



The Children's Exploratory Drawings CEDs

Assessment Guidance
for Professionals

by Cleo Timney & Abi Cohman

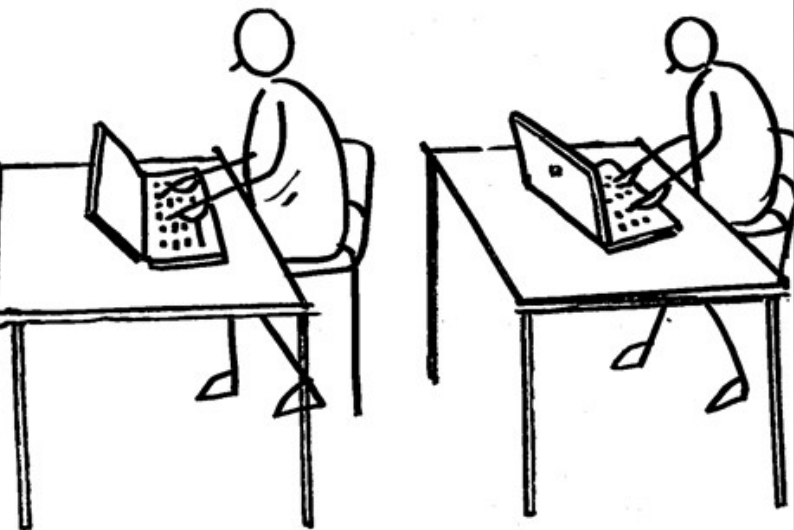
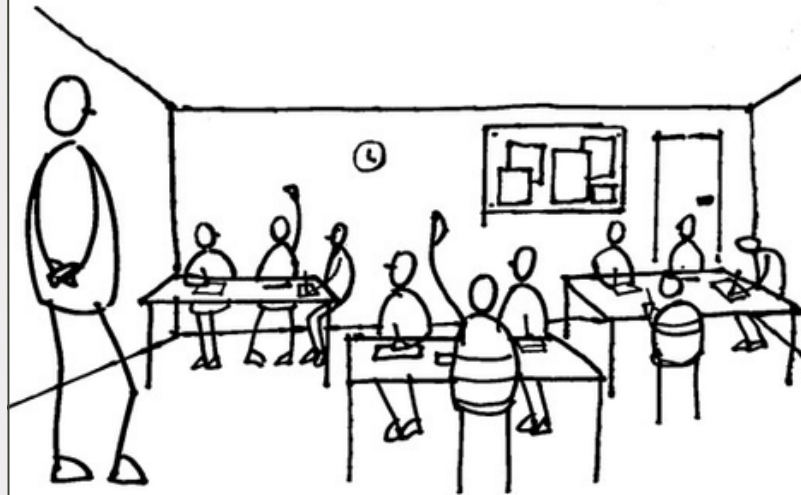
The Children's Exploratory Drawings (CEDs)

What are The CEDs?

A series of simple drawings of common school scenes

A way to explore children's views and constructs during direct work

A visual assessment tool



Where do I find them?

The CEDs images are available on our website
<https://www.theceds.co.uk>

Online you can find additional guidance and theory, a link to our a webinar, each individual image, and some themed arrays to help you download and go!

Referencing The CEDs

If you use this resource in your practice, please reference it appropriately:

Timney, C. J. & Cohman, A. R. (2020).
Children's Exploratory Drawings.

Contact Us

We love hearing from people who have used our resource.



Exploratorydrawings@outlook.com

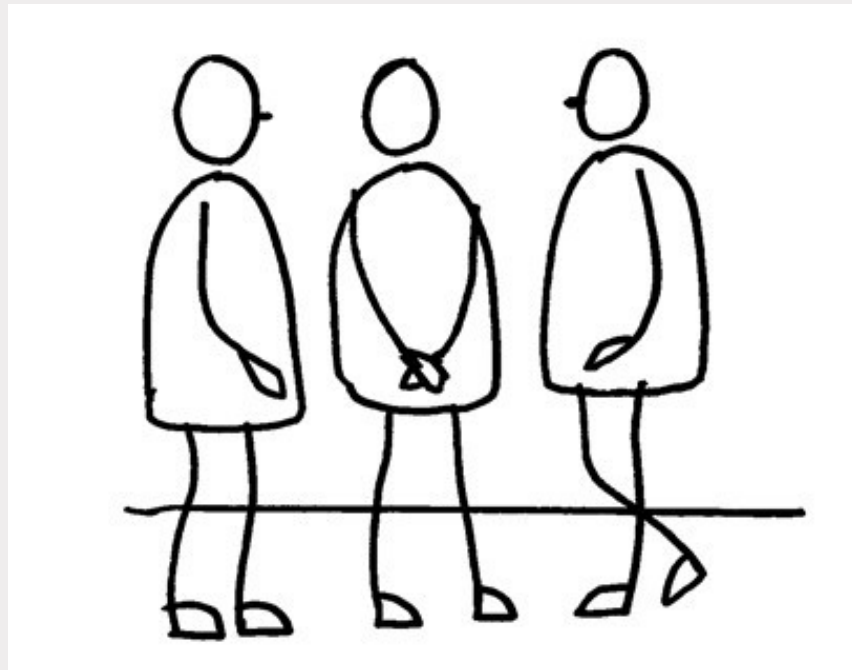


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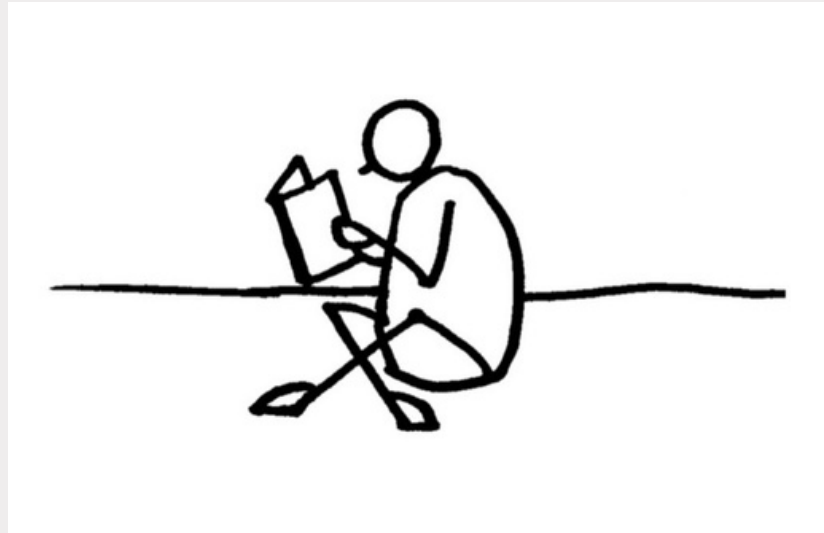
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Using The CEDs: Discussion Technique



1. Explain to the young person that you are going to look at an image and have a chat about what they can see.
2. Either select a drawing yourself or allow the young person to select one from an array (around 4-6 images) based around a theme you would like to explore with them.
3. Use questioning to explore the young person's construction of what is happening in the image (see questioning guidance).
4. Take notes about what the young person tells you. These can be separate or annotated directly onto the image.

Using The CEDs: Narrative Technique



1. Explain that you are going to look at some images and write a story together.
2. Either select the first drawing yourself or allow the young person to select from an array (around 4-6 images) based on a theme you would like to explore with them.
3. You can begin by asking the young person to select a main character and giving them a name. They can also name the other characters if they wish.
4. Ask them then to tell you a story about what is going on in the image. You can elicit more detail about the story by asking level 1 describing questions.
5. The young person can dictate while you scribe what they say. Try to capture their words accurately. You can read back what you have written to check the young person is happy with what you have recorded.
6. Throughout the story writing, use level 2 and 3 questioning to explore the young person's constructs in more depth.
7. You can return to your array of images and select another to continue the story. The length of the story is for you and the young person to determine, and you can continue to select images and expand on the story for as long as you choose.
8. After you have finished the story, it can be given to the child to keep.

Using The CEDs: Levels of Questioning

Questioning is one of our primary tools for exploring constructs and beliefs. It is a key tool when using The CEDs, as both the discussion and narrative techniques described previously rely on the use of careful questioning.

We propose three levels of questioning that can guide a practitioner when using CEDs.

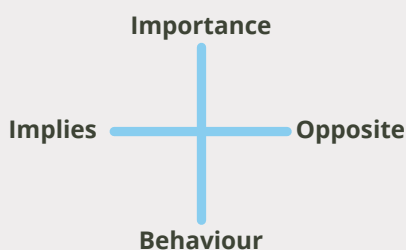
Level 1 - Describing

Level 1 is describing questions. At this level we aim to elicit descriptions of salient constructs which we might then choose to explore.



Level 2 - Exploring

Level 2 is exploring questions. After the young person has offered some description, these questions can be used to explore constructs further in four directions (see image; Beaver, 2011). So here you might pick up on any salient descriptions of constructs that the young person offers and choose to explore further in one of these directions.



Implies: Finding out more of what is implied by the description
Opposite: Finding out what is denied by the description
Importance: Finding out what is important to the individual in this description
Behaviour: Finding out what behaviours are inferred from the description

Level 3 - Bridging

Level 3 is bridging questions. This is where we start to link some of the constructs offered through the narrative the young person has created, with their life directly.

This is a level of questioning that might not be reached with every young person as it requires the practitioner to assess whether the young person would be comfortable to begin to talk about their own life in a more direct way. These types of questions might yield a starting point for intervention.



Using The CEDs: Example Questions

Level 1: Describing

1. Tell me about the images here
2. Tell me about the image you chose/the image in front of you
3. What do you think is happening?
4. What made you choose this image?
5. What do you think they are thinking?
6. What do you think might happen before this?
7. What do you think might happen next?

Exploratory questions around feelings and emotions can also be helpful:

1. How does that person feel?
2. Why do they feel that way?

Level 2: Exploring (Beaver, 2011)

Implies

- a. What sort of person would say/do something like that?
- b. What does that mean to you?

Opposite

- a. How would you describe someone/something that is not like that?
- b. What sort of person would not say/do that?

Importance

- a. What is important for you about that?
- b. How important is that for you?
- c. What sort of person would find that important/not important?
- d. How important is it for someone to be _____?

Behaviour

- a. How can you tell they are that sort of person?
- b. How can you tell that someone is like that?
- c. What would I see someone who is _____ doing?
- d. What would someone like that do next?

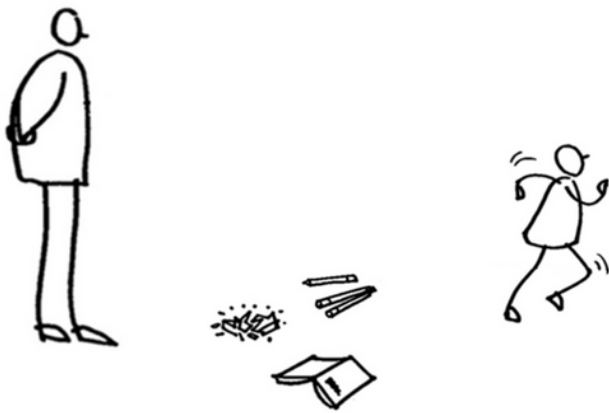
Level 3: Bridging

1. Which figure is most like you?
2. Which figure is most like your best friend/sibling/etc?
3. Which figure would [someone in your family/school] say is most like you?
4. Which figure would you most like to be like?
5. Which figure are you like on a good day/in a good mood?
6. Which figure are you like on a bad day/in a bad mood?
7. Can you think of/tell me a time that you might have experienced/felt like/done that?
8. Tell me about times when you might feel like that

Using the CEDs: Adapting the Technique

1. Drawing and annotating

Young people can draw on the images. They can add things that are important to them, or things that might change the meaning.

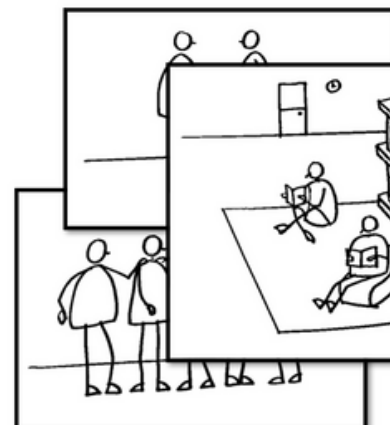
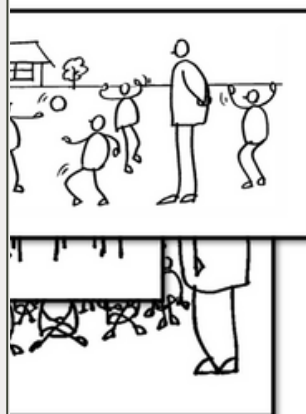
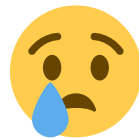


2. Scene building/creation

Printing The CEDs means they can be cut up or used together, allowing young people to create and build their own scenes.

3. Sorting activities

A selection of images can be sorted by young people into categories. This could include 'situations I would feel happy in' and 'situations I would feel uncomfortable in'. Categories can be decided by you and the young person.



Incorporating Other Techniques

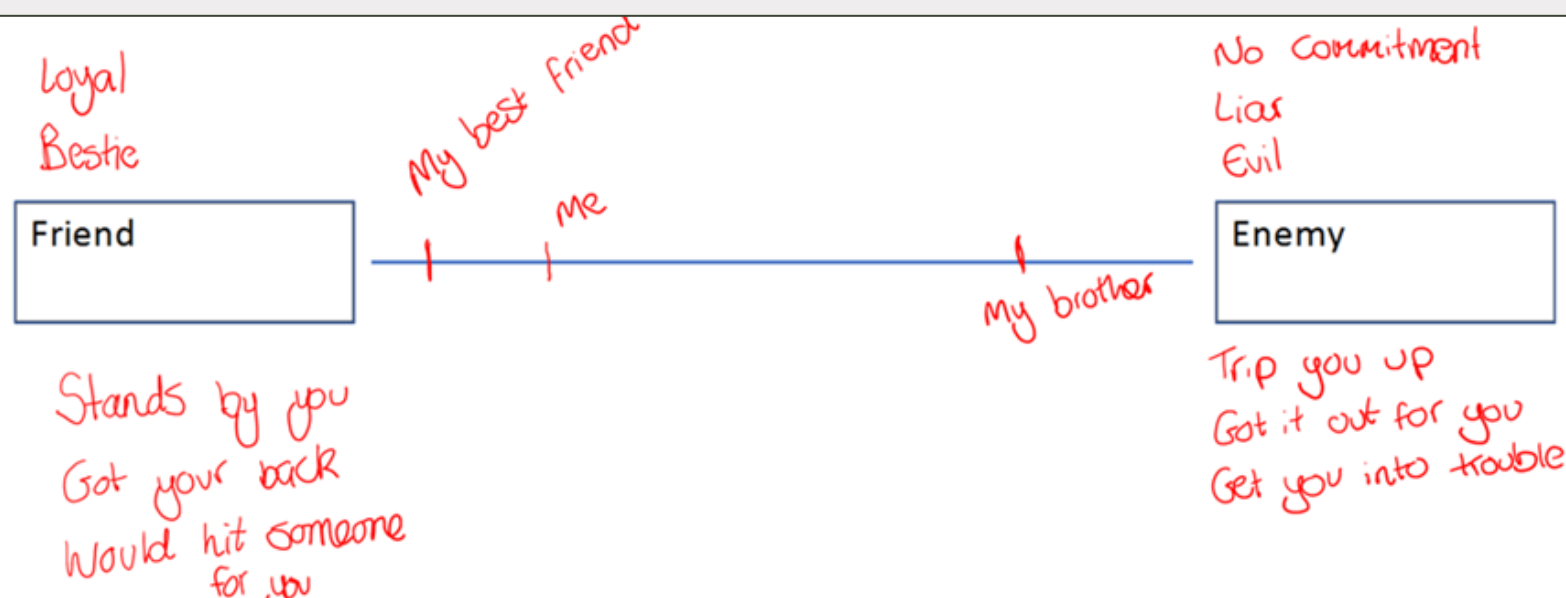
1. Scaling and Salmon Lines

Salmon lines or scaling can help us to further understand a young person's constructs by allowing us to better understand the poles within a construct and the things they consider to be connected but also different. You can look for opposites to create contrast and ask the young person to place various people along the scale.

2. Pyramiding & Laddering

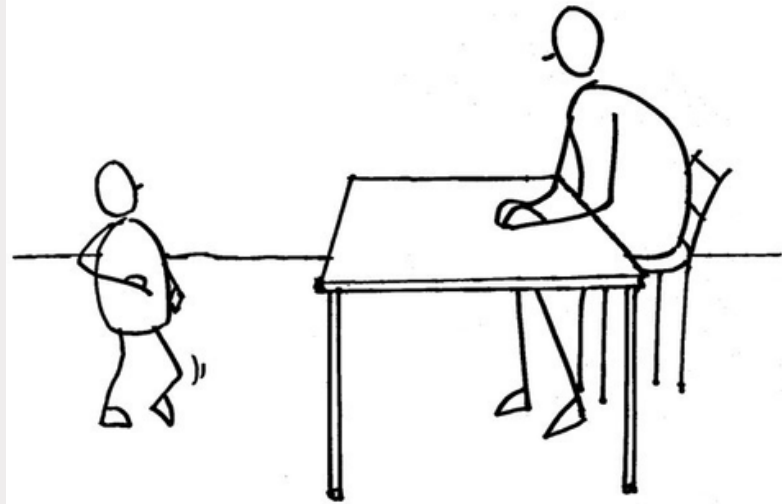
As with Salmon Lines, this technique explores the poles of a construct. Poles are explored using questions such as why is that important? what's good about being like that? what kind of person does X? and what would that look like? By repeating these questions after each response we can build our understanding of constructs.

In the example below, the construct is 'friend', the opposite given was 'enemy'. The words friend and enemy were explored by asking questions such as 'what would that look like?', 'what would someone be doing if I saw them being a friend?' and 'can you think of another word for...?'. This helps us to better understand what these words mean to the individual. The young person was asked to place themselves, their best friend, and their brother on the scale.



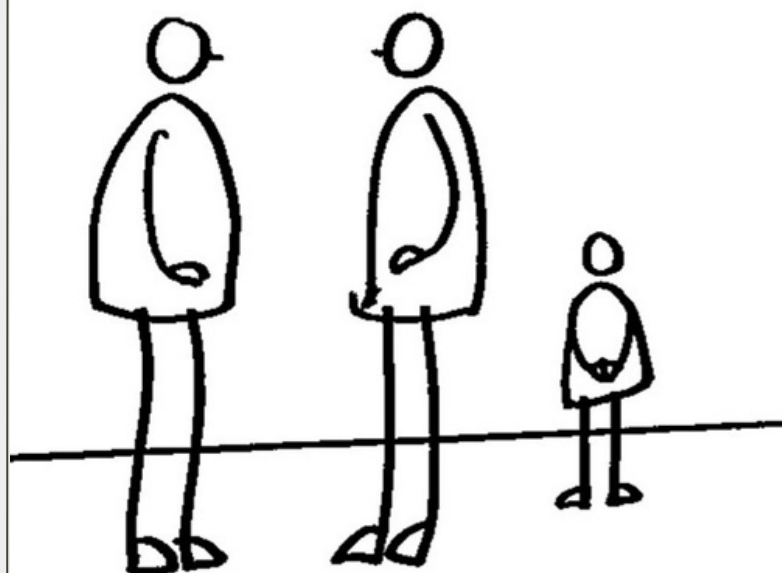
Using the CEDs: Top Tips for Reporting

Check with young people that you can share your work with other people. This might include sharing their stories or they may ask that you keep their stories private but that you can share the things you talked about.



If you have permission to share, use direct quotes from the young person where you can. It's important to communicate their understanding of a construct and their experiences, rather than our interpretation of it. Using their words can help us to communicate their views accurately.

Be cautious about making sweeping judgements and try to triangulate information from a range of sources before coming to any conclusions. It is also important when sharing information that you make it clear when you are expressing an opinion.

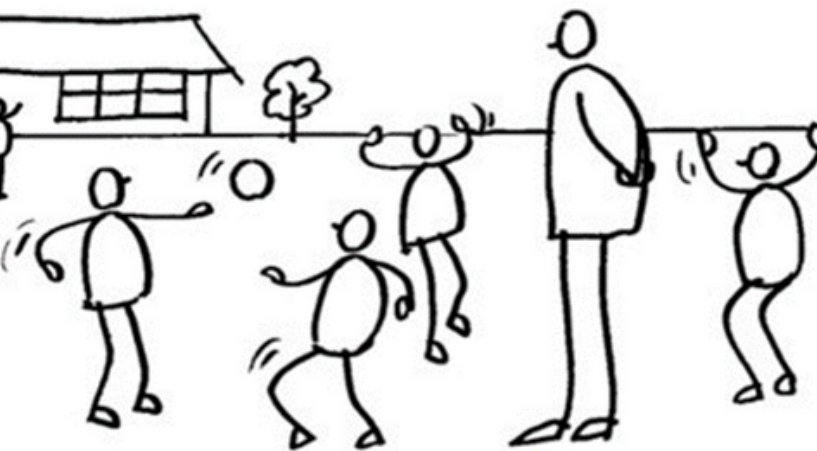
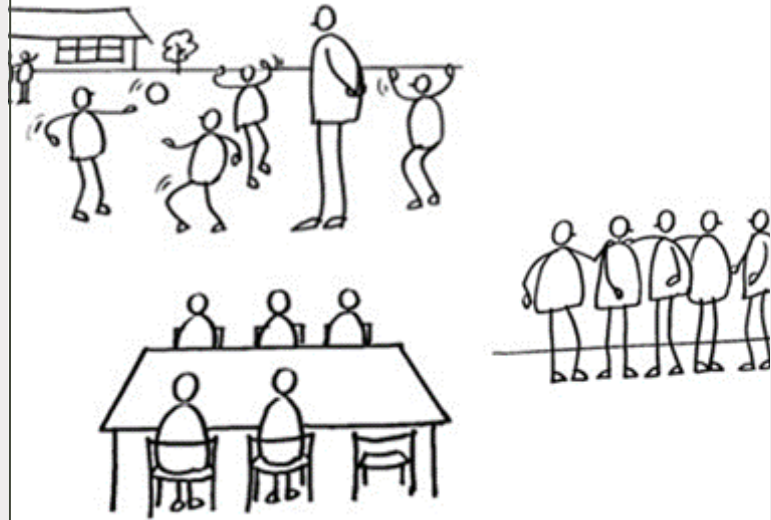


Casework Example

Betty - 11 years old

In stable foster care ,
Friendships change weekly, behaviour
changes quickly, frequent peer conflict,
difficult relationships with staff

An array of CEDs scenes were selected to
explore social time/peer relationships during
the school day using the narrative technique.
Betty chose a scene to begin her story...



What is happening here?

At lunchtime, some children were playing with the ball. The teacher got hit in his face by the ball that the others were kicking. Mr Smith shouted, "go to the headteacher's office now"

What do you think might happen next?

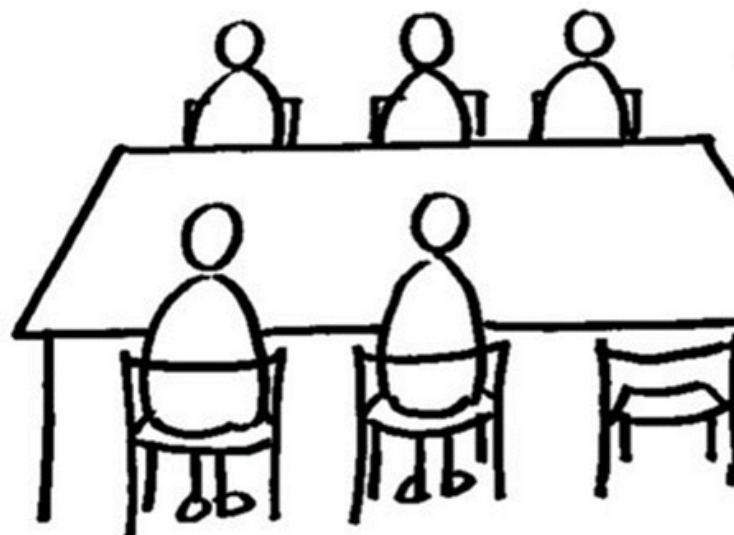
The Headteacher is going to tell them off. Lily didn't kick the ball. She is always in trouble for stuff she didn't do. It is not fair.

What happens next in the story?

They're sitting in class. That is Lily and that is her friend Lexi. Lexi is always sitting still and Lily is always moving. The boys are making fun of Lily and Lexi because they like to do singing practise. The boys always make fun of their singing.

How does that make them feel?

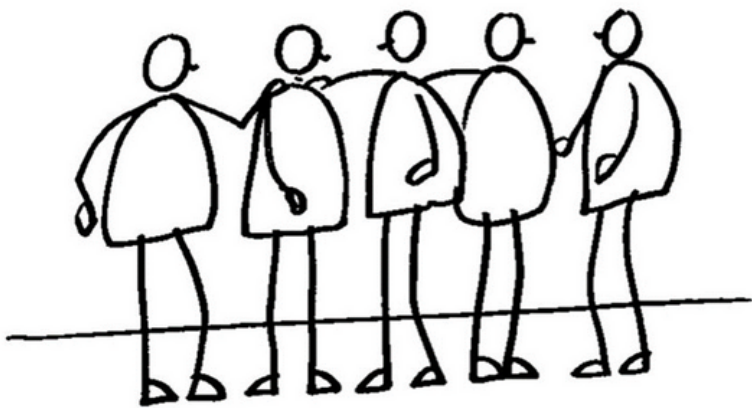
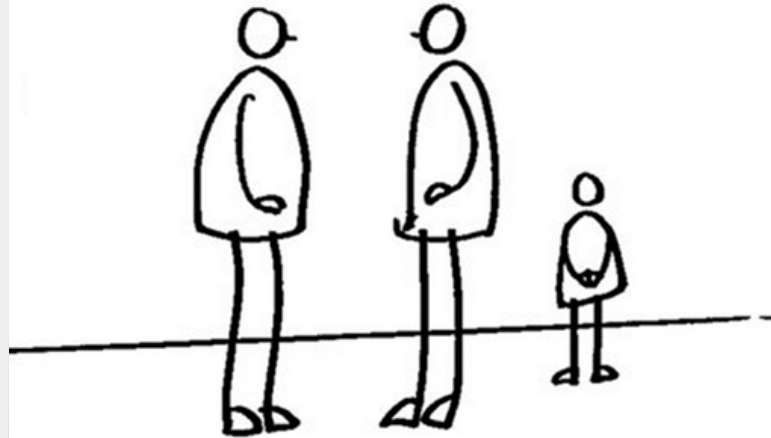
They feel angry because the boys are so rude. That one (indicating a figure in the scene) is George. He is always the rudest one. Lily shouted at him.



Casework Example

What is happening next?

Mr Smith is talking to the headteacher because Lily is going to be in trouble again. She is so angry with George. They are bad friends now. When she gets back to class she won't be friends with any of them any more, she will only be friends with the nice people.



What is happening here?

Lily is with her friends and she has got rid of the toxic friends and they are all just standing together in a friendly way.

Tell me about a 'toxic friend'

That is someone who doesn't stick up for you.

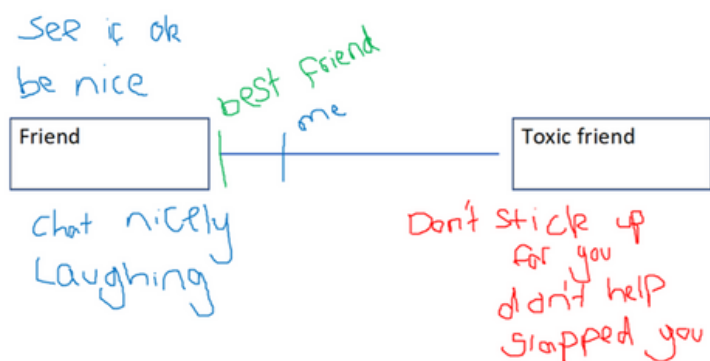
What would I see a toxic friend doing?

They might slap you.

Can you tell me about a time when you have had a toxic friend?

I had a toxic friend in Year 5 but I don't talk to them anymore.

At this point we incorporated a scaling technique to explore Betty's construction of a 'toxic friend' further. The narrative can be returned to afterwards or the activity may come to a close here depending on the young person.



References and Further Reading

Beaver, R. (2011). Educational psychology casework: A practice guide (2nd ed.). Jessica Kingsley Publishers.

Kelly, G. (1955). Personal construct psychology. Nueva York: Norton.

Moran, H. (2014). Using Personal Construct Psychology (PCP) in Practice with Children and Adolescents by Personal Construct Psychology in Practice. ISSUU.

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