

“The Little Guys” as a Projective Tool:
The Range of Perceived Emotion States in “The Little Guys” Figures

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Abstract

As the field of clinical psychology continues to expand, new and innovated tools which facilitate a bridge between the clinician and client are emerging in today's marketplace. One such tool is "The Little Guys" sculpture series ©; a set of nine humanoid figures sculpted into different positions and reproduced in a durable marble material. Each figure's unique body position gives the impression of an emotional experience, allowing space for the client to externalize and project conscious and unconscious emotions onto the figure. Due to the absence of physical features, interpretation of what emotions the figure is displaying seems to range greatly between individuals and signifies successful use across gender, age and cultural differences among clients. However, little research has been completed on the extent of the range of perceived emotion in the figures. Through in person interviews, this study attempts to identify the spectrum of perceived emotion within each of "The Little Guys" figures.

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The field of clinical psychology continues to grow and expand each year with new theories, practices and tools to help provide efficacy and efficiency within a therapeutic setting. Items which assist a clinician to better connect, assess and communicate with their client can be highly valuable and beneficial tools for every therapist to possess. One such tool is a set of nine figures named “The Little Guys” (TLG figures; see Appendix A). First sculpted by artist Sheri Herr in 1992, the figures physically represent different states of emotions through body posture. TLG figures are currently marketed specifically to clinicians, and being utilized in seven different countries as well as across the United States (Herr, 1994).

TLG figures are 5-7 inches tall, made out of a crushed marble dust which is poured into a mold to create the figure. Each figure weighs 1.5 pounds, warms with touch, and is the color of light grey stone. The forms of the figures were designed to be smooth and lack all physical features associated with gender, age, race or personality. The absence of features creates a body form void of individuality. In this way, the figures leave room for the person working with them to apply features, personality, gender and emotional states of being onto the figures.

How to use the figures within a therapeutic setting is at the discretion of the clinician using them. However, their universal quality allows for clients to perceive feelings and cognitive states within the figures they may be experiencing themselves. TLG figures are currently being used in many ways; clinicians might ask individuals to pick the figure that represents the way they are feeling at the time, or to pick figures that represent family members. Then the clinician

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can enter into a dialog with the client using the figures as a guide. TLG figures have also been utilized in sand play, expressive arts therapy and formal talk therapy (Herr, 1994).

Although there is a wide scope of uses for this projective tool, only a handful of studies have been conducted on their use and effectiveness (Berman, 1997; Carwile, Swenny, 1999). Each of the nine TLG figures, is positioned differently to physically represent an emotional state, and named accordingly. Although the names of the figures signify one type of emotion originally envisioned in the figure by the artist, responses from clinicians working with the figures report an incredible range of different emotions perceived within each figure (Herr, 1994). In her 1997 study on the figures, Berman points out the potential for each figure to have a significant range of perceived emotions and states per figure. However, this range was not fully documented and is not available for clinicians to use. The goal of this study is to determine the range of emotions and states of being which can be perceived in each TLG figure so clinicians may apply this knowledge when working with the figures.

Emotions

Emotions have played a significant role in our evolution. Evolutionary theory proposes emotions evolved by way of natural selection (Durisko, Mulsant, Mckenzie, & Andrews, 2016). Emotional reactions gave our ancestors an advantage in adapting and reacting to the often dangerous conditions in their environment. Without these emotional reactions (happiness/joy, anger, fear, sadness and surprise) humans would not likely have survived (Badcock, 2012). In today's world, we still experience emotions both introspectively as well as in social settings. Theorists from Charles Darwin to William James have studied the many ways in which emotions impact our lives. Through his research, Paul Ekman (1993) posits that emotions play a key role in interpersonal and social functions. Humans are so attuned to emotional cues they can

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“automatically and effortlessly experience emotion and “detect” emotion in each other”

(Feldman Barrett, 2012, p.413).

Basic emotions evolved to help humans respond to essential life tasks. Paul Ekman’s research on basic emotions highlights the necessity for emotions to help convey messages through universal facial expressions as well as create physiological changes to the autonomic nervous system (2016; Ekman et al., 1987). This physical reaction to an emotion motivates a person to respond to his or her environment. For example, encountering a predator may elicit the emotion of fear which produces a tendency to run away or hide. Nico H. Frijda theorizes this response as “action readiness”: a condition of inclination toward action in response to an emotional reaction (1988, p. 351).

Newborns and infants are able to experience a few foundational emotions such as interest and joy, both which are “functional at birth or in the early months of life” (Izard, 2007, p. 262). As the child develops, other basic emotions emerge within the first 2 years of life (Camras et al. 2002). Although there are many theories on what constitutes a basic emotion, theorists believe happiness/joy, sadness, anger, disgust, surprise and fear are fundamentally universal in the human species (Ekman, P., Freisen, W. V., & Ancoli, S. 1980; Ekman, 1992). These emotions have three common components: they have been observed in all cultures and in a few higher animals as well, they seem to be associated with specific facial expressions and they serve “identifiable biological functions related to the survival needs of the individual” (Ortony, & Turner, 1990).

Although there appears to be a set of basic/primary emotions which most humans experience, there is a multitude of secondary emotions across cultures and individuals. These emotions span a complex spectrum of positive, negative and neutral valence, which allows for the ability to cognitively respond more accurately when engaging in interactions with others and

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the environment (Frijda, Kuipers, & ter Schure, 1989). These secondary emotions may also provide context between different groups and sub groups within a society (Ekman et al., 1987). Although there is a wide range of these secondary emotions, there is a “limited number of basic mental ingredients that can be combined in various ways to produce a number of different experiences, including emotions, thoughts, [and] memories” (Kirkland, & Cunningham, 2012, p. 268). How the framework for construction of these emotions comes about is debatable; theorists have suggested physical context (Ekman, 1993) may play a role, as well as psychological context (Lindquist, & Feldman Barrett, 2008) and cultural context (Kirkland, & Cunningham, 2012).

Although positive emotions can encourage “awareness” and support novel thoughts and actions, not all emotions are beneficial in all situations (Fredrickson, 2001, p. 220). Experiencing negative emotions can have survival or social benefits, however prolonged or contextually inappropriate emotions may have adverse or undesirable effects on an individual or the society they live in (Fredrickson, 2000). Fear for instance, can be a “functional reaction, leading to [a] life-saving behavior” or it can have the opposite effect by exacerbating a phobia (Reevy, Ozer, & Ito, 2010, p. 1). Sadness or grief may develop into depression which if severe enough, may result in immunosuppression (O’Leary, 1990). Exploring these harmful feelings within a therapeutic relationship can be both cathartic and necessary (Teichman, Bar-El, Shor, Elizur, 1998) and has been supported by many theorists within the schools of psychotherapy from Sigmund Freud (Freud, & Strachey, 1961), through Erik Erikson (Ochse, & Plug, 1986) and Carl Rogers (Arnold, 2014).

Expressive Arts Therapy

Expressive arts therapy is one area in which people can maneuver through negative emotional impairment or stagnation with a therapist. Arts therapies incorporate different elements of activities including writing, poetry, dance, painting, and visual art. Within this

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creative milieu, clients have the individual freedom to explore their emotions through processes that foster self-exploration, imagination and direct control over the avenue of expression they choose (Merrill, & Andersen, 1993). Techniques for expressive arts therapy are limited only by the openness and creativity of the clients or materials provided. Therapists may direct clients to write a poem about how they feel, paint a situation they had difficulty with, or utilize visual art by reflecting on what they interpret within the context of the piece (Cockle, 1994).

In expressive arts therapy, the different dimensions of creativity are more “symbolic and ambiguous” than conventional talk therapies (Blatner, 1991, p. 405). With this technique, therapists control the exercise, gradually working with a patient’s resistance, and allowing them to convey difficult feelings or emotions in an objective manner. Merrill and Andersen’s study on person-centered expressive therapy outcomes noted that working within a creative medium resulted in participants being more “self-accepting” and able to “express themselves more openly and with less fear of being judged” (1993, p. 358).

When employing expressive arts therapy techniques with visual art stimulus with patients, the brain perceives images and meanings through the “tactile-haptic, visual sensory and perceptual channels”; these meanings are then evaluated for their “affect and associations” through information processing structures of the brain (Lusebrink, 2004, p. 126). The imagery expressed in visual art media connects reflective interpretation of experience triggered by viewing the art, in a “net-work of non-linear associations” which can activate unconscious emotions within patients (Blatner, 1991, p.406) as well as the “elaboration of conceptual and abstract thought and of problem solving” (Lusebrink, 2004, p. 127). The imagery from visual art serves as “transitional objects; that allow for a projection of emotions and ideas onto a somewhat ambiguous medium” where patients are then allowed to examine preconceptions and meanings within these objects (Blatner, 1991, p.406). The goal of visual art techniques in expressive arts

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therapy is to examine the thoughts and behaviors manifested through emotional experiences, using imagery as a way of reflecting these emotions in an abstract dimension the patient can understand and work with.

Imagery and Projection

Imagery has the power to communicate information through a visual format. Unlike talk therapies in which the client must have verbal fluency to express complex emotions and articulate traumatic events. Art therapy allows the individual to “convey emotion, relate a story, and stimulate verbal expression” through the art itself (Pizarro, 2004, p. 6). Art can transcend language, culture and communication skills, and bridge the gap between a client’s inner world and the therapeutic space.

During an expressive arts therapy session, the clinician may ask the client to view a visual art piece and describe what emotions they see in it. Through this process the clinician provides an opportunity for the client to project their own emotions onto the art, so they can objectively examine them. Klein described this process as one in which parts of the self are perceived in an object (1996, p. 167). However, the boundary between the person and object remains firm, unlike with projective identification in which “the object is, to some degree, taken over or actually becomes the split-off self of the projector” (Crisp, 1988, p. 391). With projection, an individual’s emotions are placed outside of themselves, allowing the client to safely explore feelings from trauma or abuse from a removed perspective.

Enright, a practicing clinician, has used projective exercises with his clients to help bring to consciousness thoughts and emotions which the client is struggling with. Enright also uses the techniques on himself, and describes his personal experience with projection as “experiencing my own feeling or potential for action as being the property of someone or something "out there" instead of my own”, he also states, “I saw my distressing feelings of deadness and sterility first

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as a tree branch, broken off in a storm, and another time my feelings of increasing focus and direction as those of the leading goose in a migrating flock overhead” (1972, p. 153-155). As with Enright, when complex emotions are placed outside of a person’s inner experience, they can be easier to understand, less overwhelming, as well as provide new meaning to better help a person understand themselves and the situation. Traumatic experiences or abuse may also be more easily confronted when a person feels separate from the overpowering emotions involved.

Projection has been used as a therapeutic tool in many different environments. One such application is in sand play therapy, where clients select miniatures and toys to create a scene on a tray of sand. During, and after the sand tray is completed, clinicians work with the client to better understand the meaning behind their “symbolically communicated” story (Sangganjanavanich, & Magnuson, 2011, p. 6). For instance, a client may select a specific miniature figure to project their identity onto, and place around this figure other objects/figures that represent obstacles, events or people in their life. The clinician would then ask questions about this scenario; helping the client to perceive the situation in a new way. The emotions that the client projects onto the toy figures may become more apparent and approachable when examined from this perspective. This form of therapy assists with the client’s recognition of unconscious emotions as well as aids in the clinician’s understanding of those emotions (Eberts, & Homeyer, 2015).

Projection Through the Use of Human Figures

Figures that signify the human shape have existed since early civilization and found in archeological sites across the world. Although the exact purpose of these human-shaped objects remain unknown, they have been found in many different contexts, from children’s graves to religious sites (Masters, 1986). Whether used as a toy or religious idol, the human form of these figures is significant because it represents the same form as the owner of the figure. Humans have continued to fashion their likeness in different materials; as can be seen in the doll/toy

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market of today. Dolls have also been utilized as a projective tool by clinicians to work with not only children but with adults as well.

Using human figures as projective tools has been a successful treatment for individuals, including children in health care settings. A study done with hospitalized children and stuffed body-outline dolls found that working with the dolls allowed children to talk more freely about their emotions through the dolls rather than having to subjectively describe their feelings to strangers. Children were asked questions such as “Your doll doesn’t look very happy, what is he feeling?” or “Why did your doll come to the hospital?” (Gaynard, Goldberger, & Laidley, 1991, p. 219). The dolls became a vessel on which children could project any emotions of fear, thoughts or physical discomfort they might be experiencing but unable to express. Medical staff could then assess and respond more accurately to the child’s needs.

Another form of therapy using the human form as a projective tool is with human figure drawing. Studies have shown that individuals will often draw figures that represent an aspect of the self. This phenomenon has been seen in obese undergraduates drawing larger figures, or depressed patients sketching small or drawn-in figures (Kahill, 1984). However, it should be noted that interpreting these types of body-image projections is a complex task. It is impossible to determine without further exploration if the self being projected is the actual self, a conceptualized self, romanticized self, or an unwanted or feared aspect of self (Kahill, 1984).

The Little Guys Figures as a Projective Tool

“The Little Guys” (TLG figures) provide clinicians with another form of vehicle for projection of emotions by clients. Sampling of surveys sent out in 1995 to clinicians using the TLG figures contain a variety of responses which describe different ways in which the figures can be used and how effective they are. One clinician reported use of the figures “increases verbal communication, increases active involvement and focus on treatment issues; has an

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empowering effect on client(s)”, another clinician stated that the “client was able to select one sculpture which seemed to provide a sense of relief and comfort to her. Also enhancing the client’s sense of success in feeling as though she could communicate and connect with me” (Martin, & Wood, 1995).

Each TLG figure is named after an emotional state interpreted by the artist. The set of nine TLG figures include the following named figures: Self-Discovery, Grief, Rage, Shame, Abandoned, Embarrassed, Fear, Self-Critical, and Crumbling, (see Appendix A for photographs of the figures). Clinicians are encouraged not to provide these names to clients, as it immediately creates bias in what the figure may elicit from an individual. Without names, the figures are open to interpretation by the person handling them. For the purpose of this study, the figures will be referred to as Figure 1 for Self-Discovery, Figure 2 for Grief, Figure 3 for Rage, Figure 4 for Shame, Figure 5 for Abandoned, Figure 6 for Embarrassed, Figure 7 for Fear, Figure 8 for Self-Critical, and Figure 9 for the Crumbling figure. As previous studies have shown, people see much more than the emotion the figure is named after. For this reason, a list of the range of emotions perceived in each figure, as well as which emotions are most commonly perceived, would be beneficial to the clinician in cases where a client is gravitating toward a specific figure but is unable to articulate an emotion they are experiencing or perceiving in it. With this list, a clinician is provided with a starting point in which to engage the client about their experience with the figures.

The current study attempts to examine the emotional range and frequency which each TLG figure represents. By asking participants to state what they see in each figure, an inventory of responses can be compiled to be included alongside the TLG figures. This list will be an essential tool when working with the figures.

Method

Participants

One hundred students and staff from The Evergreen State College were randomly recruited to participate in the study. Out of the participants, 54 identified as female, 41 identified as male, while 5 participants preferred not to specify their gender. Participant age ranged from 18 to over 65 with a mean age of 28.3 (SD=10.7). Out of the 100 participants, 75% were Caucasian, 8% Hispanic, 6% Black/African American, 8% Asian, 1% Middle Eastern, and two participants preferred not to specify.

Procedure

Individuals were recruited by asking if they wanted to participate in a 20-25-minute interview. Each participant was tested individually with no interruptions. Upon arrival, the participant was seated across from the interviewer, with all TLG figures hidden behind a screen. The participant was given up to 2 minutes to interact with a TLG figure, saying out loud any emotions, state of being or thoughts they perceived in the figure. Each participant was told they could touch or hold the figures if comfortable doing so.

Once the participant was ready, the interviewer would bring out a TLG figure, place it directly in front of the participant within easy reach and start a timer for 2 minutes. The order in which the TLG figures were given to the participants was randomized. At the end of 2 minutes or when the participant said they were finished the interviewer would stop the timer, and replace the TLG figure with a new one. Each participant repeated this process for all nine TLG figures. Once all nine were complete the interview was concluded.

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All interviews were conducted using the nine TLG figures in random order. Each interview was recorded with an Olympus LS-100 recorder with a standard lavalier microphone attached to the participant's shirt. At the end of the interview, people were offered a cookie for their participation. The interview script was as follows:

I am conducting a study on a set of nine, three dimensional, human figures in different positions. I am looking to determine what emotions people see in each figure. I will present you with each figure, one at a time. Please feel free to pick the figure up and hold it or interact with it in any way you feel comfortable, they are designed to be touched. Once I have presented you with a figure, you will have up to two minutes to say out loud any emotions and thoughts you see in the figure. If you do not need two minutes you can simply say when you are done. This will work best if you relax, and just say whatever comes to mind. There are no right or wrong answers. After two minutes or when you are done, I will stop and switch to a new figure. After all, nine figures are completed the interview will be over. If at any time during the interview, you feel discomfort or want to pause or stop, just say so and we will end.

Results

Responses to the TLG figures were counted and coded into basic emotion categories (happiness/joy, anger, sadness, fear, surprise (positive), and surprise (negative) and other). Each figure elicited an impressive range of separate words or phrase responses, including many responses that described an action or state of being such as *stretching* or *yoga* and *giving it to God* and *ready to do something awesome*. Action word/phrase responses were coded into an "other" category and many of the state of being word/phrase responses were as well. However, some of the state of being word/phrase responses were able to be included in one of the basic emotion categories if the meaning behind it was obvious such as with *light as a feather*, which

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was categorized as Happy/Joy. A list of all word/phrase responses for all nine TLG figures can be seen in the appendix (see Appendix C). Each TLG figure had a wide variety of total word/phrase responses: 171 responses for Figure 1, 200 responses for Figure 2, 181 responses for Figure 3, 170 responses for Figure 4, 209 responses for Figure 5, 79 different responses for Figure 6, 169 responses for Figure 7, 192 responses for Figure 8, and 285 responses for Figure 9 (see Appendix B, Figure 1). One important question addressed in this study is whether a TLG figure has a positive or negative valence in its word/phrase responses; four of the figures (Figures 1-4) were analyzed for positive and negative valence as well as percentage of word/phrase responses in each of the basic emotion categories. The top responses for each figure were also counted for all nine TLG figures.

Figure 1

Figure 1 sits with both its arms raised and head upright (see Appendix A for photograph of the figure). This figure had a total of 171 different word/phrase responses. Of the 171 word/phrase responses, there were five responses which were most predominant (or most prevalent) in the reactions of participants: *excitement* was said by 41% of participants, *happy/joy* was said by 54% of participants, *relaxation* was said by 11% of participants, *carrying/holding/crushed by an emotional weight* was said by 15% of participants, and *stretching* was said by 21% of participants.

Figure 1 had a variety of word/phrase responses other than the basic emotion words. However, most of these responses were related to one of the basic emotions, for example word/phrases such as *liberated*, *unburdened*, *happy news*, were stated by at least one participant if not more and were considered “happy emotions/states of being”. Due to this variance, all word/phrase responses for Figure 1 and the rest of the TLG figures, including responses like the ones stated above, were divided into basic emotion categories (anger, sadness, fear,

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happiness/joy and surprise). Any action or state of being word/phrase response that could not be identified as a basic emotion were categorized as “other” and not included. Many participants stated more than one word/phrase response and each was counted and categorized separately. Figure 1 had a total of 364 participant stated responses which could be categorized as a basic emotion (see Appendix B, Figure 2). Anger word/phrase responses were stated by participants 1.6%; Sadness word/phrase responses were stated by participants 9.1%; Fear word/phrase responses were stated by participants 3.8%; Happiness/Joy word/phrase responses were stated by participants 83.2%; Surprise (negative) word/phrase responses were stated by participants 0.3%; and Surprise (positive) word/phrase responses were stated by participants 1.9% of the time.

Within the basic emotion categories, Happiness/Joy and Surprise (positive) possess a positive valence, while Anger, Sadness, Fear and Surprise (negative) have a negative valence. The responses for Figure 1 were also divided for positive and negative context. Only 14.5% of the word/phrase responses for this figure were considered to be negative, while 85.4% were positive.

Figure 2

Figure 2, is the only figure in “The Little Guys” series that contains an external object. The figure sits, with head tilted to the side, looking at a purple heart in its hands (see Appendix A for photograph of figure). This figure had a total of 200 different word/phrase responses. Of the 200 word/phrase responses, there were three responses which were most predominant (or most prevalent) in the reactions of participants: *happy* was said by 13% of participants, *love* was said by 36% of participants, and *sad* was said by 17% of participants. It should be noted that there were many other responses which could be interpreted as love, however the word love by itself was stated 36 times and is a significant number on its own.

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Word/phrase responses for Figure 2 were grouped into the basic emotion categories. This figure elicited a large percentage of positive *love*-type word/phrase responses, for the purpose of this study, all love word/phrase responses were coded under the basic emotion category of Happy/Joy. Any action or state of being word/phrase response that could not be identified as a basic emotion was categorized as “other” and not included. Many participants stated more than one word/phrase response and each was counted and categorized separately. Figure 2 had a total of 307 participant stated responses which could be categorized as a basic emotion (see Appendix, Figure 3). Anger word/phrase responses were stated by participants 1.0%, Sadness word/phrase responses were stated by participants 19.5%, Fear word/phrase responses were stated by participants 10.1%, Happiness/Joy word/phrase responses were stated by participants 68.4%, and Surprise (positive) word/phrase responses were stated by participants 1.0% of the time. Surprise (negative) word/phrase responses were not stated by participants for this figure.

The responses for Figure 2 were also divided for positive and negative context. Negative valence showed to be 30.6%, while positive valence was 69.4% for this figure. Although the name of this figure is of a negative connotation (Grief), it seems to have the ability to be perceived in a positive context as well, when no name is offered. Participants commented on the heart and saw this as a symbol for love. Many would then verbally relate this to a current romantic situation in their own lives. One participant began crying when presented with this figure. He explained that he lived far from his girlfriend and missed her. The figure represented positive feelings of love for his girlfriend but also brought up sad emotions which revolved around the distance from her. Other participants related the heart to missing someone or losing someone they loved. With these responses, many participants would then volunteer information about an experience of loss in their lives. Although this figure sometimes elicited strong sad-type emotions, all participants reported feeling good after the interview was over. The participant who

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missed his girlfriend stated that he didn't realize he was that upset about it and was glad that he had "let it out with a good cry".

Figure 3

Figure 3 resembles a person on their knees with one arm raised in a fist (see Appendix A for photograph of figure). This figure had a total of 181 different word/phrase responses. Of the 181 word/phrase responses, there were five responses which were most predominant (or most prevalent) in the reactions of participants: *anger* was said by 57% of participants, *frustration* was said by 42% of participants, *tantrum* was said by 22% of participants, *grief* was said by 17% of participants, and 14% of participants said *distraught*. This figure predominantly elicited responses related to anger or sadness.

Word/phrase responses for Figure 3 were grouped into the basic emotion categories. Any action or state of being word/phrase response that could not be identified as a basic emotion were categorized as "other" and not included. Many participants stated more than one word/phrase response and each was counted and categorized separately. Figure 3 had a total of 321 participant stated responses which could be categorized as a basic emotion (see Appendix, Figure 4). Anger word/phrase responses were stated by participants 51.1%, Sadness word/phrase responses were stated by participants 31.2%, Fear word/phrase responses were stated by participants 6.2%, Happiness/Joy word/phrase responses were stated by participants 10.9%, and Surprise (negative) word/phrase responses were stated by participants 0.6% of the time. Surprise (positive) word/phrase responses were not stated by participants for this figure.

The responses for Figure 3 were also divided for positive and negative context. Negative valence was 88.5%, while positive valence was 11.5% for this figure. Participants for this figure often commented on how they had experienced feelings like the figure, yet could not show the same physical action that it displayed. One participant stated that he often times has to "bottle

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up” his feelings but inside resembles how figure 3 looked. Action word/phrase responses such as *letting it out*, *letting go* or *release* were stated by many participants, however these responses did not specify what type of emotion was connected to this action and could not be categorized in one of the basic emotion categories.

Figure 4

Figure 4 has one arm crossed over the figure’s face, with the other arm down against its side (see Appendix A for photograph of figure). This figure had a total of 170 different word/phrase responses. Of the 170 word/phrase responses there were six responses which were most predominant (or most prevalent) in the reactions of participants: *tired* was said by 12% of participants, *sad/sorrow* was said by 40% of participants, *hiding* was said by 29% of participants, *shame/ashamed* was said by 30% of participants, *embarrassed* was said by 14% of participants, and lastly, *crying* was stated 21% of times by participants. Participants who stated *hiding* reported this response in a negative context and should not to be confused with participants who stated *hide and seek*. For categorical purposes, the response *hiding* was coded as Fear, while *hide and seek* was coded as Happiness/Joy.

Word/phrase responses for Figure 4 were grouped into the basic emotion categories. Any action or state of being word/phrase response that could not be identified as a basic emotion were categorized as “other” and not included. Many participants stated more than one word/phrase response and each was counted and categorized separately. This figure had a total of 332 participant stated responses which could be categorized as a basic emotion (see Appendix B, Figure 5). Anger word/phrase responses were stated by participants 3.9%, Sadness word/phrase responses were stated by participants 54.8%, Fear word/phrase responses were stated by participants 31.0%, Happiness/Joy word/phrase responses were stated by participants 10.2%, and both Surprise (negative) and Surprise (positive) were not stated by participants for this figure.

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The responses for Figure 4 were divided for positive and negative context. Negative valence was 89.7%, while positive valence was 10.2%. This figure also had a high number of state of being word/phrase responses such as *tired*, and *exhausted* which were categorized as Other. Although there is an emotional context which can be connected to these states, such as sadness, if the participant did not specify what emotion was connected to the state it was left out in the Other category. This figure also has a lot of phrase responses such as *want to be alone*, *not want to deal with world*, *ready for a change*, and *I need a moment*. These responses were often left in the Other category as well, if a basic emotion was not described along with it.

Figure 5

Figure 5 lays on its side with legs and arms drawn up close to the body (see Appendix A for photograph of figure). This figure had a total of 209 different word/phrase responses. Of the 209 word/phrase responses, there were three responses which were most predominant (or most prevalent) in the reactions of participants: *comfort* was said by 14% of participants, *fear* was said by 27% of participants, and *sad/sorrow* was said by 25% of participants. One interesting response for this figure was *sick*, which was stated once by Participant #76, who reported having the flu at the time of the interview. This seems to be a direct example of projection which can be confirmed by evidence of an actual state of illness in the participant during the interview. No other participant gave the *sick* response.

Figure 6

Figure 6 sits erect with both hands against the figure's face. The toes are slightly lifted and the back of the figure is arched (see Appendix A for photograph of figure). This figure had a total of 79 separate word/phrase responses. Of the 79 word/phrase responses, there were five responses which were most predominant (or most prevalent) in the reactions of participants: *embarrassed* was said by 13% of participants, *happy/joy* was said by 25% of participants,

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laughing/giggle was said by 33% of participants, *surprise (negative)* was said by 13% of participants, and *surprise (positive)* was said by 25% of participants. Often times with Figure 6, participants would give word/phrase responses that had to do with speaking, such as *said something they didn't want to, keep quiet, speak no evil, trying not to speak/talk, and secretive*. These responses were not categorized as a basic emotion if the participant did not relate it to an actual emotion. However, it is important to note that these types of responses provide context on how the person is feeling or what they are experiencing, and may be very useful to the clinician working with them and the figure. One such example of this may be with sexually abused children who might relate to this figure as someone with a secret. Clinicians should be aware that this figure may be a sign that the client has something they are not ready to say out loud yet.

Figure 7

Figure 7 sits with both hands covering its face and its legs bent and against the body (see Appendix A for photograph of figure). This figure had a total of 169 separate word/phrase responses. Of the 169 word/phrase responses, there were five responses which were most predominant (or most prevalent) in the reactions of participants: *crying* was said by 32% of participants, *depression* was said by 10% of participants, *despair* was said by 10% of participants, *hide and seek/playful* was said by 17% of participants, and *sad/sorrow* was said by 62% of participants. Although there was a high amount of sad emotion type responses for this figure, it is important to note that *hide and seek/playful* were perceived in this figure as well.

Figure 8

Figure 8 has both arms raised, with hands made into fists close to the head (see Appendix A for photograph of figure). This figure had a total of 192 separate word/phrase responses. Of the 192 word/phrase responses, there were five responses which were most predominant (or most

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prevalent) in the reactions of participants: *anger* was said by 17% of participants, *defensive/protective* was said by 34% of participants, *fear* was said by 13% of participants, *frustrated* was said by 23% of participants, and *sad/sorrow* was said by 15% of participants. One interesting response to note from to this figure was from a female participant who stated *hiding bruises*. Although she did not elaborate further on this response, her other responses to this figure included *lonely*, *crying*, *not looking*, and *being attacked*. She also gave the response *hurt by friend or parent* to the Fear figure and *abused* to Shame figure. Although these are only abstract responses, there seems to be a theme throughout this participant's interview.

Figure 9

Figure 9 is the most uniquely shaped among the figures. The figure's head is raised, with both arms bent and hands clenching. The lower back and back of head of the figure are broken up as if the figure is crumbling or coming together (see Appendix A for photograph of figure). This figure had a total of 285 separate word/phrase responses. Of the 285 word/phrase responses there were four responses which were most predominant (or most prevalent) in the reactions of participants: *crumbling/cracked* was said by 12% of participants, *pain* was said by 12% of participants, *falling apart* was said by 11% of participants, and *death/dying* was said by 8% of participants. Due to its ambiguous nature, his figure had the most variance on word/phrase responses which ranged from negative valence such as *death*, *dehumanized*, *depression* and *struggle* to positive valence including *defying*, *transformation*, *phoenix rising*, *strength*, and *giddy/excited*.

Comparison of Basic Emotions across TLG Figures

Preliminary analyses showed differences in emotional responses across all nine TLG figures. For four of the figures (Figures 1-4), word/phrase responses were coded into basic

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emotion categories, with any remaining responses placed in an Other category and left out. To compare emotional variance between these four TLG figures, the figures were compared for each of the 6 Basic Emotion categories (anger, sadness, fear, happiness/joy and surprise) (see Appendix C, Figures 6-10). Figure 3 had the highest Anger responses, Figure 4 had the highest Sadness and Fear responses, and Figure 1 had the highest Happy/Joy responses.

Discussion

“The Little Guys” figures elicited a wider range of responses from participants than expected. Although a figure such as Figure 3 (Rage) has a very specific body posture associated with anger, many participants gave positive responses such as *excitement, laughing* and *joyful* instead of responses related to anger. This diversity of responses occurred across all nine figures. In addition, each figure had responses that fell in both of a positive and negative emotional valance category, with many neutral or action based responses as well, such as with Figure 3 in which participants gave responses such as: *dancing, worship, yoga* and *rocking out*.

Another interesting finding were the themes that showed up across the figures for a single participant. As with the participant that gave the response *hiding bruises* to Figure 8 and other similar words to other figures, many interviews seemed to have a tone regarding how the participant was feeling that day. Many participants stayed after the interview to talk about events happening in their lives, which often times reflected the theme of their interview. For example, throughout his interview, Participant #85 had word/phrase responses for different figures which were consistent with experiencing a loss: Figure 4: *sad*, Figure 5: *pain over past, shutting down* and *holding onto pain*, Figure 2: *missing someone*, Figure 8: *internal emotions of sadness*, Figure 9: *death, aging, falling apart* and *physical decay*, and Figure 7: *crying*, and *trauma*. He also stated when looking at Figure 7, “I don’t feel the need to narrate this one, I see it and I just

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understand”. At the end of the interview the participant revealed that his grandmother had died two months prior.

Most participants picked up and held each figure, however a few did not touch the figures at all. Participants who did not touch the figures tended to have shorter, less descriptive responses. However, participants often times copied the arm positions of the figures, while speaking out loud on how they were feeling in each position. This seemed to help them embody the emotion they were trying to describe, and demonstrates an ease with which the individual related to, and connected with the figure.

Almost every participant commented on how much they enjoyed the figures. Although it was apparent that some figures evoked raw emotions from individuals, including two participants which cried during their interview, not a single one stopped prematurely or reported anything but positive feedback. Some even spoke directly to the figures during the interview. Participant #79 kissed Figure 5’s head while he told it “Don’t be so sad, you are beautiful”. Many participants also narrated each figure, speaking as if the figure was alive and experiencing an emotion or event. During these narrations, almost all participants which referred to the figures as having a gender, used the same gender as they identified with. This may be the result of the participant projecting themselves onto the figure. Many participants wanted to see one or all the figures again after the interview, touching and holding them when they were brought back out.

Although more testing needs to occur on the range of applications for the TLG figures in a clinical setting, past studies (Berman, 1997, Carwile, & Swenny, 1999) suggest they are a unique and beneficial tool to help an individual explore unconscious emotions, painful feelings, difficult or traumatic experiences and other areas of personal healing. Results from this study further back these findings by adding a list of word/phrase responses to each TLG figure. As a set of nine, the figures reflect a spectrum of emotion from happiness/joy to fear, anger, sadness

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and surprise. All nine figures incorporated each one of these basic emotions in their participant responses except for surprise. Due to the fact responses to each of the figures cover such a wide scope of emotions, it can be stated with certainty that each TLG figure has the capacity to allow an extensive range of different emotions to be projected onto them. These results suggest the figures may be an asset in assisting clients to identify and articulate unconscious emotions, connect with a clinician, and work with uncomfortable thoughts and feelings by placing them within an external source.

One limitation of this study was the lack of participant racial diversity. As the color of the figures is a light grey, it is recommended that more studies be conducted on how this lighter color affects individuals of different races. Another concern is the name “The Little Guys”, as it has a gender connotation. Participants in this study were only presented with the name “TLG figures” as not to bias their perception of the figure’s gender. Data was also collected on gender of participants; further analysis on what word/phrase responses are most common with each gender is suggested for the future.

The TLG figures provide powerful images of bodily states of emotion, yet are ambiguous enough for an individual of any gender, age or race to project their own characteristic onto them. Our skeletal motor system is one of the “most versatile and complex communicative modalities of the human body” (Dael, Mortillaro, & Scherer, 2012, p. 1086). Due to the broad range of physical representation of emotions within each figure, the TLG figures offer a unique and approachable tool for projection of difficult emotions. Individuals who work with the figures may have an easier time projecting their emotions onto the figures rather than some random object or doll/toy. This may be highly effective for clinicians utilizing sand tray play or other projective techniques as a therapeutic tool. Use of the figures as a tool in talk therapy as well as expressive arts therapy could be a benefit to both the client and the clinician.

Results from this study will be used to create an inventory list of the range of emotional responses to each TLG figure. Although the meaning of emotion terms “change over time” and “emotional labels inevitably oversimplify emotional experience” (Ellsworth, & Tong, 2006, p. 584-585) the list of responses demonstrates the exciting range of possibilities in which an individual can perceive emotions within each figure. Through this research, the TLG figures have proven to be an effective tool for projection with individuals. Not a single participant had trouble seeing emotional states within the figures. New ways in which to help clients perceive internal conflict and identify unconscious emotions should be encouraged and explored with the figures. Although the TLG figures are already being used successfully in many different settings, it is recommended that further studies on the different uses and outcomes of the figures be explored. In-depth research on how the figures might accelerate a client’s ability to confront their emotions as well as effect on self-esteem, personal perception and other areas of personality would only further substantiate the powerful effect of these dynamic and unique tools.

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Appendix A

TLG Figures:



Figure 1: Self-Discovery



Figure 2: Grief



Figure 3: Rage



Figure 4: Shame



Figure 5: Abandoned



Figure 6: Embarrassed



Figure 7: Fear



Figure 8: Self-Critical



Figure 9: Crumbling

Appendix B

Figure 1

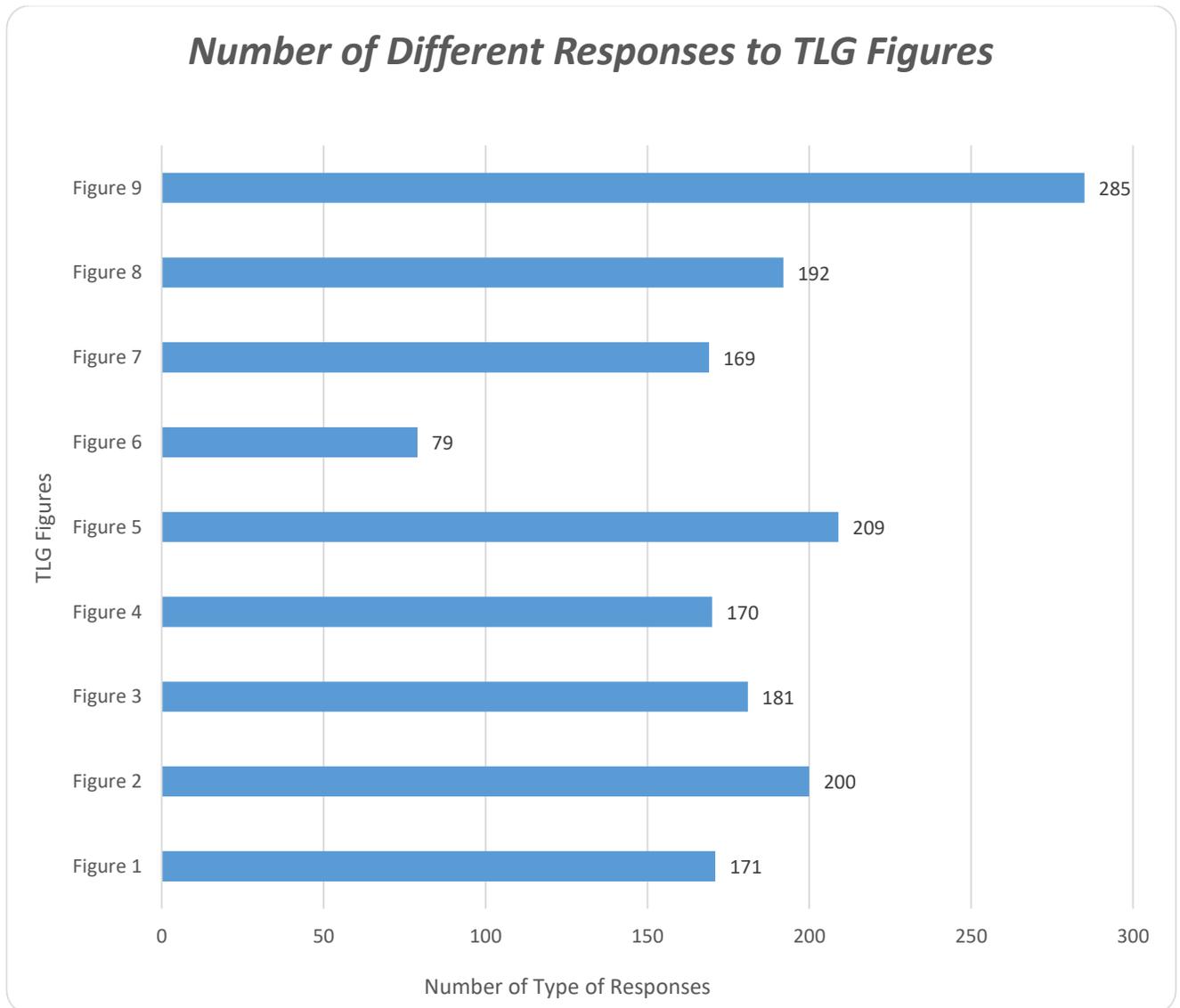


Figure 1. Number of different word/phrase responses to the TLG figures.

Figure 2

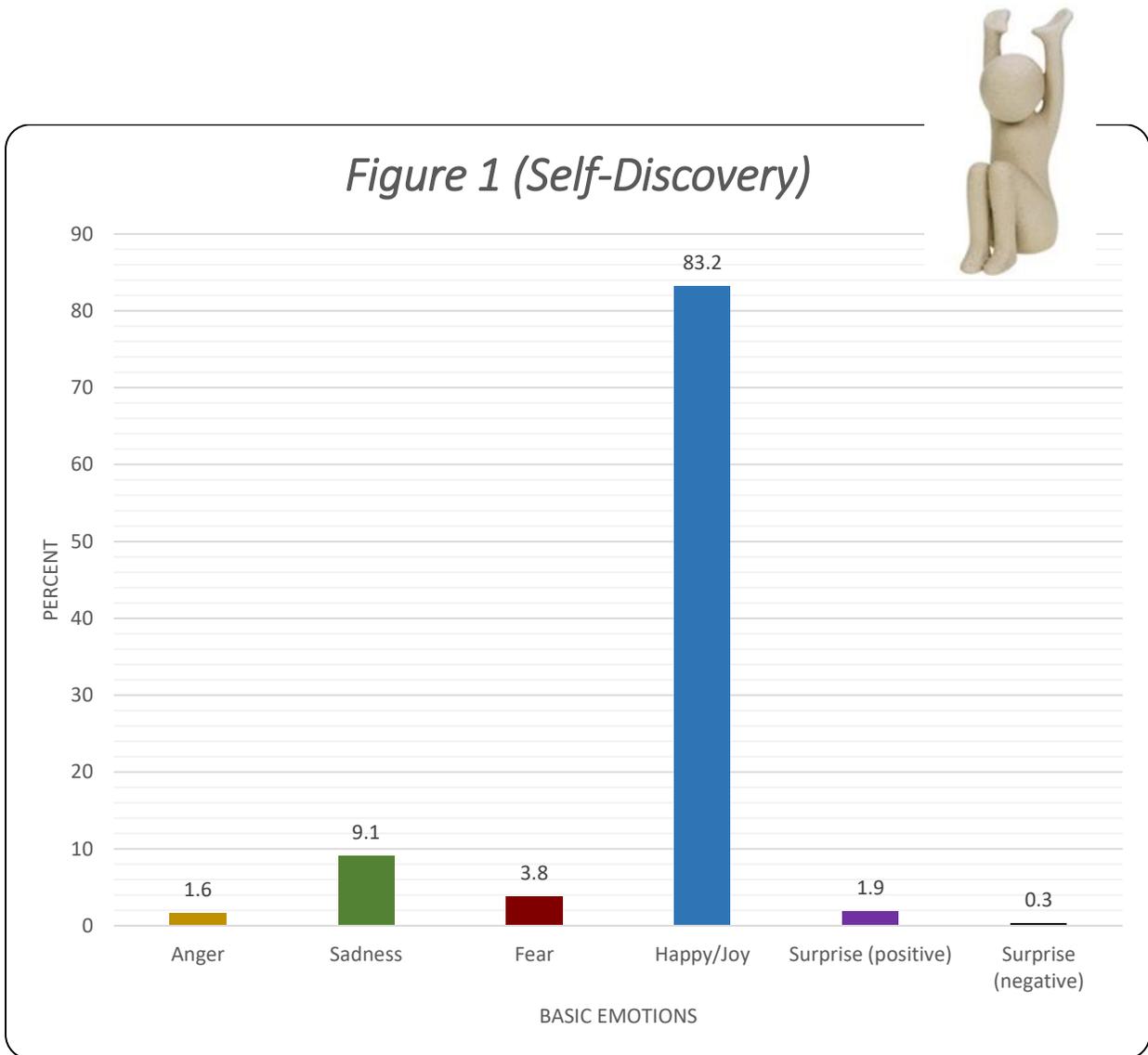


Figure 2. Figure 1 (Self-Discovery): percentage of individual word/phrase responses per basic emotion category.

Figure 3

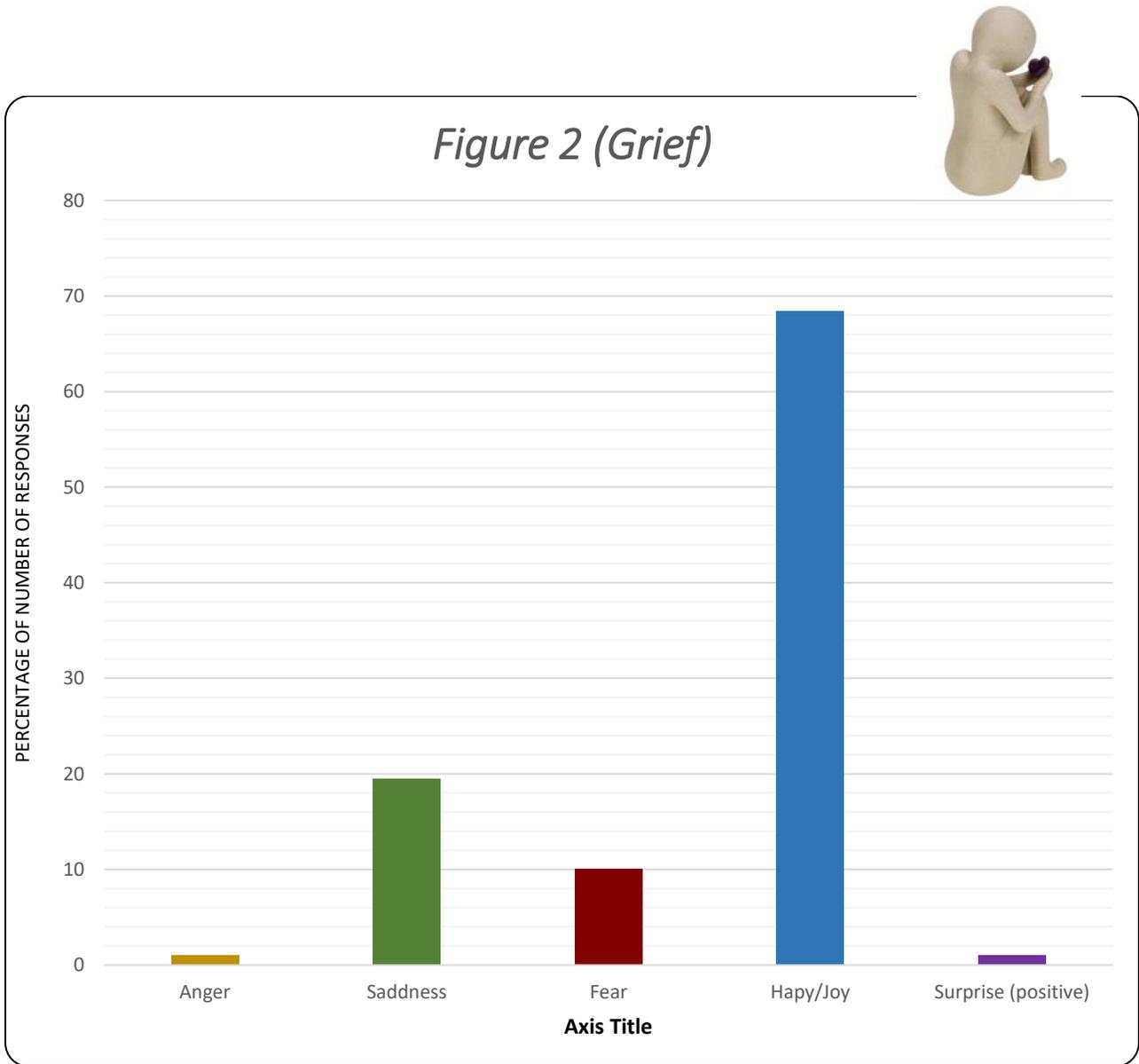


Figure 3. Figure 2 (Grief): percentage of individual word/phrase responses per basic emotion category.

Figure 4

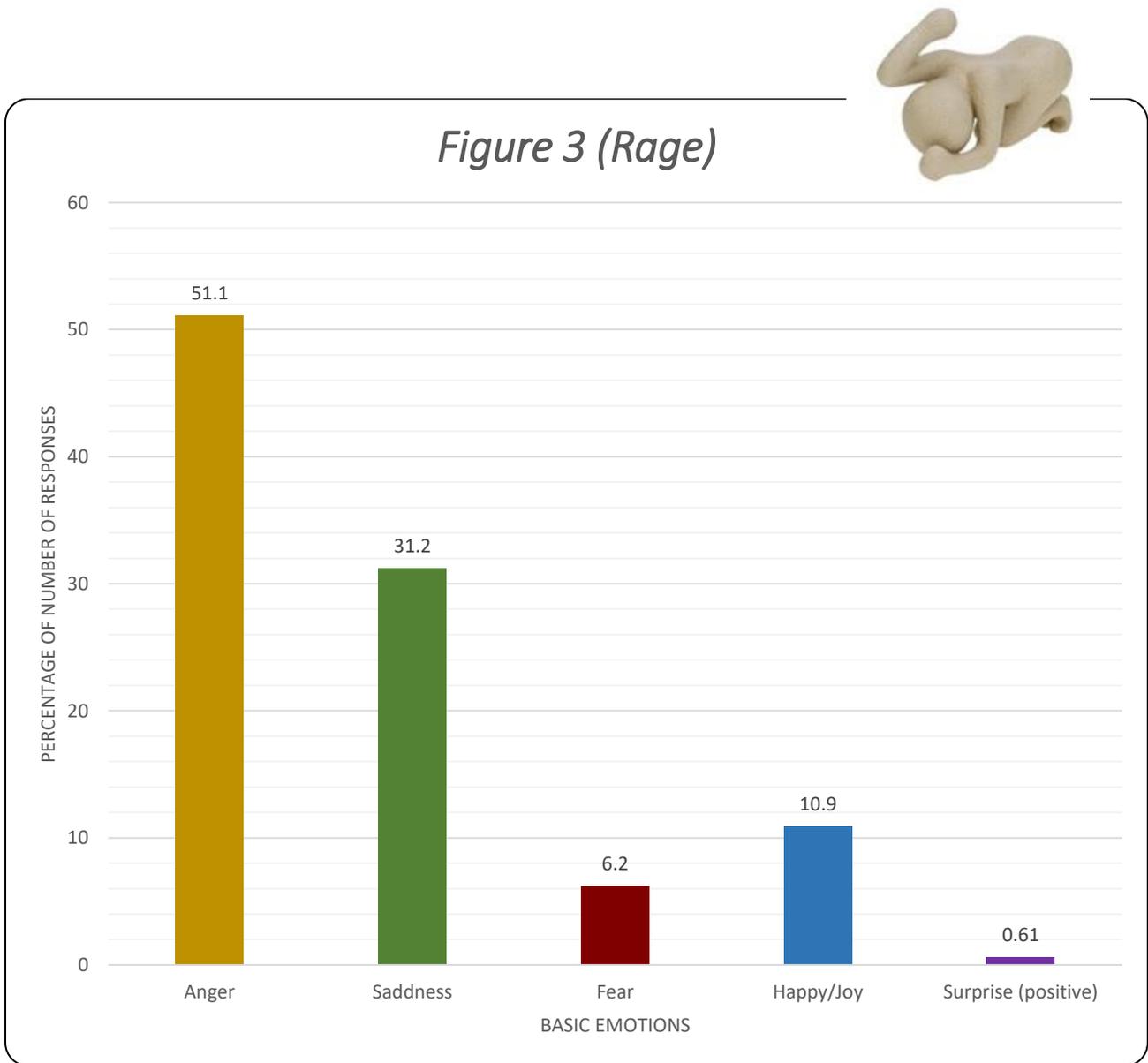


Figure 4. Figure 3 (Rage): percentage of individual word/phrase responses per basic emotion category.

Figure 5

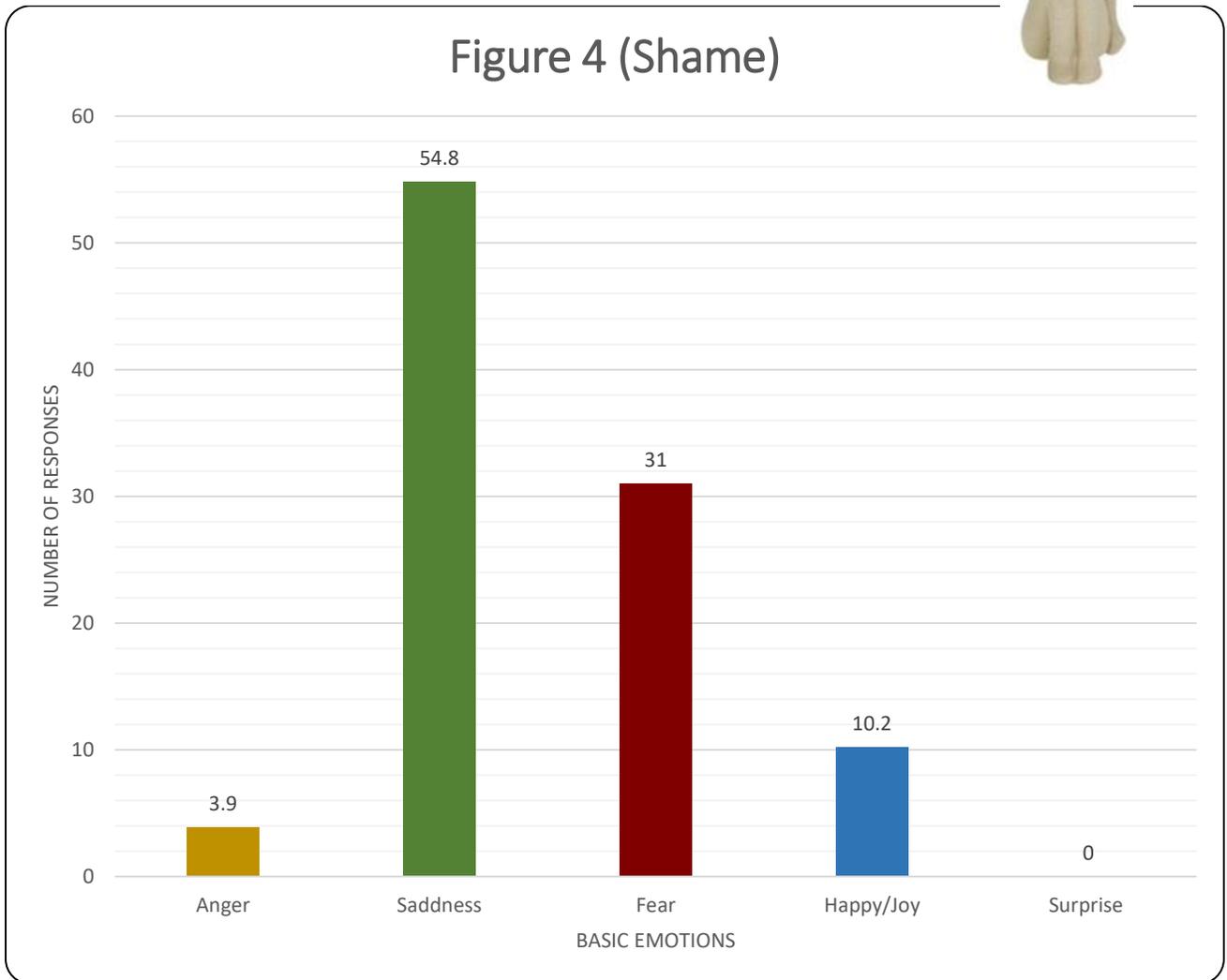


Figure 5. Figure 4 (Shame): percentage of individual word/phrase responses per basic emotion category.

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Figure 6

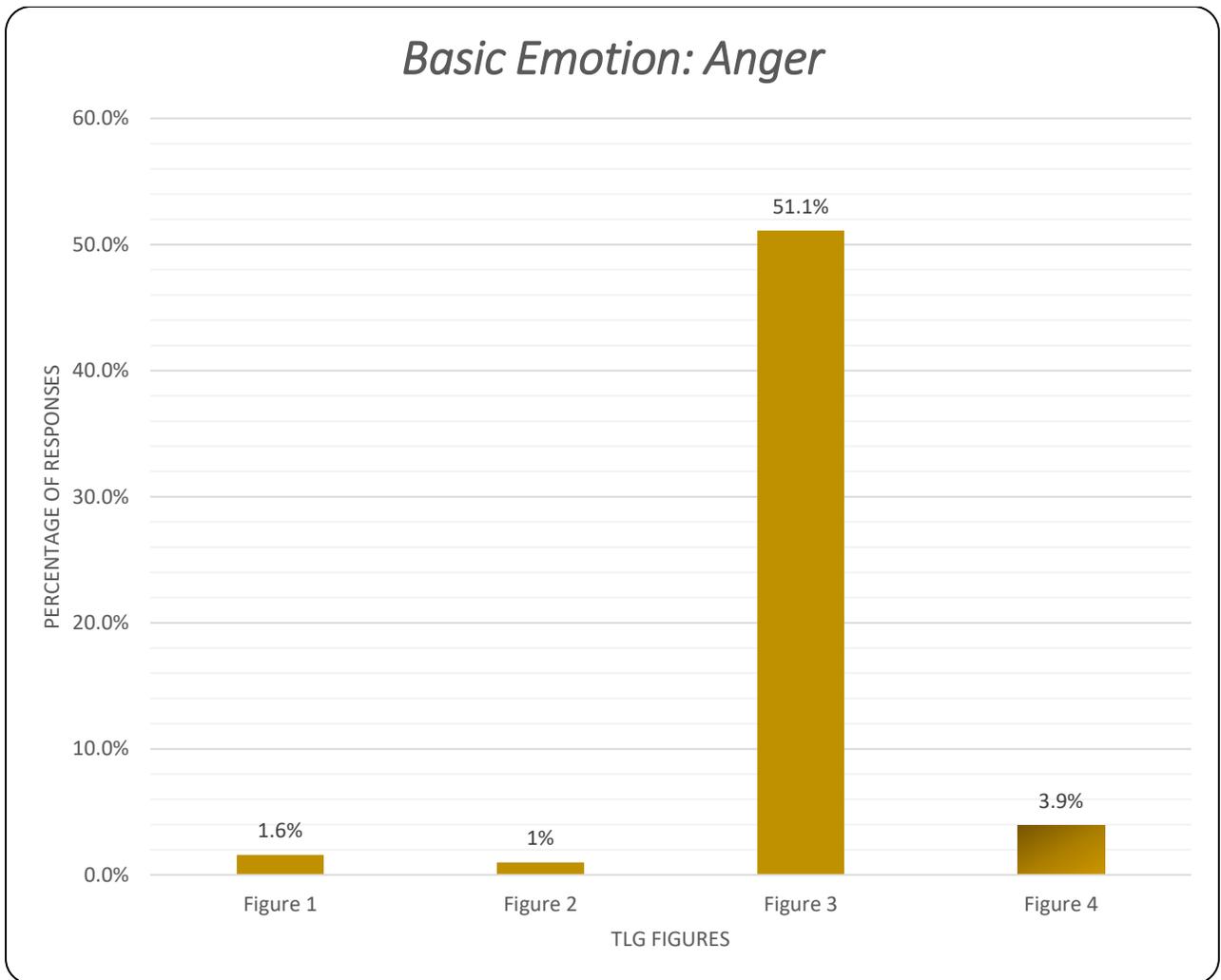
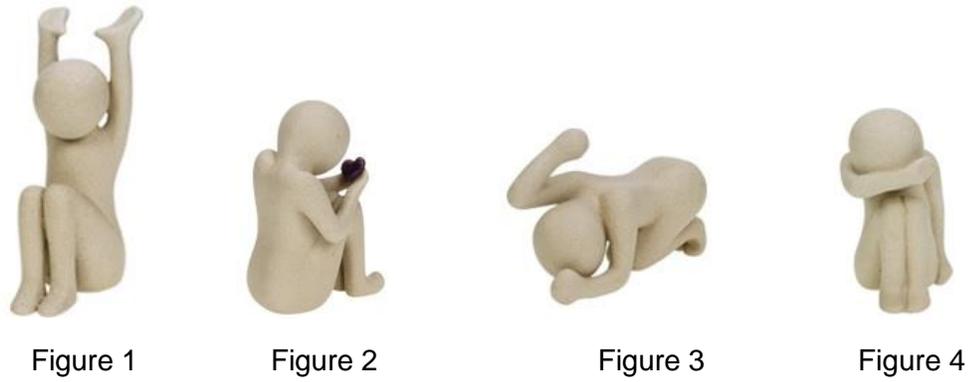


Figure 6. Number of responses categorized as basic emotion “Anger” for the TLG figures: 1-4.

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Figure 7

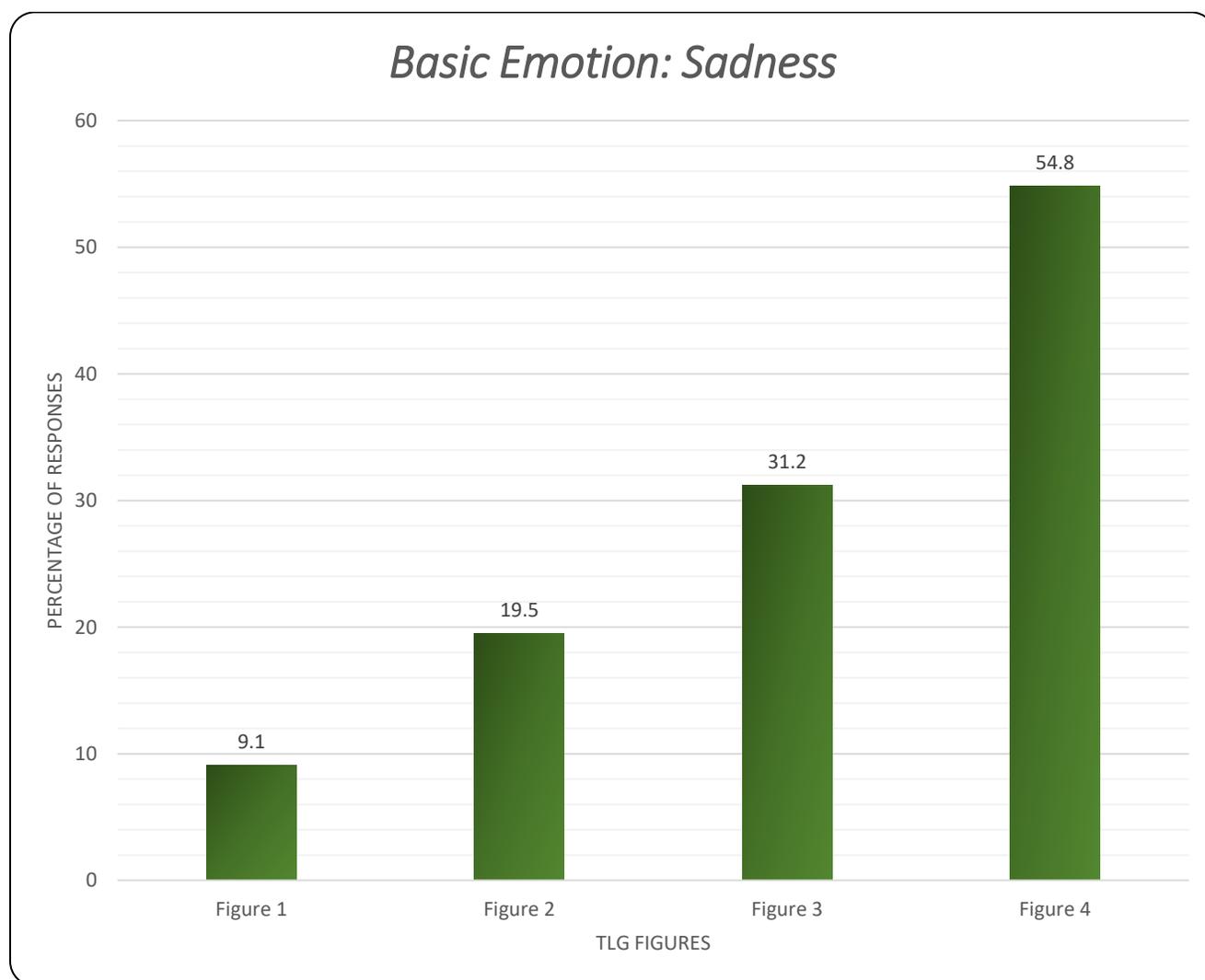
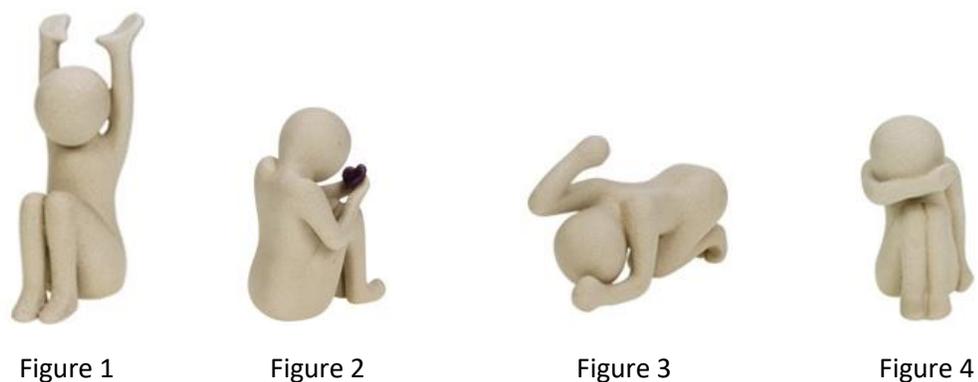


Figure 7. Number of responses categorized as basic emotion “Sadness” for the TLG figures: 1-4.

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Figure 8

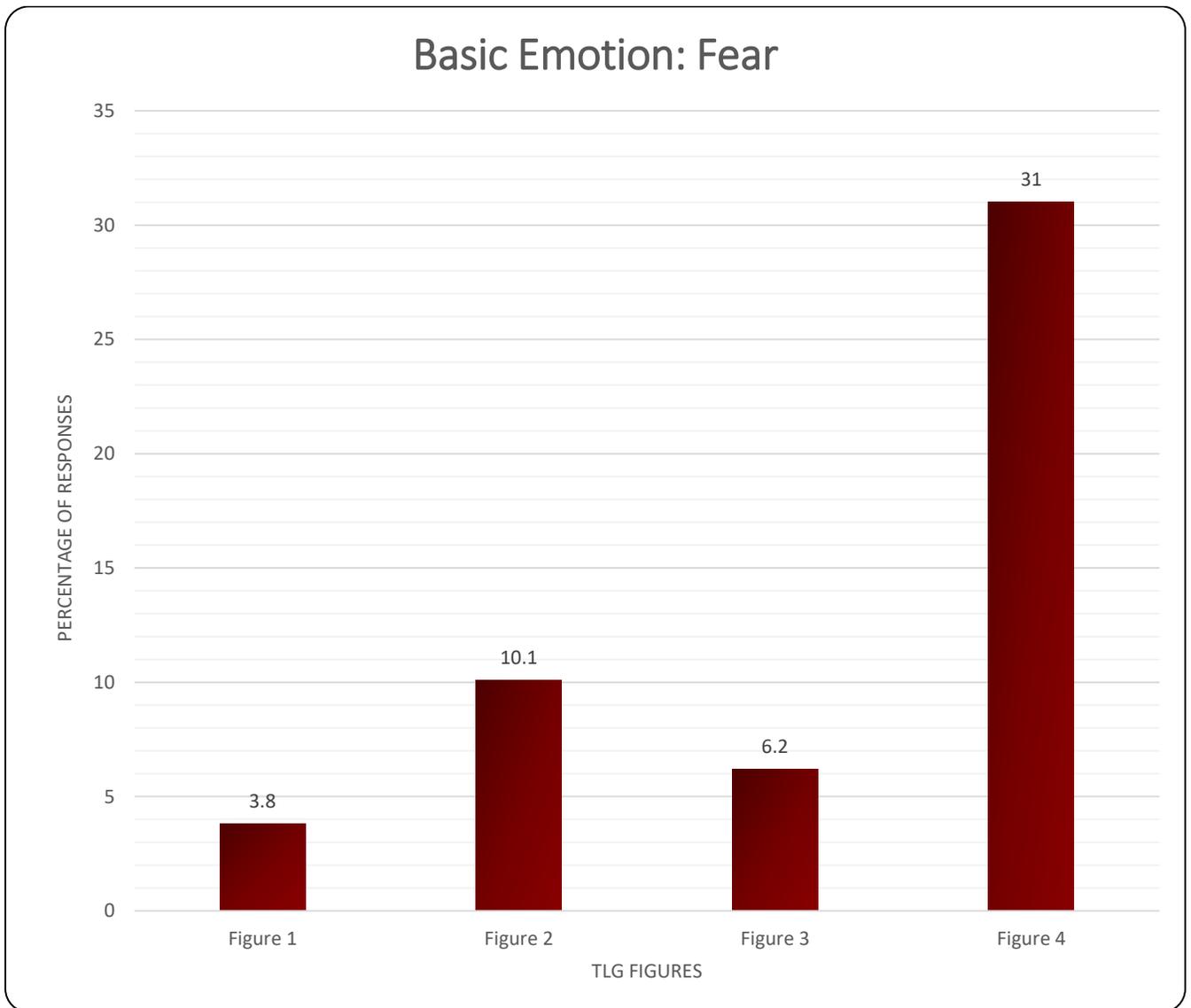
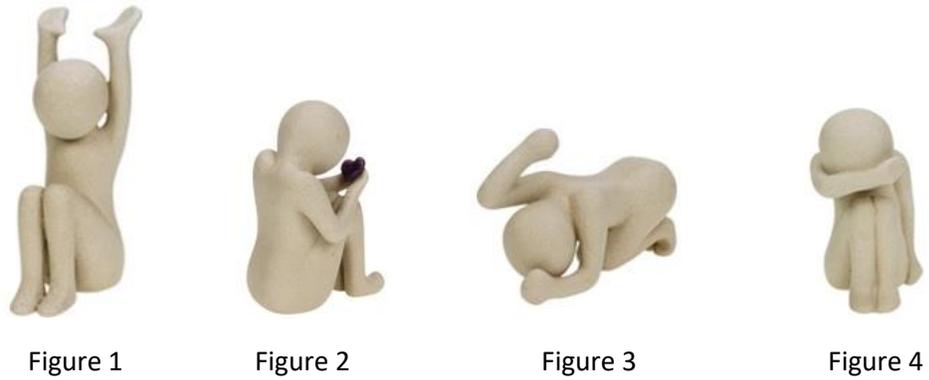


Figure 8. Number of responses categorized as basic emotion “Fear” for the TLG figures: 1-4.

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Figure 9



Figure 1



Figure 2



Figure 3



Figure 4

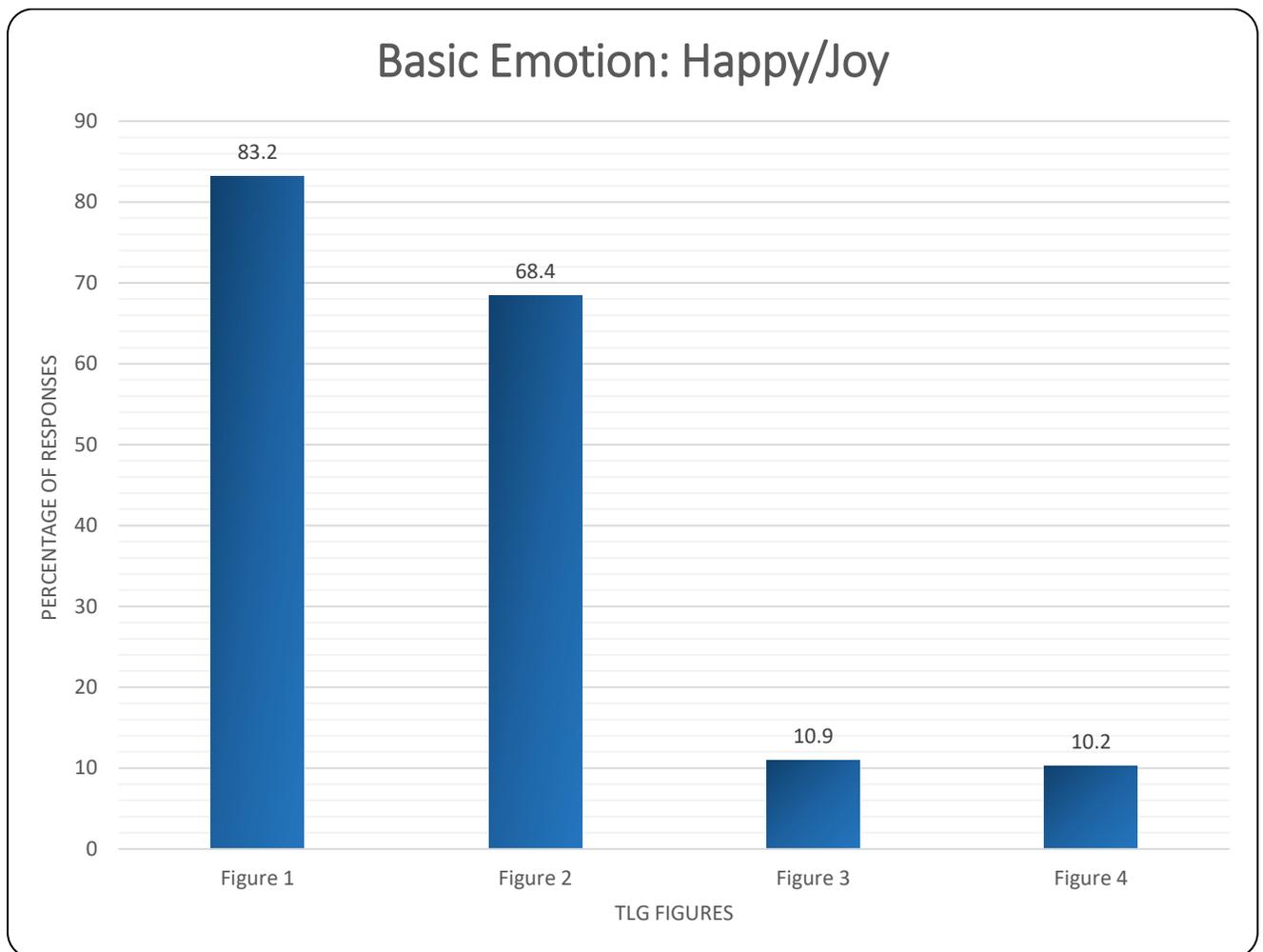


Figure 9. Number of responses categorized as basic emotion “Happy/Joy” for the TLG figures: 1-4.

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Figure 10

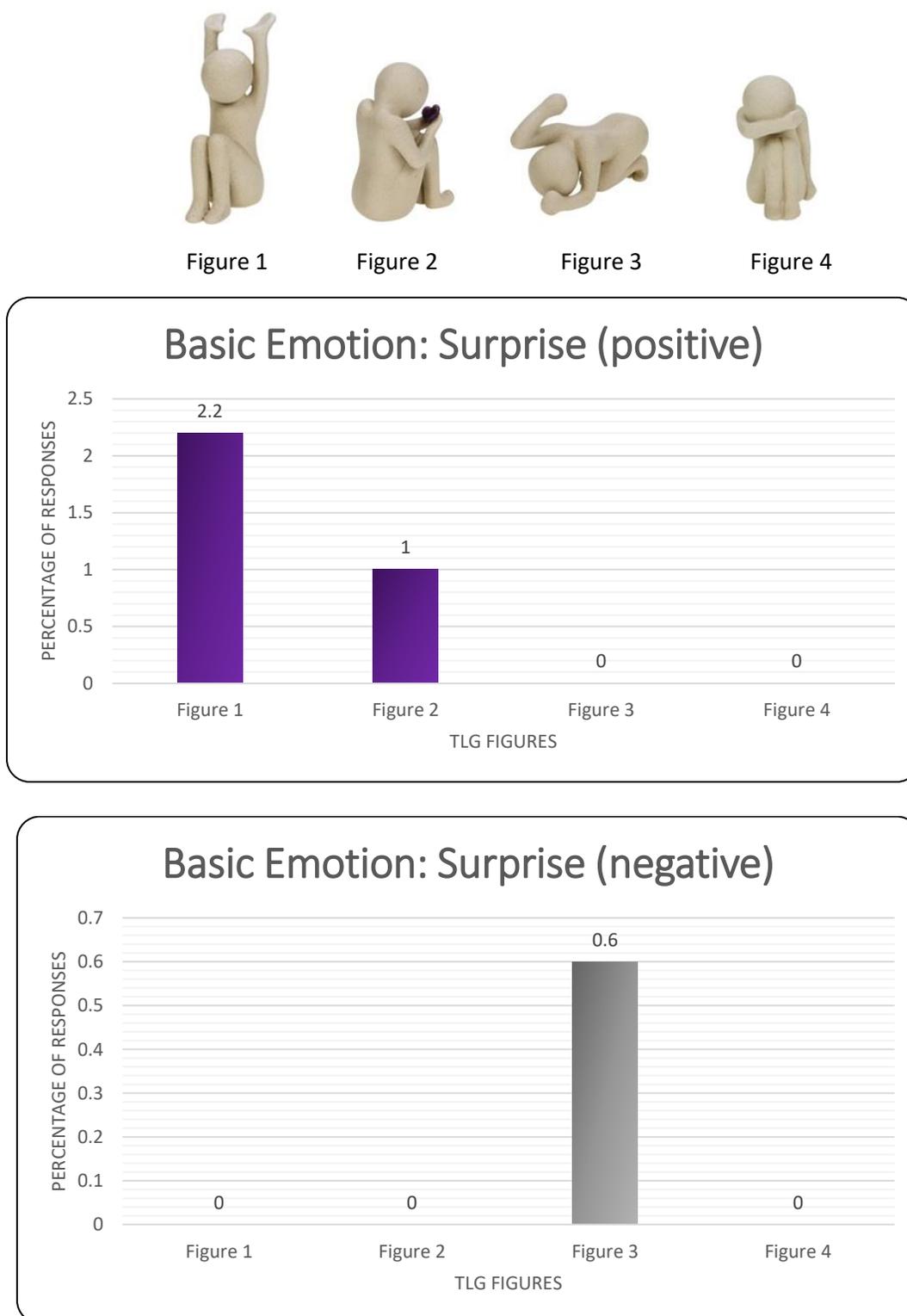


Figure 10. Number of responses categorized as basic emotion "Surprise (Positive and Negative)" for the TLG figures: 1-4.

Appendix C

Word/Phrase Responses for all nine TLG figures

Figure 1 (Self-Discovery): 171 Word/Phrase Responses

about to break	ecstatic	I did it	
acceptance	emotional weight	independent	
accomplishment	emotions don't rule you	infectious	
accepting	anymore	insecure	
acknowledgement	endanger	inspired	
anxiety/anxious	energetic	inviting	
at ease	energized	joy	
at rest	engaged	jump for joy	
attempting	enliven	liberation	
available	enthusiastic	light as a feather	
awakening	euphoria	light hearted	
awareness	evolving	light spiritedness	
balance	exaltation	loved	
bargaining	exasperation	making it through	
beginning	exercise	meditating	
birth	excitement	messy	
burden	exuberant	motivation	
calm	expansion	needing love	
carefree	exposed	neutral	
carrying emotional weight	ecstasy	not guilty	
celebration	faith	nothing to hide	
cheerful	fear	open heart	
cheering	fed up	openness	
childlike	feel good	pain	
childishness	free	peace	
clear headed	frustration	perseverance	
climax	fun	playful	
closed off	getting over something	pleasure	
comfortable	giving it to God	power	
comforting	giving up	power in someone else's hands	
complete	grounding	powerful	
confident	growth	praising the Lord	
conquered	happy	prayer	
content	happy news	preparation	
crushed by emotional weight	harmony	preparedness	
defeated	healthy	present	
distress	healthy emotionally	pressure	
dominant	hesitation	pride	
duck duck goose	high five	proud	
eagerness	hooray	put up with	
ecstasy	hopeful	raise the roof	
	humble		

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Figure 1 (Self-Discovery): 171 Word/Phrase Responses (continued)

reaching out for help	wanting to be picked up/held
readiness	wellbeing
ready to support someone	willing to experience
reawakening	worship
rebirth	yoga
receptive	
rejoicing	
rejuvenated	
relaxation	
release	
releasing tension	
relief	
resetting	
resisting	
resolved	
sad	
scared	
self-determination	
shock	
silly	
solitude	
spirituality	
spread yourself out	
stoked	
straining	
strength	
stressed	
stretch	
success	
surprise positive	
surprise negative	
surrender	
taking a break	
throwing hands up	
triumphant	
unburdened	
uncomfortable	
uplifting	
vibrancy	
victory	
volunteering	
vulnerable	
want to participate	

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Figure 2 (Grief): 200 Word/Phrase Responses



accepting admiration adoration adulation alone amazement analyzing anticipation antsy anxiety appreciation apprehensive ashamed aspiration at peace attachment attentive awe bewilderment burning calm captivated captured careful caring cherishing clinging closed off combative compassion conciliation confusion considering consuming contemplative content courage crying curiosity daydreaming death decayed love dedication deep emotional thought	depression distracted do I deserve this doubt drawing in eagerness to give heart embrace emotional bond empowerment enchanted encompassing encourage energy engaged engagement engrossed enjoying examining examining self excitement faith falling in love fascinated fixated fondness free friendship frightened genuine love gift grateful grief happy healing heart in hand heart is a mirror heartache heartbreak hesitant hiding your heart holding another's heart holding on to past holding something dear hope	I gave birth to this idea impressed in a relationship in good spirits in own world infatuation inner child inquisitive inspiration intimacy intrigued introspection investing in self inward focus kindness learning about oneself let down light hearted lightness of spirit lonely longing looking at inner child looking at phone looking within loss love love at its root love oneself meaningful melancholy military missing someone mournful my heart or someone else's nervous new love new mate no fear nostalgia observing offering openness overjoyed
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Figure 2 (Grief): 200 Word/Phrase Responses (continued)

passion	suicidal
peace	support
pensive	symbol of how they've changed
personal responsibility	take care of something hurt
planning for future	tender
playful	tension
pleased	thankful
ponder	thinking
power	thoughtful
precious	trance
pregnant	tranquility
preoccupied	treasuring someone's heart
protective of heart	truth
questioning	trying to understand feelings
reading	uncertainty
reconciling	valentines
reflection	vulnerable
regret	wanting love
relaxed	wanting
remembering	warm
reminiscent	wholeness
remorseful	wistful
renewal	wonder
reserved	wounded
resisting food	
romance	
sad	
safe	
searching	
seclusion	
seeking knowledge	
self-absorbed	
self-awareness	
self-contained	
sensual	
sentimental	
shy	
smitten	
something lost	
something new is happening	
study	
seclusion	

Figure 3 (Rage): 181 Word/Phrase Responses

abused	dramatic	letting it out
accomplished	drugged	lonely
aggravation	elated	looking for something
aggression	emotional	loss
agitation	emotive	loss of a child
aggravated	empowered	mad
anger	energy	mad at self
angst	enraged	mad at world
anguish	enthusiastic	martyr
anticipation	exasperation	moment before you fail or
anxious	exercise	succeed
asking	excitement	motivation
asking God why this happened	exhaustion	mourning
at a loss	existential questioning	no control
at wits end	explode	no justice
bad news	expressive	no patience
betrayed	ecstasy	not happy
bitter	failure	not quite given up
blocking attack	fearful	not safe
bowing	fit	oh no not again
bowing to the emotion	frustration	overreacting
breakdown	furious	overwhelmed
can't control self	giving	pain
can't deal	giving up	passionate
catharsis	giving yourself over	physical release
celebrating	glee	picking oneself up
conforming	grief	pissed
crying	guarded	playfulness
dancing	happy	playing musical instrument
death	having a good time	pleading
defeat	heartache	pleasure
defensive	helplessness	pound a wall
defiance	hurt	power
demanding	hysterically laughing	powerless
denial	I screwed up	praying
despair	in prayer	pride
desperate	intense	primal
determined	internal	processing something
disappointment	invoking the past	prostrating self before authority
disbelief	joyful	protecting head
discontent	jumping	protecting self
distraught	lashing out	protest
done	laughter	punching something
doubt	letting go	rage

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Figure 3 (Rage): 181 Word/Phrase Responses (continued)

recovery	working
regret	worship
relaxing	wronged
release	yelling
resentful	yoga
resigned	
restless	
restraint	
riled up	
rock bottom	
rocking out	
sad	
screaming	
screwed over	
self-loathing	
self-worth	
selfishness	
sexual	
shielding from attack	
shock	
sorrow	
stress	
stretching	
stripped	
submissive	
taken advantage of	
tantrum	
tension	
tired	
trapped	
trial	
trying to change something	
trying to comfort self	
trying to elicit something	
unfairness	
unhappy	
upset	
violence at self	
violent	
vulnerable	
wallowing	
want to hit something	
wanting	
wanting to give up	

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Figure 4 (Shame): 170 Word/Phrase Responses

absence	don't look at me	loss
abused	don't want to deal	lost
acceptance	don't want to interact	low point
afraid	embarrassed	mercy
afraid to seek help	emotionally weak	mourning
alone	empowered	near giving up
angry	exhaustion	need to be alone
anguish	fear	needing love
anticipation	fetal	no one to help
anxiety/anxious	focused on outside world	not looking
apologetic	forlorn	not want to deal with the world
ashamed	fragile	not wanting to see
attempt to compose	frightened	open to change
avoiding	frustration	overwhelmed
balanced	get away	pain
bashful be small	giving up	panic
be with self	grief	peeking
blinded	grounded	playful
blocking out world	guilt	protecting
calm	healing	protecting from physical abuse
camouflage	helpless	protecting what's inside
child being yelled at	hide feelings	protective
closed off	hide and seek	pushing away
closed partly	hiding	pushing world away
composing	hold it together	putting up wall
concentration	holding back tears	questioning
contemplating	holding oneself up	ready to face the world
control	hopeful hopeless	recovering
coping	humbled	reflection
covering eyes	hurt	regret
cowardly	I need a moment	relaxing
crisis	imbalance	relief
crumpled	insecure	remorse
crying	internalizing	repose
deflecting conflict	introspection	resigned
denial	inward	resilience
depression	isolated	rest
despair	last ditch effort	sad
disappointed	laughing	scared
discomfort	laying down covering eyes	self-hatred
disconnected	from light	sensitive
disgraced	lonely	set back
distress	looking away	shaking
done	losing sense of self	shame



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Figure 4 (Shame): 170 Word/Phrase Responses (continued)

shattering
sheltering
shielding
shielding self
shocked
shutting down
shy
silence
sit with self
sneeze
somber
sorrow
steeling oneself
still
stressed out
submissive
supporting self
tension thinking
tired
trust in yourself
trying to hang on
trying to hide
unhappy
upset
vulnerable
wanting momentum
wanting to be alone
wanting to be comforted
warding away evil
weak
weary
weeping
wipe nose/tears
wiping sweat
withdrawal
yoga

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Figure 5 (Abandoned): 209 Word/Phrase Responses

abandoned	drawn in	lack of hope
abused child	dying	lack of strength
acceptance	elderly	lethargic
afraid	end of day	lonely
aging	exercise	looking for safety
agonizing	exhaustion	looking inside
alone	fear	loss of health
angry	feeble	lost
anticipation	feral	love
anxiety/anxious	fetal	make it through
apprehensive	forlorn	make self-smaller
at rest	fractured	meditation
baby in womb	frail	morose naive
birth	frustration	need for protection
calm	gathering oneself	needing caring
can't retaliate	gestation	needing safety
caring	giving birth	nervous
catatonic	giving up	no strength
childlike	grief	not guarded
closed off	happy	nothing left to give
cold	heart break	on period
comfort	heavy	open
confident	helpless	overloaded
confused	hide	overwhelmed
contemplation	hold themselves in	pain
content	holding in	pain over the past
coping	holding on to pain	panic attack
crippled	hopeless	peaceful
cry	hugging self	pensive
cutting self-off	hurt	physical support
danger	hurt by someone	play
death	inability to cope	pressure
defeated	infancy infantile	protect
defense	innocence	protect self
defenseless	insecure	protecting heart
defensive	intense	protective
depression	intimate with self	pulling away
detached	introspection	quietness
difficulty breathing	introverted	reborn
dissociative	inverted	recalibrating
disbelief	invisible	reflecting
discomfort	isolated	regression
despair	isolation	relaxation
distress	joy	resigned



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Figure 5 (Abandoned): 209 Word/Phrase Responses (continued)

resilience	trauma
resting	trying not to cry
result of abuse	trying to calm down
retracting	trying to care for self
ruminating	trying to comfort self
ruminaton	trying to feel safe
sad	trying to get sleep
sadness	trying to recuperate
safe	turning inward
searching within self	uncertainty
secretive	uncomfortable
self-comfort	uncovered
self-contained	under a blanket
self-exploration	unemotional
self-protection	unhappy
sexual	unprotected
shame	unsure
shattering self	unwanted
shielding	upsetting
shutting down	violated
shy	vulnerable
sick	waiting
sleep	want to feel safe
small	warm
smiling	weeping
smooshed	willingness to let go
solace	withdrawn
soothing	worried
sorrow	wounded
spirituality	yoga
stillness	
stress	
stretching	
subservient	
suicidal	
taking care of self	
tension	
terrified	
things are not important	
thinking	
threatened	
timid	
tired	
tiredness	

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Figure 6 (Embarrassed): 79 Word/Phrase Responses

afraid	discomfort	hunger
anticipation	discovery	hushed
anxiety/anxious	eating	innocent
appalled	embarrassment	inquisitive
apprehensive	empathy	into someone
astonished	enamored	introverted
attack	energy	invested
awe	engaged	isolation
baby	enjoyment	joke
baffled	excitement	joy
bashful	explode	jubilant
blow a kiss	extroverted	keep quiet
blush	eyes open	laughing
boredom	fear	light hearted
bottled energy	feeling face for the first time	looking for permission
breath taken away	finally get something	love
bubbly	flirtatious	lust
calm yourself	focused	melancholy
can't speak	foot tapping	more aware
can't wait	forlorn	moved
casual	freaked out	muffling one's own laughter
cathartic	gasp	nervous
cautious	get caught	on edge
cheerful	getting proposed to	openness
chest being shielded	giddy	overwhelmed
childlike	giggle	pain from tooth ache
child sucking on thumb	glee	peaceful
childish	good news	pensive
cleansing	grasping	playful
close to nothing	guilty	playing a harmonica
confidence	hands covering mouth	possibility
confusion	hands on chin	proposed to
conspiratorial	happy	protecting
conversation	happy tears	pulling back
covering eyes	has a secret	reacting
covering mouth	heard something interesting	realization
coy	hesitant	regret
cringe	hiding	reserved
crying	hiding expression	sad
curiosity	holding back tears	said something they didn't want to
defensive	hope	scared
delight	horror	secretive
did something wrong	humility	see long lost friend
disbelief	humorous	seeing something bad

Figure 6 (Embarrassed): 79 Word/Phrase Responses (continued)

shame
shock
shy
silenced
smile
sneezing
speak no evil
spooked
star struck
startled
suppressed
surprise negative
surprise positive
suspense
tension
terrified
terror
thinking
thinking about a lover
tickled
timid
tired
trying not to talk
trying to speak
unsafe
unsure
upbeat
vital
vulnerable
waiting for something
warm
watching horror movie
withdrawn
wonder
working up courage
worry
young

THE LITTLE GUYS AS A PROJECTIVE TOOL

Figure 7 (Fear): 169 Word/Phrase Responses



abused	embarrassment	mourning
accomplishment	exasperated	need break
adjusting self	exhaustion	no access point
afraid to see	expecting something good	no one can help
aggravation	failure	not seeing
alone	fear	not wanting to try
angry at self	finding comfort	obsession
anguish	focus inward	overwhelmed
annoyed	fold inward	overworked
anxious	fraught	pain
arguing parents	fretful	playful
ashamed	frustration	processing
betrayed	giving up	protecting head
blocking	grief	quiet
brooding	grouchiness	reflective
can't be forgiven	grounded	regression
can't hear only see	guilt	regret
chest not open	headache	remorse
childlike	healthy	resting
closed off	heavy emotion	retracting
closed onto self	helplessness	rubbing eyes
comfortable	hide and seek	sad
comparing self to others	hiding	safe
confused	hold everything together	scared
contemplation	holding back tears	scared of unknown future
contrition	hopelessness	see no evil
cowardly	horror	see something bad
crying	humiliated	self-abuse
dark place	hurt	self-doubt
death	hurt by friend or parent	self-loathing
defeated	don't know what to do	self-pity
defensive	inability to watch	shame
denial	innocence	shut off
depression	introspection	shy
despair	introversion	silent
disappointed	isolated	sixth sense
dissociative	laughing	slumped
disconnected	letting go	small
distraught	experimental	sobbing
distress	lonely	solemn
don't tease me	loss	sore
don't want to be seen	low energy	sorrow
don't want to see	lust	space to feel
duress	memory	spent

Figure 7 (Fear): 169 Word/Phrase Responses (continued)

strain
strength drained away
stress
struggle
stuck
suffering
surprise
sweetness
taking a moment
teaching something
tender
tense
tentative
terrified
thoughtful
tired
trapped
trauma
troubled
turmoil
unable to engage
uncomfortable
upset
vulnerable
waiting
waking up and covering eyes
want to relax
wants to be comforted
weakness
weary
weeping
what have I done
wipe away sweat
withdrawn
wronged
yoga
youthfulness

Figure 8 (Self-Critical): 192 Word/Phrase Responses

<p> accomplished afraid aggravation aggressive agitation anger anguish annoyed anticipation anxiety/anxious appreciation ashamed be mean to self being abused being assaulted being attacked being yelled at blaming self blocking braiding hair breakdown bullied calm celebrating closed combative coming to terms with emotion concern condemning conflicted confusion contemplation convulsion of anger covering face crisis critical crying curious curling up from attack danger death defend defensive </p>	<p> denial depression determination dignity disappointment disgust despondent distress don't hit me don't hurt me doubt dramatic drawing into self dread embarrassed energetic exercise excitement exhaustion failure fear fear of being hit feel bad feeling stupid fetal position fighting fire in the chest fist shaking at God flinching focus on self fortitude frustration get away getting something out grief guarded guilt hate headache headstrong helpless hiding hiding bruises </p>	<p> hitting head hitting self hold it all in holding head up hurt hypervigilant impatient inability to change situation inability to confront darkness intimidation introspection introverted irritable joy judgmental lack of self-worth leap up and do less caring for self lonely looking for safety loss of identity lost making a decision manic meditation migraine nervous not succumb on edge on guard overwhelmed pain passion peacefulness performing picking at head ponder protecting self protective pulling hair punishing self punishment put up walls </p>
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Figure 8 (Self-Critical) Figure: 192 Word/Phrase Responses (continued)

ready for anything	trapped
reclusive	triumphant
reflective	trying
regret	trying to control self
rehearsal	trying to hide
relaxation	trying to remember
remembering	trying to salvage something
remorse	unable to escape
resilient	under assault
resist	upset
resting	victim
restless	victory
retracting	vulnerable
retreat	warding off blows
sad	weak
satisfied	willingness to hold ground
scared	worry
scratching head	yes!
screaming	yoga
self-anger	
self-awareness	
self-blame	
self-defense	
self-determined	
self-hatred	
self-preservation	
self-sacrifice	
shame	
shattered	
shielding	
shy	
sleeping	
sorrow	
stress	
strength	
struggle	
submissive	
success	
tension	
terror	
thinking	
timid	
tired	
tranquility	

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Figure 9 (Crumbling): 285 Word/Phrase Responses

<p>apprehensive breaking away a dress acceptance action aging alien almost acceptance ambition anger anticipation anxiety/anxious ascension at war with something attempt at control attention avoiding barriers breaking down becoming being consumed body dying spirit letting go bottled up breakdown breaking breaking apart breaking at seams breaking away breaking free breaking open breaking out of something breaking through breaking walls broken broken down broken through burdened bursting at the seams captivation change charged with emotion chronic pain cold collapse</p>	<p>coming apart coming out of ashes coming out of bad coming out of muck coming out of shell coming to new conclusion coming to terms with who they are coming undone compacted complex confident conflict confusion connected craving creation cringing crippled crumbling/cracking cry death decay decomposition deconstruction defeated defiance defying dehumanized denial depression desiring despite hardship determination different disfigured disintegrating dismantled dissolving disturbing done dying electricity embrace challenge embracing for pain</p>	<p>emerging emotion empowered empowerment energizing enjoying outside enraged entropy epiphany erupting escape evolve evolving exalted excitement expanding expel fake it till I make it falling apart fierce fighting finding inner strength fissured focus force force out fortitude fractured freeing frustrated frustration full of emotion gather self-worth get away get through it giddy giving birth giving up go forward going beyond going to the bathroom grasping</p>
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THE LITTLE GUYS AS A PROJECTIVE TOOL

Figure 9 (Crumbling): 285 Word/Phrase Responses (continued)

grief	not giving in	resisting
grounding	not just crumbling but breaking	resolute
grow	out of shell	resolution
guilt	not shielding	responding to
hang on	not succumb	resurgence
happy	on the brink	righteous indignation
has device propelling out of situation	open	ripping apart
hatching	open heart	rising
helpless	opening	rising up
hiding damage from the past	overcome	risk of falling
holding in	overcoming trauma	rock bottom
holding in but not working	pain	rocket ship
holding it together	painful growth	rocketing
holding on for dear life	passiveness	rooted
holding self-back	peaceful	satisfied
hope	perseverance	save the world
I am powerful	phoenix rising	scarred
I can do it	physical damage	scarring
in pain	physical decay	scars from experience
insane	pleading	screaming in rage
inspiration	pooping	seeking
inwardly drawn	powerful	self-assured
irritated	praying	shattered
last attempt	pressure	shattering of something
letting go of past	pretty amazing	shedding skin
liberation	proud	soul mindset
lift up	pulling away	spiritual
longing for spiritual connection	pulling back	stoked
looking away from destruction	push through	strain
looking for answers	putting on a front	strength
looking forward	putting themselves together	stress
lucid	rage	stressed
messy	readiness	strife
metamorphosis	ready to burst	striving
mighty pose	ready to do something awesome	strong
my mind going somewhere I-	rebirth	struggle
don't want to say	reborn	stubborn
needs more fiber	reclaimed	stuck
no one cares	relaxation	superior being
not acknowledging past	release	surfacing
not appreciating situation	relief	take flight
not cared for	reserving strength	tension
	resistance	tired

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Figure 9 (Crumbling) Word/Phrase Responses (continued)

transformation
transformed
transition
trapped
trauma
troubled
try to gather self
trying to get away
trying to get out
trying to keep it together
trying to make it work
trying to move forward
trying to open up
turned up
uncertainty
uneasy
unnatural
uplifted
upward motion
upward movement
vengeful
waiting for someone to help
waiting for something
waiting for something very
cautiously
wearing a dress
will
withering
wounded
yearning