



F AANHANGSEL:

**ANALISE VAN GESPREK OOR BELEWING VAN MURRAY-METODE
VERSUS DINAMIESE INVRAGINGSTEGNIEK**



ISE* - F Aanhangsel: Analise van gesprek oor beleving van Murray-metode vs Dinamiese invragingstegniek

Gedelp

Nie gedelp

will ho ek wees sal

Irriteer?

Proe waeste gepre TAT 14

Niegepre in proe TAT 14

MvsD.13	(Nodding head)... Is it that... like nodding of the head?	(No audible response - nodding his head)...	
MvsD.14	Was there something that you particularly liked that I did – that helped you more than the other things?	(Making a nervous gesture, shaking his head)... Ja, when you used my last words ... (indistinct).	How waeste gedelp
MvsD.15	OK. Anything that I did or said (Shaking head)... that did not help you to tell more detailed stories?	(Scratching his face)... Uhm, when I couldn't say anything more or describe anything more it was – and you were like (Gesturing with his hand to continue)... finding more out of me...	How nie gedelp as by was stop ek ek how son
MvsD.16	(Nodding)...	...and I just had to – I don't know, I just froze – I just had to stop."	Don't know by
MvsD.17	OK, so "that was that" – then it became difficult when I asked for more? (Nodding head)...	(Nodding head)... Yes.	
MvsD.18	OK. (Gesturing with hand)... Is there anything that you would suggest that I change when I'm trying to get more detail?	Uhm, to like – I know you understand what I'm saying...	will
MvsD.19	(Nodding head)... Mm-mm.	...but to just, (Gesturing with his hand – makes eye contact)... uhm, - no, not really, because what I'm going to think – I don't know ... (indistinct) know what I'm thinking...	My ss/kag by bekele refraguade
MvsD.20	(Nodding)... Mm-mm.	...and it's going to sound a bit different to what – the only way you can get to know what I'm saying is through what I'm saying. (Making a hand gesture)...	
MvsD.21	(Nodding)... Mm-mm.	(Scratching his nose)... And, ja ... (interjection)	
MvsD.22	Didn't it become irritating (Making a hand gesture to continue)... when I was prompting and probing the whole time?	(Shaking head)... No.	
MvsD.23	Not?	(Indistinct)...	
MvsD.24	OK. Was there any specific picture where you felt you really liked your story?	(Looks at the cards on the table)... Mm-mm...	Verfelling 5
MvsD.25	Maybe some pictures that you liked more than the others or some stories that you liked more than the others?	(Looking at the pack of cards and then points at one of the cards)... Just this one.	Feit waeste van gcha: TAT 14
MvsD.26	So this one you really liked?	(No audible response)...	
MvsD.27	Why?	(Sits forward and looks at the Projection plate – then looks up and makes eye contact)... Well, it just looks like the story that – it's not what I'm going through. – I'm not saying what I'm going through, but it looks like what I said...	Storie wat by hies, wold het sluit na, aal by sy ene sitrasie
MvsD.28	(Nodding)...	...it's like, you know what I say and what's happening here it goes hand in hand.	Grualbaide sin
MvsD.29	(Nodding)... Oh, okay. So you felt your story gelled more with the picture here?	(Nodding)... Ja.	
MvsD.30	OK. So you liked this picture (Pointing at the projection plate)... the most and you liked your own story that you told here the most?	(No audible response – nodding)...	Nie in proe gepre; Verfelling 1 (TAT 1)
MvsD.31	Any picture that you did not like?	(Pointing at another projection plate)... Mm-mm, apart from this one.	
MvsD.32	That one? Why?	(Moving around on his seat uncomfortably)... It was just – it was difficult to make a story about, because you don't know why or what's happening...	" " Ube
MvsD.33	(Nodding)...	...it's like, (Pointing at the Projection plate)... is it going to break, is it going to burn, is it going to be sold...	Maakle sin, how om storie te vertel want by het te wees
MvsD.34	(Nodding head)... Mm-mm.	... you just can't find out why is this happening and why he's there and - (Makes eye contact)... there's too many like questions... "	nie in proe gepre, want die proe, gedelp, N.e heldesh b.d.
MvsD.35	OK.	...About the picture.	
MvsD.36	And any of your stories that you didn't like (Shaking head)... that you told?	No.	



ISE* - F Aanhangsel: Analise van gesprek oor beleving van Murray-metode vs Dinamiese invragingstegniek

Belewing TAT, let by van out of stories gehou

2 stories; DA let
alt
wekkter
element

MvsD.37	So you liked all your stories?	(Nodding)...	
MvsD.38	(Gathers the cards)... Anything else that I could have done to help you to tell more detailed stories?	(Scratching his head – shaking his head from side to side)... Mm-mm, by just uhm– no, you couldn't, because if you had to tell me then it would have been your perspective (Gesturing with his hand)... of the story, not mine.	Verky ere insig.
MvsD.39	OK. If we look at the way I actually asked you to tell the stories in the beginning (Gesturing with hand to continue)...– then we did two stories and then I said okay, now we're going to do something different – if you can choose, was the first two easier for you to tell or the rest of the cards – the rest of the stories easier for you to tell?	Mm-mm, the rest.	2 stories; Kies DA
MvsD.40	The rest?	(Looks at the Projection plate and then makes a hand gesture)... Because it's – to describe something that has too much meaning is a bit difficult to make a story out of.	prate hel Die "te veel betekenis" gevoel, moeilik
MvsD.41	OK. So the first instructions (Making hand gesture explaining the question)... was that easier for you to understand or really easier for you to understand as you got along ... (interjection)?	Ja.	D.A. Let dit wakker gevoel
MvsD.42	Or was it really the fact that I was explaining my behaviour at some stage? What would you have preferred if you look back?	(Making a hand gesture to continue)... Ja, as I was going along I understood more...	
MvsD.43	OK.	...but ... because it became a bit more easier to encounter.	
MvsD.44	OK. (Takes the cards and places it aside)... Anything else that you can tell me more about your experience with the story telling?	(Shaking his head)... No.	
MvsD.45	Nothing else?	No.	



F AANHANGSEL:

AANDUIDINGS VAN TEMAS EN KATEGORIEë



G AANHANGSEL:

ANALISE VAN GESPREK OOR KULTUUR



NSE* - G Aanhangel: Analise van gesprek oor kultuur

		to sing Shosholosa.	
K.42	Ja.	But it's, it's not like Black Mambaso or something. It's uhm a more modern type of music. And it's, it's music that tradition would find hard to associate with.	Meer moderne Acappella. ne verbind met tradisie
K.43	Oh, okay.	Ja mam.	
K.44	So you are a little bit more different in terms of the music that you prefer?	Yes.	
K.45	And that you actually do?	Ja.	
K.46	And the faith?	The faith is, uhm, it's not traditional - as Africans would have it - it's not an uhm issue of addressing the ancestors.	Geloof - Christen
K.47	Mm-mm.	So you can get to God. It's directly to God through Christ. My faith is, is - as an Adventist, it uhm is very - it's a fundamental, and if it's - I'm more of a fundamentalist. So I am not one of those who goes to church and just listens to the pastor, and then I take whatever the pastor says and that's what I believe. I'm one of those who will listen to the pastor, go home and check what the pastor has said.	Adventis
K.48	Mm-mm.	In my Bible - and then if it's in line with the Bible then I will believe. There is no doubt about it.	
K.49	OK. So it's more a Christian type of belief?	Yes, Christian.	
K.50	OK. Is there anything within the culture that you would feel comfortable in and comfortable with other than - because it seems that religion is quite important to you - the Englishness and Westernness is quite important to you? Anything else that you would bring into - this is culturally how I would identify myself? Anything else that you would bring in there? Not age group or, uhm ... (interjection)?	OK, the only thing I detest about uhm, uhm Englishness and Westernness, in terms of culture, is, is how the, the, the - the manner of thought is each man for himself and God for us all.	Verskil van Engels-wees en Westers-wees is v individualisme vs gemeenskapsgesienheid. kollektiwisme
K.51	Ja.	It's all independent. It's all individualism.	
K.52	Yes.	Yes, and that's the part I detest. I - if I had to bring anything into what I believe and the way I would like to live my life it would be the act of living amongst people. The act of being together with people.	Gemeenskapheid is kollektiwisme
K.53	OK.	Harmony and unity - you know, and working together.	
K.54	Ja, so the collectivism would be stronger for you? You would rather go for that than the individualism?	Yes. Yes. And that's, that's something which defines the African culture.	
K.55	Mm-mm.	So that's what I love about the African culture - that I can bring it in to what I believe.	Afrika - kultuur is te verband
K.56	Mm-mm.	Because in as much as traditionalism and , and ancestralism(?) or whatever it can be called, is wrong to me, people who do it, do it collectively.	Hy opponer tradisionalisme en voorvader-erfenis maar hy is kollektiwisme
K.57	Mm-mm.	They do it in unison - in harmony. If it's, it's the father who believes that everybody else in the family will believe it.	Harmonie is
K.58	Mm-mm.	It will be in such a way that says there is harmony in the whole family.	
K.59	Mm-mm.	So I would, would bring that along.	
K.60	OK, so if we draw a line like that - this is 0 and this is 10. And this is now Western - very Western. OK?	Mm-mm.	
K.61	Where would you place yourself there on that line - as Westernism (?) or ... (interjection)?	8.	8 Westers

3 van 10



NSE* - G Aanhangsel: Analise van gesprek oor kultuur

K.62	8? OK. And the rest of your family - where would you place them – your brother, say for instance?	My brother, my brother would be on 7.	Broer 7
K.63	OK. Is there anybody else that you would like to bring into this or only your brother?	Uhm only my brother.	
K.64	OK. And being an African - because you specifically said not a South African - remember when we started off today?	Mm-mm.	
K.65	You see yourself more as an African. So if that is African - where would you place yourself from 0 to 10?	Uhm, 4.	Afrika-heid 4/10 self
K.66	4?	Ja.	
K.67	OK. And your brother?	My brother would be on uhm a 6.	Broer 6
K.68	OK, let's look at English - being English.	OK.	
K.69	Where would you place yourself on a scale of 0 to 10? Typical English being 10 out of 10. This is a typical English person. Where would you place yourself?	I'd be on 9.	Tipies Engels 9/10
K.70	OK. And your brother?	My brother would be on uhm a 7.	Broer 7
K.71	And what do you see as typical English?	Being typical English is uhm completely Western in terms of culture.	
K.72	OK.	Being typical English is, uhm, having no space at all and being arrogant when it comes to learning any other culture.	
K.73	OK.	And, uhm, being typical English would also be being, being uhm in such a way that you refuse – okay, you are proud of your errors – so you make mistakes and you're, you're just awkward in society. So it's like you're, you're hanging around with people who are not the same culture as you and you still want to stick with your culture, and you refuse to move in harmony with everyone else. And typical English would be – basically ja, something like that.	Tipies Engels • Traits of your fault • Individualiteit word
K.74	And how would you differ from the typical English person, because you place yourself quite high – 9 out of 10 English?	OK, I would place it in such a way that, uhm, okay, I find pride in what I believe in.	
K.75	Mm-mm.	You know, I respect what I believe in.	
K.76	Ja.	However I have enough space to listen to your voice when you tell me about your faith or tell me about your beliefs and stuff in terms of culture.	
K.77	Mm-mm.	And I have enough room to correct what I want to correct to as well.	
K.78	OK.	Ja, so I still have enough space to alternate and choose what I want to believe in as well.	
K.79	So it sounds that you would describe yourself as being more open to other influences or to other viewpoints?	Yes, yes, yes.	
K.80	OK. How comfortable do you feel with the traditional African people?	Uhm ... (interjection).	
K.81	In the beginning you said you also more speak Zulu a lot?	Mm-mm. Uhm, okay not , not so comfortable.	
K.82	OK.	Reason being, because uhm traditional people uhm tend to – what, what can I say - they tend to be powered – okay, the problem with, with this kind of people is, is being an extremist.	Afrika: ekstremities wagstetap bedismond!
K.83	OK.	Being an extremist in such a way that they will speak Zulu and only Zulu. And when they get the chance to speak in English or when they meet someone who speaks only English they will, will disrespect them, they will kill them, they will make insults about them in their own	Sal word Tan Disrespekt u word Beladig ander



G AANHANGSEL:

AANDUIDINGS VAN TEMAS EN KATEGORIEë



G AANHANGSEL:

TABELLERING VAN RESULTATE VAN GESPREK OOR KULTUUR



Temas en kategorieë	Adolesente deelnemers in alfabetiese volgorde	
	EDE	ESE
Genoemde potensiële kultuur invloede*		oors afdonstig uit Kleurling woonbuurte (Mannenberg K.94)
1. Kulturele identiteit en vlak van identiteitsontwikkeling		
1.1 Self-definisies & voorkeur beskrywings		<p>K.241-242</p> <p>Nie "Engels" (K.12) Nie Afrikaner (238-240) 1. Christen (K.28) (6/10) (K.32)</p> <p>2. Kleurling-wees (K.67; Trots: K.110) (6/10) Religie belangrikste, (260)</p> <p>3. Geslag (K.170; K.15) (6/10)</p> <p>4. Ouderdomsgroep (K.208-210)</p> <p>5. Suid-Afrikaans, eerder as Engels (228)</p> <p>Sien homself as meer spraaksaam as meeste wees (K.195)</p>
1.2 Belangrike kulturele faktore vir die kliënt		<p>1. Gedsdiens (K.12) K.27 - Navorig v. 10 geboorte (K.39-K.41)</p> <p>Geslag (K.15; K.170) (6/10)</p> <p>Ras (K.17-K.20): Paasfees (K.70) Nuwejaar, Kreefvang, visvang (6/10) (K.117)</p> <p>Nasionaliteit (S-A) (K.23)</p> <p>Ouderdomsgroep (K.25) K.208 - Musiek 210; TV programme 211; hormone (214); Eksperimentering (216-213)</p>
1.3 Belangrike kulturele faktore vir die gesin/familie		<p>Feesdae waar hul Kleurling-wees nou vore tree (Paasfees -K.70; Nuwejaar - K.79 (Karpse Klapse + Karpse Parade) - K.79-83); Kleurlinge weet om fees te vier + hulself te laat "haar" K.84-85; Oom = 'n leier in Karpse Klapse Apartheid-stories (K.111); Kreef-vang (K.116); Visvang (K.117-118)</p>
1.4 Potensiële konflik areas tussen kliënt & gesin/familie t.o.v. kulturele identiteit		
1.5 Positiewe en negatiewe gevoelens oor die kliënt se kultuur		Trots ; Feesdae ; Apartheidstories
1.6 Kliënt se sosiale netwerk		Rugby seuns Porburgroep Vriende (2 Kleurling-vriende - 1 in skool - K.127; ook hul bure - 130)
1.7 Kliënt se ontwikkeling as lid van sy kultuurgroep		Spander meeste v sy tyd met sy vriende K.133 Meeste vriende Wit (K.136); 3 Indiërs + swart (K.137) Speel sport, gewels (K.140) Veel gemaklikste met + by sy skoolvriende (K.146) + adoldomse (K.263) Veel saar 'n buitestaander by sy familie (K.147) omdat hulle nie meer so baie kontak het nie (K.148-149) (K.155) K.156)



H AANHANGSEL:

NAVORSINGSMETODES



H AANHANGSEL:

**KLANK-EN BEELDMATERIAAL (DVD'S) (SLEGS AAN
EKSAMINATORE VERSKAF)**



I AANHANGSEL:

ADMINISTRASIE



I AANHANGSEL:

BRIEF AAN DIE EKSAMINATOR



Brief aan die eksaminator

Geagte Professor/Doktor

Ter beskerming van die identiteit van die deelnemers betrokke by die studie, versoek ek u vriendelik om alle agtergrondinligting na eksaminering te vernietig.

Met dank.

Me. E.J.M. Matthews
PhD Student (Opvoedkundige Sielkundige)
Universiteit van Pretoria

Prof. C. Bower
Studieleier
Universiteit van Pretoria



I AANHANGSEL:

TOESTEMMINGSBRIEF VAN OUERS

7 March 2009

Dear Mr. and Mrs. YYYYY

Participation in a research project

This is a friendly invitation to you to allow XXXXX to participate in my research about *“A Dynamic Assessment technique of questioning with the use of projection plates with adolescents in mono- and cross-cultural situations”*.

This means that I will be doing a standard emotional assessment as I normally do in my practice when parents bring their teenager for an assessment, but that I will perform a small section of this assessment differently. The aim of my study is twofold. Firstly, I want to see whether this specific way of questioning is more effective. Secondly, I want to look at the possible cultural influences on teenagers’ style of response to this method of questioning.

During the assessment I will apply the projection plates I normally use. XXXXX will, as usual, only be expected to tell stories about these pictures, but then also afterwards to participate in a discussion about the task. I handle all aspects of the rest of the assessment as usual.

Hopefully my study can contribute to improving this technique with teenagers in mono- and cross-cultural assessment situations as well as to deeper understanding of the implications of cultural differences for assessments in general.

I would also like to make an audio-video recording of the story-telling and our discussion, to prevent losing any details. The camera would be placed in such a manner that XXXXX would not be identifiable from the recording. The rest of the assessment will of course not be recorded. I might later want to discuss some video clips with XXXXX, should I need clarity about something.

I don’t foresee that you or XXXXX will endure any risk or discomfort while participating in my study. All the information will be kept wholly confidential. XXXXX’s identity will be protected by using a pseudonym and changing other identifying information. The study is conducted under constant supervision. My supervisor is the only person who will have access to XXXXX’s stories and our discussion thereof (but never to your identity). My supervisor is also bound to the confidential and anonymous handling of data. Your and XXXXX’s participation is voluntary and you may withdraw from the research at any time. A decision to withdraw will not have any negative consequences for you. The study will be issued as a PhD thesis and a part of it may be published in an academic journal, but your anonymity will be maintained at all times.

If you feel comfortable to give your consent for XXXXX to participate in the study, please sign the attached form in your capacity as his/her parent/legal guardian. I will explain the research process to XXXXX beforehand and also obtain his/her assent.

Yours sincerely.



Lizette Matthews
(Telefoonnommer)

Prof. A.C. Boucher
Supervisor

I,, understand the information explained to me by Lizette Matthews with regard to my child's participation in her study. I hereby give permission that my child,, may participate in the research.

I also give permission that those parts of the assessment that are relevant to the research may be recorded on audio-video camera.

Mr. YYYYY / Mrs. YYYYY
Signature: Parent/Legal guardian of the participant

Date



I AANHANGSEL:

TOESTEMMINGSBRIEF VAN ADOLESSENTE DEELNEMER



7 Mxx 2009

Dear XXXXX

Participation in a project

This is a friendly invitation to you to participate in my project. During an assessment with a teenager, I normally show them a few pictures and ask them to create a story about each picture. During the assessment that I will be doing with you, I would like to present the questions a little differently, if that is OK with you? I also would like to talk to you afterwards, about your experience with the stories.

When we engage with the pictures, I will switch on my audio-video camera, to enable me to remember everything we did that day. Maybe we will also have a discussion about it. The camera will be placed in such a manner that you will not be identifiable on the video tape.

I will use a pseudonym for you in my study and information about you will be changed to protect your identity. My supervisor is the only person who will have access to our videotape and she is also bound to the confidential and anonymous handling of information.

Your decision to participate is entirely voluntary. Should you decide not to participate or to withdraw, you are of course free to do so. It will not have any negative consequences for you.

I have already spoken to your parents and asked them if they would mind if you participated in my study and whether I could tape it on audio-video camera. They gave their permission. Now I would like to know whether you are OK with this. Please sign the form if you agree to participate in my study.

Yours sincerely

Lizette
(082 451 2068)

Prof. A.C. Bouwer
Supervisor

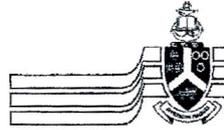
I agree that Lizette may use the pictures in a special way to have me tell stories about them, and may talk to me about what we did in connection with the pictures. She may also tape everything we do in connection with the pictures on audio-video camera.

XXXXX YYYYY
7 May 2009



I AANHANGSEL:

ETIESE SERTIFIKAAT



UNIVERSITY OF PRETORIA
FACULTY OF EDUCATION
RESEARCH ETHICS COMMITTEE

CLEARANCE CERTIFICATE

DEGREE AND PROJECT

INVESTIGATOR(S)

DEPARTMENT

DATE CONSIDERED

DECISION OF THE COMMITTEE

CLEARANCE NUMBER :

EP09/04/03

PhD: Educational Psychology

'n Dinamiese assesseringstegniek van invraging by projeksiolate in mono- en kruis-kulturele assesseringsituasies

E.J.M. Matthews

Department of Educational Psychology

31 August 2010

APPROVED

Please note:

For Masters applications, ethical clearance is valid for 2 years

For PhD applications, ethical clearance is valid for 3 years.

CHAIRPERSON OF ETHICS COMMITTEE Prof L Ebersohn

DATE

31 August 2010

CC

Prof A.C. Bower
Ms Jeannie Beukes

This ethical clearance certificate is issued subject to the following conditions:

1. A signed personal declaration of responsibility
2. If the research question changes significantly so as to alter the nature of the study, a new application for ethical clearance must be submitted
3. It remains the students' responsibility to ensure that all the necessary forms for informed consent are kept for future queries.

Please quote the clearance number in all enquiries.



J AANHANGSEL:

**GELAMINEERDE WERKSVELLE (SLEGS AAN EKSAMINATORE
VERSKAF)**



J AANHANGSEL:

PROJEKSIES: GELAMINEERDE BELLAK-WERKSVELLE



J AANHANGSEL:

GELAMINEERDE TABELLE VAN DIE STRUKTURELE ANALISE