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BYLAEBUNDEL

**'N DINAMIESE ASSESSERINGSTEGNIEK VAN INVRAGING BY
PROJEKSIEPLATE IN MONO- EN KRUIKULTURELE SITUASIES**

PRETORIA 2010

INHOUDSOPGAWE VAN AANHANGSELS

(Uittreksels word verskaf; volledige weergawes is aan eksaminatore verskaf. Sekere inligting is slegs aan eksaminatore verskaf om anonimiteit van die deelnemers te verseker.)

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A AANHANGSEL:

UITVOERING VAN NAVORSING



A AANHANGSEL:

MURRAY-OPDRAG; DINAMIESE ASSESSERINGSTEGNIEK

Opdragte

Fase 1: Projeksie-assessering, Murray-opdrag voor eerste twee plate:

Murray-instruction (Murray, 1971:6):

“This is a story-telling *exercise* (substitution for Murray’s test). I have some pictures here that I’m going to show you, and for each picture I want you to make up a story. Tell what happened before, and what is happening now. Say what the people are feeling and thinking and how it will come out. You can make up any kind of story you please. Do you understand? Well, then, here’s the first picture. You have five minutes to make up a story. See how well you can do.”

Die vertaling van die **Murray-opdrag** vir die Afrikaanse kinders (word gegee voor die eerste storieplaat; die eerste twee plate wat gegee word val dan in die Murray-fase):

“Hierdie is ’n storie-vertel oefening. Ek het ’n paar prente hier wat ek vir jou gaan wys en vir elke prent wil ek hê jy moet ’n storie opmaak. *Vertel wat het voor die tyd gebeur en wat gebeur nou. Sê wat die mense voel en dink en hoe dit gaan eindig/afloop?* Jy kan enige storie, net wat jy wil, opmaak. Verstaan jy? Nou goed, hier is die eerste prent. Jy het vyf minute om ’n storie op te maak. Kyk hoe goed jy dit kan doen.”

Phase 2: Mediation after 2 TAT plates; before story 3:

“With the next card I’m going to try something different. Did you see that, while you were telling your story, I nodded my head, I said *Uh-hu, Mmm, And? And then?* Sometimes I repeated a word or phrase you used. The reason why I did this was to encourage you to tell your story in the best way possible, so that you could create a story with as much possible information that you could give. This also means I was encouraging you to tell a story with a real outcome, and also to tell what has led up to the situation in the picture. You must try to give AS MUCH INFORMATION as you can. So, with the next card I’ll explain to you *why* I say or do something. Would that be OK? And after that, we’ll do the rest of the cards.”

Fase 2: Mediasie na twee TAT-plate, voor storie 3 (opleidingsplaat):

“Met die volgende kaart gaan ek iets anders probeer. Het jy gesien dat, terwyl jy die storie vertel het, ek my kop geknik het, ek gesê het *uh-hu, mmm, en? En toe?* Soms het ek ’n woord of frase wat jy gesê het, herhaal. Die rede hoekom ek dit gedoen het was omdat ek jou wou aanmoedig om jou storie te vertel op die beste moontlike manier, sodat jy ’n storie kon skep met soveel moontlike inligting as wat jy kon gee. Dit beteken ook ek was besig om jou aan te moedig om ’n storie te vertel met ’n werklike uitkoms, en ook om te vertel wat gelei het tot die situasie in die prent. Jy moet probeer om SOVEEL INLIGTING te gee as wat jy kan. So, met die volgende kaart gaan ek vir jou verduidelik *hoekom* ek iets sê of doen. Sal dit OK wees? En daarna sal ons die res van die kaarte doen.”

Mediation during TAT story 3 (training plate):

Explanations following verbal or non-verbal input from the assessor were in the style of:

“When I say *Uh-hu/Mmm*, it means “*Tell me more...*”

When I nod it means “*Go on, tell me more...*”

When I say *And?/And then?*, it means “*Tell me more about your interesting story...*”

“When I say OK, I mean “*Thank you, carry on with your interesting story.*”

“When I repeat your words, it means “*I would love you to continue with your interesting story*”

Verduideliking tydens TAT-storie 3 (opleidingsplaat):

Verduidelikings wat volg op verbale of nieverbale insette van die assessor is in die styl van:

“As ek sê *Uh-hu/ Mmm*, beteken dit “*Vertel my meer...*”

As ek my kop knik bedoel ek “*Gaan aan, vertel my meer...*”

As ek sê *En/ En toe?* , beteken dit “*Vertel my meer van jou interessante storie...*”

As ek sê OK, beteken dit “*Dankie, jy kan aangaan met jou interessante storie...*”

As ek jou woorde herhaal beteken dit “*Ek wil graag hê jy moet aangaan met jou interessante storie...*”



A AANHANGSEL:

**SEMIGESTRUKTUREERDE ONDERHOUD OOR BELEWENIS VAN
MURRAY-METODE *VERSUS* DINAMIESE INVRAGINGSTEGNIEK**



Vrae: Vergelyking Murray-opdrag vs Dinamiese Asseseringstegniek

Om die belewenis van die kinders te probeer vasstel rondom die toepassing van die Murray- vs die Dinamiese Asseseringsmetode het ek aan die volgende vrae gedink.

Maak die vrae sin?

1. Hoe het jy die storie-vertel oefening ervaar?
2. Het jy verstaan wat om te doen van die begin af? Hoekom sê jy so? (Ek wil kyk of hier iets van die Murray- *versus* die dinamiese asseseringsmetode uitkom)
3. Watter dinge wat ek gesê/gedoen het, het jy van gehou? Watter dinge wat ek gesê/gedoen het, het jy nie van gehou nie?
4. Toe ons besig was met die stories; by watter plaat het my manier van vrae vra of die wyse waarop ek dit hanteer het, gemaak dat jy vollediger stories vertel het, meer besonderhede gegee het? Wat het jou BEWUS gehou dat jy meer besonderhede moes gee, of dat jy moes onthou dat jou storie meer detail moes hê?

By watter plaat het my manier van vrae vra en die wyse waarop ek dit hanteer het jou dalk minder ondersteun?

5. Watter storie(s) was vir jou makliker om te vertel? Hoekom sou jy sê was dit so? (Ek wil kyk of hier iets van die Murray- *versus* die dinamiese asseseringsmetode uitkom)
6. Het enige iets anders bygedra om dit vir jou makliker of moeiliker te maak om die stories te vertel? Wat sou jy sê was dit?
7. Was daar enige iets wat ek gedoen of gesê het wat dit vir jou ook makliker gemaak het om ryker stories met meer besonderhede te vertel?
8. Was daar enige iets wat ek gedoen of gesê het wat dit vir jou moeiliker gemaak het om meer volledige, ryker stories te vertel? Of wat jou verhinder het om jou storie so volledig as moontlik te vertel?
9. Enige iets anders wat jy vir my kan vertel oor hoe jy die storie-vertel ervaar het? Of oor wat ek gedoen of gesê het?
10. Van watter plaat het jy die meeste gehou? Hoekom?
11. Van watter plaat het jy die minste gehou? Hoekom?



A AANHANGSEL:

RIGLYNE VIR GESPREK MET BETREKKING TOT KULTUUR

Kultuurvraelys (aangepas)

The Cultural Assessment Interview Protocol (Aangepasde skedule/protokol)

(Adopted from "Handbook of Multicultural Assessment – Clinical, Psychological and Educational application: L.A Suzuki & J.G Ponterotto. Aangepas as volg: Gebruik as 'n semiformele gespreksdokument eerder as 'n vraelys; Deel 1 uitgehaal; nuwe eerste vraag ingesit by **kultuuridentiteit- ko-konstruksie van kultuur**; vraag 5 vervleg in vraag 4 by kultuuridentiteit; vraag 5 & 6 & 7 (KI= kultuuridentiteit) in een vraag vervat; vraag 8 en 9 oorleuel, dus uitgelaat as aparte vrae maar vervleg met vorige vrae. Acculturation: Question 1-3 became a scale question 1; Vrae geïnkorporeer/ verminder; Family Structure (4): vrae verminder in die lig van vergelykbare vrae wat tydens die intree-gesprek gevra word; Vlak van Identiteitsontwikkeling (5): Om vloei en hanteerbaarheid te behou is van die vrae verminder of onder een vraag geplaas, veral waar oorleueling voorgekom het. Vrae 5 & 6 is onder dieselfde punt geplaas as gevolg van die oorleuelende aard daarvan. Vraag 7 vanuit die oorspronklike vraelys is weggelaat. By die oorspronklike vraag 8 is 'n glyskaal ingebring. Vraag 9 & 10 is uitgelaat. In my studie is die klem op kragte wat 'n besondere seining in die projeksie-analise mag verklaar en nie oor kultuur per se nie ; Experiences with Bias (6) uitgelaat; Immigration Issues (7) uitgelaat; Glyskaal ingebring by Spiritual Issues)

1. Cultural Identity/ Kultuuridentiteit

- 1.1 (Konstrueer begrip saam met kind op kaartjie; tiener moet ook weet wat ek as kultuur sien) Hoe verstaan jy onder die term "kultuur"? Wat beskou jy as "kultuur"? **Ek hou hiervan! Benewens om die vertroubaarheid van die response op die vraelys te verhoog, mag dit natuurlik invoer op ons insig mbt die huidige siening van kultuur onder adolessente in die algemeen (dus as riglyn van die invloed wat kultuurfaktore op hul projeksies mag uitoefen) sowel as om by 'n deelnemer individueel jou interpretasie van die projeksie te belig.**
Vanuit kaartjie se konstruksie:

1.2 How do you identify yourself culturally (e.g. in terms of race, ethnicity, nationality, religion, sexual orientation, age, physical challenges or any other delineation that you can make)?

1.3 Is there a particular term or designation that you prefer people to use when describing you?

1.4 Sou jou gesin/ familie dieselfde term verkies? Skep dit probleme?/ Do you see differences between the aspects of your cultural identity? Aspects that is important to you and those that are important to your family? If so, do these cause problems, issues or concerns for you?

Vra slegs as wel konflik of verskille rapporteer:

a) With regard to your cultural differences that may exist between yourself and your family, how are they handled and how is it resolved?



b) Are there resources outside of your immediate family (e.g. other relatives, family friends, godparents, members of the clergy, and indigenous sources of helping) whom you use in resolving cultural conflicts?

1.5 What aspects of your culture are most important to you... (D.i. aspekte wat jy dink vir my van waarde kan wees.)
...and to your family?

Is daar 'n waarde(s) in julle kultuur wat uitstaan, waarvan ek moet weet? Taboes of misstappe wat baie kritiek sal uitlok, iets wat "net nie gedoen word nie"? / Are there aspects of your culture that would be especially important for me (your counsellor) to know about?

2. Level of Acculturation

2.1 Op 'n skaal van 1 tot 10, waar sal jy jousef plaas tussen 'n baie tradisionele beoefenaar van julle kultuur (10 uit 10) en glad nie tradisioneel nie (0 uit 10)?

0 _____ 10

How comfortable do you feel with the traditional..... Afr/ Eng/ Portuguese/ Indian/ African language (Zulu/Xhosa...) culture?

In watter opsigte is jy minder tradisioneel? Are there aspects of your culture with which you do not "fit in"? If yes, what are they?

As jy nou 'n kruisie vir jou **ma** moes trek, hoe tradisioneel is sy? Is sy primêr Afr/ Eng/ Port/ Indian/ Xhosa... Waar sou jy ma plaas? (Kyk so na mate van integrasie en sublimasie) (In blou aangedui)

2.2 In watter opsigte is ma **minder** tradisioneel as die **groep**?

In watter opsigte is ma **meer** tradisioneel as jy?

Waar sou jy **pa** plaas? (In rooi aangedui) Of is hy op sy eie paadjie? Eiesoortig?

0 _____ 10

In watter opsigte is pa minder tradisioneel as die groep?

In watter opsigte is pa meer tradisioneel as jy?

2.3 What language is spoken amongst themselves by members of your family? Do you speak more than one language? If yes, which language do you prefer to speak? Why?

3. Family Structure and Expectations

3.1 How would you describe your/your family's home and neighbourhood?

3.2 Who is the most important member of your family to you? How is this person of importance to you (emotional or financial support, role model, and confidant)?



- 3.3 Who is the authority figure in your family, who makes the decisions?
- 3.4 What happens in the family if someone disagrees with a decision?
- 3.5 Who takes care of whom in the family?
- 3.6 Are there differences between how males and females are treated in your family?
- 3.7 What is your birth order among your siblings (if any)? What is your role in the family?
- 3.8 What are some of the important expectations (e.g. academics, career, helping out the family, dating, gender roles, choice of spouse etc) that your family has for you?
- 3.9 What criteria would your family use for determining whether you are 'successful'?
- 3.10 If you were to choose to do something that goes against your family's beliefs, values or expectations, what would be the consequences? How do you feel about that?

Eintlik het net hd laaste vraag direkte betrekking op kultuur – 'n eksaminator mag jou penaliseer vir insluiting vd res. Hulle is natuurlik relevant mbt die ondersoek van bykans alle kind-kliënte, maar nie hier nie. In die literatuur word sosio-ekonomiese faktore (vraag 1), gesagsfigurering (2 & 3), hoe geslagsrolle beskou word (vraag 4 & 5), seining van rol van kinders (vraag 6) as alles deel van *kultuur* gesien – verwagtinge van ouers en kultuurgroepe (vraag 7), worldview (my worsteling soos bespreek met u) word moontlik vervat in die vraag oor hoe sukses definieer word; hierdie vrae is nie my eie uitgedinktes nie, dis die kulturele vraelys s'n? Hoe hierdie moontlik gaan impakteer op die kind se storievertelling, weet ek nie. Ek weet nie eers of dit gaan nie? **As jy dit behou, onthou om dit te verdedig. Maar as die eerste konstruksie van kultuur nie hierdie sake insluit nie, wonder ek steeds of jy dit nie moet uitlaat nie? Ek maak so... Sal kan sien vanuit more se assessering dalk? Doodreg.**

4. **Level of Cultural Identity Development pasop – jy kan aangevat word as jy ras en kultuur gelykstel – hersien al die vrae hiervoor.** Ek dink nie hulle prober dit gelyk stel nie. Soos ek dit verstaan is dit **of. Ek haal in elk geval all eras liefs dan uit twv moontlike misverstande? Ja, ek dink dis beter – anders mag die vraag gelaai wees.** Dit oorvleuel dan net sterk met vraag 1 as ons ras uithaal. **En as dit oorvleuel, moet jy dit dalk nie weer hier vra nie? Ek laat dit net so tot more se proefondersoek. Op hierdie oomblik is my gevoel dat dit nou oorvleuel en daarom behoort uitgehaal te word. Ons kyk dan maar wat maak ek en die kind more hiermee? Of dit lyk of dit moontlik kan help na die assessering more? Reg so.**

- 4.1 How important is membership in your particular cultural group to you?
- 4.2 How important is membership in your particular cultural group to your family?
- 4.3 What does it mean to you to be a member of your cultural group?
- 4.4 What strengths do you derive from your membership in/affiliation with your cultural group?



4.5 Are there negative aspects of being a member of your particular cultural group?
Are there negative feelings that you have about being a member of your particular cultural group?

4.6 Glyskaalvraag: How much time do you prefer... (Do you prefer to spend time mostly with members of your own racial/cultural group? If yes, how is that important to you?) If not, why is this case?

0 _____ 10

5. Existential/Spiritual Issues

Spiritual aspects are seen by many researchers as part of culture.

5.1 On a scale of 0 to 10, how important are spiritual or religious beliefs to you?

0 _____ 10

5.2 How important are spiritual or religious beliefs to your mom (blue), dad (red), rest of your family?

5.3 How might your spiritual or religious beliefs and/or those of your family be helpful with regard to resolving your current problem?

5.4 Are there ways in which your religious or spiritual beliefs or those of your family might make it difficult for you to resolve your current problem?

5.5 What are the things in life that are most important to you? Ultimately what is the most important to you?

5.6 What criteria would you use to determine whether you are 'successful'?

5.7 Are there any other aspects of your culture, values, beliefs and experiences that would be important for me (your counsellor) to know about?

6 Counsellor Characteristics and Behaviours

6.1 Are there aspects of my (your counsellor's) identity (e.g. race, ethnicity, gender, language spoken, religious and spiritual beliefs, nationality, sexual orientation, age) that are important to you?

6.2 If yes what are they?

6.3 What behaviours on my part (on the part of the counsellor) would be important and useful for you?

6.4 Are there behaviours on my part (on the part of the counsellor) that you would view negatively?



B AANHANGSEL:

OORSPRONKLIKE CAIP



Oorspronklike Kultuurvraelys

The Cultural Assessment Interview Protocol

(Adopted from "Handbook of Multicultural Assessment – Clinical, Psychological and Educational application: L.A Suzuki & J.G Ponterotto; (Grieger, 2008:151-155))

1. Problem Conceptualisation and Attitudes toward Helping.

1. How do you define/view/conceptualise the problem that brought you into counselling (e.g. emotional/psychological, behavioural, professional, religious-spiritual/magical, academic, interpersonal, physical illness, environmental stressors, cultural, bias-related)?
2. What do you think is causing your current problem?
3. How is the problem affecting your life?
4. Who do you typically turn to for help in solving your problems? Have you previously turned to professional sources of help in solving your problem?
5. Are members of your family (i.e. parents, partner/spouse, and children) aware of this problem? If so how do they define/view/conceptualise the problem?
6. What do you think would be helpful in resolving your problem?
7. What does your family think would be helpful in resolving your problem?
8. Is your family aware that you are seeking counselling? How do they feel about that?
9. If your family has (or would have) a negative feeling about your seeking counselling, does this affect your level of comfort in seeking counselling? If yes what do you need in order to feel comfortable in counselling?
10. What are your goals for counselling?

2. Cultural Identity

1. How do you identify yourself culturally (e.g. race, biracial, ethnicity, nationality, religion, sexual orientation, age, physical challenges or any other delineation that you can make)?
2. Is there a particular term or designation that you prefer (e.g. if you are biracial: Do you identify more with one race than the other? With both equally?)
3. What aspects of your culture are most important to you?
4. Are there aspects of your culture that would be especially important for me (your counsellor) to know about?
5. Are there any aspects of how you identify culturally that cause problems for you or your family?
6. How does your family identify itself culturally? Do you see any differences between your own cultural identity and that of your family? If yes, does that create problems, issues, or concerns for you?
7. What aspects of your culture are most important to your family?
8. Do you see differences between the aspects of your culture that are important to you and those that are important to your family? If so, do these cause problems, issues or concerns for you?

3. Level of Acculturation

1. How comfortable do you feel with the mainstream South African culture?
2. How comfortable do members of your family feel with the mainstream South African English culture?
3. Do you see differences between how comfortable you feel with the mainstream South African English culture and how comfortable your family feels? If so does this create problems, issues or concerns for you?
4. What language is spoken in your family?
5. Are you bilingual? If yes which language do you prefer to speak?
6. Are there aspects of your culture with which you do not "fit in"? If yes, what are they?

7. With regard to your cultural differences that may exist between yourself and your family, how are they handled?
8. If there is a conflict with regard to cultural issues between you and your family, how is it resolved?
9. Are there resources outside of your immediate family (e.g. other relatives, family friends, godparents, members of the clergy, and indigenous sources of helping) who might be useful in resolving cultural conflicts?

4. Family Structure and Expectations

1. Who do you consider to be members of your family?
2. Who lives in your/your family's household?
3. How would you describe your/your family's socioeconomic status?
4. How would you describe your/your family's home and neighbourhood?
5. Who is the most important member of your family to you? How is this person of importance to you (emotional or financial support, role model, and confidant)?
6. Who is the authority figure in your family who makes the decisions?
7. What happens in the family if someone disagrees with a decision?
8. Who takes care of whom in the family?
9. Are there differences between how males and females are treated in your family?
10. What is your birth order among your siblings (if any)? What is your role in the family?
11. What are some of the important expectations (e.g. academics, career, helping out the family, dating, gender roles, choice of spouse etc) that your family has for you?
12. What criteria would your family use for determining whether you are 'successful'?
13. If you were to choose to do something that goes against your family's beliefs, values or expectations, what would be the consequences? How do you feel about that?

5. Level of Racial/ Cultural Identity Development

1. How important is membership in your particular racial/cultural group to you?
2. How important is membership in your particular racial/cultural group to your family?
3. What does it mean to you to be a member of your racial/cultural group?
4. What strengths do you derive from your membership in/affiliation with your racial/cultural group?
5. Are there negative aspects of being a member of your particular racial/cultural group?
6. Are there negative feelings that you have about being a member of your particular racial/cultural group?
7. Are there particular experiences that you have had that have heightened your awareness of your membership in your racial/cultural group?
8. Do you prefer to spend time mostly with members of your own racial/cultural group? If yes, how is that important to you? If not, why is this case?
9. In general who is in your social network?
10. In terms of your personal growth how do you see yourself developing further as a member of your racial/cultural group?

6. Experiences with Bias

1. Are there any experiences related to bias, prejudice or oppression (e.g. racism, sexism, physical disabilities, homophobia, non-privilege) that you would like to discuss?
2. What effect have these experiences had on you?
3. Are there experiences related to bias, prejudice or oppression that your family has experienced?
4. What effect have these experiences had on you and on your family members?



5. Do you believe that your current concern is related to these experiences?
6. Is there anything else with regard to experiences that you may have had with bias or prejudice that would be useful for me (your counsellor) to know?

7. Immigration Issues

1. What is your/your family's country of origin?
2. When did your/your family emigrate from your/their country of origin?
3. What were the circumstances surrounding your/your family leaving your country of origin (e.g. voluntary, escaping political oppression, war, torture or other trauma)?
4. Is there anything significant about the actual process of coming to South Africa that that you would like me (your counsellor) to know?
5. Did your entire family emigrate to South Africa at the same time?
6. How have you/your family adjusted to life in South Africa?
7. Are there losses that you/your family incurred as a result of leaving your country of origin (e.g. family members, friends, work, property, cultural support status)?
8. Do you or members of your family go back and forth between South Africa and your country of origin? Ultimately do you and your family intend to settle here?
9. Are there any problems related to the immigration process or to your current legal status in South Africa that would be useful for me (your counsellor) to know about?

8. Existential/Spiritual Issues

1. How important are spiritual or religious beliefs to you?
2. How important are spiritual or religious beliefs to your family?
3. How might your spiritual or religious beliefs and/or those of your family be helpful with regard to resolving your current problem?
4. Are there ways in which your religious or spiritual beliefs or those of your family might make it difficult for you to resolve your current problem?
5. What are the things in life that are most important to you?
6. Ultimately what are the most important to you?
7. What criteria would you use to determine whether you are 'successful'?
8. Are there any other aspects of your culture, values, beliefs and experiences that would be important for me (your counsellor) to know about?

9. Counsellor Characteristics and Behaviours

1. Are there aspects of my (your counsellor's) identity (e.g. race, ethnicity, gender, language spoken, religious and spiritual beliefs, nationality, sexual orientation, age) that are important to you?
2. If yes what are they?
3. What behaviours on my part (on the part of the counsellor) would be important and useful for you?
4. Are there behaviours on my part (on the part of the counsellor) that you would view negatively?
5. What are some of the ways that I (your counsellor) can be helpful to you in reaching your goals?



C AANHANGSEL:

TRANSKRIPSIES

NSE* - C Aanhangsel: Transkripsie

PROJECTION ASSESSMENT:
PHASE 1: APPLICATION OF THE MURRAY METHOD - PROJECTION PLATE 1 (TAT 14)

	Psychologist	Adolescent Participant/ NSE	
1.1	OK, so what we are going to do today is... This is a story telling exercise. I have some pictures here that I am going to show you, and for each picture I want you to make up a story.	OK.	
1.2	Tell me what happened before, and what is happening now and say what the people are feeling and thinking and how it will come out. Uhm you can make up any kind of story you please. Do you understand?	Ja, sure. <i>(Nodding)</i> ...	
1.3	OK, <i>(Smiling)</i> ... well then here's the first picture. <i>(Places the first projection plate in front of the child)</i> ... You have 5 minutes to make up a story. See how well you can do?	<i>(He picks up the projection plate and studies it - long silence)</i> ... OK. <i>(Pointing at the projection plate)</i> ... Do I start now or?	
1.4	<i>(Nodding)</i> ... Yes, you can start any time that you want.	<i>(He looks up and makes eye contact - making a questioning hand gesture to continue)</i> ... OK uhm, growing up in a family...and I probably...	
1.5	<i>(Nodding)</i> – OK, first of all this gender - a man, <i>(Pointing at the projection plate – looking up and addressing the therapist directly)</i> ...	
1.6	<i>(Nodding)</i> ...	and growing up in a family of uhm - probably separated parents. <i>(Gesturing a continuous motion)</i> ...	
1.7	<i>(Nodding)</i> ...	Probably the parents were going through a rough time, and he just happened to be a victim of circumstances.	
1.8	<i>(Nodding)</i> ...	So uhm, he was growing up and for him it didn't seem like it was going to affect anything in his life.	
1.9	<i>(Nodding)</i> ...	But as he's growing up - he's growing up as a man and his past seems to be affecting his present.	
1.10	<i>(Nodding)</i> ...	So what he was going through when he was young is in uhm such a way – it's now affecting the way he's behaving, <i>(Making continuous hand gesture)</i> ... the way he's acting.	
1.11	<i>(Nodding)</i> ...	But there is a point in time of which we get to this point <i>(Pointing at the projection plate)</i> ... in the story where uhm he gets to a point of decision.	
1.12	<i>(Nodding)</i> ...	<i>(Makes continuous expressive hand gestures as he tells the story)</i> ... Now at this point he probably meets a friend, it could be a female or it could be a male, and this person just exposes to him and shows him...my friend uhm...	
1.13	<i>(Nodding)</i> – you know, probably they asked each other how was your life beforehand, and so on and so. And his friend somehow figures out, now my friend is going through a rough patch because of his past. <i>(Gesturing a past motion) (Touches chin)</i> ...	
1.14	<i>(Nodding)</i> ...	And at this time the friend opens up and tells him, OK, I'm willing to help you out. <i>(Nodding and making forward gestures)</i> ... So from here I really need you to make a good decision and make sure that you choose whether you 're going to allow me to help you from here or you're going to stay and just be a wreck as you are.	
1.15	<i>(Nodding)</i> ...	So the man - which is why we see him standing – <i>(Pointing at the projection plate)</i> ... I would assume this is a door, uhm standing in a door where <i>(Gesturing 2 sides)</i> ... on this side is darkness, on the	



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FASE 3 PROJECTION PLATE 4 (TAT 5)

	Psychologist	Adolescent Participant/ NSE
4.1	<i>(Places the next projection plate, TAT 5, in front of the child)... There you are.</i>	<i>(He picks the TAT 5 projection plate up and studies it attentively)... OK. (Sniffs) Mm-mm... - there is a woman by the door. (Looks up and makes eye contact)...Uhm behind her (Gesturing from behind)... is a dark place - probably she is coming from outside or it's another room and the room is dark. (Making eye contact)...</i>
4.2	<i>(Nodding)...</i>	However in this room we are shown half a lamp <i>(Gesturing to one side)</i> ... and uhm a flower holder – a vase. And uhm against the wall is a bookshelf, and a cupboard and so on. <i>(Pointing at the projection plate)</i> ... Now I will start with the lamp stand - with the lamp. On my right there is a lamp, and uhm, we are only being shown half the lamp. <i>(Makes eye contact)</i> ...
4.3	<i>(Nodding)...</i>	This would be very fascinating – <i>(Pointing at the projection plate)</i> ... we're only shown half the lamp. Reason being, <i>(scratches head)</i> uhm, if it were a complete lamp, <i>(Gesturing a circle)</i> ... it would show a complete transformation from one side to another... <i>(Makes eye contact)</i> ...
4.4	<i>(Nodding)...</i>	...but we are only shown half the lamp, reason being because – uhm as for this woman, whoever is going to realise this lamp only it's going to be a transformation or a realisation towards the right direction. <i>(Making forward gesture)</i>
4.5	<i>(Nodding)...</i>	<i>(Maintaining eye contact and gesturing forward)</i> ... So she has just made an observation - she has just discovered the way, which means she hasn't gone into - in the way.
4.6	<i>(Nodding)...</i>	Which is why when we see - when we look at the woman, we are only shown – uhm we are only shown this woman opening the door, <i>(Makes eye contact)</i> ...
4.7	<i>(Nodding)...</i>	...not making an intention to step forward, <i>(Makes a forward moving gesture)</i> ... but just opening the door. And when we look at her face – her face is – <i>(touches nose)</i> she's not frightened... <i>(Makes eye contact)</i> ...
4.8	<i>(Nodding)...</i>	...she's just amazed, which is what all human beings do, I mean <i>(Makes and gestures in explanation)</i> ... when they discover a new way - when they discover something new. It's, it's always amazement. <i>(Gestures at himself)</i> ... It's always astonishment with...
4.9	<i>(Nodding)...</i>	To say they're traumatised – there is such a way in life ... <i>(interjection)</i> and..
4.10	A way in life?	The way in life to move into. <i>(Makes explanatory gestures)</i> ... So all they do is - it's a discovery – that's all the reaction that they have when they discover something new.
4.11	<i>(Nodding)...</i>	Uhm, as for the vase – <i>(Making exclamatory gesture)</i> ... the vase also shows - because there are flowers in it as well – <i>(Makes eye contact and makes explanatory gestures)</i> ... it would have been different if it was an empty vase, uhm to say uhm, because there would have been a light - half a light, showing that there's half discoveries – or there is rather discovery and not uhm action about the discovery. And if it were an empty vase, <i>(Nodding)</i> ... it would have shown that there is just monotony in terms of lifestyle.
4.12	<i>(Nodding)...</i>	However in this case, <i>(Pointing at the projection plate making explanatory gestures)</i> ... because the vase is filled with flowers - it's not just one or two flowers, it's filled, packed with flowers...
4.13	<i>(Nodding)...</i>	...it would mean refreshment – that it's, it's a new way of life. It's a new beginning.
4.14	<i>(Nodding)...</i>	It's just a change – <i>(Makes eye contact)</i> ... it's a blossoming so to say. So her discovery is not a discovery of OK – of which means I can do this this way, but it's a discovery which elevates her from one level to another. <i>(Nodding)</i> ...
4.15	<i>(Nodding)...</i>	Why? <i>(Gestures a backward motion)</i> ... Because behind her it's a door - it's darkness. In this room there is light and there are also flowers. <i>(Makes eye contact)</i> ...
4.16	<i>(Nodding)...</i>	We are not shown anything as to where she's coming from, <i>(Makes explanatory gestures)</i> ... but we are shown the room that she's going into – or that , that she has just opened the door to, and in this room there