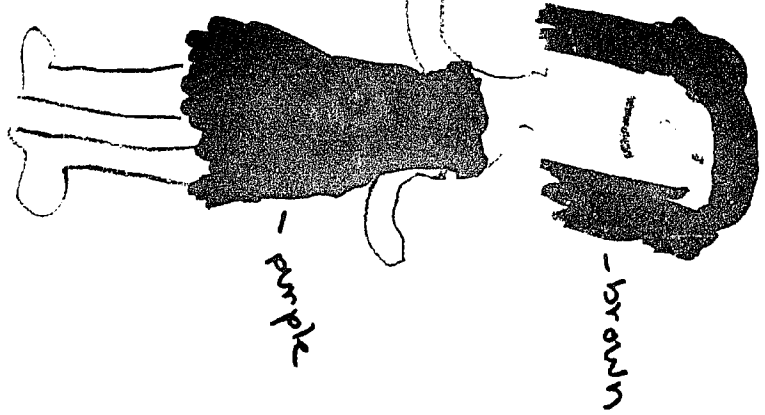
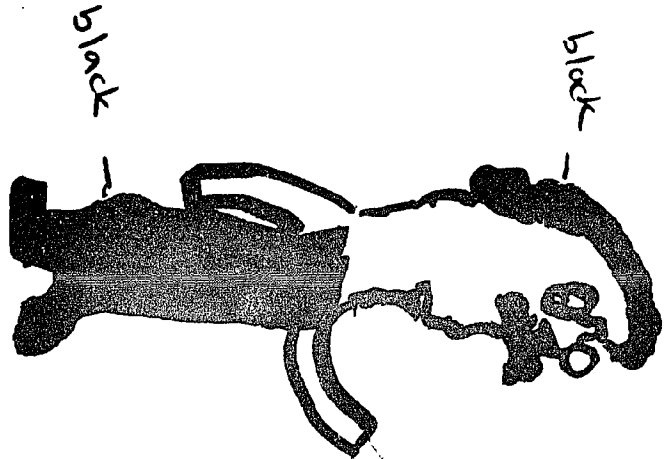
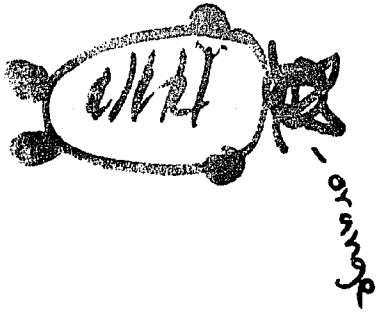
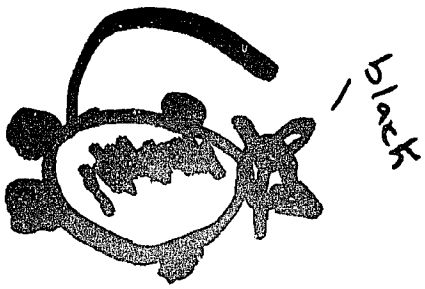


N.S. 13 yr. old boy
pre-test person drawing

M. S. K...

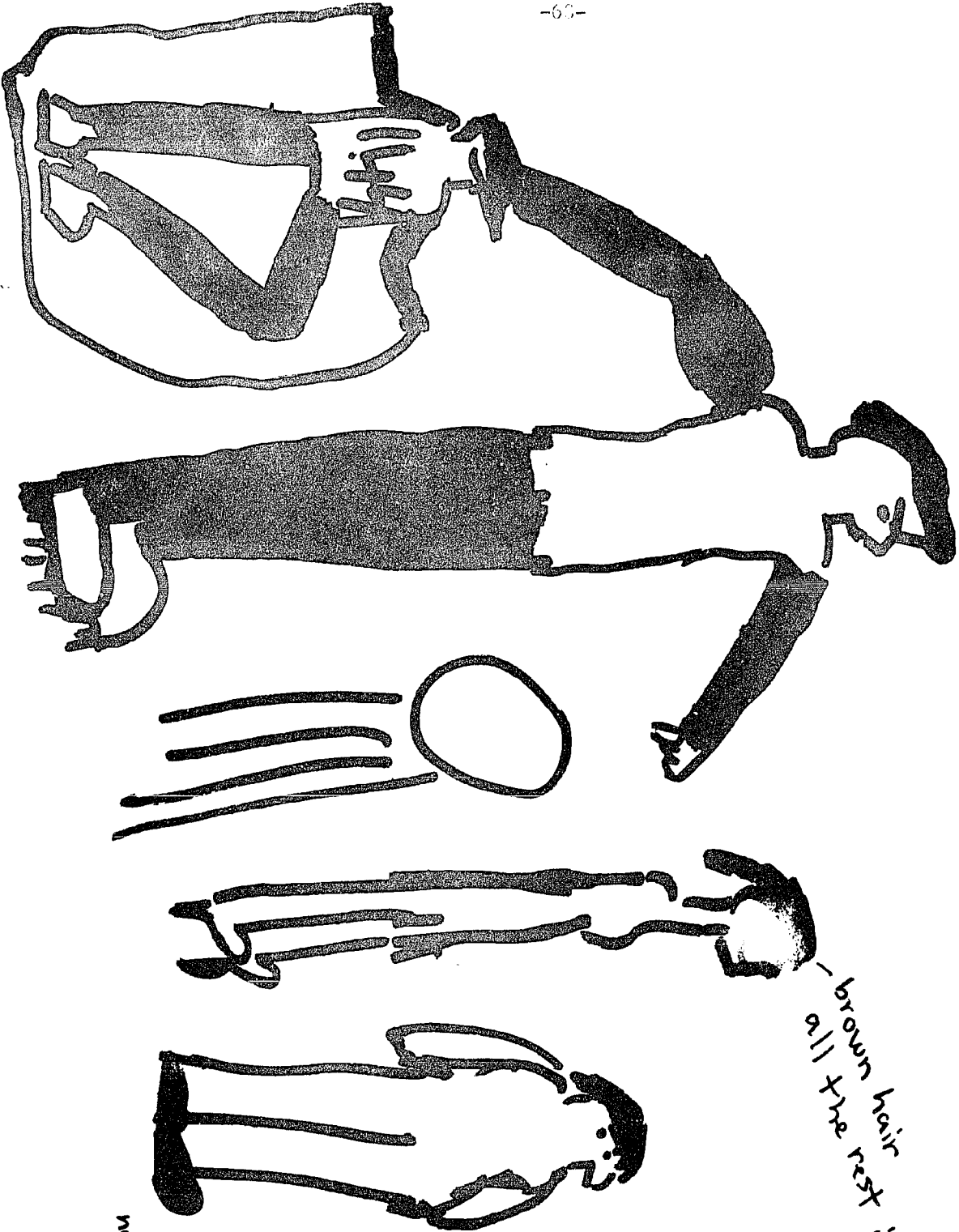


N.s post-test person drawing
note increase in animation/movement



M.S. 13 yr old boy
pre-test family drawing

178



- brown hair
 all the rest is black

N.S. post test family
 drawing
 note increase in movement
 decrease in use of
 color

APPENDIX E

Sample-Moral Judgment Questionnaire Forms A & B

Items from Form A

In Europe, a woman was near death from a special form of cancer. There was one drug that doctors thought might save her. It was a form of radium that a druggest in the same town had recently discovered. The drug was expensive to make, but the druggest was charging ten times what the drug cost him to make. He paid \$200 for the radium and charged \$2,000 for a small dose of the drug. The sick woman's husband, Heinz, went to everyone he knew to borrow the money, but he could only get together about \$1,000 which is half of what it cost. He told the druggest that his wife was dying, and asked him to sell it cheaper or let him pay later. The druggest said, "No, I discovered it, and I'm going to make money from it." So Heinz got desperate and broke into the man's store to steal the drug for his wife.

1. Should Heinz have done that? Why?

I think he was right because he had a dying wife who could only be saved by that certain drug. Furthermore, he did offer the druggist \$1,000 dollars with a promise to pay the rest later, and with a dying wife. I don't think Heinz would lie.

3+4

2. Was it actually wrong or right? Why?

In this case, it was right. When a person is dying, and a druggist does not accept your offer, stealing is the only answer. After all, he didn't physically harm anybody.

3+4

3. Did the druggist have the right to charge that much? Why?

No. This is because he charged 10 times as much as the drug cost to make. It probably wasn't that difficult to make anyway.

3

4. Is it the husband's duty or obligation to steal the drug for his wife if he can get it no other way? Why?

Generally yes. He doesn't want his wife dead, and that is the only way to get the drug.

2+3

5. Does it matter if the husband does not feel very close or affectionate towards his wife? Why?

Sort of, unless he hates her very much and wants her to die, he ^{otherwise} cared enough to marry her. But I don't think that someone would go through that if he didn't love somebody that much.

6. Suppose it was someone dying who wasn't close to you, but there was no one else to help him. Would it be right to steal the drug for such a stranger? If the person was mean and cruel, no. If the person seemed nice and wanted very badly to live, yes. 243

7. Suppose you yourself were dying of cancer, would it be right, would you have an obligation to yourself to save your life by stealing the drug?

I think it would be right if I were dying.

8. Heinz broke into the store and stole the drug and gave it to his wife. He was caught and brought before the judge. The jury found him guilty of stealing. Should the judge send Heinz to jail for stealing or should he let him go free? Why?

I think that the judge should let him go free, the reason is quite obvious - the man was absolutely desperate to save his dying wife, and the druggist wouldn't trust him enough to let him pay later.

3

Items from Form B

There was a woman who had very bad cancer, and there was no treatment known that would save her. Her doctor, Dr. Jefferson, knew that she had only about 6 months to live. She was in terrible pain, but a good dose of a pain killer like morphine or ether would make her die sooner. She was delirious and almost crazy with pain. In her calm periods she would ask Dr. Jefferson to give her enough ether to kill her. She said she couldn't stand the pain, and she was going to die in a few months anyway. Although, he knows that mercy killing is against the law, the doctor thinks about granting her request.

1. Should Dr. Jefferson give her the drug that would make her die?
Why or why not? Yes. Obviously, the woman wanted to die and was in great pain. There was really no hope for her, and she probably felt that "life wasn't worth living" 3

2. Should the woman have the right to make the final decision?
Why or why not? Yes, it's her life they're dealing with. 2 & 3

3. The woman is married. Should her husband have anything to do with the final decision? Why or why not? Yes and no. Her husband would probably be extremely upset, (and should tell his wife how he feels) but then again it's her life. 3

4. What should a good husband do in this situation? Why?
He should be very upset, but he should also think about how his wife feels about the situation and he should try not to give her any extra pressure. 3

- 5. Is there any way a person has a duty or obligation to live when he or she does not want to? Why or why not?

Not really. If a person in ³ that situation has kids, they might feel she does, but the person really doesn't.

- 6. In general, should people try to do everything they can to obey the law? Why or why not?

Yes, but in this case its difficult. ^{3/4}
 This time a person wants to die, but they can't kill themselves, a doctor would have to. Its like a suicide or a good news

Dr. Jefferson did perform the mercy killing by giving the woman the drug. However, another doctor saw Dr. Jefferson give the woman the drug and reported him. Dr. Jefferson is brought to court and a jury is selected. The jury's job is to find out whether a person is innocent or guilty of committing a crime. The jury finds Dr. Jefferson guilty. It is up to the judge to determine the sentence.

- 7. Should the judge give Dr. Jefferson some sentence or should he suspend the sentence and let Dr. Jefferson go free? Why is that best?

Dr. Jefferson should be set free. He was dealing with a woman who hated her life; who wished to die. It is not really his fault.

- 8. The jury finds Dr. Jefferson legally guilty of murder. Would it be wrong or right for the judge to give him the death sentence (a legally possible punishment)? Why?

No. As I have said many times, it was not really 100% his decision. An extremely ill woman with hardly any hope wished to die. He just medically treated the woman in the way she wanted it to be done. ³
^{3/4}

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