



# Graphic Expression under Musical Induction Comments

*by Chantal Desmoulins*

<u>PATIENT'S NAME:</u>				<u>THERAPIST:</u>										<u>DATE:</u>	
<b>VII. TEMPORALITY</b>															
		CAP CD # 1 to 10													
CRITERIA FOR ANALYSIS		Reference Pre	1	2	3	4	5	6	7	8	9	10	Reference Post	INTERPRETATION	
<b>1. VERBS</b>															
<b>1.1 Type of verbs</b>															
• Action verb:														Gives life and movement to the text.	
• Being verb:														Emphasis on the quality of being. Static effect.	
• Having verb:														Emphasis on the fact of having and possessing.	
• Finite verb : change their forms according to tense, person, numbers														Allows a personal expression, located in time.	
• Non-finite verb: don't change their forms according to tense, person, numbers: infinitive, gerund, participle														The expression is not personal and non-temporal.	
<b>1.2 Tense</b>		Identify tense in a text to determine the intent of the narrator when he considers the action expressed by the verb											<b>1.2.1 Present</b>		
• Present: Expresses an unchanging situation. Ex: "The mountains are tall and green..."														To reassure oneself of the immutability of the described item or situation	
• Present: Widespread truth. Ex : "What I say about my husband is as true as 1+1=2"														Allows one to assert the permanence of a judgment, a fact. Statement in order to	

**CLINICAL OBSERVATION GRIDS**

**CAP**

# Clinical observation grids for the analysis of patient's **Comments – 273** Criteria

**Detailed Analysis**

with suggestions for interpretation



Catharsis**Application**  
Program

<b><u>PATIENT'S NAME:</u></b>		<b><u>THERAPIST:</u></b>										<b><u>DATE:</u></b>	
<b>A. PATIENT RESPONSE TO COMMENTS INSTRUCTIONS</b>													
	<i>CAP CD # 1 to 10</i>												
CRITERIA FOR ANALYSIS	Reference Pre	1	2	3	4	5	6	7	8	9	10	Reference Post	INTERPRETATION
• Comment written on both sides or not on the correct page													Confusion and inattention. Refusal of the structure.
• White sheet (no comment)													Blockage, inhibition, denial or necessary pause.
• Added drawing in addition to writing													Childish reflex to illustrate his writings.
• Drawing in place of writing													Provocation; or difficulty in verbal expression; or suggests that graphic expression is the best medium present to speak out.
• Comments instructions respected													Either secure with following instructions or displays lack of imagination. The good student who wants to do it right. Conformism. Need for appreciation. Seriousness. Strictness.

<b>PATIENT'S NAME:</b>			<b>THERAPIST:</b>										<b>DATE:</b>		
<b>B. OVERALL IMPRESSION</b>															
		CAP CD # 1 to 10													
CRITERIA FOR ANALYSIS		Reference Pre	1	2	3	4	5	6	7	8	9	10	Reference Post	INTERPRETATION	
1. Balance															
• balanced, harmonious handwriting in the page														Sense of proportions often linked to an artistic nature. Sign of sociability.	
• out of balance, inharmonious handwriting in the whole page with ardent movements														Excessive nature and indiscriminate passion.	
• out of balance, inharmonious handwriting in the whole page with slow movements														Laziness, carelessness, improvidence and neglect.	
2. Clarity and Care Given to the Writing															
• clear, simple writing , moderation of forms, ease														Clarity, intelligence and honesty. Sense of order.	
• confused, complicated handwriting														Equivocal, complicated, unfocused character.	
• careful handwriting														Concern for aesthetics, attention to detail. Sometimes rigidity.	
• botched handwriting														Inattention. Obsessions. Very careless.	
3. Originality and Banality															
• original and personal type of handwriting														Personal expression.	
• banal writing and standard type of handwriting														Lack of imagination and lack of energy, hence reduced effort; or a conscious will to channel an overflow of energy.	

<u>PATIENT'S NAME:</u>		<u>THERAPIST:</u>										<u>DATE:</u>	
<b>B. OVERALL IMPRESSION – Continued 1</b>													
	CAP CD # 1 to 10												
CRITERIA FOR ANALYSIS	Reference Pre	1	2	3	4	5	6	7	8	9	10	Reference Post	INTERPRETATION
<b>4. Movement of handwriting</b>													
• large, wide													Imagination and freedom. If excess, over-compensation.
• small, skimpy													Inhibition, retained, embarrassment, hesitation. Guilt. Depressive state.
• stable in form and style													Posed, ordered character. Sometimes desire to please and lack of originality.
• multiform: many changes of form, style													Fragility, dissipation, duplicity, deceit, hyper-motivity.
• rapid													Activity, energy, culture, ease.
• slow													Weakness, illness, feebleness, ignorance or is compelled to complicate the situation for no reason.
<b>5. Line of handwriting</b>													
• supported line, heavy pressure													Powerful energy, vitality.
• light line, low or irregular pressure													Low energy, lack of vitality, easily influenced by others.
• neat and precise line													Will, self-control.
• uncertain and inaccurate line													Hesitation, doubt, problems with choices.
• rigorously precise line													Rigidity.
• heavy and rough line													Sensuality, rudeness.
• crumbly, hesitating line													Nervousness, anxiety.
• fine, barely visible line													Lack of self confidence; tendency to step aside.
• very angular line													Often surly and stubborn character.

<b><u>PATIENT'S NAME:</u></b>			<b><u>THERAPIST:</u></b>										<b><u>DATE:</u></b>	
<b>B. OVERALL IMPRESSION – Continued 2</b>														
	CAP CD # 1 to 10													
CRITERIA FOR ANALYSIS	Reference Pre	1	2	3	4	5	6	7	8	9	10	Reference Post	INTERPRETATION	
<b>6. Margins and handwriting lines</b>														
• margin widening on the left throughout the page													Fear of the past. Forward flight.	
• margin widening on the right throughout the page													Fear of the future. Denial of responsibility.	
• margin balanced on the right, left, top and bottom													Sense of social conventions.	
• margin shrinking throughout the page													Writing the commentary brings out a tension or a haunting problem.	
• handwriting lines rising													Enthusiasm, hope and vitality. If in excess, dangerous exaltation.	
• handwriting lines descending													Pessimism, despair, loss of strength. Tends to feel a victim. Irresolution.	
• lines of handwriting plunging (the end of the line is a hook down)													Makes an effort but becomes discouraged. Lack of energy to complete projects, unable to make a decision.	
• absent margin													Haunting problem. Lack of perspective.	
• irregular margin													Lack of consistency. Fluctuations. Difficulties in holding a course of action.	

<b><u>PATIENT'S NAME:</u></b>			<b><u>THERAPIST:</u></b>										<b><u>DATE:</u></b>	
<b>B. OVERALL IMPRESSION – End</b>														
	CAP CD # 1 to 10													
CRITERIA FOR ANALYSIS	Reference Pre	1	2	3	4	5	6	7	8	9	10	Reference Post	INTERPRETATION	
7. Change in the handwriting													<i>Observe whether the writing changes over the listening</i>	
• Positive change													Redirection of emotions for better balance.	
• Negative change													If this change does not persist, it is a shock due to the meeting or to the present situation of the patient. If the change is maintained, this indicates a decline.	
• Accident in the writing - See for example if the patient begins to erase or stain his sheet when he was previously neat													Important sessions which release tension. Carefully observe the drawing.	
8. Psychological Types through handwriting													<i>After this study, compare with the contents on page 24-25 to see if the two match</i>	
• Small writing, thin, airy, well-spaced, tied and orderly													Thinking type.	
• Large writing, flat, dilated, in a daisy chain, rounded													Feeling type. Enthusiasm, hope and vitality. If in excess, dangerous exaltation.	
• Pasty or muddy writing, inclined, compact, strong downstrokes													Sensation type.	
• Light writing, thin, airy, ample and simplified, originality in the stems, sometimes inequality													Intuition type.	