

The Thematic Apperception Test (TAT)

ADMINISTRATION AND INTERPRETATION

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by

Brian Van Brunt, EdD



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The Thematic Apperception Test (TAT): Administration and Interpretation

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Dedication

To those who offered your stories—thank you
for sharing your lives so others may benefit.

“The best way to find things out...is not to ask questions at all. If you fire off a question, it is like firing off a gun—bang it goes, and everything takes flight and runs for shelter. But if you sit quite still and pretend not to be looking, all the little facts will come and peck round your feet, situations will venture forth from thickets, and intention will creep out and sun themselves on a stone; and if you are very patient, you will see and understand a great deal more than a man with a gun does.” — Elsbeth Huxley

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Preface

This book is divided into several sections designed for both the clinician scoring and the professor teaching the Thematic Apperception Test (TAT). The reference was written for TAT users who may be looking for a more complete overview of historical interpretation methods. This book also includes a brief introduction to the TAT with an overview of a new interpretation system, a complete card-by-card summary of other projective theorist suggestions, and eight case studies demonstrating the new interpretation strategy.

The first section introduces the TAT and describes the method of administration. A detailed history of the most common interpretation methods of analysis is provided for those interested in teaching or developing a deeper understanding of previous techniques of analysis. Appendix H consists of a brief summary for each of these methods along with their corresponding references in the literature.

This section concludes with the introduction of a new narrative-based system created for the modern day administrator for use in their clinical practice. The Van Brunt Interpretation Strategy (VIS) provides a combination of frequency data and an awareness of normative expectations for the cards. The VIS method is summarized in Appendix E. A two-page summary sheet for use with individual interpretations is found in Appendix F.

The second section includes a card-by-card summary of the thirty-one TAT cards. Each card has a visual representation of the original Murray (1943) image to facilitate easy identification and administration of the TAT. Detailed examples from various theorists demonstrate how they interpret stories for each individual card.

Preface

The third section contains eight case studies demonstrating the VIS method of interpretation. Each case study provides a patient background, VIS summary sheet, case discussion and the verbatim narratives of the college student's TAT stories. Four of the case studies are female, four are with males.

There are three appendices that contain visual summaries of the TAT cards. Appendix I contains a summary of all 31 cards. Appendix J contains Murray's (1943) male administration set. Appendix K contains Murray's (1943) female administration set.

I hope you find this material useful in your future endeavors in both teaching the TAT and applying this powerful projective technique in clinical practice. My thanks to those who have provided a foundation for this desk reference through their scholarship and clinical use of Murray's (1943) Thematic Apperception Test.

Dr. Brian Van Brunt
April, 2007

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About the Author

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Dr. Van Brunt serves as the director of the Counseling Center at New England College and teaches in both the undergraduate and graduate psychology programs. He is a licensed mental health clinician in the state of New Hampshire and has worked in a variety of settings including: emergency psychiatric services, case management, child and family therapy, and emergency wilderness medicine. He enjoys teaching ethics, program evaluation, counseling theory and testing/assessment through the graduate program at New England College.

When not teaching or spending time with his family, Brian can be found guiding white-water rafting trips in Maine, riding his mountain bike through the trails of Henniker or planning his next trip with his family to Walt Disney World.

PART

I

*Administration and
Interpretation*

CHAPTER 1

Administration

Standardized instructions are not essential if the TAT is to be used as a projective technique rather than psychological test. Standardized instructions often come across as prepared and disrupt the development of rapport. I suggest an informal description of the instructions, something similar to: *I am going to show you a series of pictures. Take your time looking at them. Once you've looked at the first picture, I would like you to make up a story about it that has a beginning, a middle and an end. Try to tell me what the person in the story may be thinking. Try not to just describe the details of the picture, make up something that happened before and after what you see.* The clinician using the TAT as a projective technique may tailor the instruction set to maximize the patient's ability to tell stories that are productive, creative and are useful to the projective process. The clinician should encourage stories that make the subject think about and pull in their own life experience.

In contrast, Murray suggests the following as a standardized instruction set: "This is a test of imagination, one form of intelligence. I am going to show you some pictures, one at a time, and your task will be to make up as dramatic a story as you can for each. Tell what has led up to the event shown in the picture, describe what is happening at the moment, what the characters are feeling and thinking. Then give the outcome. Speak your thoughts as they come to your mind. Do you understand? Since you have fifty minutes for ten pictures, you can devote about five minutes to each story. Here is the first picture" (pp. 5–6).

Many formalized texts suggest a strict adherence to Murray's above instructions (Stein, 1948; Murstein, 1963; Bellak & Abrams, 1997; Teglasi, 2001). Several authors (Tomkins, 1947; Henry, 1956; Teglasi, 2001) misquote Murray's (1943) original instruction set and leave off the sentence, "Since you have fifty minutes for ten pictures, you can devote about five minutes to each story" (Murray, 1943, p. 6). These instructions are helpful

when attempting to standardize a psychometrically valid instrument. As a projective technique, the goal of the instruction set is to maximize the imaginative detail of the subject's narratives. Simply doing as everyone does is not a prerequisite for this process.

Aronow, Weiss and Reznikoff (2001) suggest a supplementary card be placed in front of the subject during the testing to remind them, "What led up to the event in the picture," "Describe what is happening at the moment," "What are the characters thinking or feeling" and "What is the outcome?" (p. 9). They also suggest removing the five-minute-per-story time limit suggested by Murray (1943) as it adds an unneeded pressure to the experience. The administrator can easily keep track of the flow of stories within the allotted time and suggest the patient speed things up or take a bit longer. These additions may help the subject better engage in their storytelling. I would suggest using these techniques when subjects have difficulty telling detailed narratives, rather than as part of everyday administration.

The clinician should avoid comments that may impact the subject's idea of what type of stories they should be telling. These comments have the potential to ruin the ambiguity of the responses. Queries from the subject are best answered quickly and evasively with, "There are no right or wrong answers," and "Whatever type of story you think is best." If the subject is telling stories too quickly, the administrator should instruct them to slow down momentarily so as to allow for the story to be written down. As with queries from the subject, the administrator should be neutral in this request and avoid any dialogue with the subject that might ruin the ambiguity of the cards. Likewise, if stories become too long or cumbersome, the administrator may ask the subject for an ending or suggest going on to the next story.

Group Administration

One of the challenges of the TAT has been finding a way to gather larger amounts of data outside the standardized individual administrations. Lindzey and Silverman (1959) write, "The rapidly and painlessly we can collect such data, the sooner we can hope to demonstrate the merit of the test" (p. 311). Lindzey and Heinemann (1955) found no significance difference between group and individual administrations. They do suggest, however, that group administrations may not allow for the same type of behavioral observations that might be obtained from individual interactions with subjects.

Many of the major theorists are silent on the topic of group administration (Karon, 1981; Groth-Marnat, 1999; Telegasi, 2001; and Aronow, Weiss & Reznikoff, 2001). Bellak and Abrams (1997) suggest pictures are better projected on a screen and subjects are given the same instructions as for the individual set. Baty and Dreger (1975) found no difference between oral and written administrations. Eron and Ritter (1951a) found oral stories were longer, but the thematic content was the same. In a review of the literature, Murstein (1963) suggests that individual administration results in longer stories with more ideas. However, he comments that the length of the story has little profound meaning.

Card Selection

A central question for card selection is whether to give the full twenty cards over two sessions (Murray's recommended administration) or a reduced set in one session (such as the Bellak & Abrams set of ten cards). Other clinicians opt for an informal combination of even fewer cards. Generally speaking, the more cards that are given to the subject, the more opportunities there are to observe the subject projecting themselves into the stories.

Card sets such as the Bellak and Abrams (1997) were created in an attempt to reduce the length of time and effort required to develop an accurate interpretation. Bellak and Abrams combine the stimulus cards regardless of their male or female creation. Telegasi (2001) goes so far as to suggest that clinicians should choose cards based on what they are looking for in particular clinical situations. Others suggest a mere awareness that certain cards may pull for certain themes (Rapaport, Gill & Schafer, 1968; Karon, 1981). These card sets may prove helpful, but they still require a basic understanding of each card's inherent stimulus value.

The recommended method for participants who require a more detailed differential diagnosis or more exploration would be Murray's male or female twenty-card set. For most subjects, however, the Bellak and Abrams set provides enough basic stimulus value to gather a good amount of information and confirm an existing hypothesis. Clinicians may add additional cards if the need for a more detailed analysis presents.

Several cards have developed particular usefulness in certain clinical situations. Card 15 is often helpful in obtaining insight into how a particular patient may be feeling about the recent death of a friend or relative (Groth-Marnat, 1999). Cards 3BM, 3GF, 14 and 17GF tend to pull for specific

depressed or suicidal thoughts (Bellak & Abrams, 1996; Groth-Marnat, 1999). Card 12M may reveal attitudes a particular patient has towards the therapeutic relationship (Bellak & Abrams, 1996; Groth-Marnat, 1999; Aronow, Weiss & Reznikoff, 2001). Cards 4, 10 and 13MF are useful for obtaining information concerning the subject's relationships (Rapaport, Gill & Schafer, 1968). This information is summarized in Appendix C.

If time is a pressing concern, the Bellak set is certainly better than foregoing the technique altogether. It provides a basic amount of data useful in forming some tentative hypotheses concerning the subject's interpersonal relationships and personality structure. Aronow, Weiss and Reznikoff (2001) suggest clinicians should attempt to use fewer than ten cards in the interests of practicality. If time allows, however, the more cards that can be administered the better. According to Karon, "It is still true that the more cards one gives, the more material one gets, and the easier and more certain are one's inferences" (1981, p. 89).

Those clinicians familiar with the MMPI-2 scales may be in a better position to appreciate the following comparison. If times allows, running a full MMPI-2 is certainly more informative if the restructured clinical scales are augmented with the Content, Harris-Lingoes, and Supplementary scales. It often is not practical to score the additional thirty to forty scales when the MMPI-2 profile is straightforward. Similarly, with the TAT, complicated cases may benefit from a full-card administration in an attempt to gather more data and strengthen existing hypotheses. The difficulty here is unlike the MMPI-2 where additional interpretive scales can be added after administration. The TAT requires the decision to give a partial or full administration at the outset.

Recording

Obtaining a verbatim record is the ideal situation when recording stories told as part of the TAT (Baty & Dregar, 1975; Karon, 1981; Groth-Marnat, 1997; Aronow, Weiss & Reznikoff, 2001; Teglasi, 2001). Tape recordings and direct transcription tend to be the most direct and least evasive ways of obtaining this data. Videotaped recordings would capture the stories, but the added intrusion of recording the subject's image yields diminished returns. Aronow, Weiss and Reznikoff (2001) suggest some shorthand notations to assist the administrator in keeping up with the stories being told. If recording stories with a tape recorder, the clinician should take notes on nonverbal expressions the subject may display that would not be picked up by the device.

For research purposes, multiple detailed records of the TAT would increase the accuracy of the stories and allow for a more accurate data set to work with prior to interpretation. When using the TAT for an evaluation, time constraints often force a simple handwritten record of the narratives. Though not as accurate as a transcription from audiotape, handwritten narratives provide a good enough record of the client's stories. When writing down stories, it is important for clinicians to feel comfortable asking the subject to slow down to allow them to completely write down the story. The clinician may say something such as, "I want to make sure I am getting this all down. It just takes longer to write down a story than it does to speak it." Typically, participants will respond to this request and develop a comfortable rhythm to their stories.

Story Length

Average story length for adults is reported at 150–300 words. Tomkins (1947) and Murray (1943) report their average length of stories at 300 words. Rapaport (1968) reports story lengths closer to 100 words. Murray (1943) suggests "stories from a sane adult average less than 140 words per story indicate a lack of rapport and cooperation, lack of self-involvement. As a rule they are not worth scoring" (p. 9). Tomkins (1947) refutes this claim with Henry's study of Navaho and Hopi Indians whose average stories had only a few brief sentences, but nonetheless provided illuminating stories. Bellak and Abrams (1997) suggest a 300-word story should be the suggested length desired in a written self-administration of the TAT. Conklin and Westen (2001) suggest stories often exceed 200 words. A study conducted on adolescent TAT stories by Schaible (1975) found that mean story lengths were 55 words per story for males, and 68 words per story for females.

It is evident more research needs to be completed to assess the expected story length accounting for culture, gender, age and type of administration. For the eight case studies conducted for this book, the average story length was 157 words, with the shortest average of the eight studies at 45 words, and the longest average being at 417. The shortest story was 22 words and the longest was 1,148 words.

Inquiry

Ideally, the stories should provide enough information for the clinician to interpret. However, there are times when asking clarifying questions may help the examiner better understand some aspect of the story or how it may

be connected to the subject's apperceptions. To avoid spoiling questions connecting the story's meaning to the subject's own life, the inquiry phase should be left until after all the cards have been administered to avoid spoiling the projective hypothesis. If subjects become defensive or withdrawn during questioning, they may provide less detailed and creative stories in the future.

Subject's should be praised throughout the administration and encouraged in their storytelling. It is helpful to occasionally prompt a subject for a more detailed ending or perhaps a question concerning a specific element of the story that could be further elaborated. Any information obtained after the initial story does not carry the same weight and importance as if it were given spontaneously (Karon, 1981; Aronow, Weiss & Reznikoff, 2001). Prompting for more detailed information should be used judiciously to obtain more detailed stories without losing the subject's spontaneity. It is up to each clinician to determine the best balance for each individual client.

For example, Card 16 may immediately receive a quick, uncreative answer along with some pressure to move to the next card. The examiner would be well advised to consider slowing the subject down momentarily and reminding the subject to "Take your time with the picture...what happens before the white?" What might happen after? This questioning only increases the possibility of a creative, rich narrative and, at worst, a momentary frustration for the subject and a restating of "I don't know, can we go to the next one?"

Historical Interpretation Methods

Interpretation

The use of formalized scoring protocols for the TAT is not common practice for modern-day test administrators. Pinkerman, Haynes and Keiser (1993) found that only 3% of North American psychologists practicing in juvenile and family courts used a standardized scoring system. In 2004, a survey was conducted of 81 college counseling center directors representing over 657 clinical staff and 840,807 undergraduate students. Over 67% reported they use the TAT flexibly and don't score it formally (Van Brunt, 2005). Wade and Baker (1977) found that most clinicians use "personalized" procedures to interpret protocols. No one system developed has risen to the level of acceptance that the Exner (2000) Comprehensive system for the Rorschach has. In the wake of Murray's initial scoring system, many other systems have attempted to become the one interpretation system for the TAT (Groth-Marnat, 1999), but all have fallen short.

All scoring systems for the TAT are based upon several key assumptions. Stein (1948) describes the first as "People reveal their personalities and problems in talking about others and in structuring unstructured situations" (p. 23). Essentially, Stein (1948) suggests that part of human nature is the attempt to create order when presented with a lack of order. The second assumption is that the pictures of the TAT mimic real-life situations and the interpretation of these stories should imagine the subject as having participated in the situations described. Piotrowski (1950) says it this way: "When interpreting TAT stories, proceed on the assumption that every figure in the TAT stories expresses some aspect of the testee's personality" (p. 107).

To that end, subjects may present fantasy material, for example a boy becoming a master violinist as a response to Card 1. Subjects may also present

actual past or future behaviors, for example, a young woman having difficulty with leaving home to attend a college far away as a response to Card 2. In either case, a prerequisite of card interpretation is the subject's close involvement with the narrative. Karon (1981) focuses interpretation on the subject's choice of story: "Why would a human being say that, out of all the possibilities that exist?" (p. 93).

Several scoring systems attempt to treat the TAT as a psychometrically valid test and offer interpretation strategies that attempt to achieve high validity and inter-rater reliability. The Social Cognition Object Relations Scale system (Westen, 2002) and (Bellak & Abrams, 1997) are two examples of these. Both are overly cumbersome systems that are too time consuming for any application outside the research arena. Other systems (Tomkins, 1947; Holt, 1951) rely heavily on psychodynamic theory. Zubin, Eron and Schumer (1965) offer a complicated system based on nomothetic and normative data. A summary of Eron's (1950, 1953) frequency of TAT themes is found in Appendix D. Each of these systems provides a useful set of theories and data to stand upon, while developing a method suitable for interpreting the TAT as a projective technique rather than a psychological test.

Several recent theorists (Karon, 1981; Aronow, Weiss & Reznikoff, 2001) stress that the test administrator is an integral part of the interpretation process and should be well versed in many of the historical theories of interpretation. To that end, this book offers a brief overview of the major interpretative systems for the TAT.

Murray's Method of Interpretation

Murray's model of needs and presses was first used in the interpretation of the TAT responses. Murray (1943) writes, "The conclusions that are reached by an analysis of TAT stories must be regarded as good 'leads' or working hypotheses to be verified by other methods, rather than proven facts." Murray saw the TAT as a projective tool primarily useful in searching out possible hypotheses and insights into the subject's way of organizing the world and their interpersonal relationships. Murray's scoring method of the TAT suggests a listing and prioritizing of the primary needs and presses expressed in the stories. However, Murray's method and the 1943 manual are useful as a historical reference or to those interested in studying his theory of personality (Rossini & Moretti, 1997). Stein (1948) and Murstein (1963) found this model too cumbersome for use in daily clinical practice. Aronow,

Weiss and Reznikoff (2001) suggest Murray's manual is only a historical footnote in the development of the test. Murstein (1963) also criticizes the model due to its lack of formalized normative data and the fact that it is based on Murray's theory of personality, which also lacks validation.

Murray's model requires a good deal of reading and acceptance of his theory of personality. His model offers little normative data for the individual cards and provides even less guidance to the clinician in how to conduct a detailed analysis. Several theorists (Bellak & Abrams, 1997; Groth-Marnat, 1999; Teglasi, 2001) attempt to explain his system for the modern-day clinician. These explanations remain firmly planted in the psychoanalytic school of thought and focus heavily on unconscious motivations, needs and presses. Essentially, those using Murray's system for interpretation are like those purchasing a computer. The computer is only useful with the correct software installed. Murray's system requires the user to purchase his theoretical model of personality. While Murray's model offers some interesting theories and constructs, I believe the TAT can be interpreted in a manner that retains the therapist's individual theories and ways of viewing personality.

Bellak and Abrams Method of Interpretation

Bellak and Abrams (1997) use a scoring system that is the most widely accepted by those using a structured scoring system with the TAT (Rossini & Moretti 1997). Groth-Marnat (1999) and Teglasi (2001) both refer exclusively to the Bellak and Abrams (1997) system. Murstein (1963) describes earlier versions of the system as formal, content-based and relying heavily on the repetition of themes for an accurate analysis.

Bellak, it should be noted, developed the system with assistance from his professor—none other than Murray, the creator of the TAT. As such, the Bellak and Abrams (1997) system focuses primarily on Murray and Freudian concepts such as the needs of the ego, environmental presses, needs and drives, conflicts, anxieties, adequacy of the superego, and the integration of the ego. The system also limits the number of cards to ten to reduce the time needed to administer the test. The scorer must code each card on its own individual TAT analysis Blank sheet, and the ten cards can be coded within a half-hour. In addition to the scoring sheet, each story is summarized by themes on three levels: descriptive, interpretive and diagnostic. The Bellak and Abrams (1997) system can be time consuming and costly to score, limits card variety, and is tied directly to psychoanalytic theory.

***Social Cognition and Object Relations Scales (SCORS)
Method of Interpretation***

The Social Cognition and Object Relations Scales (SCORS) system (Westen, 1991, 2002) focuses on a coding of the stories based on the theory that subjects will attribute representations of themselves and others into the stories they tell. The SCORS system is useful for assessing the cognitive, affective and motivational processes subjects bring to bear on these representations in relationships (Conklin & Westen, 2001; Westen, 1991). The system scores each story with a five-point scale in the following areas: 1) Complexity of Representations of People, 2) Affect-Tone of Relationship Paradigms, 3) Emotional Investment in Relationships and Moral Standards, and 4) Understanding Social Causality (Conklin & Westen, 2001, pp.112–113). SCORS has been applied clinically to the assessment of physical abuse (1995) and performing differential diagnosis with borderlines, major depressives and normals (Westen, Lohr, Silk, Gold & Kerber, 1990).

The SCORS method is a specialized, psychoanalytic theory-driven scoring system that offers unique research opportunities, but it provides little that is useful in interpreting the TAT in everyday clinical use. There are several tests commercially available such as the MMPI-2, SCL-90-R, QOLI, and Million (Butcher, Graham, Ben-Porath, Tellegen & Dahlstrom, 2001; Derogatis, 1994; Frisch, 1994; Million, Davis and Million, 1997) that take a fraction of the time to administer, are less expensive and have better psychometric qualities, and are able to differentiate between diagnostic groups and assess special populations.

Karon's Method of Interpretation

Karon (1981) offers several unique insights into TAT interpretation. Karon (1981) argues that the interpreter needs to be a well-versed, knowledgeable part of the interpretation process. Karon (1981) argues that the more knowledgeable the interpreter is in the historical value of other systems, the better the overall interpretation will be. He also suggests wide reading in various psychodynamic texts and a wealth of clinical experience. The factors that contribute to a subject's personality are infinite and, because of that, formal scoring systems are only useful in research settings. He goes on to offer a famous quote supporting an idiographic method of interpretation that should be asked in relationship to each story: "Why would a human being say that, out of all the possibilities that exist?" (p. 93). He argues that each story and each phrase should be examined by the interpreter to assess

why that particular word, pause or utterance was made at that particular moment. Karon (1981) writes: “The human mind is the only computer that can consider alternative hypotheses in sufficient complexity and diversity to winnow through the information involved in the TAT” (p. 92).

Interpretation of the TAT, according to Karon, should rely on a foundational understanding of Tomkin’s (1947) text, though he highlights the problems of this scoring method as being too cumbersome and lacking a stimulus discussion of the cards. Tomkin’s (1947) method of analysis (highlighted under the historical systems section), relies heavily on logic, reasoning and a detailed analysis of the level on which the subjects present their stories and how these stories may impact several key areas of personality, including: family, love, sex, marital relationships, social relationships, work and vocational settings.

In general, Karon offers an approach to scoring the TAT rather than a specific recommended scoring method. Karon advocates several important areas of interest for the clinician using the TAT. He suggests a flexible scoring strategy that takes into account the sheer volume and diversity of responses to the TAT cards. If a more standardized interpretation method is to be used, he states there is always a balance to be made between a useable system and one that is sufficiently inclusive. He suggests several cards that may be helpful for identifying specific suicide or homicide issues in subjects. He also stresses the importance of the subject closely identifying with the hero in order for the projective hypothesis to be fully endorsed. Stories where the hero is similar in age, sex and immediate circumstance lead to information about surface psychological function, whereas stories where the hero is seen as more distant and different from the subject lead to information about deeper psychological functioning. Like many interpretation methods, Karon requires the clinician to have some understanding of the unconscious process as well as the psychoanalytic perspective.

Narrative Systems of Interpretation

Cramer (1999, 2004) offers a method of interpretation that focuses on the individual narrative qualities of TAT stories and the importance of understanding them in the context of the subject’s experiences. This theory builds on the work of the Australian family therapists, White and Epstein (1990), and several modern-day therapists interested in the use of metaphor and story in therapy (Kopp, 1995; Close, 1998). Cramer (2004) argues that an objective scoring of the TAT left scorers with “checklists that had lost

the flavour and psychological significance of the stories” (p. 18). TAT narratives must be understood as referring to something more than the surface, conscious verbalizations, but also the swirling, unconscious level of object relations. While the development of the many structured scoring methods is surely replete with researchers frustrated by the seemingly endless possibilities of stories, the narrative approach sees multiple interpretations as an indication of the richness of the story. The TAT story itself is only definable after scrutinizing the particular manner in which it has been told (Schafer, 1958).

Like Karon (1981), Cramer offers more of a philosophical approach than a specific scoring system. Cramer argues for an increased appreciation for a dynamic, multifaceted, multilayered view of personality. Focus is placed on the stories subjects tell—on the narrative itself, rather than any numerical representation of their stories. She argues for increased attention to the subject’s autobiography within the stories as well as offering suggestions on gender and interpretation, the developmental nature of stories and research applications for the TAT. Cramer also stresses the importance of the context in which the narratives are obtained. She suggests that subjects will offer different stories depending on the reason for testing, how they view the examiner, and the events occurring in their life at the time of testing. Overall, Cramer makes a strong argument against a numerical, mechanical interpretation of the TAT in favor of a flexible, narrative approach that better appreciates the variable nature of individuals and their stories.

Historical Methods of Interpretation

Several early pioneers of TAT scoring and interpretation systems developed complicated, theory-dependent systems that are of little use as unique independent systems in today’s clinical world. Many of these systems offer unique insights, yet they are rarely translatable because they are so interwoven with the skill of their founders. However, their experience with TAT narratives is valuable and is included in Appendix H for suggested interpretation strategies.

Tomkins

Tomkins (1947) offers an analysis of the TAT, based on viewing each story on various levels. Tomkins (1947) describes seventeen various levels such as: object description, events, behavior, wish, feeling, mood, memory, and so on. He identifies ten vectors that indicate the psychological direc-

tion of behavior. He also identifies six negative conditions (lack, loss, excess, danger, structuration, inner-state), and six neutral or positive conditions (abundance, gratuity, moderation, security, structuration, inner-state). These conditions represent any psychological state that is not a behavior, striving or wish.

TAT narratives are understood in a qualitative manner by the examiner with reference to the frequency of levels and content of the subject's stories. Tomkins applies Mill's logic to the interpretation of TAT narratives to determine agreement, difference, combination and variation. This method of interpretation is time consuming, and is based on inferential logic and an apperception for the various levels and factors in which the stories occur. While helpful as a historical system, its use in current clinical application is limited without the expertise of Tomkins himself to explain the nuances of the system.

Stein

Stein (1948) developed a system of interpretation based on clustering those factors of the patient's personality that are interrelated, and how they affect each other. His manual was designed to "break down the wall of secrecy that surrounds the TAT and to indicate how it can be used in clinical practice" (p. vii). While his method undoubtedly assisted clinicians of the time to better understand Murray's (1943) method of interpretation, his text remains most useful as a historical reference to those studying the TAT. It does include a rather detailed description of Murray's needs and presses.

Stein suggests a blind analysis of the TAT by the clinician—an analysis without knowledge of the complete case history. His method is similar to that suggested by Murray (1943) with a reliance on needs and presses of the subject, attention to the hero and his behaviors, and the setting in which the story occurs. Stein (1948) also suggests the administrator pay attention the patient's omissions, additions, distortions, and attention to particular details in response to the stimuli. The patient's own reactions, sequence of reference to the stimuli in the pictures, language and symbolism should also be attended to.

Piotrowski

Piotrowski (1950) developed a set of rules that serve as a guideline to a qualitative analysis. The central component to his analysis is the determination of the relationship between the story and the storyteller. The examiner

should adopt a good deal of freedom by making the assumption that the stories told in the TAT accurately reflect the activities and attitudes. The stories often reflect some aspect of the subject's personality. Stories often reflect what the subject thinks and feels about persons represented in the TAT. Conclusions should be made more generally to increase their validity.

Holt

Holt (1951) offers a qualitative set of theories important in the consideration of analysis. In trying to understand the subject's narratives, the examiner must take into account the situational context, the directing sets, the perceptual impact, the arousal of needs and affects, defensive circuiting, associative elaboration; limiting and facilitating effect of abilities, the internal milieu and the personal style. When interpreting the TAT, he suggests the observer reads of stories, develops a tentative hypothesis and integrates these into a final summary. His method is intuitive, with no formal scoring system. Holt suggests an important step to interpretation involves a firm understanding of the purpose of the analysis. He suggests the use of varying interpretive strategies depending on that nature of the assessment. Holt (1951) does suggest a familiarity with dynamic psychology and psychoanalysis to be helpful in a clinician's interpretations.

Schneidman, Joel and Little

Schneidman, Joel and Little (1951) wrote an interesting text that takes one male subject, John Doe, and offers fifteen separate theorist's interpretations of the narratives. These include: Magda Arnold, Betty Aron, Leopold Bellak, Leonard Eron, Reuben Fine, A. Arthur Hartman, Robert R. Holt, Walther Joel and David Shapiro, Seymour Klebanoff, Sheldon Korchin, Jose I. Lagasa, Julian B. Rotter and Shirley Jessor, Helen D. Sargent, Percival M. Symonds and Ralph White.

Symonds

Symonds (1951) system of TAT interpretation is hidden in three short pages in Schneidman's 1951 book summarizing various TAT strategies applied to a single case study. Symonds (1951) offers a simplistic system of analysis that matches very closely to the VIS method described in this desk reference.

The method emphasizes careful reading of the protocol as a whole, with a particular attention to themes (aggression, love, punishment, anxiety,

defenses, moral standards, conflicts, guilt, depression, forms of sublimation, etc.) and relationships (to parents, siblings, teachers, etc.). He then suggests a 24-hour period for these themes to settle in the mind of the examiner before attempting to bring together an interpretation. He suggests “the device of jotting down separate themes on a small slip, together with the number of the story in which the them appeared” (p. 189). The slips can than be sorted in order of importance according to the reason for referral. Symonds offers an extremely, clearly written summary citing examples from the stories to support his inferences.

Lagasa

Lagasa (1951) offers a method of TAT analysis useful in uncovering the psychodynamic cause of neurotic and psychotic disturbances. The procedure involves “reading the record for general impression; underlying phrases that express the main idea or important aspects of the main ideal summarizing each story in terms of the main ideal finding clues for discovering the key conflicts studying anomalies among the ideas or among reactions times; taking into consideration ‘basic data’ about the patient and knitting all these impressions together into a summary evaluation” (p. 144).

Lagasa (1951) attempts to determine if there are existing conflicts and what type they may be. He then asks, “What sure conclusions and what verifiable hypothesis can we deduce from the detailed analysis of the conflicts shown in the stories of the test?” (p. 152). These conclusions and hypothesis are then formed into a diagnosis and hypothetical psychodynamic scheme. Like many psychodynamically-based systems, Lagasa (1951) may only be useful for those who adopt these theoretical foundations.

Eron

Eron (1950, 1951, 1953) offers a normative statistical approach to TAT analysis. Stories are rated for emotional tone and outcome. Themes are related to a checklist of one-hundred classified themes. The basic assumption of the system depends on how well the subject’s stories match with normative expectations. Strange or odd stories are seen as potentials for pathology. Eron’s system is helpful in its contribution to the stimulus value of the cards, but is of little use in clinical practice (Murstein, 1963).

Henry

Henry's system is a formal, content-based system tied in many ways to the inventiveness of its creator. His 1956 text, "The Analysis of Fantasy," offers a detailed collection of case studies, card stimulus properties and methods of administration, analysis and interpretation. Much of the interpretation process involves the administrator being aware of the subject's stories manifest stimulus, content, form, latent stimulus and how the patient attributes meaning to the stimulus. Henry (1956) adds the importance of understanding the subject's stories in the context of what is expected for the normal population.

While highly qualitative, Henry's system remains quite complex and overly detailed for popular usage (Murstein, 1963). The difficulty of his system is found in the detailed nature of his particular blending of multiple characteristics into the interruptive narrative. Henry (1956) serves best as a guide to clinicians in general as opposed to a specific recipe for analysis. The argument can be made that Henry is a great chef leaving his recipes for the next generation. Simply following his cookbooks is not enough to emulate his analysis, though they serve as an excellent reference to those following in his footsteps.

Q-sort, Stephenson

The Q-sort technique is based on the book by Stephenson (1953). The process consists of taking a sample of statements from TAT stories. The clinician may take one-hundred statements and give them to a series of judges who are asked to sort each of them into one of eleven piles ranging from the most characteristic of the subject to the least characteristic (Murstien, 1963). The strength of the method lies in the sorting of large amounts of qualitative data. The limitations are clear in terms of time, numbers of judges available and time required for processing. Murstien (1963) also points out the potential of mistaken assumptions that each person can be represented into essentially two sets of data: those like, and those unlike the subject. This method also requires the judges to be somehow familiar with the subject's thoughts, behavior and personality characteristics prior to analysis.

McClelland

McClelland, Atkinson, Clark, and Lowell (1953, 1976) and McClelland (1971) designed a rating system for the TAT based on their work on

the need for achievement, the need for affiliation and the need for power. McClelland's work extends to the business community, looking toward motivation and achievement in management and employment situations. The rating method has high inter-rater reliability, yet they limit the clinician to scoring only overt responses and there is a strict limitation on clinician's inferences. According to Murstein (1963), "The McClelland system represents a departure from the holistic approach taken by clinical psychologists" (p. 37). McClelland, Atkinson, Clark, and Lowell (1953, 1976) have also been primarily concerned with the study of motivation, seeing the TAT and thematic apperception as one of many ways to better understand needs for achievement, affiliation and power.

Fine

The system uses a checklist in which the manifest content of the stories can be evaluated in terms of feelings, outcomes and interpersonal relationships (Fine, 1951). Thirty-one frequently encountered feelings are categorized as positive, negative, or other and are either present or absent for characters in the subject's stories. Outcomes of stories are labeled as favorable, unfavorable or intermediate. Fine (1955b) is aware that one scoring system "never tells the whole story" and sees his system as one that gives a primary survey of the results allowing for the clinician to determine a more detailed interpretation. The method creates a summary of qualitative results.

Dana

Dana's (1959) system is formal, content-based and quantitative. His system considers the instruction set given to the subject (or Perceptual Organization), the responses in terms of the normative expectations (or Perceptual Range), and the assumption that rare responses often occur more in pathological populations (or Perceptual Personalization). Dana bases the normative expectations on Fleming's (1946) study of normal percentages. The system was designed primarily to be used in the differential diagnosis process and, as such, adopts many of the critiques for the TAT being overly cumbersome and time-consuming to be used only as a differential diagnosis tool.

Pine

Murstein (1963) describes the Pine system as one that "describes the individual in terms of the processes of impulse expression and ego control, and the coordination between the two" (p. 38). The subject's instinctual drives

are understood from a psychoanalytic viewpoint. Drive content is related in a quantitative manner according to three levels: 1) direct-unsocialized, 2) direct-socialized, and 3) indirect-disguised, weak. Summary scores are obtained to understand the frequency and interaction of the drives. Murstein (1963) finds Pine's method, "cumbersome to use and has essentially mediocre reliability and unproven validity." The meaningfulness of results are also dependent on the tenets of psychoanalytic theory (p. 40).

Murstein

Murstein (1963) offers an overview of several systems of analysis divided into quantitative and qualitative methods of interpretation. The quantitative systems include: Richard Dana, Leonard D. Eron, and David McClelland, Fred Pine and the Q-Sort system.

The nonquantitative systems include: Leopold Bellak, William Henry, and Zygmunt Piotrowski.

Zubin, Eron and Schumer

They offer a rating system which looks at the subject's narratives in terms of emotional tone (? , 1, 2, 3, 4), with 1 representing negative tone and 5 representing high aspirations. They rate each of the thirty-one TAT cards in terms of emotional tone to increase the reliability of the rating scale. They also look at outcome (? , X, 1, 2, 3, 4) with 1 being frustration and trouble reaching goals and 4 being success and contentment with goals.

Zubin, Eron and Schumer (1965) suggest frequency counts also offer insight when compared to the normative expectations. They offer a lengthy checklist including hundreds of themes that have been encountered in subject narratives. They go on to list unusual deviations for each of the individual twenty male cards. They concede, "while some important aspects of the TAT stories cannot be scaled in this manner, it has been shown that frequency counts, which are appropriately evaluated by acceptable nonparametric techniques, have considerable utility" (p. 602).

Rappaport, Gill and Schafer

Rappaport, Gill and Schafer (1968) describe the TAT in a context of a psychological assessment. They see the TAT as a test that confronts the subject, "with a great variety of pictured situations which will illicit from him indication about which of these situations and relationships represented are

fraught with danger, difficulty and personally impact implications for him” (p. 466). They discuss how to work with the inquiry phase of the TAT to obtain more detailed information. They discuss ideational content, defensiveness in stories, memory organization and item analysis. They provide some normative expectations for the thirty-one cards.

Interpretation is not a set of hard and fast rules, but rather viewpoints to be used flexibly and with judgment. They suggest a dual-focus on the stories structure and, “formal characteristics of the story’s code” (p. 490). They examine the subject’s compliance with instructions, consistency of the stories tone of narration, figures of the story, strivings and attitudes, obstacles or barriers. They conclude with a focus on the TATs usefulness for diagnosis, and specifically, which traits one may find in certain narratives that correlate with a particular diagnosis.

Modern-Day Comprehensive Systems of Interpretation

Cramer

Cramer (1987, 1990, 1991) developed a method to assess a participant’s defense mechanisms using the TAT. The method, often labeled *Defense Mechanism Manual (DMM)*, codes three types of defenses: denial, projection and identification. The categories were defined using a clinical sample of children for each defense, each with seven levels. The manual itself was designed based on stories told exclusively to Cards 1 and 17BM. While useful in research applications pertaining to the TAT or defensive mechanisms, the DMM seems to have limited usefulness in the general clinical setting. Hibbard (1994) conducted a validation study of the manual that confirmed Cramer’s assertion that psychiatric participants may use more primitive defenses than the normal population.

Teglasi

Teglasi (2001) suggests several methods of TAT interpretation depending on the area the examiner is interested in. The storytelling method places a focus on the stories’ content, process import and content import. Telagasi also looks at using the TAT to gain insight into the subject’s cognition, emotion, motivation and self-regulation. Each method contains detailed level descriptions of each construct. This method would be useful for clinicians interested in studying a particular facet of the patient taking the TAT. The overall method seems too comprehensive and detailed for regular clinical usage.

Aronow, Weiss and Reznikoff

Aronow, Weiss and Reznikoff (2001) offer a modern day alternative to Bellak and Abram's system, and they advocate a comprehensive knowledge of many of the scoring systems. They suggest any scoring system should address the main themes, a combination of nomothetic and idiographic interpretations, story content, object relations, story outcome, and story structure. Their accessible text, "A Practical Guide to the Thematic Apperception Test: The TAT in Clinical Practice," is a well-written guide to practical application of the TAT, which includes some reference to normative studies, examples of card stimulus properties and several case examples.

Aronow, Weiss and Reznikoff's (2001) method of interpretation is best described as a compilation of the several historical theories. They stress Bellak and Abram's (1997) technique of viewing subject's stories for descriptive, interpretive and diagnostic themes. They suggest an appreciation for both Eron's (1950, 1951, 1953) and Zubin, Eron and Schumer's (1965) nomothetic analysis, comparing subject responses to the normative sample. They also suggest Karon's (1981) and Cramer's (1999, 2004) suggestions for a more idiographic approach that looks at why an individual told a particular story at this particular point in their life.

Aronow, Weiss and Reznikoff's (2001) stress the importance of understanding the role of the hero, the stories' outcomes, structure, critical omissions, story length and sequence of stories. They suggest data should be treated as a whole rather than as individual stories. Essentially, a confluence of themes is more powerful than a single theme. They also caution clinicians to be aware of the subject's history, the importance of a conservative approach to interpretation and cultural sensitivity. Overall, their approach offers a solid review of historical literature with a specific focus on the practical implications for the clinician using the TAT with their participants.

Alternative TAT Designs

The versatility of the TAT has been its adaptation to specialized populations. Bellak and Abrams (1997) have adapted the TAT to children's versions and a version for the elderly population. The Children's Apperception Test, or CAT, is a series of ten cards developed by Bellak and Bellak in 1949 that use animal pictures to better elicit stories from children ages 3–10 years old. The Children's Apperception Test—Human, or CAT-H, was developed by Bellak and Bellak in 1965 and uses the same ten images of the CAT, but replaces the animals with human figures. This projective method

is best used with children aged 10–12 years old. The Seniors Apperception Test, or SAT, was developed by Bellak and Bellak in 1973 and uses seventeen pictures to elicit stories that are themed more for the senior population.

There have also been many attempts to modify Murry's (1943) original TAT pictures for specialized populations. Aronow, Weiss and Reznikoff (2001) report the CAT is easier to use cross-culturally than the TAT, since the animal pictures are more universally acceptable. Culturally specific cards have been developed for American Indians, African-Americans, and the Turks of Micronesia (Bellak & Abrams, 1997). Thompson (1949) modified the TAT by darkening Murray's (1943) original cards to make the characters seem to be African-American. He found that African-American college students tended to give more nouns, verbs and modifiers to pictures of African-Americans than they did to Murray's original TAT cards. Korchin, Mitchell and Meltzcoff (1950) have criticized this study and were unable to replicate the results.

A Hispanic version of the test called the TEMAS was developed for children from ages 5–18 by Costantino, Malgady and Rogler (1988) and Costantino and Malgady (1999). Dana (1999) suggests the development of "emic" libraries by TAT administrators that could offer a familiarity with the stories and adjustment to scoring schemes offered for the TAT. Conklin and Westen (2001) echo this viewpoint suggesting the TAT itself has a culturally biased understanding of personality and that any use of the TAT with culturally diverse groups must take into account the cultural belief system of the test taker.

The Southern Mississippi TAT, or SM-TAT, was created by Ritzler, Sharkey and Chudy (1980) in response to the author's observations of the TAT stimulus cards: "The cards are cast in dark shading tones and most scenes portray characters in low-keyed, gloomy situations" (p. 358). They created the SM-TAT based on the Family of Man photo essay collection published by the Museum of Modern Art in an attempt to create more positively toned stories in a more balanced collection of stimulus cards. They found an 80% agreement between TAT and SM-TAT cards administered to their sample.

Holmstrom, Silber, and Karp (1990) developed an apperceptive personality test drawn primarily on the TAT. Their cards made an effort to combine young and old, male and female images. As with Ritzler, Sharkey and Chudy (1980), Holmstrom, Silber, and Karp (1990) found the original TAT cards gloomy and negatively toned. They also found the situations and figures of the

TAT out-of-date and old-fashioned, and potentially difficult for subjects to relate to. Holmstrom, Silber, and Karp (1990) created a questionnaire where the subject directly codes the information from their stories. The administrator then has the option to hand-score or computer-score the subject's data.

TAT with Minority, Socioeconomic and Special Populations

Other special populations and topics related to the TAT are socio-economic differences in TAT stories. Riessman and Miller (1958) found significant class differences and concerns over the use of projective techniques with minority populations. They argue minorities would have difficulty relating to the middle-class subjects portrayed in the TAT cards. Korchin, Mitchell and Meltzcoff (1950) found that lower-class individuals tend to give shorter stories than their middle-class counterparts. Ehrenreich (1990) found that working-class female subjects tended to have heroes responding to external loci of control, and middle-class subjects had internal loci of control. No differences were found in drive expressions or defensiveness between the two social classes.

Katsavdakakis, Sayed, Bram and Bartlett (2001) found that TAT stories are told differently when the subject is allowed to tell the stories in their native "mother tongue." Specifically, this narrative study found that subjects tended to be less defensive and share a higher degree of psychopathology when relating TAT stories in their "mother tongue."

The TAT has also been used as a diagnostic instrument to detect separation and correlations between groups, constructs, traits and states. Ackerman, Clemence, Weatherill and Hilsenroth (1999) used the SCORS method of interpretation to differentiate between personality disorders. Johnson (1994) used the TAT to differentiate those who were diagnosed with Alzheimer's disease from those seniors who did not have the disease. Lintinsky and Haslam (1998) used the TAT to look for dichotomous thinking as a sign of a potentially suicidal patient. Pica, Beere, Lovinger and Dush (2001) found that dissociative participants tended to present a greater interpersonal distance between characters in their stories and more trauma and dissociative responses.

Other applications of the TAT include Gordon's (1953) study exploring the relationship between dreams and TAT stories told. Pam and Riveria (1995) used the TAT as a tool to predict sexual dangerousness, while Pistole and Ornduff (1994) used the TAT to diagnosis sexual abuse. Barends, Westen, Leigh, Silbert and Byers (1990) found the TAT helpful to measure the extent to which a person expects people and relationships to be hostile and malevolent or safe and enriching. Cramer (1991) found that angry subjects created stories with increased defensiveness. Balk, et al. (1998) found an increase in death and grief themes in stories of bereaved college students. Ronan, Date and Weisbrod (1995) explored how problem-solving instructions prior to the administration of the TAT impacted the outcome of the subject's stories.

Worchel, Aron and Yates (1990) conducted a study to look at differences between male and female responses using the Fine scoring system (Fine, 1951, 1955a, 1955b). The study found the nine female only cards elicited significantly more stories than with the male cards. This particular study had a limited impact since the cards chosen were of a smaller set and there were questions about the validity of the sample population. The study found no significant difference in any of the outcomes of the stories in terms of gender. Hundreds of similar articles using the TAT to separate, correlate and differentiate characteristics and mental disorders have been written.

Lindzey and Goldberg (1953) conducted a similar study of seventy-four matched subjects who were administered TAT cards 1, 2, 3, 4, 5, 10, 13MF, 14 and 15. Examiners rated each story based on five needs identified by Murray (1943) as: achievement, aggression, sex, abasement, nurturance and narcissism. Full definitions for all of Murray's needs are included in Appendix D. They were able to confirm that males show more sexual needs than females; there is no difference between aggression with males and females, and females were more nurturing than males. McClelland (1971) measured power themes and alcohol assumption using TAT narratives with college students.

CHAPTER 3

Van Brunt Interpretation Strategy (VIS)

The Van Brunt Interpretation Strategy (VIS) is based on a blending of those historical theorists who emphasize narrative and metaphor in their work (Karon, 1981; White & Epston, 1990; Kopp, 1995; Close, 1998; Aronow, Weiss & Reznikoff, 2001; Cramer, 1999, 2004) with structural systems focusing on normative data and frequency of themes (Eron, 1950, 1951, 1953; Zubin, Eron & Schumer, 1965; Bellak & Abrams, 1997; Aronow, Weiss & Reznikoff, 2001).

The development of any TAT interpretation strategy must carefully navigate two potential hazards, just as Ulysses had to pay equal attention to the dangers of having his crew eaten by Scylla or drowned by Charybdis. The two hazards of TAT interpretation can be summarized by the concepts of depth and usefulness. A scoring system that conceptualizes the full variety and detail of the subject's stories is overly cumbersome and not useful to the clinician in everyday practice. A scoring system that is overly simplistic, and broadly captures the narrative threads is of little use to those hoping to gain some detailed insight from the participant's narratives. Karon (1981) describes the problem this way: "Life is too short to develop an adequate scoring system for the entire TAT, or to employ it even if one existed. Simple scoring systems (Bellak, 1971, 1997) throw away most of the information in the process of scoring, and hence turn out not to be clinically useful" (p. 95).

The term *narrative therapy* was used by Australian family therapists Michael White and David Epston (1990) to define the way we all use stories to relate to our experiences. They argued that through stories, people organize and give meaning to their experiences. Individuals construct the meaning of life through stories and then treat these stories as the "truth" (Corey, 2001). Further, "With every performance, persons are re-authoring their lives. The evolution of lives is akin to the process of re-authoring, the process of persons entering into stories, taking them over and making them their own" (White

& Epston, 1990). TAT narratives are seen not only as projections revealing aspects of the storyteller's life, but also as the patient's attempts to assemble structure and gain meaning in his or her life. These narratives offer a glimpse of how the subject creates order and attempts to understand themselves and the world around them. The narratives offer a glimpse into the continual construction of the subject's interpersonal relationships and recurrent, unresolved conflicts. More importantly, the stories a patient tells are the only way we can truly know and understand the patient's experience. White (1988) argues we can only know the client's world through their description.

Cramer (2004) looks at the narrative therapeutic approach applied to TAT interpretation. Stories, Cramer writes, are unique individual expressions (2004). By looking toward their themes and nuances, the therapist can gain insight into the unique language and perception of how the client perceives the world. While some clients may have difficulty using the narrative method of relating, it remains a powerful tool for those who have the ability to relate stories and, through the TAT, projective imaginations of stories. Stories become a creation between both the client and the therapist. This offers a unique map, useful in the exploration of their lived experience.

The VIS was developed to balance the concerns of nomothetic vs. idiographic and the simplicity of a system vs. its utility. The VIS uses a five-stage method to assist the clinician in his or her interpretation of the TAT. The VIS assesses the validity and usefulness of the narratives, looks for repetitive themes, identifies idiographic responses that directly correlate to the patient's life, analyzes how well the subject's stories match up with normative expectations, and then finally brings the stories back to the patient in an effort to further the therapeutic work. The VIS offers a two-page template to guide the clinician's interpretations in the most comprehensive, inclusive way possible.

Stage one assesses the validity and authenticity of the narratives. The clinician looks to the general characteristics of the subject's stories, including their length, presence of a hero figure, and the amount of detail and investment, all of which allows for an interpretation. The clinician assesses for any external factors that might affect the interpretation. These may include the client attempting to shock or please the administrator through the stories. Simply put, this stage attempts to assess the validity of the projective hypothesis. The clinician determines whether these stories show an investment towards relating imaginative narratives that may have a connection to the subject's own life.

Stage two seeks to understand recurrent themes that may occur in the stories. TAT narratives are best interpreted based on a confluence of themes or repetition of outcomes, moods or actions. Stage two offers several suggestions of common themes as a starting point for the clinician to look for within the TAT narratives. These are themes that have been helpful in past case studies. It is absolutely essential that those interpreting the TAT look for patterns and themes that occur in the stories they encounter. The clinician must discern the essential themes and be able to discard those minor repetitions that lead to clinical insignificance. Karon (1981) writes of a graduate intern under Tomkins who spent a year on Card 1 developing five-hundred scores. Clearly, attempting to identify the plethora of possible recurrent items for the thirty-one cards is as futile as the miller's daughter in Rumpelstiltskin spinning the king's straw into gold. The successful clinician must sort through the noise and concentrate on the relevant themes—either that or enter into a Faustian agreement with a magical elf.

Stage three matches the subject's stories to the generally expected normative stories for the TAT (Eron, 1950, 1951, 1953; Campus 1976; Groth-Marnat, 1999). This stage helps the clinician estimate how closely the subject's stories match with the narratives that were expected based on past responses and themes the cards pull for. Stage 3 looks for the subject attending to common items in many of the cards. A brief summary of each card's typical stories is offered as a guide to the clinician. The heart of this book offers detailed expectations and insights from various historical theorists on the TAT.

Stage four identifies events and experiences in the narratives that potentially align with experiences, thoughts and feelings from the subject's own life. The subject's stories are examined for parallels to the subject's own life. This presumes that the administrator already has some relationship with the subject and has gathered an appropriate intake interview. Blind TAT analyses are useful only for boasting after academic conferences or attempting to impress unsuspecting graduate interns. TAT interpretations require a firm connection and rapport between examiner and subject. Patterns of similarities typically hold more power in analysis, their power increased by the repetition of occurrence and likelihood of relevance. With this in mind, the clinician should pay some attention to single items that match strongly to the patient's life, though single items are less stable as sole indicators. They may provide useful information to build a hypothesis upon.

Stage five of the VIS builds upon White and Epston's (1990) use of narrative in therapy. By collaboratively re-authoring the stories that become the roadmap to a patient's behavior, self-image and way of being, the therapist taps into the powerful forces of social control and reinforcement. The patient's view of self, created through their newly authored stories, helps them to overcome the status quo. They learn to question previous held assumptions as to what a person is, how problems can be defined and under which conditions change occurs (Zimmerman & Beaudoin, 2002).

Bertrando (2000) stresses the importance of narrative therapy "increasing respect for ideas, values and stories brought by the client, with a corresponding irreverence for therapists' theories and hypotheses" (p. 84). The client often is constrained by the stories others tell about them. The stories that come from their own mouths are not necessarily their own. These stories are certainly laden with an awareness of the power the therapist holds, whether that of scientific surveyor, educational professor, holistic healer, philosopher or wise sage (Bertrando, 2000). Stage five encourages those clinicians interpreting the TAT to explore the narrative to both test possible hypotheses generated out of the first five stages and to explore the usefulness of the narratives as springboards for discussion in future treatment. Kopp (1995) and Close (1998) have both written very accessible books on the use of metaphor and stories in on-going outpatient psychotherapy.

Hopefully, these descriptions have provided an overview of the theory behind each of the stages involved in the VIS. A table is provided in Appendix E. Summary sheets useful for the clinician while interpreting the TAT are provided in Appendix F. The following section further breaks down the VIS and offers questions the clinician may ask during their interpretation.

Stage One: Overall Validity and Quality of Profile

The first stage of interpretation relies on the narrative approach to therapy. Stories are first looked at based on their overall value as individual stories. The interpreter must view the subject's narratives as potential unique expressions with hypothetical ties to their own interpersonal relationships, personality features and worldview. The clinician must make a determination as to how well the subject invested himself or herself into the test. The following sets of questions are offered to clarify the question of the overall validity of the measure:

- Are the stories of sufficient length and detail to provide a valid profile? Stories that are a few sentences long and are clearly told with

an air of defensiveness and defiance will not be useful as part of an interpretation. If the subject is unwilling or unable to engage in creating detailed creative stories, the interpretation should not proceed. Rappaport, Gill and Schafer (1968) report the average story is one-hundred words long and approximately three minutes in duration.

- Do the stories contain a hero or main figure? To have a useful profile, stories must have characters interacting with other characters and the environment. Stories that simply describe what is present on the card or do not use characters (this may be animals or other inanimate objects that have a voice) are not useful.
- Are there other factors that complicate analysis? Are there other factors that create a threat to a valid profile? Does the subject persevere on the content of a particular card or attempt to continue a story beyond a single card? Does the subject display difficulty letting go of stimulus? Is the administration situation significantly pressured or forced so as to increase the subject's defensiveness? Is the subject intentionally coming up with violent, implausible or shocking stories to invalidate the exchange? Is the opposite happening where the subject is coming up with stories that are pleasing to the administrator?

Stage Two: Analysis of Recurrent Themes and Figures

The second stage of interpretation involves looking for patterns or recurrent themes in the stories. This part of the interpretation is strictly focused on counting occurrences of particular themes, outcomes, heroes or interpersonal interactions. Examples may be stories that all end with the hero or main character becoming a martyr.

- Is there an overall pattern to the endings or outcomes of the stories? Do the stories all end in a particular way? Are all the endings similar? Some profiles will consistently have vague or unresolved endings; others seem to have forced "happy endings" that do not seem genuine to other parts of the story. If several types of endings are identified, labels should be created and the corresponding card numbers should be written next to them. An example would be, "The hero dies to help others: 1, 2, 3BM, 4, 13MF, 16".
- Are there themes that repeat throughout the stories? The entire narrative collection should be read and themes written down on

a separate piece of paper. It may be helpful to have each story in front of the clinician. Who should then write down themes that are noticed? Once the theme is written down, the card number that corresponds should be written next to the theme. An example would be, "Parental figures are seen as unhelpful: 1, 7BM, 8BM, 12M, 13MF, 18BM". The clinician should end up with a collection of themes that are recurrent throughout the narratives.

- Does the hero have a pattern of qualities or behavior? Does the hero of the stories take on similar qualities throughout the cards? For instance, is the hero seen as small and overcoming great obstacles? Does the hero always react the same way to conflictual situations?
- Is there a pattern to the amount of time the subject's stories occur in the past, present or future? Do the subject's stories generally remain in one particular time period, such as "the good old days" or "a brighter tomorrow?" Are there particular time periods that are avoided by the hero?

Stage Three: Nomothetic Analysis

Stories, themes, endings and main characters are compared to the normative sample of what is typically expected for the cards (Eron, 1950, 1951, 1953; Campus 1976; Groth-Marnat, 1999). This may include common stories the card pulls for, as is the case with Card 3BM, which often pulls for depressive or suicidal themes.

- What themes have been identified that can be accounted for by card pull? Are there examples of themes that have been identified that can be accounted for by the normative expectations of the test? Are all of the depressive stories found on cards where depressive responses are expected? In what way does the subject's stories line up with what is expected for a normal population?
- Do the outcomes created by the subject match expected norms? Compare the outcomes to the stories to the expected normative outcomes. Typically stories either end happy, sad or in an unresolved manner. Do the subject's stories line up with expectations? Does the overall tone of the story match the expected tone? Does the story match the expected outcomes in terms of tone? Are the underlying assumptions of the story primarily optimistic? Are they pessimistic?

- Are certain objects omitted or added in the subject's narratives? Is there a trend of certain objects that are commonly mentioned missing from the subject's narratives? Are other objects commonly added to stories that are not typically there? Is the object on the floor of Card 3BM overlooked? Is the woman in the background of Card 4 mentioned? What does the subject do with the rifle or operating table in Card 8BM?

Stage Four: Idiographic Analysis

This phase searches for personal meaning in the stories that is particular to the subject telling the stories. Typically, some general information is known concerning the subject's background, history and diagnosis. This information serves as a filter to observe the narrative through the existing knowledge the examiner may possess. Nomothetic and idiographic comparisons must be taken in balance with each other. A fully nomothetic analysis of stories loses the uniqueness of personal narrative. A fully idiographic approach loses the normative expectations for the cards and potentially attributes more meaning to the stories than should be.

- How closely does the subject identify themselves with the hero? Is it clear that the hero or main character in the stories is closely connected to the patient's view of self? Does the subject appear connected emotionally with the hero or main character in the pictures? Does the subject show emotion during the storytelling if something good or bad befalls the hero?
- If the subject aligns with the hero, what can be determined from the hero's actions? Are the needs and drives expressed by the hero similar to those experienced by the subject from his or her reported history? How are the behaviors of the hero to be viewed? Are they reasonable actions? Are they potential fantasy or wish fulfillment? How does the subject relate to the hero? Does the hero have the ability to achieve their goals? What are the consequences of the hero's actions? How does the hero deal with conflict and anxieties? How closely do these compare with what would be expected based on the subject's history?

- Are there particular themes or main figures already identified that connect to the patient's own history? Are there any existing themes identified in Stage Two that clearly match the subject's own life experience? For example, there are seven out of ten stories that deal with the hero being sexually abused, and has this been listed as the chief complaint for which the subject is seeking therapy? The content of the stories may be examined for potential relevance to the patient's history and past. For example, are many of the stories told with a focus on Native American folklore or from an African-American urban perspective? Do these trends line up with the subject's own history and experience?

How do the interpersonal relationships in the stories match the subject's experience? Taking into account the nomothetic normative data, how does the hero relate to others in the stories? Are interpersonal relationships seen as fluid and equal? Are the relationships characterized by unresolved conflicts, anger, hostility, guilt, empathy, autonomy or balance? How does the hero react to others? How does the hero anticipate how others will treat them?

- Are there individual stories with powerful imagery that unquestionably ties to the patient's own history? While individual card interpretations are generally frowned upon, there are certainly cases where narratives are clearly connected to the patient's history. An example would be a blank Card 16 story focusing on a depressed college student contemplating suicide and feeling isolated from friends and family. If this was the chief complaint of the patient prior to testing, the examiner should follow the story to see if the themes come up in the patient's life. Caution should be applied to avoid causal inferences that are not supported by a confluence of data.

Stage Five: Feedback with Subject

The narrative approach to therapy stresses the importance of direct connection and feedback to the client telling the stories. Therapy and storytelling are fundamentally a collaborative task shared between two participants. After the stories are collected and worked through the first four stages, the final stage is to discuss these hypotheses with the subject and confirm their potential voracity.

Chapter 3: Van Brunt Interpretation Strategy (VIS)

Table 2.1 Summarizing Van Brunt Interpretive Strategy (VIS)

| Stages | Description | Individual Questions |
|--|---|--|
| Stage 1 Validity & Quality | Did the subject create stories that will be useful and valuable for interpretation? | 1) Good length and detail? 2) Main figure identified? 3) Other complicating factors? |
| Stage 2 Recurrent Figures & Themes | Are there patterns or reoccurrences in the themes, figures or outcomes of the stories? | 1) Pattern to endings and outcome? 2) Are there repeating themes? 3) Are there repeating hero qualities? 4) Do time periods have a pattern? |
| Stage 3 Nomothetic Analysis | When compared to normative data, do the story's themes, endings and heroes follow expectations? | 1) What themes are from card pull? 2) Do the outcomes match? 3) Does the tone of the stories match? 4) Are there omissions or additions? |
| Stage 4 Idiographic Analysis | How does the subject's history and experience coincide with the narratives? | 1) Does the hero match the subject? 2) If so, how does the hero behave? 3) How do themes or main figures match the subject's history? 4) What are the interpersonal relationships found in the stories? 5) Are there significant stories that parallel the subject's life? |
| Stage 5 Feedback | How well does the information obtained so far line up with the subject's experience? | Review of findings with subject. |

PART

II

*Individual
Card Summaries*

CHAPTER 4

Card Summaries

Card 1



Figure 1. Van Brunt (2004) reproduction based on original Murray (1943) manual.

Van Brunt Summary

Many agree that Card 1 is the most valuable and frequently used card in the TAT series. Created from a photograph of a popular young violinist by Christina D. Morgan, it most often leads to stories with sad outcomes. It deals with how the subject handles impulse versus control, autonomy and compliance with authority, and it generally brings up relationships concerning parental figures. The card also elicits some stories focused on the need for achievement, goals and aspirations. Some suggest focus on the violin's details, perhaps the strings, may represent sexual issues. Attention should be paid to other figures introduced and how the subject deals with them.

Description (Murray, 1943, p. 21)

A young boy is contemplating a violin that rests on a table in front of him.

Origin (Morgan, 1999, p. 67)

Included in series A, B, C, Murray attributed the card to a drawing by Christina D. Morgan. The drawing was a close copy of a photograph of the young violinist Yehudi Menuhin (1916–1999).

Usage Frequency

This card was used by 87% of psychologists in the study and was ranked number two out of thirty-one for frequency of usage (Hartman, 1970). Keiser and Prather (1990) ranked it number one out of thirty-one in their frequency of usage study. Terry's (1952) study rated this card number thirteen out of twenty in terms of level of responses for written and oral stories for female respondents.

Teglasi (2001, p. 39)

Other details are a sheet of music, table or cloth under the violin. The depiction of one character and one major object requires an explanation that accounts for the boy's facial expression in relation to the violin.

Aronow, Weiss and Reznikoff (2001, p. 34)

Eron's (1950) study found that for males the most frequent story is neutral to moderately sad. The most frequent outcome is happy. The three most frequent themes are aspiration, parental pressure and belongingness. The most common themes were parental pressure, occupational concern, and aspiration.

Groth-Marnat (1999, p. 474)

This is often considered to be the most useful picture in the entire TAT. It usually elicits stories describing how the subject deals with the general issue of impulse versus control, or, in a wider sense, the conflict between personal demands and external controlling agents. This card frequently gives specific information regarding the need for achievement, and it is important to consider how any expressed achievement is accomplished. Any variations from the frequent plots described should be taken into consideration. They are likely to provide important reflections of the subject's characteristics modes of functioning. For example, the attitude toward, and the relation-

ship with, any introduced figures, or their identification as parents or peers, should be given special attention. Also of importance are the way in which the issue of impulse versus control is handled, any themes of aggression that might emerge, and particularly, the specific outcome of the story.

Bellak and Abrams (1997, pp. 61-62)

The single most valuable picture in the TAT. It is a good start to the testing situation in that it is nonthreatening. The picture general brings out the relationship towards parental figures. It is usually quite apparent whether parents were perceived as aggressive, domineering, helpful, understanding or protective. In addition to themes regarding parents, frequently the card elicits themes on the conflict between autonomy and compliance with authority. The card also brings out the need for achievement, either through fantasy or reality. Many subjects may also give symbolic sexual responses to this card. Focus on the strings or fiddle may indicate repetitive self-soothing behavior or castration fears. Focus on the detail of the violin may also indicate a focus on self-image. Neuropsychologically, it may be of significance if the subject does not recognize the violin.

Campus (1976)

With males, this card negatively pulls for the following needs as defined by Murray (1943) and Stein (1948): Dominance (-) and Sex (-). With females, this card negatively pulls for the following needs as defined by Murray (1943) and Stein (1948): Counteraction (-) and Sex (-). These needs are defined and listed in Appendix D.

Rapaport, Gill and Schafer (1968, p. 487)

Usually elicits the subject's attitude toward duty (compliance, coercion, rebellion) and frequently also gives some inkling of his aspirations (difficulty, hope, achievement).

Henry (1956, p. 240)

An adequate accounting of this picture would appear to be one in which reference is made to the boy, the violin, and some statement of a relationship between them. There may some reference to a parent or other adult. This picture appears to be one dealing with general issues of impulse versus control, or the question of the relationship of personal demands to those of outside cultural agents. A frequent plot occurs when the boy is obliged to

practice by the parent, he rebels and prefers to play or do some other self-directed activity. Another frequently occurring plot occurs when the boy is self-directed and ambitious and is now either dreaming of becoming or will become an outstanding violinist. Significant variations include: the violin may be seen as broken, the boy sleeping, the object under the violin seen as a book or the violin seen as a train, and any introduced figure. Of special interest here will be the possible introduction of peer figures or other impersonal figures that may serve as an audience. Another variation includes the way in which the issue of impulse or control is handled, noting particularly the ending of the story. There is some temptation to assume that the violin and/or its strings may have special sexual significance. This hypothesis could be entertained with caution.

Stein (1948, p. 1)

The main character in the stories commonly told to this picture is the young boy who has been forced, usually by his parents, to practice or study the violin. The hero's reactions to their demands (passivity, compliance, counteraction, aggression, and escape into fantasy) are also included. These stories are frequently told by patients whose parents have dominated them. The hero's reaction to the situation described in the story usually reflects the patients' reaction under similar circumstances. Other common stories discuss the boy's aspirations, goals and fantasies of achievement. These stories are usually told by patients who are ambitious.

Card 2



Figure 2. Van Brunt (2004) reproduction based on original Murray (1943) manual.

Van Brunt Summary

The original picture in Card 2 was copied from a painting, *Morning on the Cape*, and depicts a scene from Cape Ann, Massachusetts. The artist's signature can be seen at the bottom right hand corner. The key feature of this card is in the integration of the three figures. Stories frequently center on the young girl leaving the family to pursue her desires. Themes of autonomy versus compliance with family responsibilities often occur. This card is frequently used, perhaps since it is one of the few with a group scene. The card often pulls for family dynamics, so attention should be paid to how the relationships are formed in cooperation/alliance against potential conflicts. Attention should be paid to how the gender of the characters appears in the narrative, as it may lead to information about the test takers conception of gender roles. Some suggest a focus on the many details of how the card could indicate a tendency towards obsessive tendencies. The older woman seen as pregnant is a common occurrence.

Description (Murray, 1943, p. 21)

Country Scene: in the foreground is a young woman with a book in her hand; in the background a man is working in the fields and an older woman is looking on.

Origin (Morgan, 1999, pp. 67-68)

Reproduced copy of painting *Morning on the Cape* done by Leon Kroll (1884-1974) in 1935. The painting is known by several names including *Fertility*. Kroll's signature can be seen on the bottom right-hand corner. A scene on Cape Ann, Massachusetts, inspired the painting.

Usage Frequency

This card was used by 72% of psychologists in the study and was ranked number six out of thirty-one (Hartman, 1970). Keiser and Prather (1990) ranked it number two out of thirty-one in their frequency of usage study. Terry's (1952) study rated this card number three out of twenty in terms of level of responses for written and oral stories for female respondents.

Teglasi (2001, p. 39)

Other details include features pertaining to the farm (rocks, building, horse) and to the three characters. The scene requires integration of the three characters and the background scene as well as a wealth of detail. Seldom noted details are the possible pregnancy of the older woman, the furrows in the field, dress of the woman, musculature of the man.

Aronow, Weiss and Reznikoff (2001, p. 34)

The most common theme is one of the young girl's desires to continue her education and leave the farm, contrary to the desires of the family. Sometimes there is an alliance described between certain members of the family against other members that can be revealing. Eron (1950) found that males most frequently tell stories that are moderately happy and the most frequent outcome is a happy one. The three most frequent themes are occupational concern, aspiration, and economic pressure. For females, Eron (1953) found aspiration, occupational concern and parental pressure as the three most common themes.

Groth-Marnat (1999, pp. 474-475)

This picture usually provides an excellent description of family relations. As with Card 1, various themes relate to autonomy from the family versus compliance with the status quo. This is one of the only cards in the series that presents the subject with a group scene and thus gives information relating to how the individual deals with the challenge of people living together.

The card itself deals with a younger woman and an older male and female. Thus, it elicits stories dealing with parent-child and heterosexual relationships. There is usually the added dimension of contrasting the new and the old, and demonstrating attitudes towards personal mobility and ambition. This card may elicit stories relating to competition by the younger daughter for the attention of both or one of the parents. In these stories, her rival is either a sibling, particularly an older female, or the other parent. The extent to which separations or alliances occur among the three figures or representations can also be quite revealing. For example, the two women may be united against the male who is “merely a hired hand,” or the older male and female may be united against the younger female. Within either of these possible formations, it is important to note the attributes of each person, and the patterns and styles of interactions. Because this card is relatively complex and has a large number of details, compulsive patients often spend an inordinate amount of time commenting and elaborating on the many small details.

Campus (1976)

With males, this card pulls for the following needs as defined by Murray (1943) and Stein (1948): Order, Sex, Abasement, Autonomy, Dominance, Counteraction, Deference and Nurturance. It has a negative draw for Infavoidance (-) and Sentience (-). With females, this card pulls for the following needs as defined by Murray (1943) and Stein (1948): Order, Achievement, Affiliation, Sentience, Defendance, Autonomy, Harmavoidance, Dominance, Counteraction and Deference. These needs are defined and listed in Appendix D.

Bellak and Abrams (1997, pp. 62-63)

This picture usually offers excellent indications of the subject's family values. Even males generally identify with the girl in the foreground. Varying themes of autonomy from family versus compliance with the conservative, backward existences are extremely frequent. The figure leaning against the tree is often seen as pregnant. It is important to see how the subject handles this information. Those with compulsive tendencies may comment on the small details such as the lake in the background and the tiny figure or may complain the furrows are not straight. The way in which the relationships of the two women to the man are discussed adds a good deal of information about the test taker's conception of the role of the sexes.

Rapaport, Gill and Schafer (1968, p. 487)

Usually elicits conceptions of family relationships, and attitudes toward the environment generally as giving, supportive, versus barren, depriving.

Henry (1956, pp. 241-242)

An adequate account of this card would include: some reference to a number of persons, some reference to the country or farm aspects, and something accounting for a relationship between the figures. Other details are often noted such as rocks, buildings, production, the girl holding the books, the woman leaning against the tree and the man working. Seldom noted details include the possibility of pregnancy of the older woman, the horse, the outbuildings, the furrows, the details of the dresses and the musculature of the man. The subject should integrate the three major form elements, the people, and should take into account some aspect of the background scene. If the subject is prone to compulsive observation of stimuli, this card is a particularly good one in that it provides such a wealth of detail for observation. The picture presents the subject with a group scene in which to describe several interpersonal relationships. The card is useful for eliciting feelings toward interpersonal interaction, toward parent-child relations, and toward heterosexual relations. A plot of the young girl leaving the farm, possibly for further education or for opportunities the home scene cannot provide is common. The story may involve a family working hard to get a living from the soil. The extent to which the stimulus details are used, which figure is chosen as the hero and the extent to which a split is seen among the three figures are all important variations among typical stories.

Stein (1948, p. 2)

Either the young woman in the foreground or the man in the background may be selected as the main character in the common stories told to this picture. The stories usually refer to the hero's or heroine's reactions to an uncongenial or un-stimulating environment, or to problems arising as a result of difficult relations with members of the family. From these stories we usually learn how the patient regards his environment, what his level of aspirations is, and what his attitude towards his parents might be. Stein's study only looked at male responses to cards.

Card 3BM



Figure 3. Van Brunt (2004) reproduction based on original Murray (1943) manual.

Van Brunt Summary

Another frequently used card, Card 3BM, pulls for depressive and suicidal themes. The drawing was done by Christina D. Morgan, based on a photograph. Many make the suggestion that the way the object is interpreted reveals information about how the subject deals with aggression. Excessive confusion over the object may be related to the subject's difficulty with aggression. The lone status of the figure may elicit attitude towards isolation.

Description (Murray, 1943, p. 21)

On the floor against a couch is the huddled form of a boy with his head bowed on his right arm. Beside him on the floor is a revolver.

Origin (Morgan, 1999, p. 68)

A drawing by Christina D. Morgan based on a photograph that resides in the lobby of the Murray Research Center (Radcliffe College, 10 Garden St.,

Cambridge, MA). The photograph shows a significant amount of more detail than the card, including printed material on the couch, a pillow to the figure's right, and another room to the figure's left. The figure in the photograph is not wearing a belt. This card appeared in the A, B and C versions of the TAT.

Usage Frequency

This card was used by 67% of psychologists in the study and was ranked number seven out of thirty-one for frequency of usage (Hartman, 1970). Keiser and Prather (1990) ranked it number five (tied with card 13MF) out of thirty-one in their frequency of usage study.

Teglasi (2001, p. 39)

The object on the floor beside the huddled figure is most generally seen as a gun or weapon, but people have also reported other objects such as keys. Many respondents identify this figure as female.

Aronow, Weiss and Reznikoff (2001, p. 35)

This card strongly brings forth depressive themes, such as suicide or depression over loss of a relationship. Themes of drug abuse may result from the object on the floor being perceived as a needle. Eron (1950) found that male subjects' stories are moderately to very sad. The most frequent outcome is moderately happy. The three most frequent themes are suicide, parental pressure and behavioral disorder. The examiner should be wary of over-interpreting negative stories told to Card 3BM.

Groth-Marnat (1999, p. 475)

This has been identified as one of the most useful pictures because it concerns themes of guilt, depression, aggression, and impulse control. The manner in which the object on the left is seen and described often gives good information regarding problems concerning aggression. For example, if the object is described as a gun, is it used or intended to be used for intra-aggression (the subject is going to use it to do damage to self) or for extra-aggression (the subject has used it, or is going to use it, to harm another person). If it is used for externally directed aggression, what then are the consequences, if any, for the focal figure as portrayed in the outcome? This picture is particularly important for depressed patients, whether male or female, because it can reveal important dynamics regarding the manner in which the depression developed and how it is currently being maintained.

For example, denial of aggression conflict may be represented by completely overlooking the gun or by rendering it harmless by depicting it as a toy pistol or a set of keys. On the other hand, excessive hesitation and detailed consideration of what the object might be could represent a compulsive defensive surrounding conflictual aggressive feelings. Because this picture contains a lone figure, attitudes toward the isolated self are often aroused. The picture might be particularly useful for drug abusers because it frequently brings out themes and attitudes toward overdosing, drug use, mechanisms for coping, self-destructive tendencies, and extent of social supports.

Bellak and Abrams (1997, pp. 63-64)

Both males and females tend to identify with this useful picture. Most men tend to see the huddled figure as a man; if it is seen as female figure, the possibility of latent homosexuality should be considered in conjunction with other cards. How the object on the left is perceived often gives a great deal of information about problems concerning aggression. It is often seen as a gun and may be used for extra-aggression (someone else being shot by the object) or intra-aggression (shooting themselves with the object). This card is especially useful with depressed patients. Excessive focus or preservation on the identity of the object may indicate a conflict in aggression or latent aggression. The mere fact that a story contains a suicide has, in itself, no prognostic significance.

Campus (1976)

With males, this card pulls for the following needs as defined by Murray (1943) and Stein (1948): Infaivoidance, Abasement, and Aggression. It has a negative draw for Order (-), Dominance (-), Nurturance (-), Affiliation (-), Harmavoidance (-), Play (-), Sex (-), Achievement (-), Autonomy (-) and Counteraction (-). This card was not administered to females in this study. These needs are defined and listed in Appendix D.

Rapaport, Gill and Schafer (1968, p. 487)

Usually elicits preoccupation with and causes of depression and suicidal ideas.

Henry (1956, pp. 243-244)

An adequate account of this card would provide some explanation of the negative figure and the object on the floor. The card generally arouses associations of loss, guilt, and aggression. It is important that this is a lone figure and hence attitudes towards the isolated self tend to be aroused. The

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stories usually deal with a person who has been attacked or who is himself guilty over his own precious misdemeanor. The 'gun' is perhaps the most important single point for special attention. Attention should be paid to the object being treated with special concern or intellectually ignored in a story that could have readily utilized it.

Stein (1948, p. 3)

This picture lends itself to stories involving depression, dejection, and suicide. The boy is commonly seen as having been wronged or as having done something wrong. We are then told how he resolves his predicament. These stories often reveal the types of situations which the patient finds frustrating and his reaction to them. There are two perceptual distortions which occur occasionally and which should be noted: 1) the boy may be seen as a girl; 2) the revolver may be seen as a toy or anything which makes it appear as a less aggressive object. The first distortion is found most frequently in the protocols of patients with strong feminine tendencies; the second in those patients unable to express their aggression overtly. Stein's study only looked at male responses to cards.

Card 3GF



Figure 4. Van Brunt (2004) reproduction based on original Murray (1943) manual.

Van Brunt Summary

Card 3GF is a black and white illustration for a novel titled, *Golden Apples*. A fairly infrequently used card that seeks to have the question answered, “What caused this person to be in such pain?” How the subject deals with the perceived pain is potentially helpful in interpreting the story. Seen as similar to Card 3BM.

Description (Murray, 1943, p. 21)

A young woman is standing with downcast head, her face covered with her right hand. Her left is stretched forward against a wooden door.

Origin (Morgan, 1999, pp. 68-69)

This picture is a black and white illustration drawn by Harold von Schimdt (1893–1982) to accompany the fourth of five installments of the serialized version of a novel, *Golden Apples* by Marjorie Kinnan Rawlings. The illustration has the caption, “Allie had been happy that evening. It had seemed so good to have Tordell back home. But now, stumbling blindly from his room, she sobbed convulsively, knowing he no longer loved her.” The picture appeared in the B and C series of the test and was altered to put her left arm stretched in front of a wooden door instead of a paneled wall.

Usage Frequency

This card was used by 11% of psychologists in the study and was ranked number twenty-two out of thirty-one for frequency of usage (Hartman, 1970). Keiser and Prather (1990) ranked it number fifteen (tied with twenty) out of thirty in their frequency of usage study. Terry’s (1952) study rated this card four out of twenty in terms of level of responses for written and oral stories for female respondents.

Aronow, Weiss and Reznikoff (2001, p. 35)

Like Card 3BM, this card strongly elicits depressive themes. Eron’s (1953) study with female subjects found the most common themes for this card involved the death or illness of a child, pressures from a partner, or an unrequited female partner. The examiner should be careful not to over-interpret negatively tinged stories since sadness, hopelessness and unpleasantness are prominent themes.

Groth-Marnat (1999, pp. 475-476)

The same general trends that hold for Card 3BM are also true here, in that both pictures tend to bring out depressive feelings. Frequently, however, Card 3BM brings out somewhat richer stories and allows both males and females to identify easily with the central figure.

Bellak and Abrams (1997, pp. 66-67)

This picture may also bring out depressive feelings. Frequently, however, it has been found more useful with females to use 3BM, with which they easily identify.

Campus (1976)

This card was not administered to males in this study. With females, this card pulls for the following needs as defined by Murray (1943) and Stein (1948): Aggression, Inavoidance, and Abasement. This card pulls negatively for the following needs: Sentience (-), Play (-), Order (-), Counteraction (-), Autonomy (-), Achievement (-), Affiliation (-), Dominance (-), Harmavoidance (-) and Nurturance (-). These needs are defined and listed in Appendix D.

Rapaport, Gill and Schafer (1968, p. 487)

Usually elicits reasons for despair or guilt.

Henry (1956, pp. 242-243)

An adequate account of this card would include the woman and some explanation of the unusual position and generally negatively perceived situation. The person in the card seems to beg the question: Why would a person be depressed or in pain and what will she do about it? The woman is often seen at some point in a chain of unhappy events. She is often crying or in pain. Ideas of guilt and despair and possible suicide are often found. In a sense, any happy and constructive stories are a misrepresentation of this negative picture, unless the subject can logically account for the downcast head and the position of the woman. It should be of interest if the woman overcomes her difficulty, the use of any introduced figures and the role they play in either creating the trouble or in getting her out of it.

Card 4



Figure 5. Van Brunt (2004) reproduction based on original Murray (1943) manual.

Van Brunt Summary

Card 4 is a frequently used card that deals with the emotional connection between the two figures. It is based on a color illustration from a short story, *Best Man's Gift*, about unrequited love involving a lobster fisherman and a married woman. The card may address feelings of betrayal or infidelities. The woman in the background may be included as part of a love triangle between the two, perhaps between the good and bad woman, and is mentioned in about two-thirds of the stories given. Some stories deal with the woman holding back the man; others suggest attitudes towards heterosexual relationships.

Description (Murray, 1943, p. 21)

A woman is clutching the shoulders of a man whose face and body are averted as if he were trying to pull away from her.

Origin (Morgan, 1999, p. 69)

This picture comes from a color illustration by an American artist and illustrator, Cecil Calvert Beall (1892–1967). Henry Mead Williams had it drawn to illustrate the short story “Best Man’s Gift”. The characters shown are the 25-year old lobster fisherman and partner of Grant Foster (not pictured), and Anza Cole, the recent wife of Grant Foster. The picture illustrates a scene at Orrin’s fishing shack in which Anza is asking Orrin what he is going to do the following winter. Orrin, trying to shake off feelings of attraction for Anza, says he does not know. In the original color illustration, the woman sitting on the couch in the background with her skirt pulled up is more clearly seen as a pinup on the wall, rather than, perhaps, a woman in the next room. The card was first used in series C.

Usage Frequency

This card was used by 76% of psychologists in their study and was ranked number four out of thirty-one for frequency of usage (Hartman, 1970). Keiser and Prather (1990) ranked it number seven out of thirty-one in their frequency of usage study. Terry’s (1952) study rated this card eleven out of twenty in terms of level of responses for written and oral stories for female respondents.

Teglasi (2001, p. 40)

On rare occasions, the second woman in the background is reported as a real person, a poster or a picture of a woman. An adequate accounting explains the discrepant and dramatic emotions of the man and woman. The two primary characters are in physical proximity (touching), but their emotions are discrepant.

Aronow, Weiss and Reznikoff (2001, p. 36)

The woman is usually perceived as trying to restrain the man from hostile action or there is a love triangle involving the figure in the background. Eron’s (1950) study with male subjects found the emotional tone of the card neutral to mildly negative. The most frequent outcome is happy. Only rarely will subjects shift to sadder conclusions. The three most common themes are

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pressure from a partner, succornace (to be taken care of) from a partner, and competition.

Groth-Marnat (1999, p. 476)

This picture typically elicits a good deal of information relating to the feelings and attitudes surrounding male-female relationships. Frequently, themes of infidelity and betrayal emerge, and details regarding the male attitude toward the role of women may be discussed. For example, the woman may be seen as a protector who attempts to prevent the man from becoming involved in self-destructive behavior, or as a siren who tries to detain and control him for evil purposes. Likewise, a woman's attitude toward past male aggressiveness and impulsiveness may be revealed. A further area of interest is the vague image of a semi-nude woman in the background. This often provokes themes of triangular jealousy in which one or more characters have been betrayed. When this picture is described, it is important to note whether the woman is depicted as a sexually threatening person or is seen as being more benign.

Bellak and Abrams (1997, p. 64)

This picture elicits a great variety of needs and sentiments in regard to male/female relationships. Themes of infidelity are often found, and the male attitude toward the role of women may appear. She may be a protector who tries to keep him from rushing into something poorly thought out or one who tries to hold onto him by being overly possessive, dependent or clingy. The nude picture in the background is noticed by 2/3 of the test takers. If it is not perceived or discussed at all, it may be a clue to the fact that there is a sexual problem. The test taker may also perceive the figure as an actual person, prompting themes of triangular jealousy.

Rapaport, Gill and Schafer (1968, pp. 487-488)

Presents a male-female conflict, fostering expression of attitudes toward feminine demands and masculine wishes not to be tied down or problems of controlling impulses. In general, a good picture for learning about conceptions of male and female roles, as well as sexual attitudes. Note handling of picture in background.

Campus (1976)

With males, this card pulls for the following needs as defined by Murray (1943) and Stein (1948): Sex, Defendance, and Dominance. It has a negative draw for Sentience (-), Harmavoidance (-) and Deference (-). With females, this card pulls for the following needs as defined by Murray (1943) and Stein (1948): Achievement, Affiliation, Counteraction, Dominance, Exhibition and Sex. It has a negative draw for Nurturance (-). These needs are defined and listed in Appendix D.

Henry (1956, pp. 244-245)

An adequate account of this card would include reference to the man, the woman and some explanation of the position of these figures. The other details include the second woman in the background, seen often as a real person, an artist's model, or a poster or picture of a woman. Attitudes towards heterosexual relationships are of course the central issue of importance in this card. The contrast possible between the first and second woman permits also the dealing with the direct issue of sexuality and 'good and bad' women. Frequent stories involve some explanation of the reason for the woman's appearing to restrain the man and the direction of action of the man. Treatment of the balance of influence between the man and the woman is of special interest here, as is the extent to which the second woman is used as a sexually threatening object or explained in a less conflictual way. The woman in the background is brought into stories about half of the time.

Stein (1948, p. 4)

The stories to this picture are usually concerned with a conflict situation between the couple in the foreground. The man may desire to leave the woman because he has a plan which he wished to put into action but the woman wants to keep him with her. The conflict may be stated in general terms as an "argument" or the story may involve the "eternal triangle" with the semi-nude figure in the background as the man's mistress or girlfriend. These stories frequently reflect the patient's difficulties in marital adjustment or his attitudes towards women and sex. Stein's study only looked at male responses to cards.

Card 5



Figure 6. Van Brunt (2004) reproduction based on original Murray (1943) manual.

Van Brunt Summary

Card 5 is a less frequently used card that draws out potential attitudes towards the mother observing or judging some behavior. It is based on an illustration from the novel, *The Stars Look Down*, where the character enters the room and finds her niece dancing with her fiancé's father. Some question how the maternal figure deals with what is observed. Is she supportive? Does she evoke guilty feelings? How are anger and or fear handled? The card may elicit fears or paranoia of being watched.

Description (Murray, 1943, p. 21)

A middle-aged woman is standing on the threshold of a half-opened door looking into a room.

Origin (Morgan, 1999, p. 70)

This picture comes from an illustration drawn by W. Smithson Broadhead to accompany the serialized novel, "The Stars Look Down" by Archibald Joseph Cronin (1896–1981). The illustration has the caption, "Hetty', Richard Barras said quickly, 'you know I'm fond of you. I can give you---' and just at that moment Carrie opened the door." The TAT picture crops off the right side of the illustration, which shows Hetty sitting on the

lap of Richard Barras while seeming to push him away. The TAT picture shows only Aunt Carrie looking into the room, shocked to see Richard Barras, the father of Hetty's fiancé, sitting on his lap listening to a 'terribly smart and catchy' dance record. The image was first used in series B, but not in series C. The image for series D made the woman appear somewhat younger and changed the style of her blouse. A bookcase and books on the cabinet were also added.

Usage Frequency

This card was used by 21% of psychologists in their study and was ranked number seventeen out of thirty-one for frequency of usage (Hartman, 1970). Keiser and Prather (1990) ranked it number nineteen out of thirty-one in their frequency of usage study. Terry's (1952) study rated this card eighteen out of twenty in terms of level of responses for written and oral stories for female respondents.

Teglasi (2001, p. 40)

Other details are objects in the room such as flowers. An adequate accounting of this relatively simple scene requires an explanation of why the woman is entering the room. Additional characters may be introduced. Objects in the room maybe be mentioned, suggesting that attention is diverted by minor detail.

Aronow, Weiss and Reznikoff (2001, p. 36)

Feelings involving the mother are often elicited by this card. Where she catches the child misbehaving, it's interesting to note how she handles it—Is she understanding? Does she invoke guilt? Eron's (1950) study found that the most frequent story to this card is neutral to moderately negative, with the most frequent outcome neutral. The most frequent themes involved curiosity, pressure from parents, and illicit sex. Eron's (1953) study with female subjects found the most common themes to be curiosity, parental pressure, and concern on the part of the parent.

Groth-Marnat (1999, p. 476)

This picture often reveals information surrounding attitudes about the subject's mother in her role of observing and possibly judging behavior. It is important to note how the woman is perceived and how the situation is resolved. Is she understanding and sympathetic? Does she attempt to invoke

guilt? Or is she seen as severely restricting the child's autonomy? Sometimes, voyeuristic themes are discussed, including feelings related to the act of observing others' misbehavior. The examiner should note whether these feelings include, guilt, anger, indifference, or fear, and the manner in which these feelings are resolved. Often, this card elicits paranoid fears of attack or intrusion by an outsider, represented by stories in which the woman is surprised by a burglar.

Bellak and Abrams (1997, p. 67)

This is often interpreted as the mother who may be watching different activities. At times, this becomes a symbolic story of fear of observed masturbation, or the mother appears as benevolently interested in how the child is, or she may be seen as reprimanding the subject for being up late. Voyeuristic material is quite frequent and may actually lead to disguised stories of the primal scene.

Rapaport, Gill and Schafer (1968, p. 488)

Usually elicits attitudes and expectations toward the mother (seen as over-solicitous, prohibitive, and condemning).

Henry (1956, p. 245)

An adequate account of this card will refer to the woman and some explanation of why she is entering the room. Other details are the objects in the room. This picture is likely to portray attitudes toward the maternal figure, especially when seen as prohibitive and supervisory. It not infrequently occurs that some voyeuristic tendencies are displayed through the woman not announcing herself. Apprehension over possible maternal punishment results in denial of all affect and emphasis merely upon inspection of the contents of the room.

Stein (1948, p. 4)

In stories to this picture the middle-aged woman is frequently described as having surprised one or more individuals in an activity that they prefer to keep hidden from her. Or she may be inspecting the room for any of a number of reasons. These stories usually reveal the patient's attitude towards his mother or his wife, or the situations about which he himself is curious.

Card 6BM



Figure 7. Van Brunt (2004) reproduction based on original Murray (1943) manual.

Van Brunt Summary

Card 6BM is a frequently used card drawn by Christina D. Morgan that pulls for the relationship between a male and their mother. It is frequently described for male subjects as the mother card. The stories typically focus on the son delivering some form of news to the mother. The downward cast to their heads often leads the news to be of a negative type. The complexity of feelings between the male and female figures may provide some insight into both child/parent, male/female relationships.

Description (Murray, 1943, p. 22)

A short elderly woman stands with her back turned to a tall young man. The latter is looking downward with a perplexed expression.

Origin (Morgan, 1999, p. 70)

This drawing was done by Christina D. Morgan and was included in series A, B, C. In earlier cards, there were no windows shown to the left of the woman.

Aronow, Weiss and Reznikoff (2001, p. 37)

Common themes involve bringing the mother bad news or informing the mother that he (the son) is leaving or moving out. Eron's (1950) study found that most stories to this picture are sad, with neutral stories rare. More than half of the subjects shift to happier conclusions. The three most frequent themes are pressure from parents, departure from parents, and marriage of a child. Both male and female subject view this card as sad and unpleasant. This is often referred to as the mother card for male subjects. It is thus interesting to note the complexity of feelings between male and female figures, whether she is designated as his mother or not.

Usage Frequency

This card was used by 79% of psychologists in their study and was ranked number three out of thirty-one for frequency of usage (Hartman, 1970). Keiser and Prather (1990) ranked it number three (tied with Card 13MF) out of thirty-one in their frequency of usage study.

Teglasi (2001, p. 40)

The woman is facing a window, and the man is holding a hat. The hat and window may be mentioned by those who are bolstering their responses by external detail. Otherwise, these remain as implicit cues to the interaction. An unusual relationship (son leaving or imparting sad news) between the man and woman needs to be explained. The other details are incidental.

Groth-Marnat (1999, p. 477)

This picture is an extremely important one to include when testing males. It usually proves to be a rich source of information regarding attitudes and feelings toward their mother or maternal figures in general. Because the stories usually revolve around a young man striving for independence, the specific manner in which the subject depicts this struggle is important. Does the struggle include an exaggerated amount of guilt? Is there unexpressed or even overt anger toward the older woman? Or does the young man succumb to the woman's wishes? Of equal importance is the mother's reaction

to her son's behavior. To what extent does she control him, and how? It is also of interest to note whether the subject accepts the traditional mother/son version, or whether he or she chooses to avoid discussing the relationship directly. If such avoidance is evident, then how mother/son themes are depicted in other cards that may have elicited discussions of this area (i.e., picture 1 or 5).

Bellak and Abrams (1997, p. 64)

This is an indispensable picture for males, reflecting all the problems of mother/son relationships and all their derivatives in relation to wives and other women. Oedipal themes are frequent. Many stories are given to this card. The downward-cast heads of the two figures often elicit feelings of loss, such as the son bringing news to the mother that the father has died.

Rapaport, Gill and Schafer (1968, p. 488)

Permits expression of the subject's attitude toward the mother figure (guilt feelings, dependence versus independence, over-protectiveness) and of strong attachment of either toward the other.

Henry (1956, p. 246)

An adequate accounting calls for reference to the woman, the man, and some explanation between the two. The hat and the window are very seldom mentioned. This card deals most generally with the attitudes of the subject toward maternal figures and particularly toward separation or discord in that relationship. The breaking of relationships reflects the ability to activate new ideas and projects. The extent to which the man is an independent agent is the most important point to observe here. It is also important to note whether or not the subject accepts the general mother/son version of this or whether he refuses to discuss this relationship directly and hence given other interpretations like a woman to a salesman; whether the man is a friend being news of her son or husband.

Stein (1948, p. 5)

The elderly woman and young man in this picture are usually seen as mother and son. The son may be seen as asking his mother's permission to do something that he planned for a long time. He may want to leave home to undertake a job in another city, to get married, or to enlist in the armed forces. His desires usually conflict with his mother's. In most stories we are

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also told how the conflict is resolved. These stories reflect the patient's attitude toward his mother and the factor that may have caused friction at home. Another common story to this picture is one in which the young man brings sad tidings to the woman. This story is found most frequently in the protocols of veterans who had promised their buddies who died on the battlefield that upon return home they would report the circumstances of their deaths to their families. Stein only looked at male responses in this study.

Card 6GF



Figure 8. Van Brunt (2004) reproduction based on original Murray (1943) manual

Van Brunt Summary

Card 6GF is a less frequently used card, often seen as the man making a suggestion, potentially sexual, to the woman. The card is taken from a black and white illustration from the Agatha Christie serialized novel, *The Body in the Library*. The man in the picture is the woman's previous boyfriend. Females are seen as seeing the card as more aggressive than males. Some suggest this card as the father card for female subjects, yet the similarities in the ages may call this labeling into question. It may reflect heterosexual relationships. The man may be seen as a seducer, offering helpful advice, or intrusive. Some suggest subjects who are more trusting and comfortable create stories where the woman responds in a more accepting and flexible manner.

Description (Murray, 1943, p. 22)

A young woman sitting on the edge of a sofa looks back over her shoulder at an older man with a pipe in his mouth who seems to be addressing her.

Origin (Morgan, 1999, pp. 70-71)

This picture is taken from a black and white illustration by American illustrator Hy Rubin (1905–1960). It was drawn to illustrate the serialized mystery novel, *The Body in the Library*, by Agatha Christie and appeared in the *Saturday Evening Post*. The original illustration shows three figures: Addie Jefferson, a young widow; Hugo Mclean, her old beau; and Mrs. Dolly Bantry, an older woman. The illustration depicts a scene where Addie had been revealing many of her life's secrets to Dolly, in whose library a body has just been discovered. Addie has just expressed her extreme dislike of the victim, saying "Oh, I could have killed her!" then followed up her exclamation with "What an awful thing to say!" Hugo came up quietly behind them and inquired, "What an awful thing to say!" Addie explained what she had said, and Hugo, who has a romantic interest in Addie, reflected awhile and said protectively, "No, wouldn't say that if I were you. Might be misunderstood." He went on to warn her, "You've got to watch your step, Addie." The illustration is cropped so that Addie and Hugo the only two figure seen. The illustration was first used in series C.

Usage Frequency

This card was used by 24% of psychologists in the study and was ranked number sixteen out of thirty-one for frequency of usage (Hartman, 1970). Keiser and Prather (1990) ranked it number twenty (tied with Cards 9GF, 17BM, 19) out of thirty-one in their frequency of usage study. Terry's (1952) study rated this card twelve out of twenty in terms of level of responses for written and oral stories for female respondents.

Aronow, Weiss and Reznikoff (2001, p. 37)

This card most typically involves the man making a suggestion to the woman, sexual or otherwise. The 1953 Eron study using females found the three most common themes for this card were pressure from partner, fear or worry, and ordinary activity. The study found that males and females viewed this card very differently, with males viewing the card as only slightly aggressive and impulsive; but females viewing it as quite aggressive, slightly impulsive, unpleasant, dangerous, severe and sexy. The theme of sexual

advance is thus suggested, at least for female subjects. This card has been described as the father card for female subjects; however, the similarity in ages between the people pictured renders this approach somewhat questionable. The card may thus be more of a reflection of heterosexual relations generally. Thus, is the interaction positive, or is the male regarded, for instance, as inappropriately intrusive?

Groth-Marnat (1999, p. 477)

This card was originally intended to be the female counterpart to Card 6BM, and it was hoped that it, too, would elicit attitudes and feelings towards parental figures. However, because the two figures are often seen as being somewhat equal in age, the card frequently does not accomplish its intended purpose. When clear father/daughter plots are not discussed, then the picture reflects the subjective style and approach to unstructured heterosexual relationships. For example, the subject may describe the woman as being startled or embarrassed or, on the other hand, may have her respond in a spontaneous and comfortable manner. It is important to note the manner in which the man is perceived by the woman. Is he seen as a seducer? Does he offer her helpful advice? Is he intrusive? Or is he perceived as a welcome addition? A person who mistrusts interpersonal relationships will typically create a story in which the man is intrusive and the woman's reaction is one of defensiveness and surprise. Subjects who are more trusting and comfortable usually develop themes in which the woman responds in a more accepting and flexible manner.

Bellak and Abrams (1997, p. 67)

This is really meant to be a counterpart of Card 6BM to reflect the relationship of females to the father. However, the man is usually, at least manifestly, not seen as the father image but rather as a contemporary, who may thereupon be invested with any number of qualities, from those of an aggressor, a seducer, or a proposer of marriage.

Campus (1976)

Males were not given this card in the study. With females, this card pulls for the following needs as defined by Murray (1943) and Stein (1948): Defendance, Harmavoidance, and Order. These needs are defined and listed in Appendix D.

Rapaport, Gill and Schafer (1968, p. 488)

Gives the reaction of a woman to a somewhat older and dominant man, only rarely overt attitudes toward the father.

Henry (1956, p. 247)

The subject should refer to the woman, the man and some explanation of the relationship between them. The pipe and sofa are often noted. This is a picture of sexual advance of the older man. It is useful in portraying attitudes towards heterosexuality, especially in its temporary aspects. In middle-class subjects, this is usually a sophisticated heterosexual scene in which the man is proposing some sort of activity. In women, there is a considerable amount of variation in how the woman responds to the activity proposed by the man. The manner in which the subject responds generally reflects his confidence in unstructured interpersonal situations. Easy and friendly relations are more generally found in upper middle-class groups than in lower-class groups. A surprised or startled reaction in lower middle-class women is often elicited.

Card 7BM



Figure 9. Van Brunt (2004) reproduction based on original Murray (1943) manual.

Van Brunt Summary

Card 7BM is commonly used by psychologists and is based on an advertisement for Fleishmann's yeast. The older man is a doctor and the young man is suffering from constipation. Stories of the older man giving advice to the younger man are common here. The card is often described as the father card for male subjects. It may also illicit themes towards authority figures, external demands and in some cases their attitude towards therapy.

Description (Murray, 1943, p. 22)

A gray-haired man is looking at a younger man who is sullenly staring into space.

Origin (Morgan, 1999, p. 71)

The original image comes from an advertisement for Fleishmann's yeast. The ad was part of a series that featured endorsements of mostly European doctors encouraging the use of yeast in the treatment of a variety of physical complaints. The distinguished, gray haired man is the Parisian doctor Georges Rosenthal. He points out to the young man, presumably a patient suffering with constipation. The doctor is quoted saying, "Keep the digestive and intestinal tract clean with fresh yeast and your health will improve." The image was redrawn with minor changes from A to continue in series B, C and D.

Usage Frequency

This card was used by 74% of psychologists in their study and was ranked number five out of thirty-one for frequency of usage (Hartman, 1970). Keiser and Prather (1990) ranked it number eight out of thirty-one in their frequency of usage study.

Teglasi (2001, p. 41)

There are no other details besides the main figures, but facial features may be noted. An explanation of the relationship between the two men that accounts for their facial expression and age difference is needed.

Aronow, Weiss and Reznikoff (2001, p. 38)

This story typically elicits stories of an older man giving advice to a younger man. The 1950 Eron study found the most frequent story to this card is neutral to moderately sad. The most frequent outcome is moderately happy. The three most frequent themes seen were succorance (to be taken care of) from a parent, pressure from parents, and occupational concern. This card has been described as the father card for male subjects and is successful in eliciting feelings toward the father and other male authority figures.

Groth-Marnat (1999, pp. 477-478)

This card is extremely useful in obtaining information about authority figures and, more specifically, the subject's own father. The picture deals with hierarchical personal relationships and usually takes the form of an older, more experienced man interacting with a younger, less experienced one. Thus, the card can clearly show how the subject deals with external demands and attitudes towards authority.

Bellak and Abrams (1997, p. 67)

This picture of an old man and a young man may be helpful in bringing out the father/son relationship and all its derivatives (in males) in the form of attitudes toward male authority.

Campus (1976)

With males, this card pulls for the following needs as defined by Murray (1943) and Stein (1948): Defendance, Infavoidance and Deference. The card has a negative pull for Sex (-). With females, this card did not pull for any needs as defined by Murray (1943) and Stein (1948). These needs are defined and listed in Appendix D.

Rapaport, Gill and Schafer (1968, p. 488)

Frequently yields information about the subject's attitudes toward his own father and authority in general (dependence, compliance, rejection, defiance). It also gives him an opportunity to express antisocial trends.

Henry (1956, pp. 247-248)

An adequate accounting requires only the two men, the one on the right normally seen as the older, and a statement of some relationship between them. This is a card dealing with the hierarchical personal relations, normally taking the form of younger and less experienced versus older and more experienced. It is particularly stimulating of attitudes toward authority and toward the influences of external demands, in the person of the old man. In younger subjects, the older man may carry the implication of a more impersonal authority and hence attitudes toward rules and policies, especially in a work setting, are stimulated. Frequent plots typically develop a father/son or a professional relationship. The older man is typically advising the younger. In working class males the father/son theme is sometimes replaced with a boss/employee one. Points of special interest are where extreme reactions to crime or discord are given versus the more typical plots. The outcome becomes most important in terms of whether the young man follows the advice mechanically, integrates it into his own plans, or rejects it with hostility.

Stein (1948, p. 5)

The younger man is frequently seen as having come to the older man for advice or the two men are discussing a problem of mutual interest. These

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stories frequently indicate the patient's attitude toward adult males and also some of the problems about which he may be concerned. At times the stories to this picture reflect the patient's attitude to therapy.

Card 7GF



Figure 10. Van Brunt (2004) reproduction based on original Murray (1943) manual.

Van Brunt Summary

Card 7GF is a moderately used card based on an original color painting, *Fairy Tales*, which often pulls for mother-daughter relationships. Many see the girl as often disinterested in what the older woman is doing. The object in her hands is often seen as a doll, cat or pet. Some explanation as to why the girl is looking away should occur in the story. With both looking away from each other, stories of negative interactions may be common.

Description (Murray, 1943, p. 22)

An older woman is sitting on a sofa close beside a girl, speaking or reading to her. The girl, who holds a doll in her lap, is looking away.

Origin (Morgan, 1999, p. 72)

The original color painting is called *Fairy Tales* by American artist Anatol Shulkin (1899–1961). As is typical of his paintings, the young girl is gazing into space, which allows his models to avoid revealing their inner selves. The black and white reproduction appeared in series C.

Usage Frequency

This card was used by 30% of psychologists in their study and was ranked number fourteen out of thirty-one for frequency of usage (Hartman, 1970). Keiser and Prather (1990) ranked it number thirteen out of thirty-one in their frequency of usage study. Terry's (1952) study rated this card six out of twenty in terms of level of responses for written and oral stories for female respondents.

Teglasi (2001, p. 41)

The girl appears to be disengaged from what the woman is doing. The doll is frequently perceived as a cat or other pet. Details of clothing or furniture are sometimes noted. An explanation of the relationship between the two main figures and why the girl is looking away, is needed.

Aronow, Weiss and Reznikoff (2001, p. 38)

This card does stimulate themes of mother-daughter interactions. The 1953 Eron study with female subjects found that the three most common themes elicited were parental pressure, facts of life, and that a sibling is coming. Test takers describe the card as passive and safe. The card has been referred to the mother card for female subjects and is apparently successful in that respect. Psychologists should be aware that feelings between mother and daughter that are being elicited.

Groth-Marnat (1999, p. 478)

The intention here is to bring out the style and manner of mother/child interaction. When older women are the subjects, the picture often elicits feelings and attitudes toward children. Because both figures are looking away, either figure is sometimes perceived as rejecting the other. Thus, the card often elicits negative feelings and interactions, and it is important to note how these feelings are resolved, expressed, or avoided. Sometimes, the older woman is described as reading a fairy story to the younger girl. Often, the most instructive data will then come from the fairy story itself.

Bellak and Abrams (1997, p. 65)

This picture will bring out the relationship between mother and child in females. It may encourage negative attitudes toward the mother, because of the fact that the girl is looking off into the distance rather than at the mother. The doll, in turn, may reflect the test taker's attitude toward expectancy of children. Often, the theme concerns the mother telling a fairy tale, and very instructive data may be in this theme within a theme.

Campus (1976)

This card was not given to males in the study. With females, this card pulls for the following needs as defined by Murray (1943) and Stein (1948): Deference. The card had a negative pull for Sex (-). These needs are defined and listed in Appendix D.

Rapaport, Gill and Schafer (1968, p. 488)

Brings out information about the mother-daughter relationship, often the attitudes of mature women toward their own children.

Henry (1956, pp. 248-249)

The two central figures are all that is required for an adequate story, plus an explanation of their activity. Other details frequently noted are first the doll in the girl's hands and, less frequently the book from which the woman is reading. This picture, of course, is primarily a mother/child stimulus, giving attitudes towards maternal relations and toward presumed characteristics of older women. The fact that the girl is looking away is seen by some as evidence of the child's rejection of the mother. Predominantly, plots focus on the mother and child relationship; teaching, advisory, consoling. It is important to see if the content is primarily focused on descriptive mother-to-child, child-to-doll or mother-to-doll. This often gives important clues to covert maternal relations.

Card 8BM



Figure 11. Van Brunt (2004) reproduction based on original Murray (1943) manual.

Van Brunt Summary

Card 8BM is used moderately by psychologists. This card was drawn by Samuel Thal and is based on a color illustration for the short story, *Wild Geese Flying*. The boy in the foreground is recalling his father performing an emergency operation. The boy's father is terminally ill and later dies leaving him the shotgun and medical bag, encouraging him to become a doctor. This is a complex scene and stories often include details of how the figure in the foreground interacts with the doctor-figure. Details in the story often include the knife, gun and the tie and jacket of the figure in the foreground. Some suggest a Freudian interpretation of Oedipal conflicts between the boy and the older man figure with the knife. Others focus on the aggression-themes of the operation and the gun. Still other stories focus on the dream-like quality and stories that focus on the figure in the foreground's ambition and hopes for the future. An important question to resolve is how the story deals with the aggression in the picture.

Description (Murray, 1943, p. 22)

An adolescent boy looks straight out of the picture. The barrel of a rifle is visible at one side, and in the background is the dim scene of a surgical operation, like a reverie-image.

Origin (Morgan, 1999, p. 72)

The picture was drawn by Samuel Thal (1903–1964) based on a color illustration by Carl Mueller (1984–1970). The original illustration was drawn to accompany a short story “*Wild Geese Flying*” by Hal Borland. The illustration shows Malcom, a young man, and in the background appears his father, a country doctor, performing an emergency appendectomy on Andy Oliver, a Mexican sheepherder who had threatened to kill his father 3 days earlier (Morgan, 1999). Malcom assists his father as an anesthetist while another sheepherder watches. It is at this time Malcom decides to follow in his father's footsteps to become a doctor. Malcom's father dies 2 weeks later and leaves him the sum total of his estate consisting on two shotguns and a worn medicine kit. The gun in the foreground reminds the reader that Malcom has been on a goose-hunting trip with his terminally ill father when the action in the background took place. In Thal's redrawing, Malcom is slightly more youthful and he removed a medical bag and stethoscope. The card was first used in series C.

Usage Frequency

This card was used by 50% of psychologists in their study and was ranked number eight out of thirty-one for frequency of usage (Hartman, 1970). Keiser and Prather (1990) ranked it number nine (tied with Card 10) out of thirty-one in their frequency of usage study.

Teglasi (2001, p. 41)

Often noted details are aspects of the surgical scene, the “knife,” and the tie and jacket worn by the figure in the foreground. The window or bookcase in the upper right is rarely mentioned. This is a complex scene demanding an explanation of the relationship between the foreground and the background, which appear to be in different realities. The scene is complicated by the relatively clear depiction of a rifle and various more subtle details.

Aronow, Weiss and Reznikoff (2001, p. 39)

Common stories to this card center on ambition or an operation scene. Eron's (1950) study reported that about half of all stories were moderately sad, with about half of the outcomes moderately happy. There is frequently a shift in the happy direction. The three most common themes seen were aspiration, war, and death or illness of a parent. It is not unusual for Oedipal conflicts to be seen on this card, with the subject identifying with the adolescent boy. How these conflicts are played out can be quite interesting.

Groth-Marnat (1999, p. 478)

The picture can be seen as a thinly veiled depiction of a young man's oedipal conflicts, with concomitant feelings and castration anxiety and hostility. Thus, it is important to note what feelings the boy or other characters in the story have toward the older man performing the surgery. If the story depicts a need for achievement expressed by the younger man, it is also likely that he will identify with the older one and perhaps use him as an example. If this is the case, the details of how the identification takes place and specific feelings regarding the identification may be helpful.

Bellak and Abrams (1997, p. 65)

This is a very useful picture. Male test takers usually identify with the boy in the foreground. The aggression-essential themes that may be developed center on either someone being shot and now being operated on (in the background) or on stories of ambition- the boy dreaming of becoming a doctor, for example. The operation scene may elicit a fear of being mutilated while passive. Whether the rifle at the left is noticed or not, and what is made of it, are problems similar to those of the pistol in Card 3BM. The picture may be fairly difficult to cope with for some people. Most often, it is made into a dream or daydream of success as a surgeon or the perpetrator of a shooting. One way of distancing oneself is to ascribe the scene to something that happened long ago.

Campus (1976)

With males, this card pulls for the following needs as defined by Murray (1943) and Stein (1948): Order, Harmavoidance and Deference. This card was not given to females in the study. These needs are defined and listed in Appendix D.

Rapaport, Gill and Schafer (1968, p. 488)

Strongly suggest aggression, but gives the subject a chance to express it in either the socialized, sublimated theme of ambitions to become a doctor, or in the more direct form of hunting accident. It gives the subject a chance to indicate the target of his repressed hostility.

Henry (1956, pp. 249-250)

An adequate accounting must deal with the foreground boy, the reverie-image in the background, and some explanation of the reason why these are in seemingly different planes, yet together. Other details frequently noted include the rifle, the surgical scene, the doctor and the patient, and less frequently, the knife in the hand of the doctor. The picture is a stimulus test of the subject's reality orientation as well as his ambition and future planning skills. Secondly, it permits hostile and attacking fantasies to emerge. The surgical plot is the more frequent, in which the boy is seen as dreaming or imagining the background scene. Most frequently, this relates to his ambition or future career plans. Frequently, the scene is reversed and the boy becomes the image in the mind of the doctor- usually thinking of his son who also will become a physician. Occurring in one-fourth of the instances, the rifle is related to the boy and the surgical scene is caused by the boy's shooting someone. The major interest beyond the usual content concerns is the way in which the main form elements are related. Of special interests will be the possible response to the knife or other specific anatomical details of the operating scene, suggestive of aggressive tendencies or castration fears.

Stein (1948, p. 6)

In the stories told to this picture the main character is usually the adolescent boy. The scene in the background is utilized as a representation of the boy's fantasy or wish to become a physician. Or the boy may have shot the figure on the table and he is now awaiting the outcome of the operation. The first theme reflects the patient's ambitions and the second, his aggressive tendencies. In aggressive stories, the patient may reveal the individual against whom his aggression may be directed.

Card 8GF



Figure 12. Van Brunt (2004) reproduction based on original Murray (1943) manual.

Van Brunt Summary

Card 8GF is an infrequently used vague card that does not often yield interesting stories. It is based on an oil painting titled: *Lili, Portrait of the Artist's Wife*. The signature remains underneath the chair rail. Shallow, contemplative stories are often told. The subject may also tell stories concerning daydreaming about the future.

Description (Murray, 1943, p. 22)

A young woman sits with her chin in her hand looking off into space.

Origin (Morgan, 1999, pp. 72-73)

The card is a reproduction of an oil painting by American painter Fredric Taube (1900–1981). The work is titled *Lili, Portrait of the Artist's Wife* and was painted in 1937. The artist's signature can be seen in the lower left hand quadrant beneath the chair rail. The card was first included in series C.

Usage Frequency

This card was used by 1% of psychologists in their study and was ranked number twenty-nine (tied with Card 9BM) out of thirty-one for frequency of usage (Hartman, 1970). Keiser and Prather (1990) ranked it number twenty-seven (tied with Card 15) out of thirty-one in their frequency of usage study. Terry's (1952) study rated this card fourteen and one-half out of twenty in terms of level of responses for written and oral stories for female respondents.

Aronow, Weiss and Reznikoff (2001, p. 39)

This is a vague card that does not yield particularly interesting stories. The three most common themes reported by Eron (1953) involve happy reminiscence, aspiration and occupational concern. There is generally a positive tone with this card.

Groth-Marnat (1999, p. 479)

This picture is difficult to generalize about. Typically, it produces somewhat shallow stories of a contemplative nature.

Bellak and Abrams (1997, p. 67)

Almost any theme may be produced by this picture, usually of a shallow, contemplative nature. The card is not particularly useful.

Campus (1976)

This card was not used with males in the study. With females, this card pulls for the following needs as defined by Murray (1943) and Stein (1948): Achievement, Nurturance, Affiliation, and Sentience. The card also negatively pulls for Aggression (-). These needs are defined and listed in Appendix D.

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Rapaport, Gill and Schafer (1968, p. 488)

Tends to elicit rather stereotyped themes of daydreaming about the future.

Henry (1956, p. 250)

An adequate accounting requires a reference to the woman and her dreamy pose. This lone figure is usually taken as a stimulus to self-oriented fantasy of the minor future planning sort. It stimulates a positive daydream, in middle-class women often taking the form of marriage and family, of ambition of a short-range domestic variety. The plots typically involve as story of a woman daydreaming of some pleasant domestic or closely related event. This is a rather highly stereotyped picture, the only variation being the infrequent possibility of plots other than those suggested.

Card 9BM

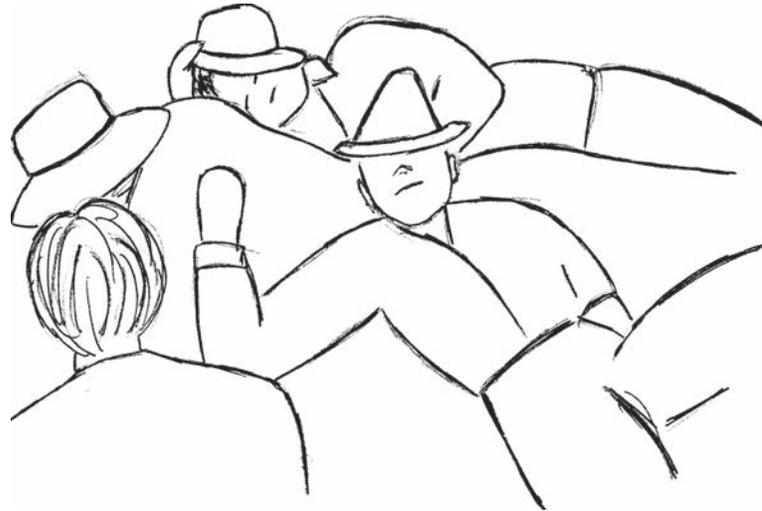


Figure 13. Van Brunt (2004) reproduction based on original Murray (1943) manual.

Van Brunt Summary

Card 9BM is used infrequently and often elicits stories of how comfortable same-sex men are with one another. The card was drawn by Samuel Thal and based on a photograph, *Siesta*, taken in Texas after lunch while the cowboys relaxed to tell stories and roll cigarettes. Are the men seen relaxing or in competition with one another? Social feelings may be brought out with regard to either homosexual feelings or homeless individuals. The card may also bring up attitudes between working and passive ease.

Description (Murray, 1943, p. 22)

Four men in overalls are lying in the grass taking it easy.

Origin (Morgan, 1999, p. 73)

The picture was redrawn by Samuel Thal from the photograph titled *Siesta* by American photographer Ulric Meisel. According to Meisel, the photograph was taken in Guthrie, Texas after lunch when the cowboys flopped on the ground to tell yarns, roll cigarettes, and take it easy for a while.

Usage Frequency

This card was used by 1% of psychologists in their study and was ranked number twenty-nine (tied with Card 8GF) out of thirty-one for frequency of usage (Hartman, 1970). Keiser and Prather (1990) ranked it number twenty-four (tied with Card 12F and 12BG) out of thirty-one in their frequency of usage study.

Aronow, Weiss and Reznikoff (2001, p. 40)

This card typically elicits stories involving a hobo theme. Eron (1950) found that the most frequent story is neutral in tone. The three most common themes were found to be retirement, exhaustion and vacillation.

Groth-Marnat (1999, p. 479)

This picture is particularly helpful in providing information about relationship with member of the same sex. Are men comfortable with one another? Is there any competitiveness? Is the central person in the story merely observing the four men, or is he one of the four men in the picture? Sometimes, homosexual tendencies or fears regarding such tendencies become evident in the story plot. Social prejudice surrounding attitudes toward “lazy,” lower-class, or unemployed persons often become apparent, particularly when the men in the picture are seen as homeless.

Bellak and Abrams (1997, p. 68)

This is another important picture for disclosing contemporary, man-to-man relationships. It may, for one thing, offer a general indication of social relationships, namely, with which of the figures the test taker is identified. In extremes, the test taker may identify with someone outside the group, who looks askance at the group or he may be part of it or even the center. Again, homosexual feelings or fears may become apparent in the stories to this picture. Social prejudices may be brought to light here, as in stories of homeless individuals.

Campus (1976)

With males, this card pulls for the following needs as defined by Murray (1943) and Stein (1948): Play and Affiliation. The card has a negative pull for Sentience (-), Abasement (-), Order (-), Counteraction (-), Defendance (-), and Harmavoidance (-). This card was not used with females in the study. These needs are defined and listed in Appendix D.

Rapaport, Gill and Schafer (1968, p. 488)

Elicits feelings and attitudes concerning work versus passive ease, male companionship or the homosexual threat of bodily contact; sometimes reversal social attitudes and prejudices.

Henry (1956, p. 249-250)

An adequate accounting requires some attention to the reason for the lying down positions and for the group of men. Other details frequently noted are the specification of the number of men and their identification as laborers, tramps, soldiers. Less frequently, one or more of the men may be seen as African American and the man in the left front as younger. Similarly, details of clothing or body may be noted. The basic stimulus here is probably that conveyed by the relaxed positions and relates to issues of ease, not-work, and lack of responsibility, and the relationship of passive enjoyment to superego. The close proximity of the bodies readily stimulates apprehension over body contact and sometimes male heterosexual concerns. Closely related to this is the possibility of interpreting the scene in terms of peers, buddies, and male companions which may reflect the male subject's ease with his own sexuality. The dominant plot here appears to be that of men of some inferior class positions who are relaxing and resting.

Stein (1948, p. 7)

The men are seen as either resting and dreaming after a hard day's work or they are taking a short rest before returning to their work. It is usually the more energetic individual who concludes his story by having the men return to their work.

Card 9GF



Figure 14. Van Brunt (2004) reproduction based on original Murray (1943) manual.

Van Brunt Summary

Card 9GF is an infrequently used card that often elicits stories of conflict between the two female figures, potentially over a man. The card is based on a color illustration for the novel, “Appointment in India.” The figure in the foreground is surprised to see the wife of the plantation manager half-running back to her own bungalow. The spying aspect of the card may bring forth stories with a paranoid theme. The card generally pulls for sister or peer female relationships, conflict resolution, jealousy, sibling rivalry, and competitiveness. Cooperation between the two occurs infrequently as a plot.

Description (Murray, 1943, p. 22)

A young woman with a magazine and a purse in her hand looks from behind a tree at another young woman in a party dress running along a beach.

Origin (Morgan, 1999, p. 73)

The card is a black and white reproduction of a color illustration by the American illustrator Harry Morse Meyers (1886–1961). It accompanied the serialized novel, “Appointment in India,” by Lawrence Blochman. A chance encounter on a beach near Shakkapur between Virginia Hatton, the attractive sister of a district officer, and Rhonda Curring, the wife of a plantation manager, is shown. Virginia, feeling upset with her thoughts in turmoil, felt the need to take a walk. She strolled aimlessly along the seashore and there observes Rhonda, half running, half walking along the beach toward her own bungalow with her copper-colored hair flying in the wind. The suddenness of her unexpected appearance made Virginia’s heart skip a beat. Meyer’s signature can be barely see in the lower left hand corner of the card. The illustration was first used in series C.

Usage Frequency

This card was used by 10% of psychologists in their study and was ranked number twenty-three out of thirty-one for frequency of usage (Hartman, 1970). Keiser and Prather (1990) ranked it number twenty (tied with Card 6GF, 17BM, and 19) out of thirty-one in their frequency of usage study. Terry’s (1952) study rated this card seven out of twenty in terms of level of responses for written and oral stories for female respondents.

Aronow, Weiss and Reznikoff (2001, p. 40)

This card usually elicits a story involving conflict between the two female figures, usually over a man. Eron’s (1953) study with female subjects found that the three most common themes involved escape from a perilous environment, curiosity, and jealousy. Both male and female subjects view this as an unhappy card. Themes of female peer competition are often seen on this card. The card may also tend to elicit paranoid themes because of the element of the one woman being observed.

Groth-Marnat (1999, p. 479)

This card basically deals with female peer relationship and is important in elaborating on such issues as conflict resolution, jealousy, sibling rivalry, and competitiveness. Because the figure standing behind the tree is carefully observing the woman on the beach, stories may provide details surrounding paranoid ideation. At the very least, the dynamics of suspiciousness and distrust are usually discussed. Frequently, a man is introduced into the story,

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often in the role of a long lost lover whom one or both of the women are running to meet, or a sexual attacker, from whom the woman on the beach is attempting to escape.

Bellak and Abrams (1997, p. 65-66)

This is an invaluable picture in getting a notion of the woman-to-woman feeling, particularly bringing out sister rivalry or daughter/mother hostility. It is very important in cases in which one suspects depression and suicidal tendencies, since frequently in such circumstances the girl below is made into someone who, in a panic, runs into sea. Men are frequently introduced in stories as a sexual attacker from whom one woman flees, while the other comes to her rescue.

Campus (1976)

This card is not used with males in this study. With females, this card pulls for the following needs as defined by Murray (1943) and Stein (1948): Counteraction and Exhibition. The card negatively pulls for Deference (-). These needs are defined and listed in Appendix D.

Rapaport, Gill and Schafer (1968, p. 488)

This is the best in the series for drawing out sibling rivalry. It readily lends itself also to paranoid-like stories about being spied on, which should therefore be interpreted cautiously.

Henry (1956, p 251- 252)

An adequate accounting would include two women plus an explanation of the hiding of the one and the running of the other. Other details frequently noted include a reference to the beach and water, to the long dress of the one woman, to the tree. Most groups see a conflict of either a sibling nature or of two women over a man. It is basically a picture reflecting female peer relations. Most frequently, the plots to this picture are of two women in conflict, frequently over a man, and somewhat less frequently a story in which the background woman has done something wrong. Co-operation as a basic plot occurs in about one story out of ten. The central point of interests is the relationship between the two women.

Card 10



Figure 15. Van Brunt (2004) reproduction based on original Murray (1943) manual.

Van Brunt Summary

Card 10 is an often-used card based on a reproduction of a photograph by Samuel Thal, which brings themes related to physical closeness. The subject's level of comfort or discomfort in regards to physical closeness may be present in their stories. There is also an absence of a clearly defined gender in the card, though some suggest stories with both subjects are seen as the same gender may indicate latent or obvious homosexual relationships. More generally, the card may pull for how the subject deals with love objects, especially the threat of separation. Some see the figures as parental objects in addition to the more common romantic themes.

Description (Murray, 1943, p. 22)

A young woman's head against a man's shoulder.

Origin (Morgan, 1999, p. 73-74)

Appears to be a reproduction of a photograph drawn by Samuel Thal. The image appears the same in series B and C, but redrawn by Thal for series D.

Usage Frequency

This card was used by 52% of psychologists in their study and was ranked number eight out of thirty-one for frequency of usage (Hartman, 1970). Keiser and Prather (1990) ranked it number nine (tied with Card 8BM) out of thirty-one in their frequency of usage study. Terry's (1952) study rated this card five out of twenty in terms of level of responses for written and oral stories for female respondents.

Teglasi (2001, p. 42)

The gender of the two figures depicted is sufficiently vague to accommodate various interpretations. Thus, the main issue in this card is one of physical closeness. This card has a relative absence of cues to guide interpretation of the relationship.

Aronow, Weiss and Reznikoff (2001, p. 41)

This card usually involves a story about a heterosexual relationship. Eron (1950) found that the most frequent outcome for a story was moderately happy. The three most frequent themes seen were contentment with a partner, nurturance to a partner, and a departure from a partner. The 1953 Eron study with female subjects found that the three most common themes were contentment, death or illness of a child, and the nurturance to a partner. Females rated this as one of the happiest cards. The quality and fabric of heterosexual relationships are often clearly seen in stories to this card. If both parties are indicated to be male, this may be indicative of homosexual orientation in male subjects.

Groth-Marnat (1999, p. 479-480)

This card often gives useful information regarding how the subject perceives male-female relationships, particularly those involving some degree of closeness and intimacy. It might be helpful to notice the relative degree

of comfort or discomfort evoked by emotional closeness. A story of departure or of termination of the relationship may be reflective of either overt or denied hostility on the part of the subject. Sometimes, males will interpret the embrace as involving two males, which may suggest the possibility of a repressed or overt homosexual orientation.

Bellak and Abrams (1997, p. 66)

The gender of the two individuals is rather ambiguous, as in card 3 BM. For those who see the figures as a man and a woman, it may bring out the level of intimacy the test taker may experience in relationship with someone of the opposite gender. If it is interpreted as an embrace between two males by a male test taker or an embrace between two women by a woman test taker, it may suggest latent homosexuality or actual homosexual activity.

Campus (1976)

With males, this card pulls for the following needs as defined by Murray (1943) and Stein (1948): Order, Affiliation, Deference, Nurturance. The card has a negative pull for Aggression (-), Defendance (-), and Exhibition (-). With females, this card pulls for the following needs as defined by Murray (1943) and Stein (1948): Affiliation, Sex, Deference, and Nurturance. The card negatively pulls for Autonomy (-), Aggression (-), Defendance (-). These needs are defined and listed in Appendix D.

Rapaport, Gill and Schafer (1968, p. 488)

Usually reveals the subject's attitude toward separation from love objects, as well as his degree of dependence upon the parent figure of paramount importance.

Henry (1956, pp. 252-253)

An adequate accounting will refer to two figures in some kind of close physical position. In general, the figure on the left is seen as male and the figure on the right is seen as female. However, both figures are sufficiently vague as to sustain alternative interpretations. It appears that this is not unequivocally a stimulus of older male and female, but rather a stimulus of closeness and sensuality, and that with some ease the subject may interpret either figure as male or female. This is a picture of close physical contact and deals with two primary issues. First, how does the subject handle close physical contact and sensuality? Second, how does he react to love-objects,

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especially toward possible separation? When so phrased, it also is reflective either of the subject's view of his spouse or of the intimate emotional (though not generally sexual) relation between his parents. Despite the author's observations on the relative ease of seeing these figures as of either sex, he would scrutinize carefully those interpretations that do not follow the more usual identification of the left figure as male and the right as female. The subject's ease with close physical contact may be specially scrutinized.

Stein (1948, p. 7)

The man and woman are frequently seen as expressing their affection for each other. This theme usually indicates how the patient may regard his wife or how he regards the relationship between his parents.

Card 11



Figure 16. Van Brunt (2004) reproduction based on original Murray (1943) manual.

Van Brunt Summary

Card 11 is an infrequently used card. It presents vague stimulus that will produce richer stories from those subjects with stronger imaginations. Originally, a reproduction of a painting of unknown origin to Murray, the painting was later clarified as, *Dragon in a Rocky Gorge*. The card pulls for how the subject deals with threatening forces in the form of the frequently identified dragon and men (bugs, horses, and so forth) on the path. The presentation of the dragon as an animal may lead the subject to have a more primitive response, or be surprised by the quality of the card. The degree to which the hostility is included in the story and to what extent the victims escape, fight back or are attacked is important to determine. It is important to determine how the patient copes with the aggression and/or deals with new, dangerous or novel encounters.

Description (Murray, 1943, p. 22)

A road skirting a deep chasm between high cliffs. On the road in the distance are obscure figures. Protruding from the rock on one side is the long head and neck of a dragon.

Origin (Morgan, 1999, p. 74)

Murray was unsure of the source of this picture in the 1943 manual. It was clarified as a painting by Swiss artists Arnold Boecklin (1827–1901). The work, *Dragon in a Rocky Gorge*, was inspired by Mignon's Song by Johann Wolfgang von Goethe: "Know'st thou the mountain where, hidden in clouds, the mule seeks the path which the vapor enshrouds? Where horrible dragons in caves rear their broods, and rocks uprooted by storms and floods?" The card had been used in series B and C.

Usage Frequency

This card was used by 27% of psychologists in their study and was ranked number fifteen out of thirty-one for frequency of usage (Hartman, 1970). Keiser and Prather (1990) ranked it number twenty-nine (tied with Card 13G and 17GF) out of thirty-one in their frequency of usage study. Terry's (1952) study rated this card twenty out of twenty in terms of level of responses for written and oral stories for female respondents.

Aronow, Weiss and Reznikoff (2001, p. 41)

This is one of the less useful and less frequently used of the TAT cards. Eron (1950) found that the most frequent story for this card is moderately sad, with the most frequent outcome neutral. The three most frequent themes for males were aggression from an impersonal source, escape from peril, and aggression from a peer.

Groth-Marnat (1999, p. 480)

Because the form of this picture is quite vague and ambiguous, it is a good test of the subject's imaginative abilities and their skill in integrating irregular and poorly defined stimuli. The picture also represents unknown and threatening forces, and reflects the manner in which the subjects deal with fear of attack. Thus, the examiner should take note of whether the characters in the story escape or instead become victims of their attacks. If they escapee, how effective and coherent was the plan they devised to avoid

danger? Were they instead saved by chance or “the forces of fate”? Subjects’ stories can often suggest the degree to which they experience a sense of control over their environment and the course of their lives. The dragon may be seen as coming out from the cliff and attacking people (representing aggressive forces in the environment), or as a protecting creature whom the characters are using for refuge and safety (a need for protection). Such themes can suggest aspects of the subject’s internal framework and mood. For example, when subjects report stories of “everything being dead,” they give a strong indication of a depressive and extremely impoverished inner state.

Bellak and Abrams (1997, p. 68)

This picture is particularly useful because it operates on a more disguised plane and puts many people off guard; although it may frighten others. Here, many infantile or primitive fears emerge, since the animals permit projection of such emotions. If a person has fears of attack, this is a most useful picture, since it may expose the fine features of the fears of being attacked, as for example, by the phallic symbol of the dragon. Stories of oral aggression are also frequent.

Campus (1976)

With males, this card pulls for the following needs as defined by Murray (1943) and Stein (1948): Harmavoidance. With females, this card pulls for the following needs as defined by Murray (1943) and Stein (1948): Harmavoidance, Play, Sentience, Autonomy. The card has a negative pull for Abasement (-), Aggression (-), Exhibition (-) and Infavoidance (-). These needs are defined and listed in Appendix D.

Rapaport, Gill and Schafer (1968, p. 488)

Usually reveals the subject’s attitude toward danger (aggression threatening from outside) and his manner of experiencing anxiety. Frequently the monster becomes a symbolic representation of instinctual demands threatening from within.

Henry (1956, p. 253-254)

This picture is more complex in form than many of the earlier listed ones, both in providing more form areas and in the general vagueness and poorly defined identity. The obscure figures are not necessarily human and are frequently perceived as bugs, a pack horse, etc. The dragon also may be

seen as some other animal and either as coming out or entering the cavern on the rock. Some explanation in the story would also be expected to account for the elemental or prehistoric quality of the scene. Other details frequently noted include some details of the rock and chasm and less frequently the smaller fleeing figure in form of the blocks on the bridge. The picture is good for testing the subject's range of imagination and his ability to deal with irregular and poorly identified stimuli. This is the stimulus of the unknown and the uncontrolled. It reflects the subject's fear of attack (the "man" attacked by the "dragon") and his ability to deal with the lack of social restraint. More generally, it may be described as an "elemental" picture in that the scene is raw and unsocialized and the plots told to it need not deal with properly controlled social events. Stories of aggression and/or escape seem the most frequent to this picture, with the "dragon" seen as coming out of the cliff in possible attack upon the obscure figures near the bridge. Stories in which the subject portrays difficulty controlling the animals (dragon, bug) or those in which the hero is pursued by the animals often reflect an inability to control instinctual or sexual drives.

Stein (1948, p. 7)

In the common stories told to this picture the obscure figures (animals or men) are seen as being attacked by the dragon and their techniques of defense are usually described. Or the man in the picture may be an adventurer or a scientist who is exploring unknown regions. The first type of story usually indicates the patient's fears of aggression and his means of coping with it; the second type reveals the patient's curiosity or desire for dangerous or novel experiences.

Card 12M



Figure 17. Van Brunt (2004) reproduction based on original Murray (1943) manual.

Van Brunt Summary

Card 12M is a commonly used card, and is based on a drawing by Samuel Thal. The card typically elicits themes of older, possibly authoritarian, men towards younger ones. Some suggest there may be some stimulus for passive homosexual themes, or the relationship between client and therapist. It is important to determine if the older figure is seen as giving aid and comfort or harming the figure lying down. The card may reveal the subjects attitude as to how they deal with controlling external forces. Plots often center on religious or hypnotic themes.

Description (Murray, 1943, p. 22)

A young man is lying on a couch with his eyes closed. Leaning over him is the gaunt form of an elderly man, his hand stretched out above the face of the reclining figure.

Origin (Morgan, 1999, p. 74)

This was similar to the image found in series A, B, and C. Samuel Thal redraw it for series D to show an older man standing by the couch with his knee on the bed rather than sitting in a chair beside the couch. The man lying down is wearing a coat in the earlier picture.

Usage Frequency

This card was used by 48% of psychologists in their study and was ranked number nine out of thirty-one for frequency of usage (Hartman, 1970). Keiser and Prather (1990) ranked it number eleven (tied with Card 14) out of thirty-one in their frequency of usage study.

Teglasi (2001, p. 42)

An explanation of the unusual position of the two figures is needed.

Aronow, Weiss and Reznikoff (2001, p. 42)

Eron (1950) found the most frequent story for this card is moderately sad, with stories rarely happy. The three most frequent themes were hypnosis, religion, and illness or death of the central character. This card can be particularly useful in elucidating a patient's possible reaction to psychotherapy, that is, the nature of the relationship that he or she is likely to establish in therapy.

Groth-Marnat (1999, pp. 480-481)

The picture often elicits themes regarding the relationship between an older (usually more authoritative) man and a younger one. This can be significant in predicting or assessing the current or future relationships between the therapists and the client. The manner in which the older man is perceived is particularly important. Is he sympathetic and giving aid, or is he described in more sinister terms? Thus, the picture can represent specifics of the transference relationship and, as such, can be an aid in interpreting and providing feedback to the client regarding this relationship. It can also be used to predict a client's attitude towards, and response to, hypnotic procedures. Stories related to this picture may also represent whether passivity is compatible with a subject's personality or is regarded with discomfort. In particular, subjects frequently reveal attitudes towards some external controlling force.

Bellak and Abrams (1997, p. 68-69)

This is a most important picture for indicating the qualities of the relationship of a younger man to an older man, particularly regarding passive homosexual fears and fears of being under the domination of superior figures. At some times, the man in the upright position is seen as helpful,

administering aid, giving comfort, and no anxiety is expressed. At other times, he is seen exerting an evil influence or as attacking or having attacked a helpless victim. The supine figure may also become unconsciously related to the therapist.

Rapaport, Gill and Schafer (1968, p. 488)

Allows the subject to express his feelings and hopes about therapy; at times the attitude toward passive dependence is also strikingly shown by it.

Henry (1956, p. 254)

An adequate accounting will include two figures plus their unusual position. The relations of the potentially passive and dependent to some superior uncontrollable force is the basic emotional stimulus here. It will reflect the subject's passivity, his attitude toward a controlling force (including in some subjects the attitude toward a therapist), and potentially, in some subjects, homosexual concerns. Frequent plots include: hypnotism, illness of the young man or some religious rite. In these plots the older man will be the hypnotists or the minister or doctor. The boy's reaction to the potentially passive dependent status is of particular interest, including the extent to which the boy has willingly submitted or been forced.

Stein (1948, p. 8)

The young man on the couch is usually the main character in the stories told to this picture. He may be asleep and the elderly man is coming to awaken him; he may be hypnotized by the elderly man; he may be sick and the elderly man has come to inquiry about his health. Stories to this picture frequently give us insight into the patient's attitudes towards various adult males in his environment. They also indicate the role of passivity in the patient's personality and a times his attitude to therapy. On a deeper level of interpretation, homosexual tendencies may be revealed.

Card 12F



Figure 18. Van Brunt (2004) reproduction based on original Murray (1943) manual.

Van Brunt Summary

Card 12F is an infrequently used card. It is a drawing by Christina D. Morgan based on a series of plates (17) titled *Strange Companions*. The older woman typically has negative qualities attributed to her and is often described as a stepmother or mother-in-law. Mother and daughter themes are common, as well as stories about aging (threats of old age) and marriage (control by an older woman). It is also important to determine if stories are deceptions of two people or of symbolic representations (older and former self). The latter description may yield a discussion of the good or evil views of the self.

Description (Murray, 1943, p. 22)

The portrait of a young woman. A weird old woman with a shawl over her head is grimacing in the background.

Origin (Morgan, 1999, p. 74)

This card is a drawing by Christina D. Morgan based on a painting by English artist Augustus Edwin John (1878–1961). John produces several plates labeled *Strange Companions*. The drawing was from plate 17 in *Augustus John*. The image previously appeared in series B, but not series C.

Usage Frequency

This card was used by 8% of psychologists in their study and was ranked number 24.5 (tied with Card 17GF) out of thirty-one for frequency of usage (Hartman, 1970). Keiser and Prather (1990) ranked it number twenty-four (tied with Card 9BM and 12BG) out of thirty-one in their frequency of usage study. Terry's (1952) study rated this card one out of twenty in terms of level of responses for written and oral stories for female respondents.

Aronow, Weiss and Reznikoff (2001, p. 42)

It is not uncommon for the older woman to have very negative qualities ascribed to her, and often be described as a stepmother or mother-in-law. This may, in fact, be a disguise for feelings towards mother. Eron (1953) found the three most frequent themes to be disappointment in a parent, parental pressure, and succorance from a parent. The semantic differential study suggested a neutral or sad emotional tone for female subjects.

Groth-Marnat (1999, p. 481)

This picture elicits descriptions and conceptions of mother figures. The background figure is frequently seen as a mother-in-law who has a variety of evil qualities. Often, these negative qualities are feelings that the subject has toward his or her own mother but can indirectly, and therefore more safely, project onto the figure of mother-in-law.

Bellak and Abrams (1997, p. 69)

This may bring out conceptions of mother figures, but, in all, it is not a picture that is particularly useful. Frequently, the evil mother figure is made

the hero of the story in the guise of the mother-in-law. To appreciate this tendency, it must be understood that mothers-in-law are often the recipients of the negative emotions felt toward one's own mother.

Rapaport, Gill and Schafer (1968, p. 488)

Usually affords an opportunity for the subject to express her attitude toward the mother or daughter figure. Attitudes toward aging and marriage also are frequently revealed.

Henry (1956, pp. 254-255)

An adequate accounting will include only the two figures plus some explanation of their being together in this position. In subjects in the middle-age range, this appears to be a stimulus relating older to younger. Thus, for the mature woman, threats of old age appear prominent. In the younger adult, apprehension over control by an older woman appears more prominent. A basic stimulus selected by many subjects, especially women, is one which portrays the old woman as some symbolic representation of a part of the younger self, her evil self, her self when aged, etc. Most generally, the younger woman bears a family relationship with the older woman who is influencing or advising in some way. In about one-third of the stories, the older woman is seen as adversely influencing. In about one-third of the stories, a second plot will appear in which the older woman is a symbolic representation of the younger woman. Of importance here is the issue of whether the subject sees the two figures in the same reality plane (mother-daughter) or whether one is a symbolic representation (my bad self, me when old, etc.) In addition, if treated in this latter fashion, the particular ideas toward the good and evil or other parts of the self should be specifically viewed.

Card 12BG

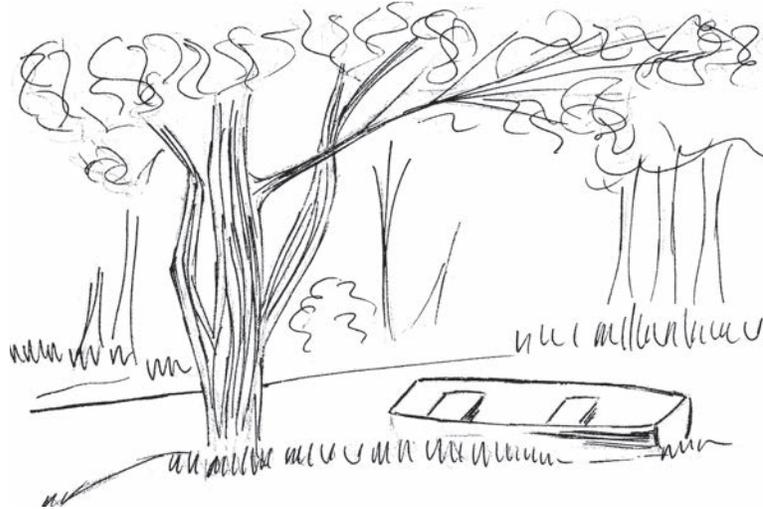


Figure 19. Van Brunt (2004) reproduction based on original Murray (1943) manual.

Van Brunt Summary

Card 12BG is an infrequently used card that is based on a photograph by Harold Grainger. Healthy subject often tell stories in support of a happy, harmonious scene. Depressed or suicidal patients may focus more on themes of aloneness, isolation and suicide. As one of only three cards (16 and 19) containing no figures or people, it is important to determine how the subject deals with this particular twist in the stimuli.

Description (Murray, 1943, pp. 22-23)

A rowboat is drawn up on the bank of a woodland stream. There are no human figures in the picture.

Origin (Morgan, 1999, p. 75)

This is a photograph by Harold Grainger that appeared in *Camera Craft*. After considering two lesser photographs, he chose this one because of its feelings of completeness, feeling of harmony, and sense of aerial perspective.

Usage Frequency

This card was used by 3% of psychologists in their study and was ranked number twenty-seven and one-half (tied with Card 13B) out of thirty-one for frequency of usage (Hartman, 1970). Keiser and Prather (1990) ranked it number twenty-four (tied with Cards 9BM and 12F) out of thirty-one in their frequency of usage study.

Aronow, Weiss and Reznikoff (2001, p. 43)

Healthy subjects typically describe a happy, peaceful scene. Sometimes themes of loneliness and even suicide are found in less healthy test records.

Groth-Marnat (1999, p. 481)

With suicidal or depressed subjects, there may be an elaboration of feelings of abandonment and isolation—for example, someone has been lost or has fallen from the boat. More stable, adjusted subjects are likely to discuss the peace of being alone in the woods and perhaps of fishing further down the stream.

Bellak and Abrams (1997, p. 69)

This picture is meant, as the initials indicate, for boys and girls, but it has not proven very useful. The fact that none of the T.A.T. pictures was useful often enough with children below the age of 10 prompted Bellak's development of the C.A.T. This picture has not been found too helpful in any specific case, except in suicidal or very depressed subjects. It may, then, elicit stories of someone having jumped or fallen out of the boat.

Henry (1956, pp. 255-256)

An adequate accounting of this picture would include some reference to the boat, the woodland scene, and probably an explanation of the boat being unattended. The assumption of the need for some explanation of the "no people" is based upon the general feeling that the majority of subjects will feel compelled to offer such explanation. Here, the stimulus appears to be of two qualities, one represented by the absence of people and the other by pastoral, quiet, idyllic nature. These point to special sources of interpretation. The first is to see whether the subject prefers to introduce people or merely to accept the scene as presented. Many subjects, of course, are quite enchanted by not being required to deal with people here and accept the nature aspects willingly. Others will introduce people. The second is the

question of the extent to which the subject can handle the possible sensibility and relaxation of this scene. Some insight into the ability to handle positive, comforting emotions may be gained here. Sheer fun and adventure stories appear frequently here. These usually include some people who have left their boat for reasons dealing with the particular adventure in progress. It should be recalled, however, that while less frequent, the bright and cheery aspects of this picture are not so apparent that quite sinister stories cannot readily be presented. In the light of the more generally perceived positive aspects of the stimulus, however, the administrator, in the case of sinister stories, would look for inabilities to accept positive emotions, sensuality, and possibly the feeling that without the social control provided by the presence of people the subject may fear his instinctual life will get out of hand.

Card 13MF



Figure 20. Van Brunt (2004) reproduction based on original Murray (1943) manual.

Van Brunt Summary

Card 13MF is a moderately used card that was drawn by Samuel Thal. It typically elicits sexual and aggressive themes. It is of central importance to determine how the subject deals with the overt sexual stimulus. Some suggest extreme attention to detail may indicate obsessive-compulsive tendencies or an avoidance of the stimulus value of the card. Subjects may reveal feelings or attitudes toward their sexual partners, particularly those occurring right after intercourse. How does the subject deal with this potentially shocking card? Does it excite a sexually focused subject? Is the card received with discomfort or anxiety by the subject?

Description (Murray, 1943, p. 23)

A young man is standing with a downcast head buried in his arm. Behind him is the figure of a woman lying in bed.

Origin (Morgan, 1999, p. 75)

The card was first used in series B but was not used in series C. It was redrawn by Samuel Thal for series D. The earlier picture shows a man standing with his arms at his side, shirt opened, and his full face visible. The table

in the earlier picture holds a bottle and an overturned glass. The woman's breasts appear slightly more covered in the earlier picture.

Usage Frequency

This card was used by 1% of psychologists in their study and was ranked number twenty-nine (tied with Card 9BM) out of thirty-one for frequency of usage (Hartman, 1970). Keiser and Prather (1990) ranked it number twenty-seven (tied with Card 15) out of thirty-one in their frequency of usage study. Terry's (1952) study rated this card eight out of twenty in terms of level of responses for written and oral stories for female respondents.

Teglas (2001, p. 42)

The woman's nudity is an important detail. An explanation of the relationship between the man and the woman is needed.

Aronow, Weiss and Reznikoff (2001, p. 43)

This card presents a strong stimulus for both sexual and aggressive themes for subjects. If sex and aggression are not present in the story, this may suggest strong uses of denial. Eron (1950) found that the great preponderance of subject's stories were sad. The three most frequent themes seen for males were death or illness of partner, guilt and remorse, and illicit sex. Eron (1953) found the most common themes with female test takers were death or illness of a female partner, guilt, and aggression from the male partner. Females tended to attribute more phobic and dangerous characteristics to the scene.

Groth-Marnat (1999, p. 481)

This picture is excellent for revealing sexual conflicts. In a general way, it provides information on a subject's attitudes and feelings toward his or her partner, particularly attitudes just prior to and immediately following sexual intercourse. Stories in which there are overt expressions of aggression or revulsion are significant variations and should be noted as relatively unusual. In particular, the relation between a subject's aggressive and sexual feelings is frequently portrayed. Because this picture has a relatively large number of details, obsessive-compulsive personalities frequently spend an excessive amount of time describing and explaining these details. This approach may be particularly evident when the picture has a shock effect and may therefore create anxiety. The obsessive-compulsive's style of handling anxiety by externally focusing on detail is then displayed.

Bellak and Abrams (1997, p. 66)

This is an excellent picture for disclosing sexual conflict in both men and women. In very inhibited subjects, this may virtually lead to “sex shock,” which will find expression in the stories. In females, it may elicit fears of being raped, attacked, or otherwise abused by men. In males, it will often bring out guilt feelings about sexual activity and will easily show the disgust of homosexuals. Feelings between husband and wife may be projected. Not unusual are stories of economic deprivation in response to this picture, and oral tendencies will frequently appear in discussion of the breasts. Again, since this is one of the pictures containing a relatively great amount of detail, obsessive-compulsives will easily be recognized by their concern with details.

Campus (1976)

With males, this card pulls for the following needs as defined by Murray (1943) and Stein (1948): Abasement, Infavoidance, and Sex. With females, this card negatively pulls for the following needs as defined by Murray (1943) and Stein (1948): Order (-), Achievement (-), Counteraction (-), Autonomy (-), Deference (-), Sentience (-), Nurturance (-), Harmavoidance (-). These needs are defined and listed in Appendix D.

Rapaport, Gill and Schafer (1968, p. 489)

Usually elicits the subject’s attitude toward and conception of sexuality and sex partners.

Henry (1956, pp. 256-257)

An adequate accounting will include the man with downcast head, the woman, and some explanation for their being together in this fashion. Other details frequently noted include references to books, the bed, and the nudity of the woman. This is a stimulus of sexuality and, in the light of the usual responses of middle-class subjects, for them it might even be called a stimulus of illicit sex or of sex accompanied by guilt or other negative reactions. Generally, it suggests the subject’s attitude toward sex partners and particularly toward the reactions prior to or subsequent to intercourse. Relations between sexual and aggressive feelings are often portrayed. The plot of illicit sex followed by guilt is possibly the first plot in frequency in middle-class adult subjects. Somewhat less frequently appears the plot in which the woman is ill or dead and the man (often a husband) is expressing remorse or grief. The variations of the two persons to either the plot of illicit sex or

(not unrelated) death or aggression are of special interest. One may particularly observe: how well does the subject construct a plot to this “shocking” picture; is his form level disturbed by its content?

Stein (1948, p. 9)

Sexual plots are most frequent in the stories told to this picture. The young man is usually seen as contemplating or having had sexual intercourse with the woman on the bed. The woman may be the young man’s wife, a girl friend, or a prostitute. These stories usually reveal the patient’s attitude towards women and sex. Another frequent theme is that the woman lying on the bed is the young man’s wife, who is either sick or dead. The young man’s feelings are then described. This theme usually indicates the patient’s hostile attitude towards his wife or women in general.

Card 13B

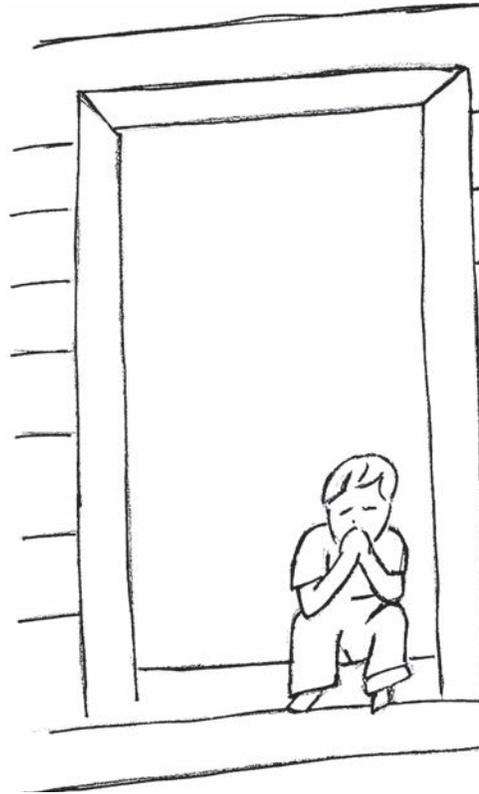


Figure 21. Van Brunt (2004) reproduction based on original Murray (1943) manual.

Van Brunt Summary

Card 13B is an infrequently used card that is based on the photo *Old mountain cabin made of hand-hewn logs near Jackson, Breathitt County, Kentucky*. This card generally pulls for stories of childhood and loneliness. As the card is based on single character, it allows for the subject to introduce others to the story. It is important to see who is introduced into this potentially lonely scene. Social themes such as underprivileged families, abuse and/or neglect may be present as well. The scene may also elicit stories of a lone figure against the vastness of the world.

Description (Murray, 1947, p. 23)

A little boy is sitting on the doorstep of a log cabin.

Origin (Morgan, 1999, pp. 75-76)

The original photograph was taken by Marion Post (1910–1990), who later used her married name Marion Post Wolcott. The original photo was titled, *Old mountain cabin made of hand hewn logs near Jackson, Breathitt County, Kentucky*. The original photo showed a larger view of the log cabin and has the effect of making the young boy appear smaller and less significant. Murray had some confusion over the attribution of the photograph, originally attributed to Nancy Post Wright and titled Mr. Abe Lincoln, Jr.

Usage Frequency

This card was used by 3% of psychologists in their study and was ranked number twenty-seven and one-half (tied with Card 12BG) out of thirty-one for frequency of usage (Hartman, 1970). Keiser and Prather (1990) ranked it number seventeen (tied with Card 18BM) out of thirty-one in their frequency of usage study.

Teglasi (2001, p. 42)

Details include aspects of the cabin, the boy's bare feet, a possible object in the boy's hands. The stimulus is simple, portraying only one character. As with all single figures, this one raises the opportunity for introducing other characters or for explaining what the boy is doing alone. In this way, the card may bring out the sense of relatedness to the larger world. Those portraying more than one character compel the respondent to deal with the relationship as portrayed.

Aronow, Weiss and Reznikoff (2001, p. 44)

In their experience, how childhood is viewed is often revealed in stories to this card and, sometimes, themes of loneliness are seen.

Groth-Marnat (1999, p. 482)

This picture may help both adults and children to reveal attitudes toward introspection or loneliness. In adults, it frequently elicits reveries involving childhood memories.

Bellak and Abrams (1997, p. 70)

To a lesser degree, this is not unlike the boy with a violin in Card 1 in prompting stories of childhood and may be of some use with young boys, al-

though not markedly. It may induce reverie in adults in much the same way as the violin picture.

Henry (1956, pp. 257-258)

An adequate accounting would include the boy and, normally, some explanations for his seeming aloneness. Other details frequently noted are the details of the cabin, especially whether or not it contains people and, less frequently, attention to the possibility that the boy is holding something in his hands. The boy and his relationship to some wider concept are the major stimulus demands here. The potentially underprivileged and/or deserted boy suggest an underlying stimulus of loneliness and insignificance that encourages the respondent to explain his feelings toward such states and toward their causes. The latter are normally seen in terms of either the environment or lack of parental absence or neglect. This is frequently a deserted or at least left behind boy of a less-privileged family. He is generally waiting for the return of his parents. Occasionally it is seen as a stimulus to the need for escape from unpleasant surroundings and dreams of ambition are attributed to the boy. The relation of the boy to the absence of parents, if so interpreted, is of special interest, as is the explanation of the relation of the boy to his present environment.

Card 13G

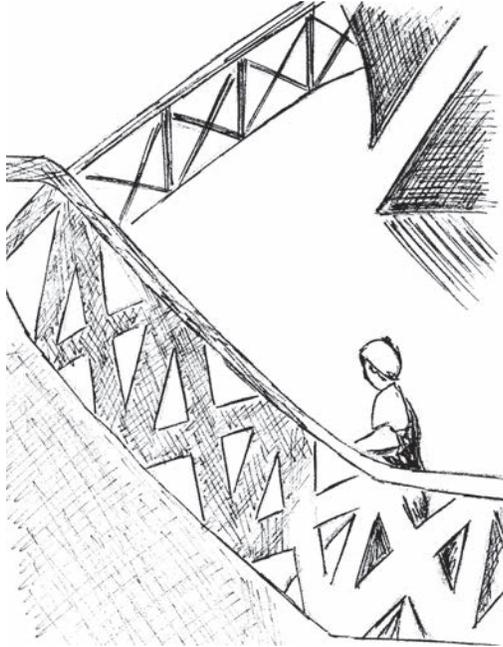


Figure 22. Van Brunt (2004) reproduction based on original Murray (1943) manual.

Van Brunt Summary

Card 13G is an infrequently used card that is taken from a photograph titled *To Roof Garden*. The subject in the photo is the artist's wife walking to their roof garden. Themes of loneliness and childhood are common to this card. Themes are typically highly varied but without depth or detail. Because the card is based on a single character, it allows for the subject to introduce others to the story. It is important to see who is introduced into this potentially lonely scene. The scene may also elicit stories of a lone figure against the vastness of the world.

Description (Murray, 1947, p. 23)

A little girl is climbing a winding flight of stairs.

Origin (Morgan, 1999, pp. 76-77)

This card is from a photograph by Japanese American photographer Hisao E. Kimura (1902–1975), titled *To Roof Garden*. Murray originally described the person in the picture as a “little girl” when, in actuality, the model was Chieko Kimura, the wife of the photographer.

Usage Frequency

This card was used by 0% of psychologists in their study and was ranked number thirty-one out of thirty-one for frequency of usage (Hartman, 1970). Keiser and Prather (1990) ranked it number twenty-nine (tied with Cards 11 and 17GF) out of thirty-one in their frequency of usage study.

Aronow, Weiss and Reznikoff (2001, p. 44)

Like 13B, themes of childhood and loneliness are found in stories to this card.

Groth-Marnat (1999, p. 482)

This picture lacks the specificity and impact found in other TAT cards. It usually produces stories that are highly varied but lacking in richness and detail. Like picture 13B, it can sometimes be useful in depicting a subject's attitude toward loneliness and introspection.

Bellak and Abrams (1997, p. 70)

This picture has not been found to be especially useful thus far in their experience.

Henry (1956, p. 258)

An adequate accounting includes the girl and the flight of stairs plus an explanation of her reason for being where she is. It seems possible that the general massive grayness of the background and the stairs place this picture in much the same category as 13B, a stimulus of the lone small person in an environment that is overwhelming. The background lends itself more to impersonal than to personal interpretations. The small person is struggling against some impersonal but overwhelming environment. This picture also lends itself to projection of symptoms associated with defenses against the feeling of being overwhelmed by one's own anxiety. The plots to the card usually take the form of a girl climbing the stairs exploring, by choice or necessity, some unknown situation. Of special interest here is the situation that will confront the girl as she proceeds as well as the presence of obsessive preoccupation reflective of inability to handle the gray impersonality of this picture.

Card 14

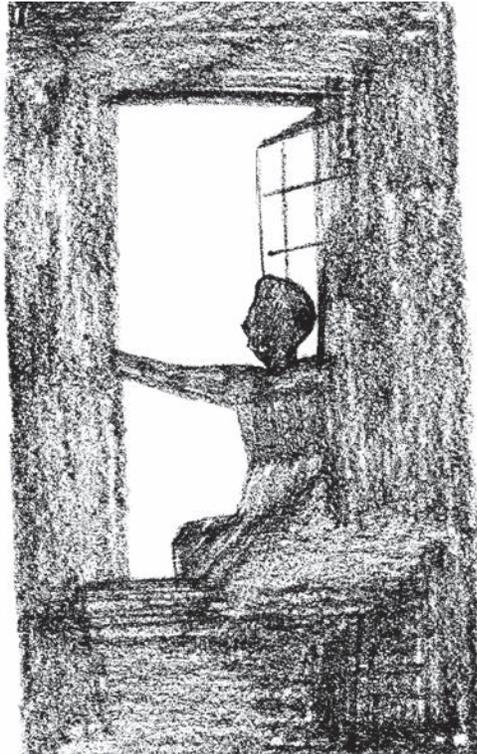


Figure 23. Van Brunt (2004) reproduction based on original Murray (1943) manual.

Van Brunt Summary

Card 14 is a moderately used card that was drawn by Christina D. Morgan. The stimulus of the figure is intentionally vague, so determining the significance of the central figure is important to the interpretation. Themes related to childhood or fears may be common with the vast darkness present. In depressed patients, stories may have a suicidal flavor to theme and a negative view of the future. Stories may include hopeful outlooks toward the unknown future waiting outside the window. Some suggest a detailed inquiry of the story to determine the subject's potential strategies for considering the future and how they structure their philosophical rationalizations.

Description (Murray, 1947, p. 23)

The silhouette of a man (or woman) against a bright window. The rest of the card is totally black.

Origin (Morgan, 1999, p. 77)

This is a drawing by Christina D. Morgan and appeared in series A, B, C.

Usage Frequency

This card was used by 33% of psychologists in their study and was ranked number twelve and one-half (tied with Card 16) out of thirty-one for frequency of usage (Hartman, 1970). Keiser and Prather (1990) ranked it number eleven (tied with Card 12M) out of thirty-one in their frequency of usage study. Terry's (1952) study rated this card sixteen and one-half out of twenty in terms of level of responses for written and oral stories for female respondents.

Aronow, Weiss and Reznikoff (2001, p. 45)

Eron (1950) found that the three most frequent themes of male subjects were curiosity, aspiration, and happy reminiscence. In Eron's (1953) study of female subjects, the three most common themes were aspiration, ordinary activity, and occupational concerns.

Groth-Marnat (1999, p. 482)

If a subject's presenting problem is depression, especially if there is evidence of suicidal ideation, this card, along with Card 3BM, is essential. This type of subject often first describes the figure in the card and, more importantly, discusses the events, feelings, and attitudes that led up to the current self-destructive behavior. It becomes important to investigate, during the inquiry phase of examination, the particular methods and styles of problem solving that the story character has attempted or is attempting. Also significant are the character's internal dialogues and personal reactions as he or she related to different life stresses. This card may also reveal the subject's aesthetic interests and personal philosophical beliefs or wish fulfillments. If a story involving burglary is depicted, it can be useful to consider the character's level of impulse control and guilt, or the consequences of his or her behavior. For example, is the character apprehended and punished for his or her behavior, or is he or she allowed to go free and enjoy the profits of his or her misdeeds?

Bellak and Abrams (1997, p. 70)

This silhouette may be a most useful figure. It is interesting to note the gender identification of the figure. It often brings out childhood fears in relation to darkness. Again, this card may be very useful when one suspects suicidal tendencies, which may be expressed in a story of jumping out of the window. Frequently, it may induce themes of simple contemplation and reveal much of the philosophical rationalization of the subject. Occasionally, it may reveal esthetic interests, and wish-fulfillment stories may be offered. It may also result in burglary stories, if someone is seen as coming in the window.

Campus (1976)

With males, this card pulls for the following needs as defined by Murray (1943) and Stein (1948): Achievement and Sentience. This card negatively pulls for Defendance (-) and Aggression (-). This card pulled no themes for females. These needs are defined and listed in Appendix D.

Rapaport, Gill and Schafer (1968, p. 489)

Frequently allows for expression of frustrations, worries, hopes, and ambitions. Suicidal preoccupation may also become apparent here.

Henry (1956, pp. 258-259)

An adequate accounting will include the single figure and some reference to his activity or, usually, his thoughts at the time. While Murray proposes that the figure may also be a woman, this seems a much less reasonable interpretation than for 3BM, for example. This is most frequently a stimulus to self-ambition fantasy and daydreaming. It is thus reflective of the degree of ambition and organization of the subject's future planning. This includes, of course, the interpretation in which ambition is rejected and the subject returns to some routine activity identified not with the outside (or the future) but with the room behind him. In many ways it would be more appropriate merely to identify this stimulus as one encouraging the verbalization of self-fantasy and to observe that in many middle-class groups this is closely related to fantasies of ambition, often work-oriented. In other persons, and in some of the middle-class persons, fantasies of suicide or other depressive fantasies appear. Predominantly the figure standing at the window, most frequently at night or very early morning, thinking of the outside world, particularly as it relates to his future plans. Plots other than the more frequent one just suggested are of

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special interest, particularly since the range of plots appears quite limited here. Of special interest are the responses in which objects are seen in the dark.

Stein (1948, p. 9)

It is usually said that the figure at the window is spending a sleepless night. He is at the window thinking over the various problems on his mind, contemplating the universe, or a scene outside, or he may be considering suicide. The stories reflect the patient's problems, his desires and his ambitions, or suicidal preoccupations.

Card 15



Figure 24. Van Brunt (2004) reproduction based on original Murray (1943) manual.

Van Brunt Summary

Card 15 is an infrequently used card that was based on 116th woodcut collected in the book, *Madman's Drug: A Novel in Woodcuts*. This very structured card almost always produces death themes in stories. Stories may give insight into the subject feelings about death or the dying process. These stories could be passive and peaceful or aggressive and violent. The card may be potentially useful in obtaining insight to a patient struggling with the recent death of a friend or a relative.

Description (Murray, 1947, p. 23)

A gaunt man with clenched hands is standing among gravestones.

Origin (Morgan, 1999, p. 77)

This card is a woodcut print by the American illustrator and author Lynd Kendall Ward (1905–1985). It appears in his book *Madman's Drum: A Novel in Woodcuts*. The novel was the second of six in this genre and consists entirely of woodcuts. The card is taken from the 3rd to last, the 116th, print. The image appeared in series B and C.

Usage Frequency

This card was used by 7% of psychologists in their study and was ranked number twenty-six out of thirty-one for frequency of usage (Hartman, 1970). Keiser and Prather (1990) ranked it number twenty-seven (tied with Card 8GF) out of thirty-one in their frequency of usage study. Terry's (1952) study rated this card nine out of twenty in terms of level of responses for written and oral stories for female respondents.

Aronow, Weiss and Reznikoff (2001, p. 45)

Eron (1950) reported that the most frequent story to this card were extremely sad, with the most frequent outcome sad. The three most common themes found were death or illness of a partner, religion, and death or illness of a peer. Eron (1953) reported that among female subjects, the three most common themes were intra-aggression, religion, and death or illness of a female partner. In their experience, this is not one of the most helpful cards. It is so structured that it almost always produces death themes.

Groth-Marnat (1999, pp. 482-483)

Stories from Card 15 reflect the subject's particular beliefs about, and attitudes towards, death and the dying process. For example, death may be viewed as a passive, quiet process, or, in contrast, it can be experienced as a violent, aggressive situation. If the subject is having an extremely difficult time coping with the death of a friend or relative, the themes on Card 15 can provide useful information as to why this difficulty is being experienced. For example, the story may reveal a method of adjustment based on excessive denial and a seeming inability to engage in grieving, from which a lack of resolution results. The story might also indicate unexpressed and problematic anger directed toward the dead person, because of a sense of abandonment.

Bellak and Abrams (1997, p. 70)

This picture of a figure in a graveyard is especially important if the test taker has had a death in the immediate family and the clinician wants to discover the test taker's sentiments regarding that death. It is also very useful in that it may disclose notions and fears of death in most people who are presented with this picture. Depressive tendencies manifest themselves clearly. What is clinically interesting and important, and may appear in response to the picture, is the fact that there are many different conceptions of death. The aggressive and passive fantasies of death are probably represented in the religious dichotomy of heaven and hell. All these considerations are particularly important in those pictures concerned with suicidal patients.

Campus (1976)

With males, this card negatively pulls for the following needs as defined by Murray (1943) and Stein (1948): Affiliation (-), Play (-), and Nurturance (-). With females, this card pulls for the following needs as defined by Murray (1943) and Stein (1948): Aggression. The card has a negative pull for Affiliation (-), Sentience (-), Exhibition (-), Sex (-), Nurturance (-), Play (-). These needs are defined and listed in Appendix D.

Rapaport, Gill and Schafer (1968, p. 489)

Gives the subject an opportunity to single out any person in his environment as the target of aggressions (father, mother, wife, children, siblings) by rendering him dead and buried, and frequently indicates whether guilt feelings accompany these aggressions.

Henry (1956, pp. 259-260)

An adequate accounting will include the old man plus some explanation for his being among gravestones. Other details frequently noted include the clenched hands sometimes seen as holding something, or as being restrained by handcuffs or rope. The man and the basic scene are the only two major form elements. This is normally a sad picture lending itself especially to thoughts of sadness, death, and hostility. The slightly ghoulish aspects of the card tend to stimulate ideas of sadness. It is provocative of death and aggression fantasies. It does permit, also, the focusing upon the man as a sympathetic figure in which case sadness at the loss of a loved figure may

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become the main stimulus. The frequent plots are those of sadness at the loss of a loved one, or the interpretation of the scene as religious. Less frequent plots are of fear, loneliness, or of an unreal or symbolic nature. It is of special interest to see who the subject proposes as dead or ill and the extent to which guilt feelings are aroused. Considering the potential for unreal, symbolic, and wanton aggressions here, special attention should be given to such plots.

Stein (1948, p. 10)

The gaunt figure is usually seen as praying over the grave of a deceased person. His attitudes and feelings, both past and present, toward the deceased are described. Frequently, the person who is said to be deceased is the one against whom the patient has a good deal of aggression in reality.

Card 16

Figure 25. This is a blank card.

Van Brunt Summary

Card 16 is a frequently used card that ideally can be a pure reflection of the patient's unconscious, unconscious, as the card itself is blank and offers no stimulus value on its own. In the most productive cases, the subject will take to the task of a blank stimulus and introduce a unique story. In a less favorable condition, subjects return obvious answers based on the white nature of the card (snowman, polar bear hiding, spilled paint, and so on) and avoid using the card to project. This card, more than any of the others, should be queried if the subject does not respond to the stimulus immediately. An example may be, "Yes, it is a snowstorm, but what story might be going on?" If they experience trouble with the card, the subject may also be asked to "Imagine a picture.". The lack of stimulus provides a culturally balanced card that is equally perceived by adults and children alike. Stories may also reflect those problems foremost in the patient's mind or reflect their attitudes toward the therapeutic relationship.

Description (Murray, 1947, p. 23)

Blank card.

Origin (Morgan, 1999, p. 16)

This card was not included in series B, but was used in the earlier series A and C.

Usage Frequency

This card was used by 33% of psychologists in their study and was ranked number twelve and one-half (tied with Card 14) out of thirty-one for frequency of usage (Hartman, 1970). Keiser and Prather (1990) ranked it number five (tied with Card 3BM) out of thirty-one in their frequency of usage study. Terry's (1952) study rated this card fourteen and one-half out of twenty in terms of level of responses for written and oral stories for female respondents.

Aronow, Weiss and Reznikoff (2001, p. 46)

Eron (1950) found that the most frequent story is neutral in tone. The three most common themes were found to be favorable environment, war, and contentment with a partner. Eron (1953) found that among female subjects, the three most common themes were found to be parental contentment, aspiration, and aggression from the environment.

Groth-Marnat (1999, p. 483)

Instructions for this card are: Imagine a picture and then tell a story about it. From subjects with vivid and active imaginations, this card often elicits extremely rich, useful stories, and the amount of detail and complexity in a person's stories has been found to correlate with different measures of creativity (Wakefield, 1986). The card does little to shape or influence the subject's fantasy material and can thus be seen as relatively pure product of his or her unconscious. However, for anxious, resistant, or noncreative subjects, this card is often of little or no value because the stories are usually brief and lack depth or richness. In considering the story, it is helpful to note whether the depiction involves a scene that is vital and optimistic, or one that is desolate and flat. Kahn (1984) suggests that this card's value can be increased by repeating the instructions, which stress that the person must provide a complete story (preceding events, current situation, and outcome),

or by giving the card as the last one in a series. He further stresses that its value derives from both its total lack of structure and usefulness across different ages, ethnic backgrounds, and assessment goals.

Bellak and Abrams (1997, p. 71)

This blank card is of extreme value with verbally gifted subjects, who may really let loose and project freely. If the test taker has given previous indications of difficulty in expressing fantasy material, however, the blank card is often not of any real value. The instructions here are first to imagine a picture and then tell a story about it, producing something like super-projection.

Wakefield (1986, p. 132)

It is safe to say that the response to the TAT blank card is an indication of creativity. The longer the response, the more likely the subject is creative, as creativity has been measured. Similar statements cannot be made to the picture cards. As such, the length of stories offered in the TAT blank card may be useful in assessing creativity as an outcome of therapy.

Kahn (1984, p. 49)

The blank card of the TAT can be an extremely productive fantasy stimulus in clinical applications to a variety of populations and in efforts to respond to a wide range of diagnostic questions. The subject might be prompted to “imagine a picture” if they struggle with the blank stimulus value of the card. Stories generated are often of an autobiographical nature.

Rapaport, Gill and Schafer (1968, p. 489)

Tends to elicit material about current life dilemmas, and often stories with an outdoor setting, in which it is important to note whether the scene has a vital, generative, optimistic qualities or is one of monotony or desolation. Useful only if given with instruction to imagine a picture and then tell a story about that.

Henry (1956, pp. 260-261)

It is possible for the subject to accept the stimulation of white and to associate to it his responses. Echo responses of this sort—white for purity, blankness for my mind, white rabbit, or white snow—may perhaps be accepted as self-conscious evasions and generally considered rejects. One

suspects that the basic stimulus of this card may best be described only in terms of the individual's frame of mind at the time of presentation. It would appear to reflect the anxieties or problems that have been gradually accumulating over the previous stories. The card is thus less useful when given at the beginning of a series. Accordingly, the plots vary widely, the largest single category of response possibly being autobiographically; though here too, specific plots vary. It is of special interest here to note the way in which the subject constructs his story. Does he first describe a stimulus and then tell a story about it? Is he willing to accept his own fantasy readily or does he qualify and/or avoid it with reference to the card, with echo associations of whiteness, etc.? The extent of hostility to the examiner or possibly, if in therapy, to the therapist may also be reflected in this card.

Stein (1948, p. 10)

Since the patient is free to construct his own picture, there are countless stories that may be given to this card. Frequently patients choose to speak about the problems that are uppermost in their minds or they tell stories that reflect their attitudes toward the psychologist who is administering the test or the therapist who is treating them.

Card 17BM



Figure 26. Van Brunt (2004) reproduction based on original Murray (1943) manual.

Van Brunt Summary

Card 17BM is a lesser used card that may elicit themes of athletic events or escaping from dangerous situations. This drawing by Samuel Thal is based on a sketch by a French cartoonist, titled *The Man on a Rope*. Practitioners from a psychoanalytic framework may see this escape related to an Oedipal conflict. Narcissistic, exhibitionistic, and competitive ideas are easily excited in the subject through this card. Because the card pictures a naked man, the subject's stories may reflect their comfort level with their bodies. Some suggest stories may expose latent homosexual ideation in males. While there was some conjecture that the direction of the climber corresponds to positive optimistic tendencies (climbing up), and a pessimistic, negative outlook (climbing down), George and Waehler (1994) indicate there is no such

relationship. These researchers also found that about one-half of all subjects see the climber going up, and about one-third see the climber going down. The remaining do not specify a direction.

Description (Murray, 1947, p. 23)

A naked man is climbing a rope. He is in the act of climbing up or down.

Origin (Morgan, 1999, p. 78)

This is a drawing by Samuel Thal based on a sketch by French cartoonist Honore Daumier (1808–1879) titled *The Man on a Rope*. It appeared in series A and B, and was not used in series C. It was redrawn by Samuel Thal.

Usage Frequency

This card was used by 20% of psychologists in their study and was ranked number eighteen out of thirty-one for frequency of usage (Hartman, 1970). Keiser and Prather (1990) ranked it number twenty (tied with Card 6GF, 9GF, and 19) out of thirty-one in their frequency of usage study.

Aronow, Weiss and Reznikoff (2001, p. 46)

Frequent themes involve athletic events or escaping from a dangerous situation. Because of the nudity, themes involving homosexual ideation may be obtained from latent homosexual male subjects. Eron (1950) found that the most frequent story to this card was neutral to moderately happy. The three most frequent themes were self-esteem, exhibition, and competition with a peer.

Groth-Marnat (1999, p. 483)

Because the card depicts a naked man, attitudes regarding the subject's personal body images are often revealed. They in turn may bring out themes of achievement, physical prowess, adulation, and narcissism. Possible homosexual feelings or anxiety related to homosexuality also becomes evident in the stories of some subjects. Stein (1981) has observed clinically that the direction in which the climber is going might reflect either an optimistic, positive outlook (indicated by his climbing up) or a pessimistic, negative one (reflected by a downward movement). However, correlations with self-report measures of optimism and self-efficacy have not supported this view (George & Waehler, 1994). These researchers found that 52% of participants in their

study saw the climber as going up, where 32% saw climber going down and 15% did not specify a direction. They also found that designating the climber as going up or down was not related to optimism or self-efficacy as measured by the Life Orientation Test and the Generalized Self-Efficacy Scale.

Bellak and Abrams (1997, p. 71)

There are many useful aspects to this picture. There may be revelations of fears in the stories of escape from physical trauma, such as fire, or fleeing from someone. The latter often leads to disclosures concerning oedipal fears, particularly in young, socially immature adolescents, where this picture may actually be seen as someone fleeing from the king or the prince. Again, homosexual feelings are easily brought out, even by descriptive details. Not unusual are stories of a competitive nature, making this an athletic meet or the like. In males, there will often be an indication of their body-image—whether or not they feel themselves to be muscular for example. It also has been suggested that outgoing, active people tell stories of people climbing up, in distinction to others.

Campus (1976)

With males, this card pulls for the following needs as defined by Murray (1943) and Stein (1948): Sex, Exhibition, Sentience, Achievement, Affiliation, Inavoidance, Play, Counteraction, and Dominance. The card has a negative pull for Abasement (-), and Aggression (-). This card was not used with females in the study. These needs are defined and listed in Appendix D.

Rapaport, Gill and Schafer (1968, p. 489)

In general, it does not elicit any one significant theme with any frequency. If the frequent and usually stereotyped theme of escape is excessively elaborated and intense in feeling tone or outcome, it represents that patient's own expectations or hopes for escape from his difficulties.

Henry (1956, pp. 261-262)

An adequate accounting includes the man and the rope plus an explanation of the setting. This normally implies a reference to whether the man is going up or down the rope. Other details frequently noted include specific reference to the muscles or the nudity. Not infrequently, the background gray will be referred to in identifying the scene. This is an extremely useful picture because it reflects the subject's concept of the relation of the

individual to his environment and images of his prowess or vulnerability to environmental forces. Narcissistic, exhibitionistic, and competitive ideas are readily aroused here as are notions of fear and escape. The man may be seen as an athlete showing his prowess or as an escaped prisoner. Normally, the figure is the hero in the general sense and the sympathy of the storyteller is with him. That is, the escaped prisoner is normally escaping from evil forces. Most frequently, he will be seen as going up the rope. It is useful to note the nature of the environment in which the figure is found as well as whether or not other figures are introduced to assist, hamper, or observe him. The subject's desire for recognition and display or his fears of vulnerability should be noted. Attention may be paid to the possible descriptions of nudity or physical build.

Stein (1948, p. 1)

The man on the rope is usually seen as demonstrating his athletic skill and physical ability before a large audience; or he may be seen as making an escape. The first type of story reveals the patient's desire for recognition; his level of aspiration, or his exhibitionistic tendencies. The second may indicate the problems or situations with which the patient cannot deal adequately or his reactions to emergencies. Patients may comment upon the fact that the man is nude and this may be disturbing to some of them. Patients who are concerned with masturbation may reveal their preoccupation in stories where the hero is seen both going up and coming down the rope.

Card 17GF

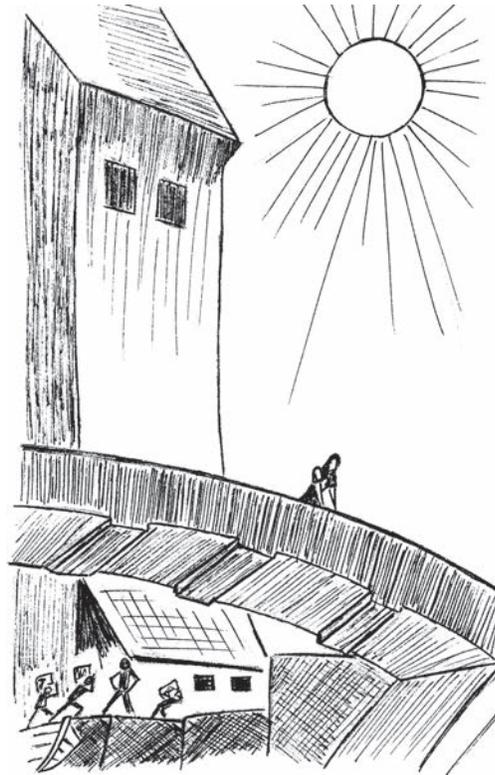


Figure 27. Van Brunt (2004) reproduction based on original Murray (1943) manual.

Van Brunt Summary

Card 17GF is an infrequently used card that is based on a woodcut (71) from the book, *Madman's Drum: A Novel in Woodcuts*. Some depressed patients may see the woman in the picture contemplating suicide by jumping off of the bridge. Themes of a recent separation from a loved one may also be included in the subject's stories. It is also important to determine if the woman is seen as separate or related to the laborers in the background.

Description (Murray, 1943, p. 23)

A bridge over water. A female figure leans over the railing. In the background are tall buildings and small figures of men.

Origin (Morgan, 1999, p. 78)

Another woodcut from Lynd Kendall Ward (1905–1985). It appears in his book *Madman's Drum: A Novel in Woodcuts*. The plate is 71st in the book.

Usage Frequency

This card was used by 8% of psychologists in their study and was ranked number twenty-four and one-half (tied with Card 12F) out of thirty-one for frequency of usage (Hartman, 1970). Keiser and Prather (1990) ranked it number twenty-nine (tied with Card 11 and 13G) out of thirty-one in their frequency of usage study. Terry's (1952) study rated this card ten out of twenty in terms of level of responses for written and oral stories for female respondents.

Aronow, Weiss and Reznikoff (2001, p. 47)

This is not one of the more useful cards. An exception is that some individuals may see the figure as contemplating or preparing to commit suicide by jumping off the bridge. Eron (1953) found that among female subjects, the three most common themes were suicide, ordinary activity, and curiosity.

Groth-Marnat (1999, p. 484)

Attitude toward a recent separation or the impending arrival of a loved one are sometimes described. This card can be particularly useful in cases of suicidal depression, where the figure on the bridge is perceived as contemplating jumping off, as a last attempt to resolve her difficulties. As with Cards 3BM and 14, an inquiry into the specific difficulties the story character has encountered and the manner in which she has attempted to resolve these difficulties can often reflect the subject's manner and style of coping with his or her own difficulties. Personal reactions to, and internal dialogue involving, life stresses can also be extremely informative. However, some of this material is available only through a more detailed inquiry, after the initial story has been given.

Bellak and Abrams (1997, p. 71)

Here is another useful card when one suspects suicidal tendencies in women, since it opens the way for stories about jumping from a bridge. Otherwise, a great variety of stories may be told to Card 17GF, which is not one of the more useful cards, except for the one purpose just stated.

Campus (1976)

This card was not used with males in the study. With females, this card pulls negatively for the following needs as defined by Murray (1943) and Stein (1948): Defendance (-). These needs are defined and listed in Appendix D.

Rapaport, Gill and Schafer (1968, p. 489)

Often elicits strong feelings of unhappiness and the subject's inclination either to sustain hope or to give up (suicide). Attitudes towards a departing or arriving love object also are frequently elicited.

Henry (1956, p. 262)

An adequate accounting includes the woman and some explanation of the drama of the scene. This may include specific references to other details. These include the bridge, the water below and the small figures of men. The depressive, irregular, or dramatic aspects would appear to be the major emotional stimulus. The specific plots are individual efforts to explain these qualities. Along these lines, depression, suicide, female homosexuality, and criminality are all possible associated ideas. Plots of suicide or female unhappiness are frequently developed. If related to the small male figures, she may become the girlfriend or lookout for a gang. In this case, attitudes toward a possibly departing or deviant love object are often reflected. It is of special interest to see whether the plot revolves entirely around the woman or whether she is seen as related to the other small figures. In the former case, the self-oriented feelings, usually negative, dominate the plot. In the latter, the idea of self as related to others forms a stronger part of the subject's ideas.

Card 18BM



Figure 28. Van Brunt (2004) reproduction based on original Murray (1943) manual.

Van Brunt Summary

Card 18BM is an infrequently used card and was drawn by Christina D. Morgan. This picture may cause anxiety in subjects because of the suggestion of an attacker in the darkness. It is important to determine if the subject associates himself or herself with the victim or the attacker. Some suggest males may express fear of attack and possible fear of homosexual themes. The anxiety may be transformed into something without threat such as a drunken fellow being helped by his friends. Is the attack a momentary one or a lasting punishment? How does the person being attacked deal with the threat? In some cases, the patient's attitude concerning alcoholism or drug addiction might be made known.

Description (Murray, 1943, p. 23)

A man is clutched from behind by three hands. The figures of his antagonists are invisible.

Origin (Morgan, 1999, pp. 78-79)

An old-standby drawn by Christina D. Morgan was used in series A, B, and C. There is a third hand added in the series D.

Usage Frequency

This card was used by 13% of psychologists in their study and was ranked number twenty and one-half (tied with Card 20) out of thirty-one for frequency of usage (Hartman, 1970). Keiser and Prather (1990) ranked it number seventeen (tied with Card 13B) out of thirty-one in their frequency of usage study.

Aronow, Weiss and Reznikoff (2001, p. 47)

Eron (1950) found that the most frequent story to this card is neutral to moderately happy. The most frequent themes were found to be self-esteem, exhibition, and competition with a peer. Drunkenness and attitudes toward it is a common theme for this card. Paranoid individuals may also react to it as representing an “attack from behind.”

Groth-Marnat (1999, p. 484)

This picture, more than any others, is likely to produce anxiety because of the suggestive depiction of invisible forces attacking the figure. Thus, it is important to note how the subject handles his or her own anxiety, as well as how the story character deals with his situation. Does the latter see himself as the victim of circumstance in which he is completely helpless? If so, how does he eventually resolve his feelings of helplessness? Is the helplessness a momentary phenomenon, or is it an ongoing personality trait? If the character is seen as a recipient of hard luck, then specifically what situation does the subject perceive as comprising hard luck? Exaggerated aggressiveness or attitudes toward addiction are also sometimes identified with this picture.

Bellak and Abrams (1997, pp. 71-72)

This is another of the more important pictures for learning about, or verifying anxiety, particularly in males. Fears of attack, particularly of a homosexual nature, become more apparent. If a test taker has any anxiety at all, it is bound to come out in response to this picture. On the other hand, it can be made into something innocuous, such as a story of support, for example, of a man in an intoxicated condition being brought home by his

friends. Hard luck stories are often related to this picture, and, of course, one wants to know what a particular person thinks of or fears as hard luck.

Campus (1976)

With males, this card pulls for the following needs as defined by Murray (1943) and Stein (1948): Aggression. The card negatively pulls for Sex (-), Play (-), Achievement (-), Affiliation (-), Nurturance (-), Sentience (-), Order (-), and Deference (-). This card was not used with females in the study. These needs are defined and listed in Appendix D.

Rapaport, Gill and Schafer (1968, p. 489)

Usually elicits stereotyped stories of robbery or drunkenness; intense aggression or attitudes towards addiction may also be expressed.

Henry (1956, p. 263)

An adequate accounting here would clearly parallel Murray's (1943) description—including reference to the men, the hands, and the unusualness of the scene (invisible antagonists). Other details frequently noted include the facial features (anxious, tense) and the clothing (disheveled). This is a stimulus of the fearful person attacked by unknown forces. As such, it reflects the extent of the subject's feeling of control or hopeless susceptibility to the aggression of others. Fears of mysterious sources of influences, sometimes within the individual himself, are aroused. Fears of drug or alcohol addiction also appear. The man is most generally seen as fearful, or anxious, and being attacked or restrained. He himself is also frequently seen as drunk and as disheveled. A point of special interest is whether the basic "mysterious force" is within the person or whether it is "behind" him. Similarly, the extent to which the plot is disrupted by an inability to satisfactorily explain the three hands in the picture is of special note.

Stein (1948, p. 11)

Patients frequently are concerned with their inability to develop an adequate rationale for the three hands that appear in the picture. In the common stories, the man in the picture is seen as either drunk or having been in an accident and the hands belong to the people who are helping him. Or the hero is being attacked from the rear and the hands belong to his attackers. These stories reveal the patient's anxieties concerning aggression that may be directed against him or the patient's attitude towards alcoholism and drug addiction.

Card 18GF



Figure 29. Van Brunt (2004) reproduction based on original Murray (1943) manual.

Van Brunt Summary

Card 18GF is a moderately used card and was originally drawn by Christina D. Morgan and then redrawn by Samuel Thal. The card commonly elicits how women handle aggression, in particular with other women. Mother/daughter conflicts may be shown in the stories. Do the subjects in the story plot revenge, attempt to negotiate, submit to the violence?

It is important to determine if the subject changes the aggressive theme to avoid dealing with the stimulus (one woman helping another who fell). Though Henry (1956) points out that typically half the population makes some attempt to avoid the aggressive theme, most stories do work in the conflict in some manner.

Description (Murray, 1943, p. 23)

A woman has her hands squeezed around the throat of another woman whom she appears to be pushing across the banister of a stairway.

Origin (Morgan, 1999, p. 79)

Was originally drawn by Christina D. Morgan and redrawn by Samuel Thal for series B. The card was not used in series C. Holt reported having a vague memory of seeing a photograph from which Christina D. Morgan drew this earlier picture. In the earlier picture, the woman leaning backwards across the banister has on a print dress and the woman with her hands at the other's throat appears to be younger. The steps are not visible in the earlier picture.

Usage Frequency

This card was used by 37% of psychologists in their study and was ranked number ten and one-half (tied with Card 8BM) out of thirty-one for frequency of usage (Hartman, 1970). Keiser and Prather (1990) ranked it number fourteen out of thirty-one in their frequency of usage study. Terry's (1952) study rated this card number two out of twenty in terms of level of responses for written and oral stories for female respondents.

Aronow, Weiss and Reznikoff (2001, p. 48)

Eron (1953) found that among female subjects, the three most common themes for this card were found to be succorance from a parent, parental pressure, and death or illness of a child. Hostile interactions with other female figures tend to be highlighted in stories to this card, whether Oedipal in nature or not.

Groth-Marnat (1999, pp. 484-485)

The manner in which the subject handles aggressive, hostile relationships with other women is the primary type of information this picture elicits. Particular note should be made of what types of events trigger this aggressiveness, and of the manner in which the conflict is or is not resolved. Does the character submit passively, withdraw from the relationship, plot revenge, or negotiate change? Feelings of inferiority, jealousy, and response to being dominated are also often described. Although the representation of aggressiveness in the picture is quite explicit, subjects will occasionally attempt to deny or avoid this aggressiveness by creating a story in which one figure is attempting to help the other one up the stairs. This may point to general denial and repression of hostility on the part of the subject.

Bellak and Abrams (1997, p. 72)

This picture gives an excellent indication of how aggression is handled by women. It may be completely evaded by the denial that any aggressive act is taking place. Sometimes, stories of how one woman is helping another up the stairs or up from the floor are told in attempts to evade aggressive implications. Mother/daughter conflicts may also be highlighted.

Campus (1976)

This card was not used with males in the study. With females, this card negatively pulls for the following needs as defined by Murray (1943) and Stein (1948): Sentience (-), Order (-), Sex (-), Autonomy (-), Affiliation (-), Dominance (-), Nurturance (-), and Play (-). These needs are defined and listed in Appendix D.

Rapaport, Gill and Schafer (1968, p. 489)

Elicits attitudes toward aggression. Relationships to daughter, sister, and mother figure, and to feminine figures in general, are frequently expressed. Jealousy, inferiority feelings and reaction to being dominated are also indicated.

Henry (1956, pp. 263-264)

An adequate accounting will refer to the two figures and some explanation of the position of the two. It should be pointed out that, in the light of high frequency of "helpful" or "positive" stories to this picture, it might be well to relate its description in more neutral terms. In particular, the words "squeezed" and "pushing" seem overstated. This does not mean that a large, normal population cannot "misperceive" a stimulus. It is apparent that they can. If we assume this to be essentially an aggressive picture, then the normal subjects would appear to prefer to ignore it. This relates more to their preferences and stereotypes (as in 10) than to any perceptual distortion, per se. This would appear to be an aggressive stimulus, much as Murray (1943) initially described. It remains true, however, that approximately half of normal adult subjects see this as a helpful, supportive picture. However, the fact that notions of injury, anxiety, cruelty, or distress are reported may suggest that even this group at some level recognizes the aggressive scene for what it is and attempts to avoid it by turning it into its opposite. This would, in essence, appear to be more relevant to the character of the group of subjects than to any need to redesignate the picture. As suggested, help and consolation constitute the single largest category of plot. This is followed by direct plots of cruelty and aggression. The success and ease with which subjects provide a "non-aggressive" plot is of special interest. Similarly, the relation of the figure on the left to the plot requires special attention.

Card 19

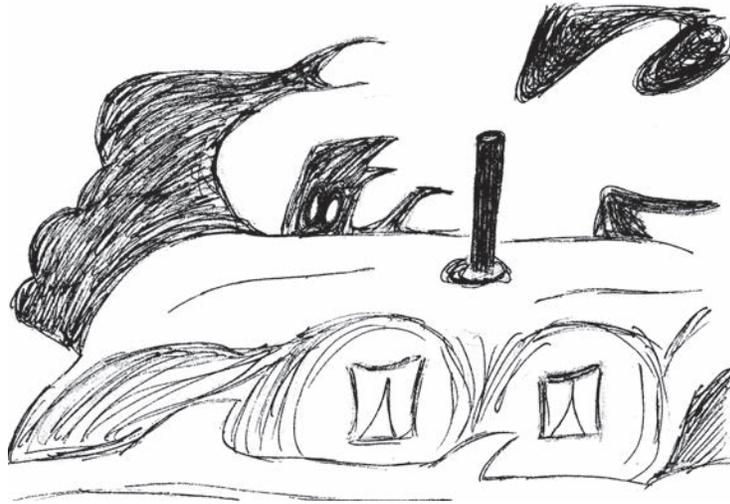


Figure 30. Van Brunt (2004) reproduction based on original Murray (1943) manual.

Van Brunt Summary

Card 19 is an infrequently used card and is based on a black and white watercolor painting, *The Night Wind*. The card is one of three (12BG and 16) that does not have any figures in it and presents a rather ambiguous stimulus. This can be anxiety provoking and troublesome for some subjects. As this card is new and unusual, it may provide some insight into how the subject deals with unexpected stimuli (as in the blank card 16). Some suggest structured thinkers and those feeling a sense of security will often refer to the card as “bad art” or merely “weird.” Some interpret the storm as an evil outside force that must be dealt with. It is important to understand the interplay between the outside force and the way the inside house is constructed. Does the storm reach those inside? How do they cope with the overwhelming nature of the black clouds? Henry (1956) suggests subjects that see the “eyes” in the clouds may be preoccupied with guilt.

Description (Murray, 1943, p. 23)

A weird picture of cloud formations over-hanging a snow-covered cabin in the country.

Origin (Morgan, 1999, pp. 79–80)

This card is a black and white reproduction of a watercolor and gouache painting, *The Night Wind* by American artist Charles Ephraim Burchfield (1893–1967). On September 22, 1916, Burchfield made a note that seems to presage the painting. In the note, he mentioned a high wind out of the southwest, clouds with black irregular openings that seem like strange creatures above the house with an evil yellow window amid black clawing trees.

Usage Frequency

This card was used by 14% of psychologists in their study and was ranked number nineteen out of thirty-one for frequency of usage (Hartman, 1970). Keiser and Prather (1990) ranked it number twenty (tied with Card 6GF, 9GF, and 17BM) out of thirty-one in their frequency of usage study. Terry's (1952) study rated this card nineteen out of twenty in terms of level of responses for written and oral stories for female respondents.

Aronow, Weiss and Reznikoff (2001, p. 48)

This is not one of the more useful cards. The Eron (1950) study found that the most frequent story to this card is neutral to moderately sad. The three most frequent themes seen were aggression from an impersonal source, contentment at home, and vacillation. The Eron (1953) study with female subjects, the three most common themes were aggression from the environment, contentment with a parent, and the supernatural. Females had a somewhat more negative impression of this card than did males.

Groth-Marnat (1999, p. 485)

Because this is one of the more unstructured cards, the subject's ability to integrate disparate visual stimuli is tested. For certain subjects, the ambiguous nature of this picture can create anxiety and insecurity. The examiner can then observe how the subject handles his or her anxiety within the context of the story. Often, the stories produced deal with impersonal aggression from such forces as nature or the supernatural.

Bellak and Abrams (1997, p. 72)

A picture sometimes useful with young adolescents, but otherwise not notable.

Campus (1976)

With males, this card negatively pulls for the following needs as defined by Murray (1943) and Stein (1948): Defendance (-), Sex (-), and Sentience (-). This card did not pull for any needs with females in this study. These needs are defined and listed in Appendix D.

Rapaport, Gill and Schafer (1968, p. 489)

By presenting a more ambiguous and unstructured stimulus than most of the others, this card tests a subject's ability at perceptual integration and allows the expression of anxiety and insecurity.

Henry (1956, pp. 264-265)

An adequate account would include the snow-covered cabin, sometimes differently interpreted, and the outside elements, sometimes seen as bad weather, sometimes as abstract forces. Other details frequently noted include the detail of the "windows," the outside forces, and the black figure directly behind the cabin. The basic stimulus of this picture may profitably be seen as "newness and unusualness." As such, it provides useful clues to the subject's ability to cope with the new and unusual and with his differential reactions to structure (in earlier cards) versus lack of structure (in this card). That basic stimulus may also be conceptualized in terms of the potentially isolated individual (the cabin) in the presence of impersonal forces of potential evil (the outside snow or other threatening elements). The ability to tell a coherent story here usually reflects some security feelings, some independent thinking, and a good reality grasp. Stereotypic thinkers or persons without firm security feelings often reject this card, either totally or as "bad art" or merely as "weird". The usual plot refers to some unit (cabin, boat, shack) as subjected to outside, potentially bad forces (rain, storm, snow, evil, evil figures, spooks). The plots then may emphasize either the safe warmth within the house or the possible harm to be done by the outside forces. Of a particular interest here is the ability to tell a coherent story. Also of importance is the extent to which comfortable coping with outside forces is presented versus fearful anticipation of evil. Part of this will consist of the descriptions given of the outside (especially whether personal or impersonal) and of the inside (whether desolate or warm and protected). A number of special interpretations may occur here: the "windows" as eyes, the black figure as a witch. These usually reflect special preoccupations related to guilt.

Stein (1948, p. 12)

Patients frequently have difficulty in developing stories to this picture because they regard it as “weird.” Nevertheless, in most of the stories, the common theme is that the cabin is snowbound but the inhabitants are comfortable. The condition of the inhabitants and how they hope to cope with their predicament are usually described. These stories frequently reflect the patient’s desire for security and the manner in which he hopes to deal with the frustrating circumstances of his own environment.

Card 20



Figure 30. Van Brunt (2004) reproduction based on original Murray (1943) manual.

Van Brunt Summary

Card 20 is a moderately used card that was taken from the photograph titled *In the Park*. The photograph appeared in a trade magazine to help other photographers learn how to shoot pictures in bad weather and haze. Common themes include loneliness or a man out going on a date. The gender of the figure is questionable and there may be a more sinister gangster plot to some stories. Fears and uncertainties may be expressed in stories.

Description (Murray, 1947, p. 23)

A dimly illuminated figure of a man (or woman) in the dead of night leaning against a lamppost.

Origin (Morgan, 1999, p. 80)

The card was taken from the 1938 photograph titled *In the Park* by Duschon. The photograph accompanies an article in which he urged other photographers to go out in bad weather and take photographs. The particular photograph is used to illustrate how haze makes it possible to photograph a light source without causing halation, the spreading of light beyond its proper boundaries in a developed image.

Usage Frequency

This card was used by 13% of psychologists in their study and was ranked number twenty and one-half (tied with Card 18BM) out of thirty-one for frequency of usage (Hartman, 1970). Keiser and Prather (1990) ranked it number fifteen (tied with Card 3GF) out of thirty-one in their frequency of usage study. Terry's (1952) study rated this card sixteen and one-half out of twenty in terms of level of responses for written and oral stories for female respondents.

Aronow, Weiss and Reznikoff (2001, p. 49)

A variety of stories can be elicited by this blot, including themes of loneliness, going on a date, or a sinister encounter. Eron (1950) found that with male subjects the most frequent story is moderately sad. The three most common themes seen were vacillation, economic pressure, and aggression from an impersonal source. In the 1953 Eron study, the three most common themes were vacillation, loneliness, and aggression to the environment.

Groth-Marnat (1999, p. 485)

The picture often elicits information regarding a subject's attitude toward loneliness, darkness, and uncertainty. Fears may be stated explicitly through gangster stories. As with Card 18BM, the method of handling these fears and the examinee's response to physical danger should be noted.

Bellak and Abrams (1997, p. 72)

The figure may be seen either as a man or as a woman. We do not have any definite indications of the differential implications of such gender identification. Women may present stories of fear of men or of the dark. Otherwise, fears may be brought out by either gender in making it a gangster story. Again, it may be made an entirely innocuous theme by a story of an evening's date.

Campus (1976)

With males, this card negatively pulls for the following needs as defined by Murray (1943) and Stein (1948): Exhibition (-). This card did not pull for any needs with females in this study. These needs are defined and listed in Appendix D.

Rapaport, Gill and Schafer (1968, p. 489)

May elicit attitudes toward loneliness, darkness, and uncertainty.

Henry (1956, pp. 265-266)

An adequate accounting will include the figure and some reference to the setting. The details in the setting and the dim light are frequently included. The figure is more generally male. This picture is a stimulus of indecision, indefiniteness and loneliness. Into this feeling, the subject may insert direct loneliness, aggression, or other personal feeling. The figure is generally alone and waiting for some specific person (often a date or spouse). Uncertainty or loneliness are a large part of this plot. Secondarily, a plot reflective of the darker aspect of crime or potential aggression may occur in which the figure is waiting for a gang or is a holdup man waiting for a victim. The relation of the figure to the environment is an item of special interest here. Where does he place himself with respect to the potential loneliness aspect of the stimulus?

Stein (1948, p. 12)

The figure at the lamppost is usually seen as ruminating over various problems that are uppermost in his mind, awaiting a girlfriend (or a boyfriend), or waiting to attack a victim. These stories frequently reflect the problems with which the patient is preoccupied; heterosexual problems and attitudes, and aggressive tendencies in the patient's personality.

PART

III

Case Studies

CHAPTER 5

Case Study Descriptions

Eight case studies were conducted using the Van Brunt Interpretation Strategy (VIS). Four males and four females were given either the ten-card Bellak and Abrams administration or the twenty-card Murray administration. Case studies include a case participant background description, VIS summary sheets, a case discussion and the transcripts of the narratives.

Patients participating in the study have overall GPAs ranging from 1.82 to 3.94 with an average of 2.78. Majors included: Business Administration, History, Social Work, Creative Writing, Environmental Studies, Women's Studies, and Undeclared. Two of the eight participants, Emily and Gabby, self-identify as homosexual or bisexual.

Diagnostic and Statistical Manual of Mental Disorders (DSM-IV-TR) diagnosis include: Major Depression, Major Depression with psychotic features, Anxiety Disorder NOS, Anxiety Disorder with Agoraphobia, Post-Traumatic Stress Disorder, Borderline Personality Disorder, Bipolar, Eating Disorder, Schizo-Affective Disorder Depressive Type and Dysthymia.

Two participants, Tucker and Noah, were mandated into treatment as part of an on-campus judicial sanction. Four participants were on antidepressant medications (Katerina, Abigail, Gabby, and Noah), one was on an antipsychotic (Katerina), one on an antianxiety medication (Isaiah), and two were on no medications (Tucker, Mattias). Three participants have inpatient psychiatric histories (Katerina, Noah, and Gabby).

Global Assessment of Functioning, or GAF scale scores range from 35 at the lowest (some impairment in reality testing or communication or major impairment in several areas such as work or school, family relations, judgment, thinking or mood), with 75 as the highest (slight impairment in social, occupational or school functioning or transient symptoms as expectable reactions to psychosocial stressors), for the participant's lifetime. Current GAF at the time of TAT administration range from 60–70.



The narratives were transcribed from *audio cassette recordings* made during the TAT administration and were transposed in this typeface. The administrators comments are denoted by **brackets []**. Nonverbal events that occurred during administration are denoted by parenthesis ().

Case Study Emily (20)

This study is a twenty-card TAT Murray Female administration on a female junior college student named Emily. The TAT is used in this case with a creative writing major who is enthusiastic and imaginative with the narratives she tells. The TAT is primarily being used to search for anxiety and obsessive-compulsive disorder tendencies. The TAT also reveals a good deal of information regarding the patient's social relationships, relationship with parents, and the way she deals with stressful situations. This is a prime example of a normal twenty-card Murray female TAT administration.

Case Study Katerina (10)

This study is a ten-card Bellak and Abrams administration on a female senior college student named Katerina. The TAT is used in this case with a women's study major who told creative stories with a tendency to dramatize the quality of the narratives. The TAT, MMPI-2 and the Rorschach are primarily being used to assess depression and potential psychosis. The TAT reveals a good amount of information concerning Katerina's depressed self-image, poor relationships with caregivers, dating relationships and how she views death in an idealized manner. This is a good example of a normal ten-card Bellak and Abram's TAT administration that detects a large quantity deal of pathology.

Case Study Abigail (10)

This study is a ten-card Bellak and Abrams administration on a female senior college student named Abigail. The TAT is used in this case with a social work and theatre major who told short narratives. The TAT was primarily used to give the therapist some added directions for addressing the root causes of the student's academic difficulties (attending class, turning in assignments, and so on). The TAT reveals information regarding Abigail's view of self as a martyr, relationship with her parents, and some childhood themes where children are seen as having wisdom over adults. This is a moderate example of a ten-card Bellak and Abrams female administration. The length of the stories may indicate a lack of investment in the projective process.

Case Study Gabby (20)

This study is a twenty-card TAT Murray Female administration on a female junior college student named Gabby. The TAT is used in this case with a history major to assess depression, anxiety, and sexual assault symptoms along with the MMPI-2 and Rorschach (comprehensive system). This case is particularly interesting as the patient began antidepressant medication between the first and second card administrations (patient missed several sessions and administrations were about a month apart). The TAT shows more ambivalent outcomes during the first set of ten cards, and more positive outcomes for the future in the second set. The TAT reveals a good deal of information concerning the participant's negative view of self, avoidance of powerful stimulus, and ambivalent or detached positive future outcomes. TAT narratives in this twenty-card Murray female administration were short and often lacked information needed for a detailed interpretation.

Case Study Noah (10)

This study is a ten-card Bellak and Abrams administration on a male freshman college student named Noah. The TAT is used in this case with a business major who was mandated for an assessment by campus judicial affairs for telling another student he "wanted to kill" a teacher who had embarrassed him in class. The patient has a history of depression along with psychotic delusions and hallucinations. The TAT reveals information regarding the patient's depression, religious background and family conflicts.

Case Study Tucker (20)

This study is a twenty-card Murray Male administration on a male junior college student mandated to treatment after threatening his ex-girlfriend by banging on her dorm room door. The patient is an art major and an international student whose second language is English. The TAT is given along with the STAXI-2 anger inventory and the SCL-90-R to assess potential violence and pathology. The TAT narratives produce extremely short, unremarkable narratives that matched with the normal scores on the other inventories. This case study offers a good example of a normal TAT administration with an international student with little or no pathology.

Case Study Isaiah (20)

This study is a twenty-card Murray male administration on a senior college student. The patient is an environmental science major who has been in treatment for several years at the counseling center. The TAT was given to obtain some clarity around anxiety and differentiate potential personality disorders. This TAT protocol comes across as guarded and the participant has difficulty not looking for patterns in the stimulus cards. The participant also has difficulty following TAT instructions. This case study illustrates the importance of redirection early in the administration in attempt to obtain more useful stories.

Case Study Mattias (10)

This study is a ten-card Bellak and Abrams administration with the addition of Cards 12F, 15 and 16 on a freshman male college student. The patient is an undeclared major who has recently entered therapy to help with his ADD symptoms. The TAT was given to help rule out a delusional and/or psychotic diagnosis and offer some direction to future treatment. The participant told imaginative stories with good detail. This administration is a good example of clear narratives with subtle inferences drawn from the stories.

Patient Background Emily (20)

Emily is a 20-year-old female junior who came to counseling following a panic attack at a sporting event during her sophomore year. She received therapy with a counseling intern for four sessions. This treatment focused on reducing her fear of crowded spaces. Counseling continued at the start of her junior year and also addressed a stuttering problem she was experiencing and some apparent Obsessive-Compulsive Disorder (OCD)-type symptoms. She came in for a total of eight counseling sessions and received the twenty-card Bellak and Abrams Female TAT administration after her second therapy session. She has an overall GPA of 3.27 in a creative writing major and a GPA of 3.09 this semester.

Emily is an only child and her parents have not been divorced. Therapy centered on breathing exercises and meditation to relieve her anxiety symptoms and stuttering. It appears the stuttering may be a result of her anxiety and not the OCD since she displays no other OCD-type symptoms. The stuttering was evaluated medically and determined to have no medical cause. The stuttering appears to worsen during stressful events and is reported having been more prevalent when she was a child. She recalls a particularly traumatic event where her father yelled at her to stop stuttering.

Emily also reports struggling with friendships and refers to herself as “invisible” at times. She frequently expresses herself through stories and poetry. She recently ended a year-long lesbian relationship with a domineering partner who ended the relationship. She maintains several close friendships through the college’s gay-straight organization. Therapy has been focused on helping her express her emotions despite the potential for rejection from both intimate partners and friends.

Emily also reports difficulty performing academically in her primary and secondary school due to learning disabilities. She reports social connections were always difficult and she never had many friends. She describes herself as someone on the outside, not very attractive and never really feeling connected. She always felt she had more ability and more to offer than others were able to recognize.

Emily was given the symptoms checklist, a behavioral screening scale for mental health symptoms including Obsessive-Compulsive Disorder. Her scores were in the normal range. She was administered the TAT after two sessions to assist with differential diagnosis and identify themes and clarify personality traits. The diagnosis of Anxiety Disorder NOS is given. She has a current GAF of 65, with a lowest score of 50 and a highest of 75.

Stage 1: Validity Stage

| | | | | | | | | | | |
|---|-----------------|-------------|------------|----------------------|---------------|------|---------------|------|---|----|
| Are stories of sufficient length? | Very Long | Average | Very Short | Overall Check | good | | | | | |
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| Are stories open and uninfluenced? | Open/Engaged | | | Guarded/Influenced | | | Overall Check | good | | |
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| Do stories have a hero present? | All hero | Many heroes | Few heroes | No heroes | Overall Check | good | | | | |
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| Are stories told to for shock or please? | Direct/Pure | | | Guarded/Influenced | | | Overall Check | fair | | |
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| Perservation? Lack of variety to stories? | Original/Varied | | | Perseverate/Repeated | | | Overall Check | good | | |
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |

LEGEND: Overall Check Key: Good =1-3, Fair = 4-7, Poor = 8-10

Part III

Stage 2: Recurrent Themes and Figures

| | |
|--|--|
| <p>Stories to happy ending: Cards 1, 7GF, 12F, 14</p> <p>Stories to sad ending: Cards 2, 3GF, 4, 9GF, 13MF, 17GF, 18GF</p> <p>Ambivalent ending: Cards 5, 6GF, 8GF, 10, 11, 15, 16, 20</p> <p>Future better:</p> <p>Future worse:</p> <p>Religious themes:</p> <p>Hero as martyr: Cards 10, 15, 16, 17GF, 20</p> <p>Hero alone:</p> <p>Avoid troubling stimulus: (3BM-gun, 11-dragon, 13MF-naked, 15 evil)</p> <p>Parental Figures: (Cards 2, 5, 6BM, 7BM, 7GF, 12F)</p> <p>Other Themes:</p> <p>Misunderstanding of hero: 1, 4, 8GF, 9GF, 11, 12F, 14, 15, 16, 17GF, 18GF, 20</p> <p>Parents critical: 5, 7GF, 8GF, 9GF, 16, 17GF, 18GF</p> <p>Hero draws stress inward: 2, 8GF, 10, 13MF, 15, 16, 17GF, 18GF, 20</p> | <p>Family conflict:</p> <p>Family supportive:</p> <p>Others helpful:</p> <p>Death:</p> <p>Healthy relationships:</p> <p>Questioning authority:</p> <p>Hero as hedonist:</p> <p>Hero compromises:</p> <p>Hero sad/depressed: (Cards 3BM, 3GF, 14, 17GF)</p> <p>Suicide: (Cards 1, 3, 6, 7, 12M, 14, 16)</p> |
|--|--|

Stage 3: Nomothetic Analysis

| Card | Themes Common to Cards | Check | Set |
|------|---|-------|-----|
| 1 | Parental pressure, achievement, aspiration for the future | Yes | mf |
| 2 | Occupational concerns, aspiration, economic pressure | Yes | mf |
| 3BM | Suicide, parental pressure, behavior disorders | | m |
| 3GF | Death of child, pressures from partner, unrequited female partner | Yes | f |
| 4 | Pressure from partner, succornace from a partner | Yes | mf |
| 5 | Curiosity, pressure from parents, illicit sex | Yes | mf |
| 6BM | Parental pressure, departure from parents, marriage of a child | | m |
| 6GF | Pressure from partner, fear or worry, ordinary activity | Yes | f |
| 7BM | Succornace from a parent, parental pressure, occupational concern | | m |
| 7GF | Parental pressure, facts of life, sibling in coming | Yes | f |
| 8BM | Aspiration, war, death or illness of a parent | | m |

Case Studies

| Card | Themes Common to Cards | Check | Set |
|-------------|--|------------|-----------|
| 8GF | Happy reminiscence, aspiration, occupational concern | Yes | f |
| 9BM | Retirement, exhaustion, homelessness, work vs. leisure | | m |
| 9GF | Escape from peril, curiosity, jealousy, female peer relationships | Yes | f |
| 10 | Contentment and nurturance to partner, departure from partner | Yes | mf |
| 11 | Aggression from impersonal source or peer, escape from peril | Yes | mf |
| 12M | Hypnotism, religion, illness or death of central character | | m |
| 12F | Disappointment with a parent, pressure or succornace from a parent | Yes | f |
| 12BG | Happy harmonious scene, loneliness, suicide | | |
| 13MF | Death or illness of a partner, guilt and remorse, illicit sex | Yes | mf |
| 13B | Childhood, loneness, neglect and abuse, poverty | | |
| 13G | Childhood, loneness, vastness of the world | | |
| 14 | Curiosity, aspiration, reminiscence, childhood, fears | No | mf |
| 15 | Death or illness of a partner or peer, religion | Yes | mf |
| 16 | Favorable environment, war, contentment with a partner | No | mf |
| 17BM | Self-esteem, exhibition, competition with a peer, escape from danger | | m |
| 17GF | Suicide, ordinary activity, curiosity, separation from loved one | Yes | f |
| 18BM | Self-esteem, exhibition, competition with peer | | m |
| 18GF | Succornace from parent, parental pressure, death or illness of a child | Yes | f |
| 19 | Aggression from impersonal source, loneliness, vacillation | Yes | mf |
| 20 | Vacillation, economic pressure, aggression from impersonal source | Yes | mf |

LEGEND: m = Murray male, f = Murray female, mf = used in both, **BOLD** = Bellak/Abrams

Stage 4: Idiographic Analysis

| | | | | | |
|--|----------------------|-------------------|------------|---------------|------|
| Does the participant match the hero? | Very Similar | Somewhat | Not at all | Overall Check | Good |
| | 1 2 3 4 5 6 7 8 9 10 | | | | |
| Do stories, themes match participant's life? | Close Match | Clearly Unrelated | | Overall Check | Good |
| | 1 2 3 4 5 6 7 8 9 10 | | | | |

LEGEND: Overall Check Key: good = 1-3, Fair = 4-7, Poor = 8-10

What are the similarities between the heroes and subject's own life?
 Card 16 relates strongly to the Emily's own experience in overcoming high school and making it to college. Card 1 has similar themes to overcoming obstacles to achieve success. Card 6GF describes a distant relationship from her father. Cards 11 and 15 parallel how others misunderstand Emily.

Emily TAT Interpretation

Emily is a creative writing major and is very comfortable with telling imaginative stories. Many of the narratives were long and Emily seemed to relish in the process of telling them to an attentive audience. Stories were all of sufficient length; some bordering on extremely long (Card 13MF at over 700 words, and Card 16 at over 1100 words). The average length of stories is reported around 200–300 words by the leading researchers. Emily's stories all had identified heroes and represented an original and creative set. The majority of the stories matched the normal stories told for the cards administered. There was some indication Emily was invested in telling the stories in a potentially interesting or shocking way to prove her storytelling ability. Any stories with extreme themes should be taken with a degree of caution, being careful not to over-interpret stories with strange or shocking content. This does not appear to be the motive or purpose in her telling the stories, merely an artifact of her excitement of practicing her craft for an attentive listener.

The cards were evenly divided between those in which everything working out in the end for the hero (1, 6GF, 7GF, 11, 12F, 14, 16, 19, 20), and those in which the hero was left in a difficult place (2, 3GF, 4, 8GF, 10, 13MF, 15, 17GF, 18GF). Many stories had ambivalent endings (5, 6GF, 8GF, 10, 11, 15, 16, 20). Emily views the future with a mixture of cautious optimism and an acknowledgment of past difficulties and disappointments. This attitude matches her experience in therapy. She appears hopeful for a positive future in many of the narratives with an understanding that achieving positive outcomes often may be the result of a difficulty journey.

The most frequent theme in the narratives was that of misunderstanding between the hero and others (Cards 1, 4, 8GF, 9GF, 11, 12F, 14, 15, 16, 17GF, 18GF, 20). This manifests most often with the hero having feelings or abilities unknown to others who do not make the effort to understand. This occurs most vividly in her story to Card 16 (the high school boy seen as a loser and academic failure makes right by getting into Harvard). Card 11 (where the dragon only eats people because it hates their screams when it flies around), and Card 15 (the grave keeper seen as praying over the lost souls in the cemetery each night). Emily seems to identify with the hero in these cards as isolated, alone and misunderstood by others. This has clear implications for therapy in regards to Emily not fully trusting that the therapist has an accurate understanding of her ability and inner experiences. There is hope that once an understanding is reached, as with the villagers and the dragon, communication can be obtained.

While single-card interpretations are not as strong as those built upon a confluence of data, it is hard to avoid the clear autobiographical significance of Card 16 (the blank card) for Emily. The hero is seen questioning his ability with academics, feeling like no one listens to him and having a general sense of confusion and misunderstanding in relation to teachers, "And his teachers all think he's a slacker." Even when the hero achieves some satisfactory grades, the teachers still think he is one of the worst students. Friends are seen as laughing at him, even when he has achieved true success with Harvard Law school (not merely Harvard, but the law school...the desire to prove beyond any doubt the hero has value). It's this dual-appreciation of potential and social/academic criticism that contributes to Emily's negative view of self-worth.

Parents are also seen as overly critical and realistic about the student's ability. This is in alignment with the several of her narratives. Parental figures are often seen as failing to understand or aid the hero (Cards 5, 7GF, 8GF, 9GF, 16, 17GF, 18GF) or spying on the hero (5,17GF). This fundamental lack of confidence was highlighted in Card 16, "Why bother with college, stay working at Burger King." The hero strives to break out, to become more than what others think of him. There are strong drives to be special, unique and valuable. These combine with a desire to be liked by others and accepted socially, though Emily has difficulty meeting these needs.

The hero often draws his stress inward (Cards 2, 8GF, 10, 13MF, 15, 16, 17GF, 18GF, 20). In Card 13MF, the hero secretly hates himself for his voyeuristic behavior, "And he finds himself watching her. And he absolutely hates himself for it." In Card 15, the grave keeper avoids contact with the villagers and prays silently for the dead. Emily describes this ominous figure's relationship with the villagers, "So everyone's afraid of him; but, they don't know anything about him, because during the day, they don't see him much."

In some cards, the hero is seen as a martyr (10, 15, 16, 17GF, 20). Card 16 ends with the hero secretly achieving Harvard Law school admission. The hero then leaves the auditorium, "So the entire school, they all realize at once, that he was telling the truth, and that the person they had always thought was the, uh, slacker, the worst student was actually probably the brightest person that they had there, including all the teachers." The prisoner in Card 20 shares a similar revelation with those who hurt or underestimated him, "So they're all just standing there absolutely dumbfounded, staring at the man they had all been, like, yelling at, realizing that he did what none of them could do. They just all stand there for a moment,

just staring at each other. Then he hops the fence and runs, and never looks back again.” The hero, like Emily, seems to relish in the final revelation, the pain of the past being redeemed in a dazzling moment of glory.

When the hero does express emotion, she often pays for it in some way (Cards 4, 6GF, 9Gf, 10, 12F, 13 MF, 17GF, 18GF). The priest in Card 13MF loses his congregation when he gives in to his emotional side. The sisters in Card 9GF are caught when they give into the fun of swimming with the slaves. In Card 6GF, the husband is fearful of his wife having an affair. She ends up having an affair because of his constant worry and nagging. The hero learns quickly to keep his feelings and opinions inside or there will be emotional “Hell to pay.” Emily has often voiced this experience in her own life. When she tries to achieve socially in dating relationships and academically in the classroom, she is often let down by the outcome. She leaves with the lesson that the world is against her.

Therapy will focus on helping Emily bring together the dual-concepts of her uniqueness and value (academically, socially and with respect to appearance) with the reported worthlessness and commonness emphasized by her social supports (high school friends, teachers, and parents). Efforts should be made to encourage her to feel good and special about herself, perhaps specifically in relationship to her writing and creativity.

There does not appear to be any over-attention to detail in the cards that would support an obsessive-compulsive diagnosis. Likewise, the hero does not appear overly anxious in any of the stories, more simply in a difficult situation and misunderstood. The TAT narratives supports exploration of depressive and self-isolating themes as opposed to anxiety and obsessive-compulsive ones. Emily agrees with this assessment and treatment has successfully focused on her taking more chances to extend herself socially. She has continued her work participating in an open microphone night at the college, made an attempt at starting a new dating relationship and continues to better maintain balance in her friendships—learning to give without being taken advantage of. Emily also has been working on what she can do to better understand what others are thinking and feeling. She is currently taking ownership when she feels alone and misunderstood. This will help her shift from the position of victim to a more positive role of reaching out to others, and taking emotional chances and growing closer to accepting herself.

Emily Narratives

[Minimum length: 151, maximum length: 1148, average length: 417]

Card 1

EMILY: Well, I see the, uh, boy is staring at the violin. I'm not sure whether it's because he doesn't want to play, doesn't want to learn, or is frustrated with it, umm...I would say, his parents want him to learn the violin because you can make a good career out of it; get into an orchestra; make a good life for yourself. But he doesn't want to—he'd rather do something else. (Hm-hmm) Instead of practicing when he should, he sits and stares at it and thinks about everything else he'd rather be doing instead of playing the violin like his parents want him to.

(Pause)

EMILY: My brain is short-circuiting, sorry.

[ADMINISTRATOR: That's OK. Is there, as far as the end of the story goes, is there something he does end up doing with the violin or what he's thinking a little bit more?]

EMILY: I think he ends up continuing to play. His parents keep making him practice and making him practice and finally, he starts getting into a routine of practicing just so they don't start complaining at him. He ends up playing so much that he realizes "Wow, I am good at this; I do like doing this." The second they stop forcing him to do it, he actually likes it.

But at that, this point in time, in the picture, he'd rather be anywhere but where he is.

Card 2

EMILY: This one kind of reminds me of the, uh, what is it? The "Little House on the Prairie" books. It looks the, umm, young girl and the other one who looks like she might be old enough to be her mother, then her father. The mother looks like she's pregnant, at least from the picture it looks like she's in the beginning trimester of pregnancy. And the girl doesn't seem to look very pleased; like she's more like, like apathy, no real emotion. Umm, she was happy not having a brother or a sister. That means she had all of her parents' attention to herself and didn't have to, uh, compete for their attention like all of her friends. And now her mom is pregnant again and she doesn't know what to think about that; and, she doesn't know whether the whole dynamic of her family will change because of that one little event or would everything still stay the same or not. Her mom's attitude is different than it was before; she's more quiet and withdrawn, like focusing more on her-

Part III

self. Her father's focusing more on his work, for the farm, making sure they have enough money saved for the new child. So she's not getting the same, like, time with her parents that she used to.

(Pause)

EMILY: That's about it.

[ADMINISTRATOR: Anything else?]

EMILY: Umm, no.

[ADMINISTRATOR: Are you sure?]

EMILY: Yeah.

[ADMINISTRATOR: OK.]

Card 3BM

EMILY: I know exactly what this one reminds me of (Hm-hmm). Have you ever, umm, heard of or seen the play *The Children's Hour*?

[ADMINISTRATOR: I haven't.]

EMILY: It's about, umm, two women school teachers, and all of the sudden they're accused of being lesbians and all of this stuff happens, yada, yada, yada... At the end of the play there's a confrontation between the two of them, and one of them is actually like, "Well, how do you know, maybe I am? Maybe I've been in love with you the whole time," and completely confesses everything. And the other woman is just disbelieving of it; and the woman who confessed herself goes into the other room and hangs herself. And this picture reminds me of, umm, how in the play, the, uh, second woman; she goes into the other room and she comes out and is just like "Oh my God, I can't believe she just killed herself. I can't believe what just happened. Why did she do it?" And she can't quite comprehend what happened, And then a whole bunch of other, a couple other people end up, like, showing up to the house right after and they're like, "Oh, what's going on? Where's the other woman?" And she like, "She's dead, she's dead. I don't know what to do. She just confessed all this stuff to me." Can't remember how the play ends, though. You know, the end of it. It's definitely almost like an exact snapshot of it, 'cause we did that scene when I was in high school.

[ADMINISTRATOR: Yeah.]

EMILY: And, yeah, Chris, who played the, uh, other woman, when she came back on stage that's almost literally the exact pose she had.

[ADMINISTRATOR: What's the name of the play again?]

EMILY: The *Children's Hour*, I believe. It was also made into a movie. I think the movie was made in, like, the 1950s, I want to say. So, it's a, it's an old one but I still want to see the whole movie and/or read the play [Yeah] 'Cause they're incredibly good.

[ADMINISTRATOR: Cool. Anything else with that card?] No.

[Donna, her previous therapist—was right; you're very good at telling these stories.]

EMILY: I like writing; I like storytelling.

[ADMINISTRATOR: It's a strength you have.]

EMILY: I just finished my last short story.

[ADMINISTRATOR: You did?]

EMILY: Oh, yeah. About a guy with Tourette's Syndrome.

[ADMINISTRATOR: Ah.]

EMILY: And then I'm going to a concert and all this other stuff.

Card 4

EMILY: This reminds of the, uh, like the old TV shows when you looked and the man is about to go off to war, go and die for his country and his wife or his lover or his girlfriend or whoever just falls on him. "No, you can't go. You can't leave me here. And go and die in this other country and forget about me." And the man is always apathetic or, or being all, like, "I must be patriotic and it's for the common good." And completely doesn't say anything about his own emotions in it. And won't look the woman in the eye.

(Pause)

[ADMINISTRATOR: How does this one end? Does he end up going?]

EMILY: Yeah I think he definitely ends up not listening to her and he does go off to war. Because if he was going to listen to her or even consider listening to her, he wouldn't, he wouldn't face away from her, he wouldn't, he would stand and he'd look right at her and talk to her about it. But instead he won't face her. He turns his upper body, he turns his head away and he can't meet her, meet her eyes. Because he knows he's not going to listen to her at all.

[ADMINISTRATOR: Anything else?]

Part III

EMILY: Nope.

Card 5

EMILY: This reminds me of one of my friend's mom. She's adopted and her mom is her grandma; and whenever her boyfriend comes to stay over, her mom is always very, very, like, nosy about stuff. Even if they're just sitting in the living room watching a movie and she'll be, like, peeking down the stairs, like "What are you doing? You're not doing anything indecent?" and stuff. Always, always, like, spying on them. But she always ends up spying on them when they're not—when they're just, like, just sitting [**Yeah**] and actually behaving is when she always ends up spying on them. It's almost like she's always just waiting to catch them doing something that she thinks is wrong. And then is almost disappointed when she doesn't catch them. 'Cause she likes to be right.

(Pause)

[ADMINISTRATOR: Anything else with this card?]

EMILY: Nope.

[ADMINISTRATOR: Thanks. OK, we're about half way; how're you doing?]

EMILY: I'm doing all right.

[ADMINISTRATOR: Good? Great.]

EMILY: I like storytelling and stuff.

Card 6GF

EMILY: Hmm...This reminds of one of those, umm, old movies. You have the old rich man and he marries, like, the younger trophy bride. And she's been going and hanging—seeing one of her old friends from school or, you know, she knew him as a child type thing. And the husband starts accusing her of having an affair. And she wasn't, umm, hadn't even considered it. And she denies it and denies it and denies it, and he keeps accusing her and accusing her and accusing her. And as always happens in the movies, after he finally stops accusing her of having the affair, the idea pops in her head. Then she can't stop thinking of the idea of having an affair. And she does.

(Pause)

[ADMINISTRATOR: So the man in the picture is the...]

EMILY: Husband, old husband.

[ADMINISTRATOR: How does the story end? What's going on there in the picture?]

EMILY: The picture is the beginning, like when he's accusing her of having the affair.

[ADMINISTRATOR: I see.]

EMILY: And then as in all the, like all the stereotypical movies and stories, as soon as he stops accusing her, it pops in her head and she does it. And of course the husband always find out. Then there's the whole stereotypical arguing fight scene with the young lover and the old man.

[ADMINISTRATOR: How does that end?]

EMILY: Probably in one of the more stereotypical ways. The, uh, wife steps in and has the husband's bottle of gin in her hand and then she bops him over the head with it. And then she runs away and leaves with the childhood sweetheart.

Card 7GF

EMILY: This reminds me of the, uh, you know, the Old English days when both parents would go off to work and they'd leave a nanny with their children. And the nanny is attempting to read something, like maybe an old story, or anything, to the girl. She's staring out the window, watching the birds fly by, wishing she could go to the park, 'cause that's what her father always did before he got his new job with the bank. He'd take her for walks out in the park and they'd sit and he'd let her feed pigeons and maybe get her ice cream after. But now that he has this job, they don't get to go to the park anymore. Instead she has to sit in the house and listen to the nanny read to her and read to her. And it bores her to tears, so she just sits there and stares out the window. And just imagines that she's in the park with her dad instead. (Long pause...)

[ADMINISTRATOR: How does this story end? Does she...]

EMILY: Umm, I would say that it gets to the point where she just stops paying attention to the nanny so much, the nanny ends up yelling at her and then telling the father. 'Cause the whole head of the household, you don't tell the mother, you always go to the father figure things because he's the one who's paying her. Goes to the father; "Oh, she doesn't pay attention to me; all she does is stare out the window all day looking towards the park." Then the father realizes what's happened, that he just out of the blue just stopped spending time with his daughter like he used to on an almost daily basis. And one day when the nanny is supposed to come

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by, the little girl is sitting and waiting for her on the couch where the nanny always reads to her and she stares out the window. And her father walks in the room instead and holds out his hand to her, for her to get up off the couch and says, "come on, we're going to the park today."

[ADMINISTRATOR: Yeah?]

EMILY: It kind of reminds me of, like, the Mary Poppins thing.

[The Mary Poppins thing?]

EMILY: Yeah, like the father, when the son and them went to work with him, and he's like "Dad, Dad can we feed the pigeons?" And the father's like "No, you're going to put the money in the bank." And then that whole thing. Except in that it was a bit different. It was the father who wasn't as much fun, it was the nanny who actually was. But that's what that kin of reminded me of.

Card 8GF

EMILY: It's difficult to tell how old the woman is in the picture.

(Pause)

EMILY: This one's more of a woman just got married and she's sitting outside on the porch of her house waiting for her hus—for her new husband to come home from work. She's just sitting, 'cause he's supposed to be home from work soon, watching the street, looking for their car. Just sitting mulling over everything, thinking about him, how much she cares about him, hoping that he had a good day at work.

(Pause)

She also doesn't look completely at the... happy at the same time. Her parents didn't approve of the marriage. They wanted her to marry this other man who had more money and had a better job. 'Cause they thought, you know, "Oh, you'll be better off with him. You'll never have to worry about anything." So she's worried about whether her parents are ever going to talk to her again. Because she wouldn't listen to what they had to say and she chose to marry for love, rather than for money. She's hoping that they'll actually understand that, considering that that's the exact same thing that they did. But they just don't, or at least aren't outwardly realizing, "She did the same thing that we did."

(Pause)

[ADMINISTRATOR: Anything else?]

EMILY: That's what I should do for my next short story assignment. I should just go on-line and find a random old picture.

[ADMINISTRATOR: To write about? That would be cool.]

EMILY: It works when you start running out of story ideas; it's a good way to get yourself moving.

[ADMINISTRATOR: Definitely.]

Card 9GF

EMILY: That almost looks like a beach in the background, I think.

(long pause)

Their two sisters and their parents own a plantation down in the south. It's way, way back, when there, like, before the Civil War and there's still slavery and their parents own one of the big plantations down in the south. And their parents told them, "Don't you go running off to the river to go and swim, 'cause something bad's gonna happen. Something bad might happen if you do." The whole usual thing. They're like "Oh, if you even step out the door, they're going to get you." Their parents are very over-protective of them, 'cause they don't have any brothers; they're the only two children that their parents ever had that ever survived beyond infancy. So it was the middle of a summer day. It was really, really hot out. So they snuck out. They brought, like, that almost looks like, uh, extra clothes that they could change into to go swimming in. And they're trying to go get to their usual swimming spot. It's a little secluded spot. You can't really get into it unless you swim up the river, or you know how to get into the grove. And they're trying to sneak past their all father's workman, like the foremen's who are, like, overseeing everything. 'Cause right across the river there's one of the fields. So there trying to sneak down the bank of the river without getting caught. So they can go swimming.

I think they definitely, definitely get caught. I think that one of the foremen's isn't, like, he not cruel, is more relaxed, so he tells all the slaves "you know, go jump in the river. Cool down, it's a really hot day. You know, go for, like, twenty minutes and then you need to come back and go to work." So the girls were in the river swimming and a couple of slaves come swimming up into the grove, because they had found the place and thought, "ooh, we could get away with not working for a little bit longer, because no one knows how to get into here." So they come swimming into the grove, and the girls are in there swimming. And they start screaming, because all the sudden, there's, like, five huge guys in the grove and they're swimming in what they, in those times, considered underwear. So they start

screaming and then the foreman comes running and they all get in trouble. I think the foreman would probably get in trouble, too, 'cause he's not supposed to give them breaks, but he does anyways.

Card 10

EMILY: I'm not sure if it's just the way the picture is, if whether it's just black because it's black-and-white, but the people, the two, the man and the woman in this picture look like they're a bit older. And, they're, they're old, they're really old, like in their eighties, if not a bit older than that. And the husband has been sick for a really, really long time. And the doctor finally, finally told him, "You know what, you, you don't have much longer to live, like maybe a few weeks, and that's it." Umm, it was heart disease. He had had a couple of heart attacks when he was younger, but, you know, his mind said "Oh, I'm young. I can deal with anything and just keep moving." And for a while, like through most, like all of his mid-life, like after the last one until when he was about seventy, he was fine. He did keep on moving; he did keep on going. Once he hit seventy it all caught up with him at once and he just, he got sick. He couldn't do everything he wanted to do any more. And the wife had a really, really hard time accepting that, because he - they were always very, very active people. Like, they'd go out, they'd go for, like, mile walks; they'd go on the paths in the woods near their house and the fields near the river. And they'd do that every day. And when he got sick, they couldn't do that anymore. And as much as she almost hated herself for it, she almost started to resent him because of it.

[ADMINISTRATOR: Right.]

EMILY: She almost blamed him, like "why did you have to push yourself so hard you're whole life. Maybe if you hadn't you wouldn't have gotten sick." But the doctor—they were at the hospital room, because he was too old to live at home anymore - and the doctor told them both at the same time, you know, "He doesn't have much longer to live." And that's where what's happening in the picture is. It's after the doctor had left, and she climbs up into the hospital bed with him, and they just lay there. And she just lays her, lays her head on his shoulder. And she finally realizes, you know, "I can't resent him for wanting to make his life the way he always did. And that's who he is." And the full weight of him dying is already starting to hit her, and he's still alive. And he's just laying there trying to comfort her.

Card 11

EMILY: Can't even really see what's happening in this one. (Long pause.)

Hmm...Can't even tell what the stuff in the background of this one is.

[ADMINISTRATOR: It can be whatever you want it to be. You don't have to think of a story based just on the card, but anything that you feel with the card, or any images you can make out. Some of them, obviously are clearer pictures of what's going on, and some of them are —]

EMILY: And some are more...

[ADMINISTRATOR: Yeah, that's probably one of the one's that's —]

EMILY: Harder to figure out.

[ADMINISTRATOR: Harder to clearly see everything that's going on.]

EMILY: Yeah. The riders are a random little group of people who look like they're wearing suits of armor. Or wearing some sort of, like, they look like just a pack of knights. And one of the random little blobs, kinda, I'm not sure exactly what it is, but the way that it is reminds me of like, umm, like the drawing of the tale of a dragon. Almost.

(Pause)

[ADMINISTRATOR: What might be going on with the little people or the dragon?]

EMILY: Oh, they were sent from the kingdom, which was nearby, to go and find the dragon, and hunt the dragon. Because it kept just burning down all the crops, picking up the cows, chewing on them and then kind of dropping them in random places. Which was scaring quite a few people. And not, not many people like to have, you know, half chewed cow dropped on the front lawn, so...The group of knights was hired and sent out to hunt the dragon. And they weren't exactly sure where the dragon was. They had seen a general direction—oh, it's been flying off in this direction after every time. So they went in that direction and they climbed all up this path. It's not really a mountain; it's like, almost like a big hill, almost a mountain. And there is a rock wall on one side. And they're coming up the path and they get to almost where a crack in the rock wall is and they go to take the corner and the dragon is sitting right there. Just sitting there, not really paying attention to

Part III

'em 'til one of the knights, one of the youngest knights, actually screams, 'cause he turned the corner and walked right into the dragon's foot. So he starts screaming. And the dragon turns it's head and attacks them.

(Pause)

[ADMINISTRATOR: How does the story turn out?]

EMILY: Well, they fight, for a while. The knight who screamed gets squished. A couple of the other ones – I mean, there's only three of the original, like, eight knights left. And they stop for a moment. And they're standing there; they're not making any noise, and they're basically, like, staring the dragon down, because they're too tired to do anything. And they don't know why the dragon stops attacking. The dragon just looks at them, leans forward, looks from side to side, leans forward a little more, and says to the knights, "If you promise to stop screaming, I won't attack you any more." So, it turns out, the only reason the dragon was burning the fields and eating the cows, was that every time he went for his morning flight, the townspeople would see him, and they'd scream. And he couldn't stand the sound of the screaming. And his natural impulse, and he can't even control it, is to immediately attack anything that makes the sound. So he made a deal with the knights, umm, a tentative deal, that they'd try to make the townspeople stop screaming when they saw him and he wouldn't attack them.

[ADMINISTRATOR: Good. Anything else? OK.]

EMILY: That one, for all its difficulty, just seems amusing.

Card 12F

EMILY: This one is a young woman and her mom and the mother is, as in the picture, very, very old, like in her nineties, almost a hundred years old, type old. And the woman is visiting her mother at the nursing home that she's in, 'cause it's gotten to a point where it's not convenient or comfortable or even, really, safe for anyone for the mom to stay in the house with the daughter and her husband and her family any more. So she stays at the nursing home and the daughter visits her once a week because she can't get any more time than that because she's so busy with her family and raising the children and her job. Umm, and that's what's going on in the picture—it is their weekly visit. And the daughter is starting to get a little uncomfortable with visiting her mom, because it's, it's difficult to have to go and see her and know that she is, basically she's beginning to decline because of her age. And the mother is absolutely oblivious; doesn't even realize that her daughter is starting to not like visiting her. And she just sits there, not

even really looking at her daughter, but just enjoying being with her, enjoying just feeling her presence sitting next to her.

(Pause)

[ADMINISTRATOR: Actually, if I could give it back to you real quick, how would this one end, as far as the visits go?]

EMILY: I think the daughter starts making excuses on why she can't go to the visits So they start becoming once every two weeks, and then once every three weeks, and then only once a month, and then only once every other month. And it gets to the point when the mother can't even remember what the last time she saw her daughter was. And just randomly one day, out of the blue, the daughter shows up. And she brought the whole family with her. And the grandchildren go running up to the grand-, to the mother, to the grandmother and jump on her, which doesn't really work to well, considering she's old—very old. So, after that the father takes the children outside because he doesn't want them to, umm, like, squish their grandma by using her as a trampoline. Because, you know, little kids'll go sit in someone's lap and they'll just bounce and bounce and bounce. And that's what they were doing. So the father takes the children outside. The daughter, she sits down with her mom and she just sits there and looks at her. And the mother is doing what she always, usually did—just sitting there kind of staring of into space. So the daughter looks over, and she's like, "Are you OK, Mom?" And the mother stops, very slowly turns her head, looks at the daughter and just says "Exactly."

Card 13MF

(Pause)

EMILY: This one—the man in the picture is a priest. He's a minister and he has a fairly large home. Uh, he considers himself to be a very, very pious man, never, he's apparently, never sinned, never does wrong; he tries to help everyone he can. And so he opens his house to people who need help, who need a place to stay – homeless people, women who are trying to get away from abusive husbands, people who are trying to get over substance abuse problems. And one week, this woman shows up at his door. And he asks, "Why are you here, my child?" And she looks at him, and she's like, "I was a prostitute and I need help to get away from that life." And so being the man he is, he's like "alright" and he takes her in. And life goes on, people coming in and out of the house and trying to help them find better jobs. And the man starts to find himself looking at her. And he had never done that before, ever in his life. He had taken his, the vow of celibacy, and ever since then, he hadn't ever really looked at a woman. And he finds himself watching her.

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And he absolutely hates himself for it, because he's, he, according to his religion, according to his vows, he's not supposed to; it is a sin, what he was doing. So he just thinks to himself, "oh, I'm going to work harder, I'm going to pray harder. I don't know why it happened but it'll never happen again." And so, things go back to the way they were for a few weeks. New people come in, some old people leave the house. One or two people who had been there before come back because they found themselves in the situations that they used to be in. And late one night, umm, he had been trying to, umm, help one of the people who were there, 'cause they had a substance abuse problem, and they wanted someone to stay with them until they fell asleep so they didn't, like, try to, like, leave the house or, like, go back to it. So finally, someone had went to the room to sit there instead of the priest. So he left the room—it was, like, two, three in the morning. And he starts walking down the hall and he sees one of the doors open. And it's not open all the way, but it's open most of the way. And he hears sounds, like, a woman, and he doesn't know what's happening. So he figures "I should go. I don't know who's in this room, but I should make sure whoever is in this room is OK." And he walks, so he walks right in the room. And there's the woman, the prostitute. She's just laying out on the bed, sleeping naked. And he just stands there and doesn't move; he just stands there and stares at her. And he just, like, can't move, can't blink, until she rolls over, and then he realizes, "What have I just done?" And that's the moment the picture is. Like, she had rolled over, and he turned away and he covers his eyes and just thinks, "What have I just done?"

(Pause)

[ADMINISTRATOR: How does the story end? What happens next?]

EMILY: Umm, I think he would talk to the, umm, priest, who was the, umm, head of his congregation. And asks to have someone else walk to the house, to watch it. And he left—and he'd leave for a while. He just, like, go back to the church and be there and just do, you know, the simple stuff—just give sermons, and that's it for a while. Completely stay away from the house. He doesn't even tell any of the people staying in the house that he's leaving. So the new person who comes in has to explain the whole thing. And he never ends up finding forgiveness for himself and, you know, from stuff, about what had happened. But for the rest of his life, it's always in the back of his mind. What happened to her after that? Because he doesn't know.

Card 14

EMILY: Looks like a young-ish man, prob—maybe teens to mid-twenties, by the silhouette. And, inside, umm, there have just been a major, major earthquake and him and a large amount of people had run to the schoolhouse to take cover. They had spent, you know, the whole night. Everyone was flaking out, no one knew what was happening. And the entrance to the room they were in got partially blocked off. And he was one of the youngest and was the most able-bodied of all the people there. So he was sent to, you know, climb up over the rubble; you know, get out of the room, and go see what has happened. So, the whole building is pitch black; there is no light. He's walking through these pitch black hallways, not sure if he's going to be able to even find his way back to the room he just came from, that has all the people in it. He's walking, walking. So finally, he thinks he sees some light. So he starts running to it. And that's exactly where the picture is. He gets to this window, he can't open it, and he can't open it, so he finally just, like, he slams his open palm just right into the very dead center of the, umm, window frame; and the window pops right open. So he puts one hand on either side of the windowsill, and, umm, leans out the window to see what's happened. And the surrounding countryside, the surrounding, like, area, doesn't even look like an earthquake hit them at all, from the side of the building that he's looking out of.

(Pause)

[Anything else?]

EMILY: No. Just, he looks out the window, and from everything he can see, it looks like there was never an earthquake at all. Which would definitely unsettle a person who's been in a building all night when there's an earthquake going on, and people are screaming and they think they're going to die and there's rubble falling down on their heads.

[Right.]

EMILY: Then he was like, "Get out, look out the window... It doesn't look like anything's happened here at all, not even rain."

Card 15

EMILY: This man is the, uh, groundskeeper and gatekeeper of the, uh, cemetery there. He actually was, as part of his job when he was given it, he was actually given, like, a small house that's actually almost in the cemetery. Because since he was given the job and the house, the cemetery has expanded a bit. And the townspeople are all afraid of him because, you know, he's the groundskeeper and

gatekeeper of the cemetery. He basically, for all, as far as they know, he chose to live in a cemetery. So everyone's afraid of him. But, they don't know anything about him, because during the day, they don't see him much. Like, they know he's there and they know he's doing his work, and keeping everything completely spotless and beautifully kept, but he's very rarely seen. But every – what they don't know about him, is that he is a very, very deeply, deeply religious man. So, just about every single night, after he gets done with his duties for the night, he goes and walks in the graveyard. And there's some places, you know, that he hasn't quite gotten to yet. But he goes to every single grave one by one. And he remembers where he left off every night. And he kneels down in front of their tombstone, and he prays for them.

Card 16

EMILY: Tricky. Nothing.

[ADMINISTRATOR: Nothing?]

EMILY: It's a camera flash. Have you ever looked directly into a camera when someone is taking a picture with the flash? For, even if it's only one second, all you see is light. That's what this is. It's...

[ADMINISTRATOR: Can you talk about what happened before the...]

EMILY: Flash?

[ADMINISTRATOR: Flash? What happened after?]

EMILY: It's a young boy—not that young—it's his senior year of high school. And he's not too good at school. He thinks it's all right, but he's just not very good at it. Or at least, the way things are don't in high school, he just has trouble with classes. Teachers don't really answer his questions. And because they won't really listen to him or answer his questions, he doesn't always do his homework. And because he doesn't do the homework, they think that he doesn't care, and they don't listen to him. So it's kind of a bit of a cycle, in what's happening. But he still manages to get all passing grades, or even, like, decent grades. But none of the teachers even seem to realize that they're giving him, like, better grades, so they still think he's like one of the worst students, even though he isn't. And he's just having a really tough time with school. It's, umm, the beginning of his senior year, his parents are starting to pressure him about “Oh, are you going to apply for college? Are you going to apply for college? What are you going to do? Are you just going to work at Burger King all you're life?” Because every year since his freshman year of high school, he had a

summer job at Burger King. And when he got to his junior year, he just kept the job year round. So he'd go, right after high school, he'd directly go to Burger King and work. And, you know, no one ever really listened to him. His parents didn't really listen to him that much. 'Cause they thought, "Oh, he's just finishing high school, so we won't kick him out of the house, and then he's going to work at Burger King for the rest of his life." That's what his parents think. And his teachers all think he's a slacker. And what they don't know, is that he was accepted to Harvard Law School. And given a full scholarship. And he's supposed to tell the people at the high school and his parents that day. Because, they had accepted him into a program where, umm, if he finished the last half of his senior year doing, like, college level courses at the college, when immediately, you know, whenever he finished those courses, even if he only did it, like, one semester, he'd immediately swing into his freshman year and get going. And it happened to be picture day. And he, you know, he'd just wore the clothes he liked, and he wore usually just plain regular jeans, he had a wallet chain, umm, and then he just wore T-shirts, just any old T-shirt that he'd find. And his hair was down to about his chin. So everyone just judged him by his looks, no one ever really paid attention to him. So, he's worrying about it all day; just worrying, worrying, "How am I going to tell my teachers? They're going to think I'm joking. They're going to start laughing at me. They're..." And he just keeps going through all the worst things he thinks can happen. And he's so deep in thought, he doesn't even realize that it's his turn to get his picture taken and he's actually already sitting in the seat. So all of the sudden, boom! The flash. Everything is white. And he sits there for a minute, and realizes it's staying white. And it stays. And he thinks, or at least it feels to him, like his eyesight's not coming back. For a few moments he's just kind of, almost like, suspended in nothing. 'Cause he can't see anything, he can't really hear what's going on because of the sound of the, uh, bulb is still in his ears. So he blinks, he opens his eyes, everyone's just staring at him. Because apparently he had been sitting there for five minutes, not moving, not paying attention when the guy told him, "Hey can you move? I need to take the next picture." Everyone's staring at him, and one of the teachers is getting ready to yell at him. And at the back of the auditorium, all of the sudden, the principle walks in. And so does another man who's, you know, wearing a very nice business suit, the tie, very, very fancy. And the kid looks up and recognizes him as the guy from the law school. And so he realizes, "Oh, the principle must know already. Which is good—one less person whose going to think I'm lying." And they both, the two men, just stand at the back of the auditorium and wait for him. And—because it's almost like they're waiting for him to do something. Because he was supposed to leave at some point dur-

ing that day, go back to his house with, like, the Harvard Law guy and just, like, pack his stuff and go. 'Cause he was eighteen, so he could legally move out of his parent's house. And the way the school, he had set up something with the school that basically, he was going to complete, like, they'd set him up in, not just a dorm room, but almost like an apartment as part of his, umm, scholarship. And as long as he was going to school and working on campus, he would have that. So it was, everything was immediate. Out of his high school, out of his house, and immediately into the college, into the university. And everyone's just staring at him, they don't realize there's the two men in the back of the room. So he stops, he smiles, he stands up, looks at every one in the room, and he says to them, "You can keep my pictures, I need go now so I can go to Harvard. Bye." And just walks to the back of the room to where the principle and the man are, shakes the principle's hand, and then leaves with the, umm, Harvard gentleman. And the whole school just stands there, not sure what to do. Because they finally realize, you know, 'cause the principle's standing right there and didn't try to correct him, so the entire school, they all realize at once, that he was telling the truth, and that the person they had always thought was the, uh, slacker, the worst student, everything, was actually probably the brightest person that they had there, including all the teachers.

[ADMINISTRATOR: Great.]

EMILY: Yeah, sometimes the simple things are easier to figure out a story from.

[ADMINISTRATOR: That's true.]

EMILY: Because it leaves you so much more room to go from.

Card 17GF

EMILY: This...I'm not quite sure where the setting would be from, like, the architecture, but from the people, the guy in the background seems to be a foreman of some sort, or a, umm, the workers - I'm sure whether they were like slaves or, like, bondservants, or just, something, but it was something like that, because the kind of work that they are meant to do, that they are made to do is not really something you could pay anyone to do because they'd just be like, "Umm, no, you can keep you're money and do that yourself." They spend, like, eighteen hours a day hauling cargo from ships and putting it in these warehouses. They get one meal a day. They only get, like, a five-minute break to eat that meal and that's all they get for the day. And it's all sorts of people who were actually the slaves, the bondservants. It's not just one type of person; it's

not just one race of people. It's basically, almost like a, umm, if you mess up, you're in debt, you owe a lot of money that you can't pay, you're going to do this for a few years and work off your debt to people. And there's a woman standing on the bridge over where they move the cargo. And she was watching them for a while, and then she just suddenly turned away and went to the other, the other side of the bridge and just couldn't watch it any more because her son was one of the bondservants. And the reason he was a bondservant was that he went into debt to keep someone from buying his mother's house. That was now completely and officially hers - no longer rented, no longer mortgaged. She could live there until she died, 'cause there wasn't really anything, you know, no real taxes or any of that stuff. You get your food some how; you pay for your living some how. And that's the way it was. And, she just stood there on the opposite side of that bridge, with her back turned to the bondservants. And just staring out into space. And just thinking about how she was ever going to cope with the fact that her only child was now a bondservant for life. Just because she didn't want to lose a little three room house.

Card 18GF

EMILY: Umm, the two people in this picture are mother and daughter. But the daughter, she's already old and the mother is very, very old. And they live, basically, completely alone in this house. And it had been the old mother's house and her father had built it when he was younger, and so it's been passed down the family. You know, the old mother's parents had lived in it, she lived in it with her family, and now it's her daughter's. But her daughter doesn't have a family. She never had a family; she never married. And so now her daughter, she - the old mother herself, is ninety years old and her daughter is in her early sixties. Umm, so it's a picture, umm - the old mother one day was going to go upstairs, just the middle of the day. She was tired. She wanted to, maybe, go upstairs. She'd had an argument with her daughter earlier that day and she, and just asking her daughter, "Why didn't you ever get married? 'Cause what's going to happen? - I'm going to be gone one of these days and you gonna be completely alone in this house. And you're never going to leave it." Because the only reason why the daughter ever really did leave the house was because the mother wanted to go outside and go for walks, or actually go grocery shopping themselves instead of, like, paying a teenager from the neighborhood to do it. And the daughter started yelling at the old mother, "You don't know what you're talking about. That's never going to happen." Just completely not listening. So they had both went off to separate rooms of the house, you know, a bad parting. So the old mother hadn't been feeling well after the argument, and she goes and she's about

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to try to walk up the stairs. And she's coming down the hallway and the stairs are on her right and she's leaning against the banister to help her walk, umm, she's grabbing onto the rails of the banister as she walks. And she almost gets, you know, right up to the end of the stairs, she's about to turn the corner and start going up the stairs, and she has a stroke. And she collapses against the rail of the stairs. And basically, she has - one of her arms is over the rails. So she's basically, she's just hanging there on the railing of the stairs. And the daughter walks by and she thinks her mom is just being stupid, you know; she doesn't really think it's serious. She walks over, puts her hand on her mother's shoulders and says, "Will you quit acting like an idiot, quit goofing around and stand up properly." And the old woman doesn't respond. So she starts trying to reach around on her mom's neck, trying to, like, find a pulse, 'cause - or just trying to see something, you know. She'd never had any sort of, like, medical anything. She didn't know what to do if someone, like, scraped their knee. She's that inexperienced with things. So she doesn't know what to do. So when she's trying to look for a pulse, she actually goes and squeezing her mom's neck, like grabbing it and squeezing it a bit, as if, like, squeezing and holding her neck will make her magically, you know, feel if she's alive or not. And she's standing there doing that, and it almost looks like she's choking the old woman, but she isn't. And the teenage boy they pay to go and do their grocery shopping opens the door, walks in the house and sees the old woman slumped against the banister, and the, uh, daughter there with her hands on her mother's neck like this.

(Pause)

[ADMINISTRATOR: Anything else with this one?]

EMILY: No. It's almost like Stephen King-ish in a way.

[ADMINISTRATOR: Awesome.]

EMILY: 'Cause I couldn't think of anything why else someone would be going like this to someone's neck. But it almost like it does look like she's, like, trying to find a pulse or something. And someone who's older and has no experience with that kind of stuff - that's probably what they would think to do. So..

[ADMINISTRATOR: Two more left.]

EMILY: Alright.

Card 19

EMILY: Umm, looks like a, umm, house somewhere where the weather get very, very cold and it's some, it's a house and it's the middle of a blizzard. Horrible, horrible weather, you know, the wind blowing, the dark clouds. And the house is there and you can't see much around. You can see light.

Umm, there was the two lights from what seemed to be the windows of this house. And inside, there's this small-ish group of people, maybe, like, seven or eight people. And they're sitting. They had the fireplace with a roaring fire in it and there are candles - a bunch of different candles and, like, not, like, oil lamps, but, like, the candle lamps - actually there almost is a type of oil lamp in there. The lamps that burn, I'm not even sure what substance, and they have the wick. [Yeah.] I always thought that they looked like really big candles more than anything. Those lamps just scattered different places around the house. And it's almost brighter in there than it would have been if they had had electricity on. And they're just sitting in the circle, and it's all like... The youngest person in the group looks to be, like, maybe twenty-five, at the very, very youngest. So they're all like around, like, twenty-five, thirty years old. And they're just sitting in the circle on the floor in the light of all this, all these candles and the fireplace, and they're all just having hot chocolate. And they're not, they're not really even talking at all. And they're just sitting there, listening to the sounds of the storm outside.

(Pause)

[ADMINISTRATOR: Anything else?]

No. It's like a little, like, snippet of - a snapshot thing.

[ADMINISTRATOR: Yeah.]

EMILY: I imagine that would be interesting though - being in a house during the middle of a roaring, roaring blizzard.

[ADMINISTRATOR: I've given you some good ideas for, uh...]

EMILY: Different candles or fire around and just sitting with a group of people, not even talking, just listening to the storm.

[ADMINISTRATOR: So I'm giving you some good fodder for future stories, I think.]

EMILY: Oh, probably. If I even remember.

Card 20

EMILY: This picture reminds me of the movie "O Brother, Where Art Thou?" And the guy in the picture was on the chain gang and some how managed to get out, without even the person he was supposed to be cuffed to. Like, they didn't realize he had on the, he had lock picks with him. He had mastered, like, there's some people who can master the art - if you have the little package of the stuff and you swallow it and you bring it back up later. And he'd done that. And everyone on the chain gang had just been, either they had ignored him or they had been jerks because he had felt like, 'cause he had the lock picking tools in his stomach, so he was kind of, you know, being very, very sullen, just moody, not really paying attention to orders. So everyone else was getting yelled at 'cause he wasn't doing what he was supposed to be doing. So everyone was just being, regardless of the fact they're all on a chain gang, all in prison for something or other, they were still, like, jeering at him, like, you know, "Why can't you just do what you're supposed to do? Do your job, get the hell out of here faster." type deal. So when he picks his locks, he makes sure no one else notices and he leaves everyone else there. He leaves the rest of the guys there. Because there was a - a fight starts out at the very beginning of the chain gang. So all of the guards come running up to where the fight is. So he could have, very easily, like all of the guys around him, he could have got all of their manacles undone and they could have all disappeared before the guards even knew what had happened. But he only picks the locks on his own. And he starts running and he gets to right about the edge of the field, there's a barbed wire fence and once he gets over that fence, he's in the woods. And they'll not be able to find him again. 'Cause there's a city - like a really, really, really big, big city - just a few miles through the woods, and he could go on; they would never find him again. And he's about to go over the fence, and he stops. And he turns around and looks at all the men for just a moment. And there are all the prisoners. And they don't even know what to do. They don't know whether they should yell for the guards on the guy, or what they should do. So they're all just standing there absolutely dumb-founded, staring at the man they had all been, like, yelling at, realizing that he did what none of them could do. They just all stand there for a moment, just staring at each other. Then he hops the fence and runs, and never looks back again.

[ADMINISTRATOR: Great job.]

Patient Background Katerina (10)

Katerina is a 21-year-old female senior who presented to outpatient counseling her junior year to assist with her transition from another college. Her overall GPA is 3.94 in Women's Studies and her current semester GPA is 3.92. She has a long-term history of outpatient counseling and Dialectical Behavioral Therapy (DBT). She has numerous inpatient hospitalizations for depression and suicide attempts. She presents with past diagnoses of Major Depression, Obsessive-Compulsive Disorder, Borderline Personality Disorder and Bipolar Disorder.

She began therapy at this college while on an antidepressant medication. She came into therapy for 30 sessions. She was given testing around session 27 during her junior year consisting of the MMPI-2, Rorschach, TAT and a series of Beck scales to assess for suicide and hopelessness. These testing results indicated the presences of psychotic and delusional thinking along with severe depressive symptoms. Katerina experienced several suicidal episodes during this time and took brief medical leaves to stabilize at home with her family.

The discovery of the psychotic thinking became a disagreement between myself and her outpatient nurse practitioner. The nurse practitioner believed Katerina was malingering the symptoms. Katerina ended the relationship with the nurse practitioner. She switched medication providers and came back to school her senior year feeling much more stable on an antipsychotic medication along with her antidepressant medications. She currently comes to therapy for maintenance and prevention.

During the spring semester of her junior year, around session 27, her testing results for the Beck scales put her at significant risk for committing suicide and in the 96th percentile for hopelessness. MMPI-2 results revealed that Katerina was experiencing depression, anxiety and suicidal thoughts as well as ruminating about her failures and criticisms she receives. Those who score high on scales 1, 2 and 3 often experience extreme somatic, depressive and anxiety symptoms. Katerina has difficulty connecting with society and often feels others have trouble understanding her point of view, experiences, feelings and emotions. Her scores are also similar to those who have a tendency to take the contrary position and often view themselves as outsiders. She may also be prone to negative outbursts of emotion. Several scales indicate psychotic thinking and the presence of hallucinations.

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Rorschach comprehensive system results indicated scores that are similar to patients who commit suicide. Katerina displays impaired capacities to think logically and coherently and to perceive people and events realistically. Perceptual distortions appear to be provided by emotionally arousing situations that cause her difficulty in experiencing or expressing feelings in a way that is comfortable for her. Katerina tends to misperceive events and to form mistaken impressions of people and the significance of their actions. As a person who prefers to deal with experiences in a contemplative rather than expressive manner, the emotional distress she feels may not be readily apparent to others. At the time of testing (junior year prior to antipsychotic medication), Katerina appeared to be experiencing a fair amount of emotional stress that was giving rise to unpleasant affect and increasing her susceptibility to becoming depressed.

There are oppositional tendencies that are likely to be associated with underlying feelings of anger and resentment toward people and toward to the world in general, possibly including negativity towards authority. Katerina demonstrates limited abilities to identify comfortably with real people in her life. Her self-image includes some markedly negative and unfavorable attitudes held specifically toward her body and its functioning. As a consequence of viewing her body as damaged or dysfunctional, she is likely to have significant difficulty maintaining an adaptive level of self-regard. She is currently experiencing more needs for closeness than are being met in her present circumstances, and consequently, she is likely to be feeling lonely, emotionally deprived and interpersonally needy.

Current diagnoses are Schizo-Affective Disorder, Depressive Type along with a rule out of Borderline Personality Disorder by history. GAF scores are currently 60 with the lowest of 35 and the highest of 65. Card 12M was added to the normal Bellak and Abrams set to assess for potential psychotic or delusional themes.

Stage 1: Validity Stage

| | | | | | |
|------------------------------------|--------------|--------------------|------------|---------------|------|
| Are stories of sufficient length? | Very Long | Average | Very Short | Overall Check | good |
| | 1 2 3 4 | 5 6 7 | 8 9 10 | | |
| Are stories open and uninfluenced? | Open/engaged | Guarded/influenced | | Overall Check | good |
| | 1 2 3 4 | 5 6 7 | 8 9 10 | | |

Case Studies

| | | | | | | | | | | |
|--|-----------------|-------------|------------|-----------|----------------------|------|---|---|---------------|------|
| Do stories have a hero present? | All hero | Many heroes | Few heroes | No heroes | Overall Check | good | | | | |
| | 1 | 2 | 3 | 4 | | | 5 | 6 | 7 | 8 |
| Are stories told to for shock or please? | Direct/Pure | | | | Guarded/Influenced | | | | Overall Check | fair |
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | | |
| Preservation? Lack of variety to stories | Original/Varied | | | | Perseverate/Repeated | | | | Overall Check | good |
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | | |

Overall Check Key: good = 1-3, fair = 4-7, poor = 8-10

Stage 2: Recurrent Themes and Figures

| | |
|---|--|
| <p>Stories to happy ending: 9GF</p> <p>Ambivalent ending: 8BM, 10, 12M</p> <p>Future better:</p> <p>Future worse:</p> <p>Religious themes: 12M</p> <p>Hero as martyr:</p> <p>Hero alone:</p> <p>Avoid troubling stimulus: (3BM-gun, 11-dragon, 13MF-naked, 15 evil)</p> <p>Parental Figures: (2, 5, 6BM, 7BM, 7GF, 12F)</p> <p>Stories to sad ending: 1, 2, 3BM, 4, 6BM, 7GF, 13MF</p> <p>Other Themes:</p> <p>Wounded, sick, disenfranchised or dying hero: 2, 3BM, 4, 7GF, 8BM, 9GF, 10, 13MF</p> <p>Parents helpless, dead, controlling or absent: 1, 2, 7GF, 6BM, 8BM, 9GF, 10, 13MF</p> <p>Death in an idealized way: 4, 6BM, 8BM, 10, 12M, 13F</p> <p>Male-female relationships in turmoil: 4, 10, 13F</p> | <p>Family Conflict:</p> <p>Others helpful: 2, 7GF, 9GF</p> <p>Death: 4, 6BM, 8BM, 10, 12M, 13MF</p> <p>Healthy relationships:</p> <p>Questioning authority:</p> <p>Hero as hedonist:</p> <p>Hero compromises:</p> <p>Hero sad/depressed: (3BM, 3GF, 14, 17GF)</p> <p>Suicide: (1, 3, 6, 7, 12M, 14, 16)</p> |
|---|--|

Part III

Stage 3: Nomothetic Analysis

| Card | Themes common to cards | Check | Set |
|-------------|--|-------|-----|
| 1 | Parental pressure, achievement, aspiration for the future | Yes | mf |
| 2 | Occupational concerns, aspiration, economic pressure | Yes | mf |
| 3BM | Suicide, parental pressure, behavior disorders | Yes | m |
| 3GF | Death of child, pressures from partner, unrequited female partner | | f |
| 4 | Pressure from partner, succornace from a partner | Yes | mf |
| 5 | Curiosity, pressure from parents, illicit sex | | mf |
| 6BM | Parental pressure, departure from parents, marriage of a child | Yes | m |
| 6GF | Pressure from partner, fear or worry, ordinary activity | | f |
| 7BM | Succornace from a parent, parental pressure, occupational concern | | m |
| 7GF | Parental pressure, facts of life, sibling in coming | Yes | f |
| 8BM | Aspiration, war, death or illness of a parent | Yes | m |
| 8GF | Happy reminiscence, aspiration, occupational concern | | f |
| 9BM | Retirement, exhaustion, homelessness, work vs. Leisure | | m |
| 9GF | Escape from peril, curiosity, jealousy, female peer relationships | Yes | f |
| 10 | Contentment and nurturance to partner, departure from partner | Yes | mf |
| 11 | Aggression from impersonal source or peer, escape from peril | | mf |
| 12M | Hypnotism, religion, illness or death of central character | Yes | m |
| 12F | Disappointment with a parent, pressure or succornace from a parent | | f |
| 12BG | Happy harmonious scene, loneliness, suicide | | |
| 13MF | Death or illness of a partner, guilt and remorse, illicit sex | Yes | mf |
| 13B | Childhood, loneness, neglect and abuse, poverty | | |
| 13G | Childhood, loneness, vastness of the world | | |
| 14 | Curiosity, aspiration, reminiscence, childhood, fears | | mf |
| 15 | Death or illness of a partner or peer, religion | | mf |
| 16 | Favorable environment, war, contentment with a partner | | mf |
| 17BM | Self-esteem, exhibition, competition with a peer, escape from danger | | m |
| 17GF | Suicide, ordinary activity, curiosity, separation from loved one | | f |
| 18BM | Self-esteem, exhibition, competition with peer | | m |
| 18GF | Succornace from parent, parental pressure, death or illness of a | | f |
| 19 | Aggression from impersonal source, loneliness, vacillation | | mf |
| 20 | Vacillation, economic pressure, aggression from impersonal source | | mf |

LEGEND: m = Murray male, f = Murray female, mf = used in both, **BOLD** = Bellak/Abrams

Stage 4: Idiographic Analysis

| | | | | | | | | | | |
|----------------------------------|--------------|---|---|---|---|---|----|------------|---------------|------|
| Does the subject match the hero? | Very Similar | 5 | 6 | 7 | 8 | 9 | 10 | Not at all | Overall Check | good |
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |

| | | | | | | | | | | |
|--|-------------|---|---|---|---|---|----|-------------------|---------------|------|
| Do stories, themes match participant's life? | Close match | 5 | 6 | 7 | 8 | 9 | 10 | Clearly unrelated | Overall Check | good |
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |

What are the similarities between hero and subject's own life? Cards 1 and 2 match the descriptions of Katerina's relationship with her parents and growing up. Cards 3BM and 7GF match Katerina experience with attempted suicide her inpatient hospitalization. Card 8BM matches abuse from Katerina's father. Card 12M matches her self-report of intrusive voices.

Katerina TAT Interpretation

There is evidence that Katerina approached the stories as an attempt to communicate her feelings to the therapist. She tends to "wear her heart on her sleeve" and her narratives quite loudly emphasize the themes. Stories should be interpreted with this in mind. Card 12M was given in an attempt to pull for religious or delusional themes.

Katerina appears to have given honest and varied stories that closely match expectations for the normative sample. There is some evidence stories were told to communicate her thoughts and feelings powerfully to the therapist and not to mask any potential pathology. Stories almost seem to loudly exclaim their themes to the interpreter. Subtle communication is not used. Narratives are of sufficient length and all have heroes present. The stories seem to match Katerina's own life very closely.

The most prevalent theme in Katerina's narratives is the hero as wounded, sick, disenfranchised or dying (2, 3BM, 4, 7GF, 8BM, 9GF, 10, 13F). This matches well with her current view of herself and results obtained from Rorschach, MMPI-2 and additional testing. Katerina's view of self is one of, at best, low self-esteem and poor self-concept. At worst, she sees herself as hopeless and suicidal. Many of the stories also end sadly for the hero (1, 2, 3BM, 4, 6BM, 7GF, 13MF). Katerina likewise has a rather bleak and pessimistic outlook for her own future.

The stories often portray death in an idealized way (4, 6BM, 8BM, 10, 12M, 13F). The person who dies is often portrayed as the martyr, giving up

their life for some greater good or ideal (often romantic love, relief from financial burden, protection of others or paternal love).

There is also a communication that comes with death that seems to indicate “If I die, people will finally understand the message I am trying to communicate.” Examples of this are the pictures of the old woman’s by the bed as she drinks the poison in 6BM, and the message the father tries to pass with the gift of the bullet in 8BM. The suicide in Card 13MF is described in an idealized way by the hero becoming clean and showered before death. The death itself attempts to convey the deep depression and sorrow that has come from the abortion and feelings of her mother’s sickness (as if to imply the only way this pain could be understood would be through the exaggerated act). This reinforces the idea that death holds a more ritualized, message-laden meaning.

This is a theme in Katerina’s own life. Suicide and thoughts of death as an idealized way to offer a final message, a communication, to the world are common themes in Katerina’s therapy. She often feels misunderstood and sees suicide as a way to finally communicate with those who do not understand her suffering and frustrations. Parental figures are often seen as helpless, dead, controlling or not available (7GF, 6BM, 1, 2, 8BM, 9GF, 10, 13F). This indicates Katerina often sees parental figures as a burden or, at best, unhelpful in offering guidance and direction for her life. This may be a potential root frustration for her when attempting to communicate with others. She reports a long-standing frustration with her parents not understanding her and her feelings. This has recently improved with Katerina discussing her own bisexuality with her mother and finding her receptive and supportive.

Help is often obtained from other sources such as a maid, the mental institution or other neutral figures (2, 7GF, 9GF). This may reflect the way that Katerina views help from others or help from therapy. She often reports help has come more from others outside the family than from within. Male-female relationships are often portrayed with some deal of turmoil (4, 10, 13MF). No cards describe a happy relationship between a man/woman, husband/wife, mother/father. Card 12M indicates some potential intrusive thoughts and voices which Katerina reports in her own life. The theme of dying or killing oneself as an elegant and noble choice is also supported through this narrative.

Katerina’s TAT stories align well with the MMPI-2, Rorschach and Beck scales. This case example provides an excellent model for both the

importance of using multiple assessments and how psychological testing and projective techniques can provide life-saving direction for Katerina. In response to the testing and TAT results, she began treatment with a new psychiatrist and was started on an antidepressant and antipsychotic. Katerina currently attends therapy for preventative maintenance. She is doing very well academically and socially. She reports no current psychotic symptoms and a drastic improvement in her suicidal thoughts.

Katerina Narratives

[Minimum length: 86, maximum length: 198, average length: 131]

Card 1

KATERINA: Billy, Can I name him that? He lives in a home with his parents are really controlling. His parents want him to play but he doesn't want to. He feels distraught, lonely and empty. Can't do the things he wants, maybe that would make his life better or would be fun for him. He attempts to play, doesn't do well and disappoints his parents and loses interest in everything. He contemplates what his interests are, but has no energy to do anything. He's sad and trapped.

Card 2

KATERINA: This is a girl named Anna holding the books. She wants to get out of her home life. She lives with her brother and his pregnant wife. Her parents, her mother died and her father can't take care of her. They were hoping her brother's wife would help. Hoping that she would learn from the farm. The decision to move there wasn't her own. The wife is mean and controlling, the brother just ignores the whole thing. She does really well in school—part of that is just to get out of the situation she is in. It won't really make her happy. She feels empty and sad. She doesn't have any friends. Brother wants her to stay and help out. She is like their slave. She wants to run away. She wants to find her place in the world if given the chance. She does go to school and gets a English and Writing degree and teaches writing. She writes her own stuff and works with younger girls. She stays single and has no children of her own. She has a plants and a garden. She has pets and she is not married. She is not satisfied.

Card 3BM

KATERINA: Colette she is right now in a waiting room at the mental institution. She made several attempts, cutting herself in

multiple ways. She tried to kill herself several times but no one understands. She feels alone and isolated and can't make the pain go away. She can't communicate to anyone. Her parents try to get her help. She doesn't want to be out of the real world. She doesn't want to lose her freedom. She has a cat she loves. She doesn't want to give up her family and friends. She may not be able to survive in the real world even if she did try she would be sad. There is a darkness she can't explain. People misunderstand her and have misconceptions about her. She is artistic, likes poetry and likes to be outside in nature. She goes to the hospital. Her parents are unsure if she will get out.

Card 4

KATERINA: Jane is a misunderstood prostitute. She is having an affair with a married man. She falls in love and he's torn between her and his family. He has a son and baby daughter on the way. Jane would do anything to keep him with her. She understands his complaints and he wants to work out a plan. He keeps telling her he has to be with his wife. Jane realizes how empty and unfulfilling her life was before John. She continues as a prostitute making money until she ends up dying from an STD and HIV. She always loves him. He goes to the funeral disguised. He feels sorry there was nothing he could do. She was not just a prostitute to him.

Card 6BM

KATERINA: Ella and her son Michel. She had lost her husband and other son in a war. Michel delivered the news to her. She is very distraught. She lost her youngest son. She may not be able to keep the house now. She may move in with Michel and his family. She doesn't want to leave her house but realized it would be impossible to stay. The day before Michel is coming to get her she takes poison. She lays on the bed and dies next the pictures of those she lost. Michel finds her, but understands that her life ended. She couldn't burden him, it was her time to go.

Card 7GF

KATERINA: Suzie is the young girl. Doris is the maid who watched over her since her parents are working and away on business trips. Her parents let Doris live with them. She stopped talking two years ago. She doesn't speak or write or talk. Her maid has to help bathe her. It doesn't matter anymore because there is no one to play with. It doesn't make a difference. She has a doll and a cat. She has trouble getting out of bed. She is 8/10 years old. She grows up and her parents give up on her and send her to a mental institution. She ends up living and dying without opening up again.

Something died in her and she was just a thing in a physical body. But Doris still visits her every week until Doris dies.

Card 8BM

(Pause)

KATERINA: These are harder to do with boys. They are in the middle of a war. Jack's father was sent away. He found out his father was wounded. He doesn't care if his father lives or dies because he was abusive. The boy in the picture has active imagination. With the knife and blood. He wants him to die, but doesn't say it to others. The father lives, comes back home but can't work. He is a dry drunk in a way. A dickhead, but not abusive. Grabs Jack's arm or his mother's arm. Jack is happy he isn't abused but he can't wait to get out of the situation. Both happy he can't hurt them as much. He goes to college, marries his sweetheart. His father had passed away, but had left Jack with something. When he goes the boy finds something. When he gives the box he finds the bullet that was in his father. It says "I want my son to remember me. I love him" Jack takes it and keeps it. But he cannot love his father as much as his father loved him.

Card 9GF

KATERINA: There was a Titanic like party boat. Shipwreck and a storm. They were stranded on an island. They are best friends. Their parents died in the wreck. They are running for their lives in this unknown area. Pirates live on the island. They are not sure if they did something to the boat that caused it to crash. They are scared to be killed by these men and they are looking for other survivors. After a few months they are able to escape the pirates and they build a raft and go out to sea. They end up at a neutral country that welcomed them. Changed their lives for the better. They got jobs where they landed. They got married, had children and lived in the middle class. Something they were not used to before. They were upper class people before that.

Card 10

KATERINA: This is a couple. The man is a trans-gendered Male to Female. Middle story they are trying to cope with these changes. Lived as gay male couple. Her lover went through the process even though they are gay. Many fights and breaks-ups. They understand where they are. Her loved ends up realizing he will love this person no matter what. Love means more to him than the gender. He helps pay for the surgery. They live a very long life. The woman

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who used to be a man had HIV. Just showed up now. He nurtures her until she dies and he dies from it as well.

Card 12M

KATERINA: A grandson and grandfather. The son has been having these hallucinations. The grandfather thought he could exercise the demons. The evil devil was inside him. The grandfather tries a prayer but it doesn't work. He tries to live a stable life with what he has. Grandfather has fear grandson may harm people or turn into devil-like creatures. Grandson is afraid and kills himself so that he doesn't hurt anyone else. The grandfather proud in a way that his grandson took his life to preserve life itself and died with dignity.

Card 13MF

KATERINA: A couple have been together 5-10 years . Not married but they were engaged for next year. She has been battling depression. Her last partner was abusive. She was pregnant and had an abortion. Hard for her to deal with. Her life didn't make matters any better. Mother may die and she takes it really hard. She takes a shower, gets really clean. Takes pills and alcohol. She goes to sleep. Her cat is with her. Her husband finds her, but doesn't know what to do. Her mother lives two years longer. Her mother than dies from a broken heart at losing her daughter because they were so close.

Patient Background Abigail (10)

Abigail is a 22-year-old female senior who presented to outpatient counseling for anxiety, family problems and difficulty with college academics during her freshman year. Abigail's overall GPA is 2.38 in art with a current semester of 4.0, though she has had several semesters ranging from 0.0 to 4.0 that make her overall GPA deceptive. She originally presented to counseling her freshman year of college for depression, difficulty with course work and stomach problems. Her family sold their home and moved as she left for college and her father became very ill. Abigail had difficulty focusing in class and went home often to check on her father. She also had several panic attacks resulting from talking to professors about her overdue work. At the start of therapy, she was on a low dose antidepressant medication. She discontinued this during the second semester freshman year. She has had over 38 sessions, the first three with a counseling intern during her freshman year. She was administered the MMPI-2 around session 17 her junior year and received the TAT around session 26 of her junior year. This TAT administration switched Card 9GF for Card 8GF due to administration error.

Abigail is an intelligent young woman who vacillates between doing very well in some classes and becoming petrified by anxiety and feelings of guilt in others. This has led to an academic career of a GPA that moves between 4.0 and 0.0 depending on the class and professor. Abigail was ill during her freshman year of high school and missed much of the year. She reports a chaotic family of origin with a mother who cares for a sick and child-like father who dominates attention by pouting, withholding affection and using guilt. She is the youngest of five children, many of whom struggle with failed marriages, drug problems, depression and anxiety. Therapy has explored her childhood, similarities between her father and other authority figures such as professors setting expectations for her to follow, and the role extra curricular activities such as theater and a community service trip may have played on her grades. There is a lack of clarity as to why some classes cause few problems for her and why others are missed for weeks on end. This has been frustrating for the therapist and patient alike.

The closest summation we agree on is the importance she places on how others view her living up to, or failing to live up to, expectations placed on her. This pattern has also developed in past relationships where Katerina either has invested too much or refused to invest anything. She currently is in a one-year relationship with an emotionally distant boyfriend that closely approximates her relationship between her mother and father. The female cares for and accepts the lack of effort and communication on the part of the male. In her stories, the female is seen to carry the relationship and quietly suffer through. It is an interesting paradox that Katerina is also an outspoken feminist on campus and strong advocate for women's rights. As with the conflict between her intellectual ability and overall GPA, she has little to offer by way of explanation for the contrast between her outspoken beliefs concerning the roles of women in society and the relationship she is currently trying to maintain. The overall course of therapy has been cautiously optimistic as she approaches her graduation date. Her symptoms of anxiety seem to be solely a function of her academic difficulties. Her problems with her relationship and family are less acute stressors that I believe Abigail could manage without the aid of outpatient therapy.

MMPI-2 testing results had high scores on scales 1, 2 and 3 indicating the presence of depressive symptoms along with multiple somatic complaints. Patients with these scores often believe others do not understand how sick they are feeling. Abigail scored similar to those who are often hurt easily by criticism and often react to it by becoming depressed. It is

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important for them to be liked and approved by people, so they act in a very conforming manner.

Diagnoses are currently Dysthymia and a rule out diagnosis of Anxiety Disorder NOS. GAF score is currently at 70, with a lowest of 45 and a highest of 85.

Stage 1: Validity Stage

| | | | | | | |
|--|-----------------|----------------------|---------------|---------------|---------------|------|
| Are stories of sufficient length? | Very Long | Average | Very Short | Overall Check | poor | |
| | 1 2 3 4 | 5 6 7 8 | 9 10 | | | |
| Are stories open and uninfluenced? | Open/engaged | Guarded/influenced | Overall Check | good | | |
| | 1 2 3 4 | 5 6 7 8 9 10 | | | | |
| Do stories have a hero present? | All hero | Many heroes | Few heroes | No heroes | Overall Check | good |
| | 1 2 3 4 | 5 6 7 8 9 10 | | | | |
| Are stories told to for shock or please? | Direct/Pure | Guarded/Influenced | Overall Check | good | | |
| | 1 2 3 4 | 5 6 7 8 9 10 | | | | |
| Preservation? Lack of variety to stories | Original/Varied | Perseverate/Repeated | Overall Check | good | | |
| | 1 2 3 4 | 5 6 7 8 9 10 | | | | |

Overall Check Key: good = 1-3, fair = 4-7, poor = 8-10

Stage 2: Recurrent Themes and Figures

| | |
|---|--|
| Family Conflict: | Family Supportive: |
| Ambivalent ending: | Others helpful: |
| Future better: 10, 13MF | Death: |
| Future worse: | Healthy relationships: |
| Religious themes: | Questioning authority: 1, 4, 7GF, 8BM |
| Hero as martyr: 1, 4, 7GF, 9GF, 13MF | Hero as hedonist: |
| Hero alone: | Hero compromises: |
| Stories to happy ending: 1, 2, 4, 6BM, 7GF, 8BM, 9GF, 10, 13MF | |

| | |
|--|---|
| Stories to sad ending: 3BM | |
| Avoid troubling stimulus: (3BM-gun, 11-dragon, 13MF-naked, 15 evil) | Hero sad/depressed: (3BM, 3GF, 14, 17GF) |
| Parental Figures: (2, 5, 6BM, 7BM, 7GF, 12F) | Suicide: (1, 3, 6, 7, 12M, 14, 16) |
| Other Themes: | |
| Children having wisdom over adults: 1, 4, 7GF, 8BM, 9GF | |

Stage 3: Nomothetic Analysis

| Card | Themes Common to Cards | Check | Set |
|------|--|-------|-----|
| 1 | Parental pressure, achievement, aspiration for the future | Yes | mf |
| 2 | Occupational concerns, aspiration, economic pressure | Yes | mf |
| 3BM | Suicide, parental pressure, behavior disorders | No | m |
| 3GF | Death of child, pressures from partner, unrequited female partner | | f |
| 4 | Pressure from partner, succornace from a partner | | mf |
| 5 | Curiosity, pressure from parents, illicit sex | | mf |
| 6BM | Parental pressure, departure from parents, marriage of a child | Yes | m |
| 6GF | Pressure from partner, fear or worry, ordinary activity | | f |
| 7BM | Succornace from a parent, parental pressure, occupational concern | | m |
| 7GF | Parental pressure, facts of life, sibling in coming | Yes | f |
| 8BM | Aspiration, war, death or illness of a parent | Yes | m |
| 8GF | Happy reminiscence, aspiration, occupational concern | | f |
| 9BM | Retirement, exhaustion, homelessness, work vs. Leisure | | m |
| 9GF | Escape from peril, curiosity, jealousy, female peer relationships | Yes | f |
| 10 | Contentment and nurturance to partner, departure from part- | Yes | mf |
| 11 | Aggression from impersonal source or peer, escape from peril | | mf |
| 12M | Hypnotism, religion, illness or death of central character | | m |
| 12F | Disappointment with a parent, pressure or succornace from a parent | | f |
| 12BG | Happy harmonious scene, loneliness, suicide | | |
| 13MF | Death or illness of a partner, guilt and remorse, illicit sex | Yes | mf |
| 13B | Childhood, loneness, neglect and abuse, poverty | | |
| 13G | Childhood, loneness, vastness of the world | | |
| 14 | Curiosity, aspiration, reminiscence, childhood, fears | | mf |

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| Card | Themes Common to Cards | Check | Set |
|------|--|-------|-----|
| 15 | Death or illness of a partner or peer, religion | | mf |
| 16 | Favorable environment, war, contentment with a partner | | mf |
| 17BM | Self-esteem, exhibition, competition with a peer, escape from danger | | m |
| 17GF | Suicide, ordinary activity, curiosity, separation from loved one | | f |
| 18BM | Self-esteem, exhibition, competition with peer | | m |
| 18GF | Succornace from parent, parental pressure, death or illness of a child | | f |
| 19 | Aggression from impersonal source, loneliness, vacillation | | mf |
| 20 | Vacillation, economic pressure, aggression from impersonal source | | mf |

LEGEND: *m* = Murray male, *f* = Murray female, *mf* = used in both, **BOLD** = Bellak/Abrams

Stage 4: Idiographic Analysis

| | | | | | |
|--------------------------------------|--------------|----------|------------|---------------|------|
| Does the participant match the hero? | Very Similar | somewhat | Not at all | Overall Check | fair |
| | 1 2 3 4 | 5 6 7 8 | 9 10 | | |

| | | | | |
|--|-------------|-------------------|---------------|------|
| Do stories, themes match participant's life? | Close match | Clearly unrelated | Overall Check | fair |
| | 1 2 3 4 | 5 6 7 8 9 10 | | |

Overall Check Key: *good* = 1-3, *fair* = 4-7, *poor* = 8-10

What are the similarities between hero and subject's own life? Card 1 highlights many experiences in Abigail's life where she put her own needs aside temporarily to meet the needs of others, particularly authority figures. Card 7GF matches pressure Abigail reports to not be such a tom-boy growing up.

Abigail TAT Interpretation

Abigail had relatively short stories for many of the TAT cards. In some administrations, this would indicate a lack of investment in the process. Abigail seemed to genuinely enjoy the process and went so far as to create unique names for each of the characters in the stories.

Stories were short, though contained unique heroes and appeared open and engaged. The narratives did not appear to be told for shock or to please the examiner. The vast majority of the cards matched the normative expectation for stories. Several stories matched themes in Abigail's own life such

as putting her own needs aside in card 1 and the pressure to be less of a tom-boy growing up in Card 7GF. With these exceptions, most of the stories had little direct implication to Abigail's own life.

The relative short story length and short Bellak and Abrams administration lead to an overall lack of good, varied data from which to draw conclusions. More questioning during the administration could have increased some of the narrative's descriptions and length. Given the smaller collection of data and relative lack of major symptoms in Abigail's case presentation, hypotheses and tentative observations based on the card data should be made cautiously.

The hero in the stories often appears to achieve happy outcomes, despite the hard work required and difficult circumstances experienced (1, 2, 4, 6BM, 7GF, 8BM, 9GF, 10, 13MF). Specific examples include an affair mentioned in Card 13MF in which the hero forgives the affair and the relationship is healed through counseling, and Card 1 where the hero really wants to play the flute, but puts his own desire aside for the time being and learns the violin in order to please a parent and then learns the flute later in life. The hero often puts his own desires aside for the time being in order to please others. This matches many themes in Abigail's own life in her dating relationships and arguments with parents over her choices in life. The optimistic outcome is certainly a positive characteristic of her life. Some exploration of Abigail putting her own needs last, a potential to martyr one's own desire (1, 4, 7GF, 9GF, 13MF), is an area for concern. This appears in her own life when she chooses to avoid completing her college courses and reluctance turning in work to avoid possibly disappointing professors. This, unfortunately, ends up frustrating them anyway since she turns in no work at all.

The hero often is seen as having wisdom over the adults (1, 4, 7GF, 8BM, 9GF) and questioning those in authority (1, 4, 7GF, 8BM, 9GF). Children are often seen as making better choices and having figured things out before adults do. This reflects Abigail's own frustration with her parents and other authority figures. She often found herself in conflict with her parents over what she was supposed to do academically and socially while growing up. She is someone who often challenges the status quo in areas of feminism, politics and academics.

There is little evidence of severe psychopathology indicated in Abigail's presentation or the TAT narratives. The TAT narratives offer several areas of discussion for Abigail in the course of on-going therapy. These main themes include her attitudes toward authority and her positive outlook toward the

future. The one area of concern may be her tendency to put her own needs and desire secondary to those around her, especially in dating relationships. This also appears in her avoiding turning in her work and attending class when she becomes overly concerned about how the professor and fellow classmates are feeling about her. This has been the focus on the therapeutic work since the TAT and there has been some improvement in her ability to go to class and address her needs in her dating relationships. The Dysthymia and anxiety may well be a normal result of her inability to face other's perceptions of her and the difficulty she has making her own needs known in intimate relationships.

Abigail Narratives

[Minimum length: 45, maximum length: 88, average length: 65]

Card 1

ABIGAIL: This is a little boy named Gary who has to play the violin. His grandmother passed it down. He hates the violin. He knows he wants to practice no matter what because he knows that is what he has to do. He plays the violin when he gets older and independent and will take up the flute as well.

Card 2

ABIGAIL: All right. This is Scarlet and she lives with her mom and step dad. Once Mom got remarried. The mother is pregnant Her mom's husband is the father. Scarlet feels like she has to leave. She doesn't know where to go. She isn't sure the way her mom feels about her. She always has been good at school. She will be apprenticing as a school teacher. She will enjoy that because she because she likes teaching.

Card 3BM

ABIGAIL: This in Andrea and she is a mom and a wife. There was a message on the board that the husband and child were killed by a car accident. She is pretty grief stricken. I think she will be all right. Her mom and dad live in the area. She'll get through it even though it will be hard.

Card 4

ABIGAIL: This is Jill and her brother Duke. He is kind of a hot-head, her older brother. He feels protective. These feelings are always getting him into a fight. He can't imagine her being a woman

and not a little girl. Jill wants to live her own life and moves out, goes to the city and becomes a career woman.

Card 6BM

ABIGAIL: This is Chris and his mom Freida. He just came home after college. His father passed away, they were on bad terms and had not been talking. They came home for the funeral. She loves him and forgives him, but is still upset they didn't put the differences aside. He is reconnected with his mom and now can share his life with her.

Card 7GF

ABIGAIL: This is Abby and her mother Betty. Abby is depressed. It is a gorgeous day outside and both brothers are outside playing and she wants to play as well. She wants to go out and put on pants and roll in the mud. Mom wants her to stay as company. But as she gets older, she gets around getting into horses, lady-like enough and her parents accept her doing it.

Card 8BM

ABIGAIL: This is Billy. He is having a memory. His dad is a doctor. One time a hunter was shot by his friend. The man would have died. The dad performed surgery, even though Bill wasn't supposed to see it. Billy looked in because of that he never wants to hunt and never wants to be a surgeon. It is a kid memory. Kind of like a scary movie. He forgets about it as he gets older.

Card 9GF

ABIGAIL: There are two sisters standing on a desert island, everyone else died in the shipwreck. One built a shelter and they have been doing OK. They are waiting for a ship. The younger one is very anxious to get off the island. The other sister, the lookout is enjoying the freedom. Not sure how she is feeling about being rescued. They eventually do get rescued which is for the better. She (the older one) finds a way to express her feelings and live a more independent life.

Card 10

ABIGAIL: This is a married couple of 50 years, enjoying a moment on a lazy afternoon. He is kissing her on the head, both are tired now. They enjoy traveling and loving. They are still in love with each other even though its been 50 years.

Card 13MF

ABIGAIL: This guy has just cheated on his wife for the first time. He is upset not sure what it means. He is not sure if he can keep it from his wife. The wife tries to forgive him. They try to get counseling. Eventually they are able to repair their marriage for the better in the end.

Patient Background Gabby (20)

Gabby is a 20-year-old female junior who presented to outpatient counseling for anxiety, panic attacks, depression and family concerns. Her overall GPA is 2.28 as a history major and there is no current GPA as she withdrew for the semester. Her chief complaints are recurring anxiety and panic attacks, inability to sleep, and low concentration. These have all increased after a robbery four months ago. She has just recently been able to identify the student who robbed her. Gabby has extensive medical history including partial blindness, an organ transplant as a defect post repair as an infant and chronic migraine headaches. She is the middle child of an intact family. She reports her parents as overprotective and reports they moved her to another state when mugged in high school. She does not want them to know of the robbery that occurred at college.

She has been in treatment for approximately eight sessions at the time of Murray 20 card Female TAT administration. During session three of treatment, Gabby was started on an antidepressant medication for depressive symptoms and to reduce the anxiety. This drastically improved her mood over the course of a month and a half and resulted in her pursuing on-campus charges against the person who robbed her several months ago. As the case was about to go to hearing, she was hospitalized for a suicide attempt after being found by her RA while attempting to hang herself. With a week of classes remaining in the semester, she withdrew and postponed the hearing until the next semester.

She was given extensive testing including the Rorschach, MMPI-2 and TAT to assist with differential diagnosis and treatment planning. Rorschach comprehensive system testing suggests the presence of a significant affective disturbance associated with a Major Depressive Disorder. Gabby deals with experiences in a contemplative rather than expressive manner. As such, the emotional stress she feels may not be readily apparent to others. Situationally related stress is likely making more demands on her adaptive capacities and she may be more vulnerable than most people to becoming acutely upset,

anxious or even disorganized. She demonstrates limited abilities to identify comfortably with real people in her life. This person’s self-image includes some negative and unfavorable attitudes toward her body and its functioning.

MMPI-2 testing indicates symptoms consistent with depression and anxiety disorders. She often feels discouraged, self-critical, insecure and pessimistic. Gabby may often feel distracted, have trouble concentrating and feel a loss of mental control. She reports some difficulty with her perception of reality and may withdraw into fantasy or possible suicidal thoughts. She reports a family that was critical, emotional and often interfered with her independence. There is some indication her emotional distress is similar to those who have experienced trauma. Gabby has difficulty connecting with society and feels other have trouble understanding her point of view, experiences, feelings and emotions. The high scores on clinical scales 1, 2 and 3 also indicate extreme somatic, depressive and anxiety/worry symptoms.

Diagnoses are currently Major Depression, recurrent without psychotic features and Post-Traumatic Stress Disorder. A rule out diagnosis of Anxiety Disorder, NOS is also given. GAF score is currently at 60, with a lowest of 35 and a highest of 70.

Stage 1: Validity Stage

| | | | | | | |
|--|-----------------|----------------------|---------------|---------------|---------------|------|
| Are stories of sufficient length? | Very Long | Average | Very Short | Overall Check | fair | |
| | 1 2 3 4 | 5 6 7 8 9 10 | | | | |
| Are stories open and uninfluenced? | Open/engaged | Guarded/influenced | Overall Check | good | | |
| | 1 2 3 4 | 5 6 7 8 9 10 | | | | |
| Do stories have a hero present? | All hero | Many heroes | Few heroes | No heroes | Overall Check | good |
| | 1 2 3 4 | 5 6 7 8 9 10 | | | | |
| Are stories told to for shock or please? | Direct/Pure | Guarded/Influenced | Overall Check | good | | |
| | 1 2 3 4 | 5 6 7 8 9 10 | | | | |
| Preservation? Lack of variety to stories | Original/Varied | Perseverate/Repeated | Overall Check | good | | |
| | 1 2 3 4 | 5 6 7 8 9 10 | | | | |

Part III

Stage 2: Recurrent Themes and Figures

| | |
|--|---|
| Stories to sad ending: | Family Supportive: |
| Family Conflict: | Others helpful: |
| Future better: | Death: |
| Future worse: | Healthy relationships: |
| Religious themes: | Questioning authority: |
| Hero as martyr: | Hero as hedonist: |
| Hero alone: | Hero compromises: |
| Ambivalent ending: 1, 2, 3GF, 4, 6GF, 7GF, 8GF, 10, 11, 13MF | |
| Stories to happy ending: 5, 9GF, 12F, 14, 15, 16, 17GF, 18GF, 19, 20 | |
| Avoid troubling stimulus: 11, 13MF, 15 (3BM-gun, 11-dragon, 13MF-naked, 15 evil) | Hero sad/depressed: (3BM, 3GF, 14, 17GF) |
| Parental Figures: (2, 5, 6BM, 7BM, 7GF, 12F) | Suicide: (1, 3, 6, 7, 12M, 14, 16) |
| Other Themes: | |
| Sad, lonely, worried or solitary: 3GF, 4, 5, 8GF, 12F, 15, 20 | |
| Conflict solved through talking: 9GF, 10, 13MF, 15, 16 | |
| Things are bad, but getting better: 14, 15, 16, 17, 19, 20 | |

Stage 3: Nomothetic Analysis

| Card | Themes Common to Cards | Check | Set |
|------|---|-------|-----|
| 1 | Parental pressure, achievement, aspiration for the future | No | mf |
| 2 | Occupational concerns, aspiration, economic pressure | No | mf |
| 3BM | Suicide, parental pressure, behavior disorders | | m |
| 3GF | Death of child, pressures from partner, unrequited female partner | Yes | f |
| 4 | Pressure from partner, succornace from a partner | Yes | mf |
| 5 | Curiosity, pressure from parents, illicit sex | No | mf |
| 6BM | Parental pressure, departure from parents, marriage of a child | | m |
| 6GF | Pressure from partner, fear or worry, ordinary activity | No | f |
| 7BM | Succornace from a parent, parental pressure, occupational concern | | m |
| 7GF | Parental pressure, facts of life, sibling in coming | No | f |

Case Studies

| Card | Themes Common to Cards | Check | Set |
|-------------|--|------------|-----------|
| 8BM | Aspiration, war, death or illness of a parent | | m |
| 8GF | Happy reminiscence, aspiration, occupational concern | No | f |
| 9BM | Retirement, exhaustion, homelessness, work vs. Leisure | | m |
| 9GF | Escape from peril, curiosity, jealousy, female peer relationships | Yes | f |
| 10 | Contentment and nurturance to partner, departure from partner | No | mf |
| 11 | Aggression from impersonal source or peer, escape from peril | No | mf |
| 12M | Hypnotism, religion, illness or death of central character | | m |
| 12F | Disappointment with a parent, pressure or succornace from a parent | No | f |
| 12BG | Happy harmonious scene, loneliness, suicide | | |
| 13MF | Death or illness of a partner, guilt and remorse, illicit sex | No | mf |
| 13B | Childhood, loneness, neglect and abuse, poverty | | |
| 13G | Childhood, loneness, vastness of the world | | |
| 14 | Curiosity, aspiration, reminiscence, childhood, fears | No | mf |
| 15 | Death or illness of a partner or peer, religion | No | mf |
| 16 | Favorable environment, war, contentment with a partner | Yes | mf |
| 17BM | Self-esteem, exhibition, competition with a peer, escape from danger | | m |
| 17GF | Suicide, ordinary activity, curiosity, separation from loved one | No | f |
| 18BM | Self-esteem, exhibition, competition with peer | | m |
| 18GF | Succornace from parent, parental pressure, death or illness of a child | No | f |
| 19 | Aggression from impersonal source, loneliness, vacillation | Yes | mf |
| 20 | Vacillation, economic pressure, aggression from impersonal source | No | mf |

LEGEND: m = Murray male, f = Murray female, mf = used in both, **BOLD** = Bellak/Abrams

Stage 4: Idiographic Analysis

| | | | | | |
|--------------------------------------|----------------------|----------|------------|---------------|------|
| Does the participant match the hero? | Very Similar | somewhat | Not at all | Overall Check | fair |
| | 1 2 3 4 5 6 7 8 9 10 | | | | |

| | | | | |
|--|----------------------|-------------------|---------------|------|
| Do stories, themes match participant's life? | Close match | Clearly unrelated | Overall Check | fair |
| | 1 2 3 4 5 6 7 8 9 10 | | | |

What are the similarities between hero and subject's own life? Card 10 reflects Gabby being made fun of in her own school life. Card 9GF may reflect her positive relationship with other female peers in her sorority.

Gabby TAT Interpretation

There was a four-week separation between TAT administrations. During that time, Gabby began taking an antidepressant medication. Gabby reports things were busy during that time and she did not respond to many phone calls and attempts to reschedule missed appointments. She reports that she has been feeling less depressed prior to the administration of the second card set and had come to a decision about pursuing the robbery charge from 6 months ago. Overall, she reports a better attitude, energy level and outlook towards her future on the medication

Gabby told short narratives and seemed to have difficulty fully committing to the story telling process. Only five of the 20 narratives match normative expectations for individual cards. This reflects the lack of detail and few cards have a defined outcome expressed. The stories often did not have enough detail and ended with the hero contemplating possible futures—perhaps in an avoidance of action. The narratives did not appear to attempt to please or shock the administrator. They appeared to be told with little emotional investment. Interpretations based on these stories should be made tentatively and are better based on a confluence of the narratives.

Few narratives matched events from Gabby's life and no clear themes seemed to align with her experiences. Card 10 was the one exception where the hero experienced teasing in school and comfort from her mother. Gabby reports frequent teasing and that her parents were often supportive to the point of overprotection. Stories were open and showed little preservation.

Gabby portrays the hero as sad, lonely, worried or solitary (3, 4, 5, 8, 12, 15, 20). This matches with her depressed and solitary outlook on life. Gabby often seems unmotivated and tells stories with an air of detachment, leaving one with the feeling that many probing questions would have to be asked to truly understand the details of what she was feeling. Little is offered in way of connection and few details are mentioned about how things may become better in the future.

Most of the stories told during the first administration prior to her taking the antidepressant medication had the hero mired in ambivalent outcomes (1, 2, 3GF, 4, 6GF, 7GF, 8GF, 10). Stories in the second set of cards seemed to have more positive endings (12F, 14, 15, 16, 17GF, 18GF, 19, 20) and displayed a generally more optimistic outlook on life from the point of view of the story's hero. Examples of this are found in card 14, "get his life on the right track again," Card 15, "and try to like move on with her life and get

better” and Card 16, “and I think eventually once you realize your life is going to be OK again then you start to get on the right track.” While there appears to be a general optimism about the future, there remains a childlike vagueness to “things looking up” that lacks any practical understanding of how things will actually get better.

Both sets of narratives yield a lonely, sad and solitary hero who, in the best of circumstances, has a slightly optimistic view about the future being better than the present. There are no details as to what this future would look like or how the hero would actually achieve this positive ending. Many of the narratives yield ambivalent endings with the hero pondering a difficult future alone with her worries and thoughts.

There is some indication, however, that Gabby is willing to work through difficult situations in an attempt to yield a more positive result. Card 9GF relates a story of the hero working things through with female peers. This may indicate some of the positive social connection Gabby has had with the female friends on campus.

The hero in many of the stories took some comfort that things would get better through talking or reflection (9, 10, 13, 15, 16). This may indicate some depression or negative view of the world paired with a healthy style of working through frustrations through alone with time, self-reflection and supportive, caring friends. There was an overall feeling that while things in the picture (environment) were bad, the hero was determined to work through the problems and make the best of them.

Throughout the card set, Gabby did not attend to dangerous or powerful stimuli—she made the dragon friendly in Card 11, ignored the naked woman in Card 13MF and ignored the evil man in the cemetery in Card 15. This may indicate a tendency to avoid painful or overwhelming stimuli. This seems to relate to her general pattern of isolation and apathy towards the future.

Gabby had a large setback several weeks after receiving the second set of TAT narratives. While she appeared to be less depressed, focused on the upcoming hearing for the robbery and generally showing more positive energy, she was hospitalized for a suicide attempt. She tried to hang herself following after being particularly depressed one night. Her RA called 911 and she went into an inpatient unit for a week. She reports feeling overwhelmed about the upcoming hearing for the robbery and upset that she had failed all of her classes for the semester. She plans to take some time off and will come back to campus during the following semester to continue therapy.

Future treatment will focus on addressing the underlying depression along with the anxiety and PTSD symptoms from the sexual assault. Exploration of Gabby's substance abuse themes and suicidal behavior will also be a prime focus of treatment. Once Gabby is stabilized, attention can be focused on her tendency to isolate and attempt to problem-solve and self-soothe without other's support. This may be related to her parents over attention during her childhood due to her many medical difficulties. It may also be that Gabby does not have clear expectations about the future in general, whether she is reacting to stress or has not developed her hopes and dreams. Her response in Card 1 "he's just staring at the violin like he doesn't know what to do" summarizes this lack of motivation, inertia and clarity.

Gabby Narratives

[Minimum length: 72, maximum length: 283, average length: 116]

Card 1

GABBY: Umm...this kid is probably just about to go to a violin lesson and seems to be concentrating a lot on the violin. Probably thinking a lot about whether he should or should not play the violin. And he's just staring at the violin like he doesn't know what to do. I think eventually he'll realize that he's going to continue to play the violin because it seems like his music is open and he might just be taking a break.

Card 2

GABBY: This girl might be going, she's about to start her day and go to school because she has her books in her hand. But at the same time it seems like possibly her mother by the tree. Her mother is pregnant and it seems like they have hired someone to take care of the horses But it seems like she's kind of sad from the expression on her face. So...She kind of seems like she is alone in a way. She doesn't really know what to do.

[ADMINISTRATOR: What does she end up doing?]

GABBY: She probably going to end up walking to school because it seems like maybe she doesn't want to be at her house in that time.

Card 3GF

GABBY: Seems like she is definitely upset, she's crying, she just got home from somewhere. Possibly lonely because the door is open. It doesn't seem like there would be anyone else in that room. Be-

cause there is no one else in the picture. Umm it also seems like she doesn't want anyone to see her upset too because her hands are on her face. Seems like she might just...go into the house and close the door and lie down for awhile.

[ADMINISTRATOR: What got her upset next?]

GABBY: Got into a fight with her boyfriend or her husband or someone in the family could have died. Maybe she is just having a really bad day.

[ADMINISTRATOR: How does it end?]

GABBY: I think things are definitely going to get better if she just keeps on going.

Card 4

GABBY: Seems like this most likely a husband and wife or boyfriend and girlfriend and it looks like the husband is kind of mad at the wife for some reason, maybe because they got into an argument. Because he is looking away and his wife is kind of looking towards him she wants to try to console him but the husband probably won't listen to her and will probably either just leaving the house for that time just to be by himself for a little bit.

[ADMINISTRATOR: Does he come back?]

GABBY: Come back I'm guessing because maybe they are having a little argument. He's probably just pissed off for a little bit realizing that his wife was just trying to help him so...

Card 5

GABBY: Kind of seems like she is scared by the way she is hiding in the door. She probably just got home and she's thinking about whether or not someone might be in her room or if she should check it out first before she ends up going in. I'm guessing that no one's there and it probably is just in her mind and she is just a little scared so she ends up going in and she turns on all the lights to feel more comfortable.

Card 6GF

GABBY: She definitely looks scared because of the expression on her face. Umm...Looks like her father is in the background and his hair is kind of gray and he looks a lot older and he's smoking a cigar and it seems like he is going to do something to her by the way he is leaning over her. She is probably going to try to escape him and leave the house for awhile after when she can get away.

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[ADMINISTRATOR: How does it end?]

GABBY: Something. I think he probably ends up...They probably end up fighting for a little bit and then she probably walks out of the house. After a while I think she'll realize that she wants to go back again. Because it's her father

Card 7GF

GABBY: This girl is actually sitting next to her nanny or a maid in her house. She's got her body umm, turned away from the maid so it seems like she probably doesn't want to listen to what the maid is saying right now. Also seems like the maid might be trying to read something to her because she has a book in her hand. But I don't think the girl can concentrate on studying right now so she doesn't want to be a part of it. She is kind of holding her umm, her doll so it seems like she wants to go outside to play which she will most likely she will end up doing after the lesson is over

Card 8GF

GABBY: Probably just got home from a long day at work. She is kind of contemplating her life right now by the way her hands are resting on her chin. She seems to be thinking about something that has been worrying her for awhile and it's something that made her day go bad and it's interesting how she is sitting because there is no one else there she is kind of relaxing. She will probably end up just umm cooking dinner later and going to bed after that. It doesn't seem like she really wants to do anything

[ADMINISTRATOR: She is both worried and relaxed. Is that both of the feelings she is having?]

GABBY: I think she's trying to relax herself by being alone and having some quiet time to think about what is going on in her life right now. So when she does that she'll be able to continue with the rest of the day without being so worried and anxious about what is going on.

[ADMINISTRATOR: Does she end up feeling more relaxed after?]

GABBY: Yeah. I think she definitely will feel more relaxed because it doesn't seem like the problems she is dealing with right now are overwhelming. I think she just needed to calm down and think about things before doing anything. I think that she will definitely be more relaxed after.

Card 9GF

GABBY: This lady to the right seems to be watching over someone who

is possibly going away and the girl in the bottom of the picture seems to be trying to escape from someone because of the way she's holding her dress it seems like she's running. And it seems like she's going to continue to run and the lady that is hiding behind the tree is probably overlooking the whole situation wondering what's going on and she'll probably talk to that person's friend or whoever she was trying to escape from to see what happened and that's why she was so upset she was running away. And she'll probably end up telling her what's going on.

[ADMINISTRATOR: What will happen after that?]

GABBY: I think after that the lady will probably try to talk to the girl at the bottom because she seems concerned and that that's why she's looking at what's going on but she doesn't really know what to do at the that time and that's why I think she's gonna , umm just let that girl leave for know and go talk to the person she is running away from.

[ADMINISTRATOR: The girl by the tree will talk to the person the other girl is running away from?]

GABBY: Yeah.

[ADMINISTRATOR: Will that help?]

GABBY: I think once she gets that perspective she's probably going to want to talk to the girl that is running because she probably concerned and that's why she want's to figure out what's going on before she comes to any assumptions.

[ADMINISTRATOR: How will it all end between the two girls?]

GABBY: What?

[ADMINISTRATOR: How will it all end between the girls? Will it get better or worse?]

GABBY: I think it will get better. I think the girls are running after her because she doesn't exactly know what to do and she's kind of shocked that something's going on right now and I think she's gonna definitely want to talk her friend and it will probably make their relationships a bit stronger.

Card 10

GABBY: Definitely just go home from school I think maybe had a bad day and she was crying and that's why her mother is comforting her. She's probably telling her is will be OK and she can talk to her mother about anything. At the end of this I think the girl is going to feel a lot better from having someone listen to her which is

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making her know that her life is going to be OK even with problems going on.

[ADMINISTRATOR: The girl had problems before]

GABBY: She was probably getting made fun of at a school and it made her really upset because the kids hurt her feelings. So she probably came home and her mother saw her and she saw that her daughter was upset and that she was there to comfort her and just let her know that everything is going to be OK.

Card 11

GABBY: It looks like someone is walking into a cave and it's trapped on an island and kind of an island where there is no way to get out there's rocks all over the place and it seems like there's a dragon trying to sneak through. And he's probably going to try to help out the person that is down there.

[ADMINISTRATOR: Can you tell me what is going to happen next? You said he was going to help out the person who was down there?]

GABBY: Yeah.

[ADMINISTRATOR: What happens next? Does he actually help out the person down there?]

GABBY: I think that he will actually help that person get out because it doesn't seem like he is evil because the way he is just on-looking. He's just looking at what's going on and I think he is trying to think about what to do next.

Card 12F

GABBY: I think that this lady is frightened about something that is going on because of the way her eyes seem and it seems like she is listening to her conscience which is the person in the back because the way of the way that she is dressed. The only thing you can see is her face. And I think that eventually she will listen to her conscience and do the right things about whatever it is she's afraid of.

Card 13MF

GABBY: I think umm these two are husband and wife and I think he came home and his wife was already asleep and he seems like he is still in his work clothes so he must have had a bad day at work because of the way that he is holding his arm over his eyes he might have been crying. I think he's going to try to wake his wife up to tell her about what happened that made him so upset.

[ADMINISTRATOR: What happens when he wakes his wife up to tell her about what happened?]

GABBY: I think his wife is going to comfort him and listen.

Card 14

GABBY: I think the person in this picture like is umm depressed because it is all dark and it seems to be in the window the light that he is looking to, through and I think he is going to find a way to get out of whatever mess right now and I think its positive because the reason is its white space.

[ADMINISTRATOR: The white space outside the window?]

GABBY: Yeah. And you can see the window panels on the opposite side.

[ADMINISTRATOR: And something positive happens for the person?]

GABBY: Yeah I think right now he's thinking about what to do next to start to get his life on the right track again.

Card 15

GABBY: This person seems to be trapped in her body by the way that she is standing. She seems very self-conscious and whatever like is going on in her life. It seems like she is standing in a cemetery but I think the cemetery also stands for why she feels so trapped in herself. I think eventually she's gonna get help and try to like move on with her life and get better.

Card 16

GABBY: I think this is supposed to represent like a window of opportunity because it is all white. It seems that looking...if you look at it long enough you'll begin to realize how you can make your life better because it makes you think and I think eventually once you realize your life is going to be OK again then you start to get on the right track.

Card 17GF

GABBY: This person seems to be in some sort of prison because the people on the bottom are wearing the black and white striped clothes and carrying the heavy bags. So they seem like there in some sort of prison some type of. And it seems like the sun is being covered by the dark and it also looks like the lady on the bridge seems to be over looking at the water and staring at her reflection. And it seems like she is upset about the way that she is

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and what has happened in the past and how she got there because the light in coming in through just rays and the actual sun is covered by a dark circle. I think eventually she is going to have some sort of realization about what to do with herself and I think it is going to be a positive change for her.

Card 18GF

GABBY: I think this lady is actually staring back into herself and imagining. The person that she is holding onto is herself because of the way that her hair the similarities, the clothes and the facial structure is seen facing like they are the same person. But I think she trying to...she's finally realize what she is like on the outside and she's starting to realize what she's like on the inside but she wants to make some improvements to herself...and I think she will.

Card 19

GABBY: Seems like this area is the person, one of the windows on the left is trapped inside her mind because it looks like there are evil figures on the outside. Because of the way the eyes seem to appear and the darkness of the clouds and the shapes of it. And she seems to be in a submarine and she's going through rough waters or a rough time. I think she is trying to figure out how to escape it and I think eventually she will escape it.

Card 20

GABBY: There seems to be some type of wrecker that standing across against a light post and he seems to be out in the woods. And I think he's just reflected what's been going on in his life lately because his face is covered and you can only see the outline of hat and the jacket and his arms. And it seems like he's just trying to think of a way to get his life back on the right track learn what's made his life gone wrong. I think eventually he's going to get help and try to

(Pause)

straighten his life out because he seems like he is very lonely right now.

Patient Background Noah (10)

Noah is a 19-year-old male freshman who presented to outpatient counseling as a mandated referral from campus judicial affairs. His GPA as a business major for the fall semester is 2.27. Noah reportedly became angry at

the janitorial staff for asking him to pick up a piece of paper he had thrown on the floor. He became angrier when the janitor embarrassed him in front of several other students. Noah then reports talking to a friend outside of class and saying "I'm going to kill him" (in reference to the janitor). He reports a history of depression, having delusions and seeing visions starting in high school. These visions were religious in nature and often directed his behavior. He reported noticing things above doors that were interpreted as signs and messages about what he should do and where he should go. They began after a year-long on-line relationship ended with the revelation that the girl he was talking to was someone at his high school making fun of him. He was hospitalized at the time for depression and started on an antidepressant. He denies any hallucinations or delusions following the hospitalization during his junior year of high school, though he continued to struggle with a mild depression. He also reports a history of learning disabilities throughout high school.

Noah came in for a total of five sessions of therapy during the fall semester. He received the 10-card Bellak and Abrams TAT administration following his first session. There was also an administration error in the card set. Noah received Card 8GF rather than Card 9 GF, so this was not a pure Bellak and Abrams administration. He reported the recent divorce of his parents at the time of intake. He reports his father hit his sister and the Noah reported the incident to the police. He reports this event led to his mother initiating the divorce. Noah recalls his parents always had a rocky relationship. His father was recently hospitalized, following the assault and resulting neglect charges, for the assault. The father then went out into woods with the intent to shoot himself. This left Noah with feelings of guilt and a heightened responsibility for the well being of his youngest sister.

The assessment I conducted led to the conclusion that he was not a threat to the staff member. He reports merely saying the wrong thing to a friend in an attempt to express his anger and outrage. He understands the seriousness of the incident and agrees to remain in therapy to talk about the stress he is going through in regards to his learning disability, adjusting to college and the problems within his family. These problems center on his relationships with his depressed father, his responsibility for his younger sister who is having difficulty with school, and dating relationships.

Noah was given the MMPI-2 to assist with a differential diagnosis and to better understand his personality features that might have led to the veiled threat against his professor. He scored very high on several different scales

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that indicate the presence of psychotic and delusional thinking. Results indicate scores similar to those who perceive a disconnection from reality marked by unusual beliefs, disorganized thinking and bizarre, circumstantial and/or tangential thinking. These may include thought broadcasting, hallucinations and feelings others that are controlling their thoughts. Noah may often feel restless, hyperactive, and have accelerated thoughts and behaviors. They may complain of weakness and chronic pain. Those scoring similar to Noah often become irritable at relatively minor disturbances and delays. They may feel mistreated and picked on. They often have trouble maintaining a trusting relationship.

Noah denies current delusional thinking, yet often refers to religious themes as helpful and guiding in his life. He stopped coming to therapy at the end of the semester and reported difficulty completing his workload. It is unclear whether he will continue treatment during the following semester once finals and grades are completed. A current diagnosis of Major Depressive Disorder, severe and recurrent with psychotic features, is given. Noah has a current GAF of 65, with a lowest of 35 and a highest of 75.

Stage 1: Validity Stage

| | | | | | | |
|--|-----------------|----------------------|---------------|---------------|---------------|------|
| Are stories of sufficient length? | Very Long | Average | Very Short | Overall Check | good | |
| | 1 2 3 4 | 5 6 7 | 8 9 10 | | | |
| Are stories open and uninfluenced? | Open/engaged | Guarded/influenced | Overall Check | good | | |
| | 1 2 3 4 | 5 6 7 8 9 10 | | | | |
| Do stories have a hero present? | All hero | Many heroes | Few heroes | No heroes | Overall Check | good |
| | 1 2 3 4 | 5 6 7 8 9 10 | | | | |
| Are stories told to for shock or please? | Direct/Pure | Guarded/Influenced | Overall Check | good | | |
| | 1 2 3 4 | 5 6 7 8 9 10 | | | | |
| Preservation? Lack of variety to stories | Original/Varied | Perseverate/Repeated | Overall Check | good | | |
| | 1 2 3 4 | 5 6 7 8 9 10 | | | | |

Overall Check Key: good = 1-3, fair = 4-7, poor = 8-10

Stage 2: Recurrent Themes and Figures

| | |
|--|---|
| <p>Stories to happy ending: 4, 6BM, 7GF, 8GF, 10, 13MF</p> <p>Stories to sad ending: 1, 3BM</p> <p>Ambivalent ending: 2</p> <p>Future better: 4, 6BM, 7GF, 8BM, 8GF, 10, 13MF</p> <p>Future worse: 3BM</p> <p>Religious themes: 3BM, 5, 7GF, 13MF</p> <p>Hero as martyr:</p> <p>Hero alone: 1, 3BM</p> <p>Avoid troubling stimulus: 13MF (3BM-gun, 11-dragon, 13MF-naked, 15 evil)</p> <p>Parental Figures: (2, 5, 6BM, 7BM, 7GF, 12F)</p> <p>Other Themes:</p> <p>Sadness in hero: 1, 2, 3BM, 6BM</p> <p>Hero/kids grow up fast: 7GF, 8BM, 10</p> <p>Suffering makes you stronger: 2, 4, 6BM, 7GF, 8BM, 7GF</p> <p>Parent's work prevents close relationships with hero: 2, 7GF, 10</p> | <p>Family Conflict:</p> <p>Family Supportive:</p> <p>Others helpful: 10</p> <p>Death: 3BM, 6BM</p> <p>Healthy relationships:</p> <p>Questioning authority:</p> <p>Hero as hedonist:</p> <p>Hero compromises:</p> <p>Hero sad/depressed: (3BM, 3GF, 14, 17GF)</p> <p>Suicide: 3BM (1, 3, 6, 7, 12M, 14, 16)</p> |
|--|---|

Stage 3: Nomothetic Analysis

| Card | Themes common to cards | Check | Set |
|------|---|-------|-----|
| 1 | Parental pressure, achievement, aspiration for the future | Yes | mf |
| 2 | Occupational concerns, aspiration, economic pressure | Yes | mf |
| 3BM | Suicide, parental pressure, behavior disorders | Yes | m |
| 3GF | Death of child, pressures from partner, unrequited female partner | | f |
| 4 | Pressure from partner, succornace from a partner | Yes | mf |
| 5 | Curiosity, pressure from parents, illicit sex | | mf |
| 6BM | Parental pressure, departure from parents, marriage of a child | Yes | m |
| 6GF | Pressure from partner, fear or worry, ordinary activity | | f |
| 7BM | Succornace from a parent, parental pressure, occupational concern | | m |
| 7GF | Parental pressure, facts of life, sibling in coming | Yes | f |

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| Card | Themes common to cards | Check | Set |
|-------------|--|-----------|-----------|
| 8BM | Aspiration, war, death or illness of a parent | No | m |
| 8GF | Happy reminiscence, aspiration, occupational concern | Yes | f |
| 9BM | Retirement, exhaustion, homelessness, work vs. Leisure | | m |
| 9GF | Escape from peril, curiosity, jealousy, female peer relationships | | f |
| 10 | Contentment and nurturance to partner, departure from partner | No | mf |
| 11 | Aggression from impersonal source or peer, escape from peril | | mf |
| 12M | Hypnotism, religion, illness or death of central character | | m |
| 12F | Disappointment with a parent, pressure or succornace from a par- | | f |
| 12BG | Happy harmonious scene, loneliness, suicide | | |
| 13MF | Death or illness of a partner, guilt and remorse, illicit sex | No | mf |
| 13B | Childhood, loneness, neglect and abuse, poverty | | |
| 13G | Childhood, loneness, vastness of the world | | |
| 14 | Curiosity, aspiration, reminiscence, childhood, fears | | mf |
| 15 | Death or illness of a partner or peer, religion | | mf |
| 16 | Favorable environment, war, contentment with a partner | | mf |
| 17BM | Self-esteem, exhibition, competition with a peer, escape from danger | | m |
| 17GF | Suicide, ordinary activity, curiosity, separation from loved one | | f |
| 18BM | Self-esteem, exhibition, competition with peer | | m |
| 18GF | Succornace from parent, parental pressure, death or illness of a child | | f |
| 19 | Aggression from impersonal source, loneliness, vacillation | | mf |
| 20 | Vacillation, economic pressure, aggression from impersonal source | | mf |

LEGEND: *m* = Murray male, *f* = Murray female, *mf* = used in both, **BOLD** = Bellak/Abrams

Stage 4: Idiographic Analysis

| | | | | | |
|--------------------------------------|----------------------|-----------|------------|---------------|------|
| Does the participant match the hero? | Very Similar | some what | Not at all | Overall Check | good |
| | 1 2 3 4 5 6 7 8 9 10 | | | | |

| | | | | |
|--|----------------------|-------------------|---------------|------|
| Do stories, themes match participant's life? | Close match | Clearly unrelated | Overall Check | good |
| | 1 2 3 4 5 6 7 8 9 10 | | | |

What are the similarities between hero and subject's own life? Religious themes (3BM, 5, 7GF), Suffering makes stronger (2, 4, 5, 7GF, 10, 8BM), Children grow up fast (7GF, 8BM, 10). Card 1 learning problems

and teaching treating different. Card 8BM may related to Noah's appendix surgery his freshman year of high school. Card 10 is very close to grandfather figure. Card 9Gf theme may relate to Noah wanting more dating relationships in his own life.

Noah TAT Interpretation

Noah presents an interesting dilemma with his psychotic features apparently resolving on an antidepressant medication and not reoccurring. It has been my experience that the level of psychotic thinking and delusions he experienced in high school following the traumatic break-up and inpatient hospitalization would not have simply resolved, as Noah states. Religious themes tend to come out more in therapy during times of stress in his past and I would have expected, more difficulty with the current issues at the time of TAT testing concerning his parents divorce and father's suicide attempt. Despite what might be expected, Noah appears to be a normal, albeit somewhat depressed and learning disabled, freshman adjusting to college amidst a high degree of family stress.

Noah engaged well in the TAT. Stories were of sufficient length and often matched with normative expectations for the individual card's stimulus pull. Stories appear to be open and honest in presentation and told with no pressure to shock or please the administrator. Hero figures were present in all stories and most had clearly established beginnings, middles and ends. Many of the stories appeared to match events and relationships present in Noah's own life.

TAT stories support Noah's apparent positive attitude regarding the future. Stories overwhelmingly end in a happy manner (4, 6BM, 7GF, 8GF, 10, 13MF) with the hero overcoming negative events and suffering to become a better person (2, 4, 5, 7GF, 8BM, 7GF). The hero is sad in several of the stories (1, 2, 3BM, 6BM) that matches with the Noah's report of on-going depression and feeling that things aren't going the way he would like. The hero in the stories often seems to have a more distant relationship with his parents than he would like due to parent's work and obligations (2, 7GF, 10). This supports Noah's report of his distant relationship with his father while growing up and his stories of "just wanting his dad to come out and play baseball. He would always bring gifts home, but never really spend any time with me."

Religious themes are found in several stories (3BM, 6BM, 7GF, 13MF), particularly those where the hero is suffering (Card 3BM with depression,

Card 6BM with death of mother, Card 7GF with birth of a new sibling and Card 13MF with sickness of sister). Noah reports a history of drawing on his faith in times of overwhelming stress and tribulation. An example of this is found in Card 13MF “he’s keeping God by his side, and he’s asking, asking for help. He’s asking for help for himself, his relatives and his sister, to help hold the family together.”

Noah also recalls an increase in psychotic religious thinking (seeing signs from God directing his behavior, hearing voices from God) in times of extreme stress (break up of year-long on-line relationship that ended up being a deception by a fellow class mate in high school). It is interesting that Noah avoided the sexual stimulus in Card 13MF and instead discussed religious faith and seeking assistance from God in times of struggle. This could indicate a potential link between the trigger (deceptive relationship in high school) leading to the inpatient stay or an indication that sexual stimuli may cause him increased stress. The single story should serve only as a possible hypothesis and area of exploration in future treatment.

Future treatment would focus on maintaining Noah’s positive outlook while keeping an awareness of his depression. Likewise, the psychotic and delusional thinking would continue to be an area of concern and frequent monitoring given the incongruent presentation (severe delusional symptoms during high school simply abating during the start of college). I would explore the supportive relationships alluded to in Card 10 by a grandparent. This may have been a positive outlet for Noah given the strained relationship the hero described with his parents in Card 10. I would also explore the importance of his relationship and responsibilities to his younger sister as alluded to by Card 7GF as well as the powerful imagery of surgery presented in Card 8BM.

In presenting TAT data to Noah, I placed the focus on the positive nature of the outcomes of the stories and how they align with my perception of the Noah’s general optimism in life. Though times have been tough lately with academic progress, difficulty feeling connected to his father and worry about his younger sister, Noah hopes for a better future and sees suffering as a path to bettering himself. I focused on the work of Victor Frankl and other existential psychologists who support the view that suffering does lead to a greater self-awareness and strengthens one against future calamities.

Noah Narratives

[Minimum length: 56, maximum length: 452, average length: 254]

Card 1

NOAH: This is, uh, a little boy who probably didn't get the credit for practicing from his teacher. The teacher thinks he wasn't practicing. He is having a hard time making the teacher believe he had really been trying and practicing. It's probably harder for him than it is for his other classmates. He is feeling depressed.

Card 2

NOAH: Alright, umm, there's a man in the background, he's probably working for his family, umm, just working the fields, umm, his crops and, umm, has a hard life. The woman to the right is his wife, and it looks like, umm, she's having a baby. Then knowing that, you know, he has to work really hard to feed that baby and clothe that baby and that puts a lot of pressure on the husband. The woman on the left is his daughter she goes to school or might be home schooled by the mother. The husband tries to keep the family together and support the family financially and works. The mother's job is to raise the daughter on who to be a woman and show her what an adult looks like.

Card 3BM

NOAH: Looks like a woman who lost a loved one. Looks like she came back from the hospital or something probably moping, crying about something or someone she is close too. That was really hard feeling hopeless having to say goodbye and not knowing what to do. She was really close to the person, probably more close than to her other loved ones. She feels like a part a part of her is missing because this person is gone. She doesn't seem angry, just falling apart because of the loss. She's not sure how to deal with it.

[ADMINISTRATOR: What do you think happens next?]

NOAH: It's hard to see a happy ending. The keys are right next to here, she can't really dig herself out of the hole. She's depressed and she might need to probably end her life. She is deep in sadness and slowing turning away from god and her religion.

Card 4

NOAH: Seems like a picture out of a play or a movie. Maybe an acting scene, probably something dramatic. The guy is the husband, they are a married couple. He is ready to go do something heroic. Standing up for his wife or for something he believes. It seems to be in a time period about 75-100 years ago. She had a job and something might have happened that was sexist or degrading towards

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women. And when the father, umm husband, (Noah self corrects) overheard it he felt there was something he needed to do. So he did it for her.

The husband would go probably take it to a legal court and settle it legally and try to do justice for his wife. That the wife got cut from a paycheck or had to sacrifice some hours and she might have not gotten paid. He took it to court and the husband and the lawyer tried to fight for women's rights. Eventually they won the case. They made people sort of think of women's rights for the jury. Made them think that women are the same as men.

Card 6BM

NOAH: This looks like both characters are suffering from sadness. The man on the right is dressed up holding his hand out of respect because his mother probably doesn't have much time left. She's suffering from cancer. You can tell his asking himself why God decides to take people when he does and the reasons for it. His mother tries to tell him that it is just her time to go to a better place, a place without pain, without struggle. The mother wants to encourage her son to go on with his life and support his family. She tells him to be strong, that she loves him to take care of his brothers and sister.

He goes on with his life and it takes him awhile to get over her death. Probably a year. I couldn't imagine life without a mother—personal reflection of the subject—. He works on for his family and his wife. He watches his kids grow older. He grows wiser and stronger more courageous because of his mother's death. It makes him more mature, responsible. He has no troubles financially and lives a pretty happy life.

Card 7GF

NOAH: You see, uh, the mother here on the left, she had a newborn baby. And the daughter, probably five or six, looking out the window, just thanking God for the, the beautiful gift of a new child, and the responsibility of being an older sister. And, not quite mature enough to know what it's like to be the older one, but, but soon will find out and, and know what it's like to put up with a little one crying or a little one that's hungry. And, she probably doesn't realize it, the daughter probably doesn't realize it, but she probably won't get much attention, umm, for a while, especially because a new baby has come into the household and, and I feel like the mother has her arm around the daughter, trying to explain this to her, that it's very special to have a daughter, and it's, and that the newborn won't change any feelings that the mother has for the daughter. And I see a book in the mother's hand. She's probably

trying to read, probably the baby and, and the older daughter, a story, probably out of the Bible, or...Probably see them as, like, a religious family, probably attends church on a weekly basis, probably every Sunday. The father probably at the moment is away on a business trip or probably at work or hasn't come home yet for dinner. And it's the mother's responsibility to cook for the father and support the father because the father's the one that goes to work and...But as the baby grows older, I feel they probably run into some problems with their older daughter, trying to manage taking care of a baby and the older daughter as well. And the mother and father both try to deal with different, different age groups, one being about seven, the other being, about, only seven months. And the mother is there to provide for the older daughter, but matures quite fast. And as far as the little baby, the mother's had a little bit more experience dealing with her older child, that she now knows how to deal with, deal with the baby and, and raise the baby. But as both children grow older, they learn how to become independent and act responsibly and...And the mother's probably already in her fifties, so she probably lives to be about 65, maybe 70 - no, probably in her mid-60s, I'm guessing. And the father around the same time. But both daughters probably grow up really fast and form a good, either, you know, sisterly-brotherly relationship or sisterly-sisterly relationship and grow up really caring for each other, being there for each other. And they grow older.

Card 8BM

NOAH: The boy on the right probably has, umm, probably daydreams about a surgery that he might have and probably, umm, probably gonna have the surgery on, you know, probably needs, he's probably gonna take his appendix out, probably been causing him some pain. He's only 12 or 13 so he's a little nervous about it, and he can't really focus on anything else but having the surgery. The thought of it makes him nervous and a little scared, probably. And he's probably someone who's got a lot of friends, but seems to be the quiet type; probably has trouble advocating for himself and speaking his mind. He seems to probably let his problems bother him, probably 'cause he doesn't like to talk about how he feels about things, so he probably feels it inside. And it probably hurts his self esteem even. But, when it comes time to, to go to the emergency room for the surgery, he's still feeling a little nervous, and he tries to talk to the doctor and tell him that, try to ask the doctor if he's OK, if he's going to be OK in the surgery and if it's going to hurt him or not. And the doctor tries to reassure the boy and tell him that he's getting the surgery done to, to eliminate the pain in his appendix, try to, and that, the doctor tries to tell the boy that it's only for his own good, and it's only to make him feel better; it's only to relieve him from the pain that

Part III

he's been dealing with. So eventually he goes to the surgery and gets his appendix taken out and in the process he learns a little bit about, about standing up for himself, he learns a little bit about speaking his mind and talking to people when things get rough, before things get, things get scary. He learns that he, he can't build it up, he learns that he's gotta speak his mind and that no one is going to criticize him for speaking his mind and that his mind is his own and if he expresses his feelings, it's a better way to cope than if you hold it inside.

Card 8GF

NOAH: This woman looks like she probably just came back from a, uh, some sort of a town dance or some public fair or some sort of public event after upon stumbling, after stumbling upon, uh, a man who she seems to have fallen for, a man who she's probably fallen in love with. And it doesn't seem like she can stop thinking about him. And on the other hand, the man that she met is probably feeling the same way. She's probably wondering, "Is he thinking about me?" And he's probably wondering, "Is she thinking about me?" So, it kind of goes both ways. And she seems to be, have her head kind of in the clouds; she's kind of stuck in that love world, kind of where it sets you away from reality and it kind of brings you away from, from anything that might be on your mind, kind of takes away any worries you might have, kind of gives you a lot of reinsurance, or reassurance that everything's going to be all right, that you can never go wrong with love and that she's just got this deep passion and this, this just unbelievable feeling for this guy. She's probably in her early 20s and she probably feels, feels the need to be married and start a family because her father probably demands it, just because of that time, the time period in history. Doesn't look like she'd been with someone for a long time; she probably forgot what it was like to love someone like she does now and probably forgot what it was like to be loved and to be held and to have someone provide for her. But she knows it's a good feeling and, and she's probably forgotten about all her feelings, she's probably forgotten about all her worries and all her troubles and later on she probably finds out that marrying this guy makes her just the happiest woman ever.

Card 10

This is a grandfather and granddaughter. They're probably really close, probably love each other very much. And this granddaughter probably..her parents probably don't take care of her very well, or kind of failed to fill in the missing pieces of her life and she lacks that parental support from either her mother or her father, or even both. But she feels this love for her grandfather and she

feels that, that she can talk to him about anything and everything about her problems. And her grandfather probably, I mean her grandfather probably fills in those missing pieces where her parents don't. I feel her parents probably don't know how to parent, don't have the necessary parenting skills to help the daughter grow up, grow wise, and grow into a, grow into a woman. And I can tell that it pains her and I feel that because she lacks that support from her parents, she learns to deal with issues on her own. She grows up faster. She learns to move away from her parents and deal with her issues through her friends, relatives and other loved ones. But she grows up very fast and responsible. But the sad part is, she's probably given up on her mother and father. You can tell she's tried many time to, to make that connection with her parents work, but there seems to be some sort of missing connection that she probably has a very hard time dealing with. But at the same time, it makes her a stronger person. She learns how to take action and she learns how to deal with her problems on her own. And it gives her this, sort of, desire to grow up in the opposite way than her parents did; to grow up loving, and caring for her children, grow up being there for her children, and, and talking to them when they need it. And dealing with problems that her children might not be able to deal with on their own, but yet giving their children the distance to be able to fly on their own and the time to.

Card 13MF

Looks like, probably, an older brother, he's trying to take care of his, his sister - could be older, could be younger - but she's probably really sick, probably, probably just sleeping it off, trying to get some rest. And you can see that the brother's probably overwhelmed with, probably, his daily life and trying to take care of his, his sister. He's probably religious, probably feels that she's in good hands with God because she's probably, probably hasn't really done anything wrong. And the brother knows that and knows that whatever the sickness is, he'll take care of it and she'll eventually get better if, if he watches over her and if he keeps God by his side. That'll help him better help her to get better, overcome this sickness. But he keeps trying to tell himself that everything's going to be fine, and that he has the support of other siblings and the rest of his relatives. He's probably sort of a negative person, probably doesn't, like, see things, probably feels insecure about himself, probably feels like there's never any hope, but that's the side of him he shows on the outside, but really deep down inside, he's keeping God by his side, and he's asking, asking for help. He's asking for help for himself, his relatives and his sister, to help hold the family together, strong, and to especially help themselves stay strong 'cause he probably has a hard time seeing things on the positive side. But as his sister

slowly recovers, slowly gets back on her feet, the brother learns something about himself that he probably never knew about himself, ever. How to learn that faith takes its course, all the ways that courage or strength and asking for God's help is never wrong and that there's always going to be someone there to help you through anything in life, and all you gotta do is ask for that help.

Patient Background Tucker (20)

Tucker is a 22-year-old male junior who presented to outpatient counseling as a mandated referral from campus judicial affairs. His overall GPA as an art major is 2.42 with a current semester GPA of 2.99. Tucker reportedly was in a verbal argument with a woman he recently ended a two-year relationship with. The phone call was ended by the female and Tucker went over to her residence hall and banged on the door. Campus safety responded to a call from the woman and the local police department became involved. A report was filed by Tucker's ex-girlfriend where she stated Tucker had "said I should die" (in reference to the ex-girlfriend). The female was not worried for her safety or by the alleged threat or banging. She just wanted him to go away. There are currently charges pending against Tucker both on campus with judicial affairs and off campus as a restraining order and potential domestic violence matter. This assessment was requested to determine the potential risk of allowing Tucker to remain on campus while the off-campus matter is settled. Both are international students from Spain living on campus.

Tucker denies any history of therapy or physical violence and reports there were often arguments and yelling in his relationships. He denies any substance abuse and reports he enjoys college, although he could "be less lazy when it comes to going to class." English is his second language. He speaks English moderately well, though he had trouble with some more difficult vocabulary and phrases during the assessment. He has not been in trouble on campus previously and reports this is the first time he has ever been arrested or even talked to the police. He talked with his parents back home in their native country. They appear supportive and urged him to complete "whatever he needs to do to resolve this issue."

Tucker took the Symptom Check List 90-R, a broad screening inventory for mental illness and pathology. He had difficulty with much of the vocabulary and complicated phrases on the instrument. After the first several questions, I administered the rest of the inventory verbally. I read the questions and he scored the answer on the key. The administration took

approximately 30 minutes. All indices were within the normal range indicating no significant psychopathology. Tucker was given the STAXI-2 anger assessment, an inventory that measures experience, expression and control of anger. Again, adjustments were made in the administration of this scale to accommodate the s Tucker’s language difficulties. As with the SCL-90-R, all indices were within the normal range. No problems with experiencing, expressing or controlling anger were detected by this measure. The TAT was administered in an attempt to assess personality features that may be limited by the language barrier.

Tucker expresses appropriate regret over the incident and is able to talk about choices he could make differently if something like this were to happen again. He denies any previous events and it has been five days since the restraining order and he has had no contact with his ex-girlfriend. He made the choice to drop the May term class he was enrolled in with her to avoid any conflict. Second-hand reports concerning the ex-girlfriend confirm that she is often indecisive about her relationships and has contributed significantly to the past arguments they have had as a couple. There has been no physical violence reported between them.

Tucker denies saying that he wanted to kill his ex-girlfriend. He reports the phrase does not translate well into English and she is exaggerating what he had said. He reports being angry and frustrated, but never having any desire to hurt or kill her. He appears genuine in this reporting and completed all tasks assigned by this examiner.

No diagnosis is given at this time, as it appears Tucker is primarily reacting to a stressful incident of a possible criminal nature. There are no reported past symptoms indicative of mental illness. No future treatment is recommended at this time. Tucker was granted permission to remain on campus during the spring term.

Stage 1: Validity Stage

| | | | | | |
|------------------------------------|--------------|--------------------|------------|---------------|------|
| Are stories of sufficient length? | Very Long | Average | Very Short | Overall Check | poor |
| | 1 2 3 4 | 5 6 7 8 | 9 10 | | |
| Are stories open and uninfluenced? | Open/engaged | Guarded/influenced | | Overall Check | fair |
| | 1 2 3 4 5 6 | 7 8 9 10 | | | |

Part III

| | | | | | | | | | | |
|--|-----------------|-------------|------------|-----------|----------------------|------|---|---|---------------|------|
| Do stories have a hero present? | All hero | Many heroes | Few heroes | No heroes | Overall Check | fair | | | | |
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| Are stories told to for shock or please? | Direct/Pure | | | | Guarded/Influenced | | | | Overall Check | fair |
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| Preservation? Lack of variety to stories | Original/Varied | | | | Perseverate/Repeated | | | | Overall Check | good |
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |

Overall Check Key: good = 1-3, fair = 4-7, poor = 8-10

Stage 2: Recurrent Themes and Figures

| | |
|---|--|
| <p>Stories to sad ending: 12M, 15</p> <p>Family Conflict:</p> <p>Future better: 1, 10, 14, 20</p> <p>Future worse:</p> <p>Religious themes:</p> <p>Hero as martyr:</p> <p>Hero alone:</p> | <p>Family Supportive: 1, 2, 5</p> <p>Others helpful:</p> <p>Death:</p> <p>Healthy relationships:</p> <p>Questioning authority:</p> <p>Hero as hedonist:</p> <p>Hero compromises:</p> |
| <p>Stories to happy ending: 5, 9BM, 10, 11, 14, 17BM, 20</p> <p>Ambivalent ending: 1, 2 3BM, 4, 7BM, 8BM, 13MF, 18BM, 19</p> | |
| <p>Avoid troubling stimulus: 3BM, 11, 13MF (3BM-gun, 11-dragon, 13MF-naked, 15 evil)</p> <p>Parental Figures: (2, 5, 6BM, 7BM, 7GF, 12F)</p> | <p>Hero sad/depressed: (3BM, 3GF, 14, 17GF)</p> <p>Suicide: (1, 3, 6, 7, 12M, 14, 16)</p> |

Stage 3: Nomothetic Analysis

| Card | Themes Common to Cards | Check | Set |
|------|---|-------|-----|
| 1 | Parental pressure, achievement, aspiration for the future | Yes | mf |
| 2 | Occupational concerns, aspiration, economic pressure | Yes | mf |
| 3BM | Suicide, parental pressure, behavior disorders | No | m |
| 3GF | Death of child, pressures from partner, unrequited female partner | | f |

Case Studies

| Card | Themes Common to Cards | Check | Set |
|-------------|--|------------|-----------|
| 4 | Pressure from partner, succornace from a partner | Yes | mf |
| 5 | Curiosity, pressure from parents, illicit sex | Yes | mf |
| 6BM | Parental pressure, departure from parents, marriage of a child | No | m |
| 6GF | Pressure from partner, fear or worry, ordinary activity | | f |
| 7BM | Succornace from a parent, parental pressure, occupational concern | No | m |
| 7GF | Parental pressure, facts of life, sibling in coming | | f |
| 8BM | Aspiration, war, death or illness of a parent | No | m |
| 8GF | Happy reminiscence, aspiration, occupational concern | | f |
| 9BM | Retirement, exhaustion, homelessness, work vs. Leisure | Yes | m |
| 9GF | Escape from peril, curiosity, jealousy, female peer relationships | | f |
| 10 | Contentment and nurturance to partner, departure from partner | Yes | mf |
| 11 | Aggression from impersonal source or peer, escape from peril | No | mf |
| 12M | Hypnotism, religion, illness or death of central character | Yes | m |
| 12F | Disappointment with a parent, pressure or succornace from a parent | | f |
| 12BG | Happy harmonious scene, loneliness, suicide | | |
| 13MF | Death or illness of a partner, guilt and remorse, illicit sex | No | mf |
| 13B | Childhood, liveness, neglect and abuse, poverty | | |
| 13G | Childhood, liveness, vastness of the world | | |
| 14 | Curiosity, aspiration, reminiscence, childhood, fears | Yes | mf |
| 15 | Death or illness of a partner or peer, religion | No | mf |
| 16 | Favorable environment, war, contentment with a partner | Yes | mf |
| 17BM | Self-esteem, exhibition, competition with a peer, escape from danger | No | m |
| 17GF | Suicide, ordinary activity, curiosity, separation from loved one | | f |
| 18BM | Self-esteem, exhibition, competition with peer | No | m |
| 18GF | Succornace from parent, parental pressure, death or illness of a child | | f |
| 19 | Aggression from impersonal source, loneliness, vacillation | No | mf |
| 20 | Vacillation, economic pressure, aggression from impersonal source | Yes | mf |

LEGEND: m = Murray male, f = Murray female, mf = used in both, **BOLD** = Bellak/Abrams

Stage 4: Idiographic Analysis

| | | | | | | | | | | | |
|--------------------------------------|--------------|---|---|----------|---|---|------------|---|---|---------------|------|
| Does the participant match the hero? | Very Similar | | | somewhat | | | Not at all | | | Overall Check | fair |
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | | |

Part III

| | | | | | | | | | | | | |
|--|-------------|---|---|---|---|-------------------|---|---|---|----|---------------|------|
| Do stories, themes match participant's life? | Close match | | | | | Clearly unrelated | | | | | Overall Check | fair |
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | | |

What are the similarities between hero and subject's own life? The hero in Card 1 shows respect and admiration for his father. This is similar for Tucker. Card 14 refers to the hero's aspiration to be a famous artist, as with Tucker. Card 6BM expresses a desire to apologize. This may be related to his guilt over the incident with his ex-girlfriend. In Card 2, Tucker self-discloses he feels like the hero with his parents paying for school.

Tucker TAT Interpretation

Tucker's language was a difficult factor throughout the TAT narratives. It was hard to determine if the stories were short in length due to the lack of pathology, lack of imagination or if telling them in English was the real challenge. Tucker seemed genuinely invested in the process; he offered detailed questioning to Card 16 in attempt to answer the task correctly. He also worked through frustration surrounding the ambiguous Card 11 at the start of the second TAT administration. It appears there is a mixture of understandable reserve, either related to the charges or cultural differences, without any attempt to be evasive.

Though many of the stories are very short and lacking detail, it would seem this is an artifact of the language barrier and potentially some hesitancy on Tucker's part to appear pathological. Several cards highlighted similarities between the hero in the stories and Tucker's own life. Card 14 matched aspirations Tucker has for the future being a successful artist, "This man is an artist and he just moved into a new apartment in New York. He is full of hope. He just opened the window and look up at the sky. Later on he will be a famous artist." This is in alignment with what Tucker reported during his interview. Card 1 communicated a child's devotion to the work of his father. In Card 2, Tucker self-disclosed the hero resembles the situation he is in with his parents paying for his tuition. Tucker talks about his desire to please his parents, and his father as someone he admires. Card 4 seems to communicate the hero's frustration in a dating relationship by not conveying enough information to his girlfriend. This may match his frustrations with his ex-girlfriend.

Whether a cultural difference or personality trait, Tucker also avoided potentially shocking details in Card 3BM (the keys/gun on the floor not

mentioned), in Card 11 (the dragon turned into an amusement ride), and the sexual content of 13MF (the man checking on the woman and being surprised to find her naked). Though none of these differences is particularly significant in these sparse narratives, there may be some tendency to be guarded in response to concerning stimuli. This would also be expected when taking the TAT in a different language and for a mandated judicial referral. I suggest this possible tendency says more about the conditions under which the TAT was given rather than Tucker having a guarded personality.

Card 12M often pulls for attitudes the subject has toward the therapist. Tucker told a story where the hero went to the “old psychic” in order to be healed from an illness that no doctor could cure. This potentially could point to a deeper worry he has concerning his self-image, but this single card is the only potential marker to this. If therapy with Tucker continues, this narrative could be expanded into a metaphoric story in order to search for some deeper meaning.

Several of the cards emphasize the hero coming from a supportive and nurturing family (Card 1 with father being admirable, Card 2 with family working for student to go to school and Card 5 with mother making breakfast and nurturing hero). The hero in several stories related positive views of the future (becoming a successful artist in Card 14, following in his father’s footsteps in Card 1, Card 10 with the hero’s relationship working out after being apart, and Card 20 with the hero finding gold in California). Though many of the stories are sparse and difficult to see Tucker clearly through, they give some evidence of healthy family supports and a generally optimistic view towards the future.

Card 6BM may reveal some of the Tucker’s guilt feelings towards the incident with his ex-girlfriend and his desire to apologize for what happened, “This man has done something bad and he trying to apologize about what he did. And this old lady is taking him to the person who he wants to apologize to.” There also is some murkiness around whether or not she will accept his apology this time, “He meets the person he wants to meet and apologizes and then maybe the person he meets accepts the apologize [sic]. Maybe he still feels guilty.”

Tucker Narratives

[Minimum length: 22, maximum length: 69, average length: 45]

Part III

Card 1

TUCKER: OK. His father made this violin and then he son looked at the violin. How good his work is. Is that enough?

[ADMINISTRATOR: Umm...yeah, tell me what the person in the picture might be feeling about it. What happens after?]

TUCKER: This son is amazed of his father's work. Maybe he wants to be a violin maker.

[ADMINISTRATOR: Good. Who is the violin for? Is it there for the boy?]

TUCKER: This is a violin his father just made.

[ADMINISTRATOR: Does the boy become a violin maker in the end?]

TUCKER: Yes.

Card 2

TUCKER: She is waiting for someone to pick up her. To go to school. Her family are farmer. It's hard.

[ADMINISTRATOR: Yeah, it is. Take your time with it. You might want to think about what the people in the picture are feeling or thinking about? Are they happy she is going off to school?]

TUCKER: I think she is feeling kind of same way that I am feeling. That her family works so hard to let her go to school. Paying tuition or something for books. So, she's not feeling guilty but, she's worrying about her family. Because those people behind her are working hard.

Card 3BM

TUCKER: This is a hospital she or he I don't know which. Ahhh...she just lost her grandma or grandpa and she is so sad and she couldn't stand it. She got sick on the floor and just cried.

[ADMINISTRATOR: What happens after that?]

TUCKER: After a few days she will be fine. She can deal with the situation.

Card 4

TUCKER: He's trying to take her to somewhere. Maybe the movies. But he doesn't tell her where to go. She's wondering where he is going to take her.

[ADMINISTRATOR: What do they end up doing next?]

TUCKER: He's going to tell her where he is going and she is going to just follow.

Card 5

TUCKER: This is in the morning. She came to her son's room waking him up. Because her son has school this day. And...she's making breakfast at the same time. After her son woke up son and she is going to have breakfast together.

Card 6BM

TUCKER: This man has done something bad and he trying to apologize about what he did. And this old lady is taking him to the person who he wants to apologize to. Does this make sense?

[ADMINISTRATOR: Yes...what happens next?]

TUCKER: He meets the person he wants to meet and apologizes and then maybe the person he meets accepts the apologize. Maybe he still feels guilty.

Card 7BM

TUCKER: A guy is whispering something to the other man. Maybe he is whispering about a person who is sitting in front of him. Umm...I don't think nothing happened after that.

[ADMINISTRATOR: OK.]

Card 8BM

TUCKER: Umm...a man. This drawing behind him is his flashback. He's a doctor and umm...he was having a surgery because someone got hit by a gun. And he was shocking to him. He's having this flashback over and over.

Card 9BM

TUCKER: They are carpenter and are trying to build a house. This is right after lunch time. Everyone is so tired because of the weather it is so hot. They are having nap. And they will prepare for work after this.

Part III

Card 10

TUCKER: Umm...they are a married couple and the husband is back from, just got back from far away. He has been away for maybe a month. His wife was kind of worried about him and they finally got together and she's now happy.

Card 11

[ADMINISTRATOR: Tucker turns picture over several times.] I don't know which way...

[ADMINISTRATOR: I straighten picture. This is the way it is oriented.]

TUCKER: Is this a person?

[ADMINISTRATOR: They can be anything.]

TUCKER: Oh...

[ADMINISTRATOR: Sometimes they are intentionally ambiguous, they don't always look exactly like something. If you would like them to be people they can be people.]

TUCKER: This is some kind of theme park. And this is one of the attractions in the park. And then the person getting in the car just go around this attraction.

[ADMINISTRATOR: What kind of things are in the attraction?]

TUCKER: Weird Creature? Maybe a dinosaur?

(Points to dragon figure.)

Card 12M

TUCKER: This old man is famous psychic. This man who is lying down came here to meet him because he has illness that any doctor can ever heal. This man came in here to ask this old man to heal his illness by his special power and then...but I don't think he will get better.

Card 13MF

TUCKER: This man came into a woman's room. And then first tried to wake her up. I don't think they are a married couple or a couple. So it was so surprised that the woman who he wanted to wake up was naked. Then he covered his eyes with his arm and turned around. I think he just leaved this room after this.

Card 14

TUCKER: This man is an artist and he just moved into a new apartment in New York. He has full of hope. He just opened the window and look up at the sky. Later on he will be a famous artist.

Card 15

TUCKER: This is a picture someone took at a graveyard. And then the person who took the picture didn't expect this man to be in the picture. He's a ghost. And then...ah...the person who took this picture freaked out.

Card 16

TUCKER: Do I have to answer this?

[ADMINISTRATOR: You do, this one is just a blank one whatever you see.]

TUCKER: Make a story out of this right?

[ADMINISTRATOR: Yes.]

TUCKER: OK. I think someone took a picture but took a picture against the sunlight then the picture came out as completely white.

[ADMINISTRATOR: What was he taking a picture of?]

TUCKER: Umm...maybe a landscape.

Card 17BM

TUCKER: This man is trying...he's in the army. After he finish this training he is going to have a lunch with his friends.

(Tucker appears to be tiring of task.)

Card 18BM

[ADMINISTRATOR: Just a few more here]

TUCKER: He's a famous actor. He's in a play right now and umm, maybe he's a bad guy in the play. So many people are trying to catch him. He's traveling, trying to escape but I think he get caught.

Card 19

TUCKER: This is a drawing that a boy in Alaska drew. He was drawing his house and the background. Maybe he couldn't finish this drawing because he was drawing outside and it was freezing. So he went back home and finished this drawing.

Card 20

[ADMINISTRATOR: Final one.]

(Pause)

TUCKER: This is an old picture so I guess he is just moved into California to find the gold. But he just moved in so he doesn't have a house, doesn't have any friends so he's kind of alone. He's gonna find a house pretty soon. And then find a gold and be happy...and rich, of course...

Patient Background Isaiah (20)

Isaiah is a 22-year-old male senior who has been a patient of the college counseling center for several years. His overall GPA as an environmental science major is 3.89 with a current semester GPA of 3.79. Isaiah does very well in school by spending enormous amounts of time on his assignments to compensate for his learning difficulties. Isaiah originally came to therapy because he was having difficulty adjusting to college and having an anxiety reaction to the terrorist attacks of 9/11. Isaiah reports a long history of therapy for anxiety, social adjustment issues and for his learning disabilities. He reports coming from an intact family and has no siblings. He reports his father is often overbearing and distant. He has a history of being on medication for anxiety and depression during high school and is currently on Ativan as needed during his senior year of college to help with his anxiety symptoms.

Isaiah originally struggled with social and dating relationships during the start of his first year of college. He described himself as always aware of his surroundings and never being able to relax when in social situations. He often felt others did not understand what he was feeling and presents with an entitlement and self-focus which borders on narcissism. These symptoms often manifested by Isaiah presenting as overwhelmed, lacking focus in his school work and having panic attacks. One panic attack led to Isaiah becoming unconscious and needing to be transported to the emergency room by the ambulance. He began a series of short-term relationships with an assortment of women who were often emotionally troubled. Throughout his four years of sporadic psychotherapy treatment, he has averaged four or five relationships a semester including several intimate encounters with older (30s and 40s) married and recently divorced women. These relationships have always ended badly with Isaiah feeling either overwhelmed by chaos of the woman's personality or he himself becomes interested in another woman. This pattern has remained throughout the course of therapy and despite

his desire to form a long-lasting relationship; he continues to pursue troubled women for brief periods of time.

Isaiah switched therapists from myself to a female clinician with the hopes that a new outlook might improve his treatment. Isaiah experienced an extreme spike in his anxiety and panic attacks following an ultimatum he gave to his current girlfriend to call him on a certain night or he would not be “OK.” She did not call and in a very uncharacteristic move, Isaiah drank a large quantity of alcohol and ended up at the emergency room. He continued to feel overwhelmed with his class work and failing relationships. He was given the Beck Depressive Inventory to assess his level of depression. His score indicated a mild depression and no suicidal thoughts. He used crisis services at the counseling center often and was coming into therapy four times a week following the ultimatum. He was given a medical leave to help him take some time away from the relationship

Isaiah is currently stable and has “broken it off” with his girlfriend. It is interesting to note that the women Isaiah dates are exclusively troubled and have need of someone to try to fix them. He currently uses the Ativan as a rescue medication when he begins to feel overwhelmed. He reports his anxiety is present, but not overwhelming for him. He shows some concern about his future plans after graduation.

Isaiah agreed to take the TAT 20-card male Murray administration to assist me with my dissertation research and to potentially help him obtain some insight that may be useful in his treatment. My current relationship with the student is similar to that of an older brother, offering advice and friendship to him when I encounter him around campus. He enjoys working with the female therapist and sees our relationships as a positive one. Isaiah has a current GAF of 65, with a lowest of 40 and a highest of 70. The diagnosis of Generalized Anxiety Disorder is given with a rule out of personality disorder traits on Axis II.

Stage 1: Validity Stage

| | | | | | | | | | | | | |
|------------------------------------|--------------|---|---|---------|---|---|--------------------|------------|---|----|---------------|------|
| Are stories of sufficient length? | Very Long | | | Average | | | | Very Short | | | Overall Check | good |
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | | |
| Are stories open and uninfluenced? | Open/engaged | | | | | | Guarded/influenced | | | | Overall Check | poor |
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | | |

Part III

| | | | | | | | | | | |
|---|-----------------|-------------|------------|-----------|----------------------|------|---|---|---------------|------|
| Do stories have a hero present? | All hero | Many heroes | Few heroes | No heroes | Overall Check | fair | | | | |
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| Are stories told to for shock or please? | Direct/Pure | | | | Guarded/Influenced | | | | Overall Check | fair |
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| Preservation? Lack of variety to stories. | Original/Varied | | | | Perseverate/Repeated | | | | Overall Check | fair |
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |

Overall Check Key: good = 1-3, fair = 4-7, poor = 8-10

Stage 2: Recurrent Themes and Figures

| | |
|--|---|
| <p>Stories to sad ending: 1, 18BM</p> <p>Family Conflict:</p> <p>Future better:</p> <p>Future worse:</p> <p>Religious themes:</p> <p>Hero as martyr:</p> <p>Hero alone:</p> | <p>Family Supportive:</p> <p>Others helpful:</p> <p>Death: 15</p> <p>Healthy relationships: 4, 10, 12M</p> <p>Questioning authority:</p> <p>Hero as hedonist:</p> <p>Hero compromises:</p> |
| <p>Stories to happy ending: 2, 4, 10, 9BM, 13MF, 17BM, 20</p> <p>Ambivalent ending: 3BM, 6BM, 12M, 11, 8BM, 14, 15</p> | |
| <p>Avoid troubling stimulus: (3BM-gun, 11-dragon, 13MF-naked, 15 evil)</p> <p>Parental Figures: (2, 5, 6BM, 7BM, 7GF, 12F)</p> | <p>Hero sad/depressed: (3BM, 3GF, 14, 17GF)</p> <p>Suicide: (1, 3, 6, 7, 12M, 14, 16)</p> |
| <p>Other Themes:</p> <p>Stories reference movies, books: 2, 5, 6BM, 11, 14, 16, 18BM, 20</p> <p>Stories that perseverate: 16, 19, 20 (snow); 6BM, 7BM (contemplation)</p> | |

Stage 3: Nomothetic Analysis

| Card | Themes Common to Cards | Check | Set |
|------|--|-------|-----|
| 1 | Parental pressure, achievement, aspiration for the future | Yes | mf |
| 2 | Occupational concerns, aspiration, economic pressure | Yes | mf |
| 3BM | Suicide, parental pressure, behavior disorders | Yes | m |
| 3GF | Death of child, pressures from partner, unrequited female partner | | f |
| 4 | Pressure from partner, succornace from a partner | Yes | mf |
| 5 | Curiosity, pressure from parents, illicit sex | Yes | mf |
| 6BM | Parental pressure, departure from parents, marriage of a child | Yes | m |
| 6GF | Pressure from partner, fear or worry, ordinary activity | | f |
| 7BM | Succornace from a parent, parental pressure, occupational concern | Yes | m |
| 7GF | Parental pressure, facts of life, sibling in coming | | f |
| 8BM | Aspiration, war, death or illness of a parent | No | m |
| 8GF | Happy reminiscence, aspiration, occupational concern | | f |
| 9BM | Retirement, exhaustion, homelessness, work vs. Leisure | Yes | m |
| 9GF | Escape from peril, curiosity, jealousy, female peer relationships | | f |
| 10 | Contentment and nurturance to partner, departure from partner | Yes | mf |
| 11 | Aggression from impersonal source or peer, escape from peril | Yes | mf |
| 12M | Hypnotism, religion, illness or death of central character | Yes | m |
| 12F | Disappointment with a parent, pressure or succornace from a parent | | f |
| 12BG | Happy harmonious scene, loneliness, suicide | | |
| 13MF | Death or illness of a partner, guilt and remorse, illicit sex | Yes | mf |
| 13B | Childhood, lonesness, neglect and abuse, poverty | | |
| 13G | Childhood, lonesness, vastness of the world | | |
| 14 | Curiosity, aspiration, reminiscence, childhood, fears | Yes | mf |
| 15 | Death or illness of a partner or peer, religion | Yes | mf |
| 16 | Favorable environment, war, contentment with a partner | No | mf |
| 17BM | Self-esteem, exhibition, competition with a peer, escape from danger | Yes | m |
| 17GF | Suicide, ordinary activity, curiosity, separation from loved one | | f |
| 18BM | Self-esteem, exhibition, competition with peer | Yes | m |
| 18GF | Succornace from parent, parental pressure, death or illness of a child | | f |
| 19 | Aggression from impersonal source, loneliness, vacillation | Yes | mf |
| 20 | Vacillation, economic pressure, aggression from impersonal source | Yes | mf |

LEGEND: *m* = Murray male, *f* = Murray female, *mf* = used in both, **BOLD** = Bellak/Abrams

Part III

Stage 4: Idiographic Analysis

| | | | | | | | | | |
|--|--------------|---|----------|---|------------|-------------------|---------------|------|---|
| Does the participant match the hero? | Very Similar | | somewhat | | Not at all | Overall Check | fair | | |
| | 1 | 2 | 3 | 4 | 5 | | | 6 | 7 |
| Do stories, themes match participant's life? | Close match | | | | | Clearly unrelated | Overall Check | fair | |
| | 1 | 2 | 3 | 4 | 5 | 6 | | | 7 |

What are the similarities between hero and subject's own life? Card 1 reflects Isaiah's difficulty with school and musical instruments. Card 9BM reflects Isaiah's recent travel abroad. Card 13MF may tie to subject's experience with brief, chaotic, sexual relationships. Card 16 reflects Isaiah's experience with recent winter storms. He refers to his own college classes in Card 2.

Isaiah TAT Interpretation

While story length was more than sufficient, Isaiah had difficulty accepting the basic assumptions of the projective hypothesis. Stories often presented with a superficial commitment and investment from Isaiah, often reflected in many of the stories reminding him of movies or books he had seen or read (2, 5, 6BM, 11, 14, 16, 18BM, 20) instead of coming up with his own stories. These narratives then required detailed inquiry to determine how the stories would end (2, 3BM, 4, 5, 6BM, 7BM, 16). All but one of the cards fell within what was expected from the normative sample.

Isaiah required lengthy re-explanation of the instruction set for the TAT following several stories which did not have the required narrative information (7BM, 10). He was distracted by a 2-minute cellphone call in the middle of his story on Card 6BM that led to a discussion of his watch battery being broken. Isaiah also persevered on several cards (6BM, 7BM—seeing a pattern of contemplation; 16, 19, 20—focusing on a recent snow storm) possibly in an attempt to avoid any detailed projection of himself into the cards.

Isaiah had difficulty “shutting off the part of my brain that is looking for patterns in the cards.” He chuckled to himself in Card 2 when he realized he made a connection between himself and the schoolgirl having difficulty choosing classes. He referred to the keys in Card 3BM as “probably symbolizing the household.” Isaiah seemed very aware that certain stories might

lead to certain conclusions by the examiner as mentioned in Card 10, “I was thinking that if I said one type of situation that it might mean one thing (to the examiner).” After telling an odd story for Card 12M, which prompted me to examine my notes to assure I had given the correct card, he saw my turning through the notes as an attempt to connect this story to a previous one where he used the same character names (10, 12M). Isaiah’s response to my shuffling with, “And yes, I did use the name Joe and Mary twice...I thought that was what you were looking back for...”

On several occasions, Isaiah was able to picture himself quite clearly in the cards. In Card 1 he saw his own difficulties practicing musical instruments. Card 2 revealed his anxiety about choosing classes for school. Card 9BM references a recent trip he had abroad. Though there is some acknowledgement of Isaiah’s life in the hero’s actions, these correlations are shallow and superficial at best.

Given the guarded nature of the narratives and administration experience, it is difficult to make any solid inferences to Isaiah’s behavior beyond his tendency to be hyper-vigilant in the TAT administration. Isaiah admits this is a difficulty he has in several areas of his life. He often reports looking around in social situations for potential sources of difficulty and being very attuned to others feelings and actions. This has led to anxiety and difficulty in many of Isaiah’s social and intimate relationships during his lifetime.

There were several interesting single-card responses that caught my attention despite the difficulty of this administration. Isaiah used an interesting phrase in Card 4 depicting a relationship where the wife was attempting to get the husband to express something he was keeping bottled inside. Isaiah reports the wife, “Loves him more than she can ever tell.” I would infer Isaiah might have some difficulty empathizing with women and their feelings. Card 13MF leaves the male hero feeling guilty following a sexual encounter while the female subject seems completely comfortable with the casual sexual encounter. “He explains to her that he does have regrets which makes her feel even more attractive to him.” As with Card 4, the woman in the card seems to take an odd stance leading to a hypothesis Isaiah either has difficulty accurately assessing women’s thoughts or his exposure may be with women who do not present as well-adjusted or having a solid sense of who they are. This clearly is conjecture and is mentioned only as a possible area to explore with Isaiah in future therapy.

He also had difficulty with the graveyard scene in Card 15, “I don’t think he likes being in the graveyard, his shoulders are up...he leaves as

Part III

quickly as is humanly possible.” This may indicate Isaiah has a low tolerance for difficult situations in his own life. Card 14 offers some potential insight into Isaiah’s hopes for the future. The hero is described as Peter Pan wanting “to figure out how he could fly again...to get back to paradise (Neverland).” This may indicate a potential anxiety concerning Isaiah’s coming graduation. There may be some desire to return to a similar time, where making a living and finding an apartment (wife, family) were all distant concepts. As with any single-card interpretations, both should be examined as potential hypothesis for future treatment and exploration.

Card 12M also yielded an interesting response with Isaiah seeing the boy on the bed as a woman and the older figure above as her husband. This gender conflict was hinted at earlier in Card 3BM with Isaiah having difficulty sorting out the gender of the subject in that picture as well.

Isaiah Narratives

[Minimum length: 50, maximum length: 176, average length: 100]

Card 1

[ADMINISTRATOR: Here’s the first card.]

ISAIAH: I remember this card from the IQ testing when I was a young kid.

The kid was playing the violin unfortunately wasn’t able to play it as well as he thought he could and is becoming very frustrated with himself as well as with the instrument. The funniest things about this photo actually is it reminds me of me when I tried to play the violin. I gave up after a while. I guess music isn’t my forte.

[ADMINISTRATOR: Anything else in the picture?]

ISAIAH: The same thing that happened with me and the guitar. Couldn’t after a while just became frustrated and gave up playing the guitar as well.

Card 2

ISAIAH: Reminds me of the book “Sara Plain and Tall.” Schoolteacher that works on a farm. Reminds me better, simpler life.

[ADMINISTRATOR: What might the people in the card be feeling and going to be doing?]

ISAIAH: Ah, the woman in the corner looks to be pregnant. Just thinking about how life is going to be for her and her family and

her newborn, incoming child. The girl with the books is probably thinking about her life, what she is going to be doing how she is progressing. About what classes she has

(Slight chuckle.)

The gentlemen working is thinking about the fields about his job. About what needs to be done, about what has been done. Like I said, the simpler life.

[ADMINISTRATOR: What happens in the future with the girl with the books? How does she do with school?]

She achieves her goal of becoming a schoolteacher and raises a loving and caring family.

[ADMINISTRATOR: Anything else?]

ISAIAH: Not really.

Card 3BM

ISAIAH: Somebody has been drinking too much. That's all I can think about with this one is I probably am sad about a job or a family related issues. The keys on the floor probably symbolize the household.

[ADMINISTRATOR: What happens after the person has been drinking?]

ISAIAH: Well, he's just upset about some type of issue. I have no clue, won't even venture a guess. I can't even tell if it is a he or a she. Probably a she because of the body angle and the clothes.

[ADMINISTRATOR: In your story, does the person get better? Are they less upset, more upset? What happens in the end?]

ISAIAH: Life goes on. As it had before. They probably have the strength in themselves to fight whatever the battle is they are facing at the time.

[ADMINISTRATOR: Anything else?]

ISAIAH: Not really.

[ADMINISTRATOR: I can tell you are good at these. Are these some that you have done before? Do you remember some of these?]

ISAIAH: Some of them, yea. Like the first two...I was like not these cards again.

[ADMINISTRATOR: I was saying that you are good at telling the stories. Using your imagination. Telling what you see.]

Card 4

ISAIAH: It's a struggle between a husband and wife. Not in the sense of a fight but that he is confused about some issue, doesn't know how to put it to his wife or even if he wants to. She is trying to console him, be there for him. Loves him more than she can ever tell. He's just trying to keep it bottles inside.

Wish I was able to tell where they are. It's hard to tell with the background.

[ADMINISTRATOR: Anything else?]

ISAIAH: I can think of my hopes for these people. That he is able to talk with her and trust his feelings for her. And everything works out in the end.

Card 5

ISAIAH: Woman comes home from work and is confused that she sees that the lamp is on and isn't sure whether or not she left it on before she went to work before or not. And if it was not, why is it on? Who turned it on?

She looks really educated. Librarian or even a secretary.

[ADMINISTRATOR: Does she find out what happens with the lamp, whether it was left on or someone turned it on?]

ISAIAH: Probably she left it on and didn't realize she had it on. Loves old stories like Dickinson, Mark Twain. I see the catcher and the Rye there.

Why those stories came to mind I have no clue. Why the catcher in the Rye. I hated the catcher in the rye. I look a that and I see the catcher and the rye

[ADMINISTRATOR: For some reason that came to mind...]

Card 6BM

ISAIAH: Now I am resorting back to movies right this second with this one I am thinking of All Quiet on the Western Front as well as...there are two of them I can't remember...the Christmas movies where she says ever time a bell rings the angel gets it's wings. Was it a Miracle on 34th Street.

[ADMINISTRATOR: I'm not sure, it's stuck on the tip of my tongue. The one with Jimmy Stuart?]

ISAIAH: Yeah, right. The guy looks a lot like Jimmy Stuart in this photo.

[ADMINISTRATOR: What might be happening in this picture?]

ISAIAH: Contemplation about life. Where he is going? What he is supposed to be doing? The mother, the old woman is concerned because she doesn't know what is going to happen to her son, why he is thinking what he is thinking. Where he is going to go, what he is going to do? Just a lot of confusion.

(Isaiah's cell phone rings... P: I thought I turned that off. Patient has 2 minute conversation with friend about meeting later. Tape is stopped.)

(Isaiah looks at his watch). I wish my watch was working. My watch died early this morning. That battery was going and I knew the light was off. I was like...Hmm OK, I just am looking at it and it came back on.

[ADMINISTRATOR: Sounds like it needs a new battery. Watches can do weird things when their battery is low. Therapist attempts to hand new card.]

ISAIAH: Yeah, I just want to know where I can get a new battery for a Casio G-shock around here.

[ADMINISTRATOR: Hmm, that's a good question. I'm not sure they have them around here. Maybe the pharmacy?]

ISAIAH: That's where I am going to look, hopefully later on (attempts to new card).

Card 7BM

ISAIAH: Same idea as the mother and son, but now it is the father and son. Because the pattern that is going on right now that I can see is contemplation. What to do next, where to go, what to do, how to do it.

Why are these decisions that one is making? How to go about those decisions?

[ADMINISTRATOR: Yeah. I would try to umm, when you are looking at the cards. Try to look at them as the creation of a story. I think when you look at them too deeply at what they may be trying to get out of you, patterns and things would probably be harder for you to follow through with the task. That if you end up looking for the patterns and things they are pulling for it might be more difficult to get actually answers that would be helpful.]

[Try when you are looking at them, we'll use this one as an example before we move onto the next, when you are looking at that, what you really want to do is tell an imaginative story with a beginning, a middle and end. A story about what the boy and the father

might be talking about. And what might happen in more specifics. It doesn't have to be any grand thing, but should be some example of a story where the umm..., if you see them as a father and son, how they would be talking to one another and what they might be working on. Does that make sense?]

ISAIAH: Yes. So start that with this one or the next one?

[ADMINISTRATOR: We can go to the next one.]

Card 8BM

ISAIAH: The kid was riding his bike and was hit by a car. On his way to school. After the paramedics came the doctors trying to operate on him to save his life from the internal bleeding as well as damage to internal organs. However, it doesn't look like the kid will make it. The young boy we see in the right hand corner is the spirit of the kid on the table. The beam of light that we see coming from the left hand corner is the light that supposedly that we walk into when we pass away.

[ADMINISTRATOR: Good. That was really good. See how that was more of a story? Much better.]

ISAIAH: The only thing that is weird in this picture and I don't know what it is. I can't figure out, what the hell is this line here (indicating the image of the gun)?

[ADMINISTRATOR: You can't figure out what that line is? What does it look like to you?]

(Pause.)

ISAIAH: Possibly the barrel of a gun? But it doesn't look like anything that would be on the operation table.

[ADMINISTRATOR: So it doesn't seem like it fits with the rest of the card?]

ISAIAH: No, unless the kid was shot instead of riding a bike? That's the only other way I can possible try to see it tying in.

Card 9BM

ISAIAH: I've got two different stories going on in my head for this one. But, one is after a hard days work of cleaning up the range the cowboys decide to take a little nap on the prairie relax, enjoy a delicious meal. Either a buffalo or cow hamburgers. Not really hamburgers, but steak. Eat a buffalo or cow steak. Maybe baked beans?

[ADMINISTRATOR: Card seems to be making you hungry...]

(Isaiah laughs.)

ISAIHAH: You're right. I was just thinking about that, maybe go for a steak later on tonight.

[ADMINISTRATOR: You said there were two stories that came up for you?]

ISAIHAH: Ah...the other one is thinking about these guys on the out-back, same idea. Just two different settings. Either out on the Midwest or out on the outback.

Card 10

ISAIHAH: After a long hard disturbing day of work. Mary, loving Mary, caring Mary goes over to Joe to confide in him. Because she depends on him, cares for him and knows that he will always be there for her no matter what. He's there just to listen. To hold her and to be there for her. To show that he cares and loves her.

[ADMINISTRATOR: Anything else?]

ISAIHAH: Not really.

Just a question for you about these. Do you want me to go on with the story, I mean...I know that before hand you told me to put more of a story line in it.

[ADMINISTRATOR: The directions the way they go are to tell a story that have at least three components to it. A beginning part, a middle part and end part. If you look at the story you just told. There are two people, they come together and she talks about something that was bothering her. You could talk a little more about if things get better between them or how things go in the future with them. There's not really a right or wrong way and I don't really analyze the story and I say "Ah...you saw a gun in this picture and that tells me something about how you tell stories. It tends to work best if you just sort of see the card and make up something, like a little kid might, in your mind about what could be going on in the cards. There's not a right or wrong answer for the cards and if you say this thing or don't say that thing it will mean something different.]

ISAIHAH: OK, that's what I was thinking that if I said one type of situation that it might mean one thing.

[ADMINISTRATOR: No, it's much more free flowing than that. It's only when they all come together that it potentially may mean something. If there is a way to take that part of your mind and shut it off while you are telling the stories, it will work better. If you are kind of trying to figure out what the story might mean while you are trying to tell the story this doesn't work as well.]

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ISAIAH: OK.

[ADMINISTRATOR: But you are doing great now. The stories you are telling are much more creative and imaginative.]

Card 11

ISAIAH: *The Search for the Holy Grail.*

The crusaders have been looking for many days and many moons over mountains, through treacherous terrain, through rivers and waterfalls, through the desert and through the mountains. Now they search the most dangerous spots yet, through the lair of Draco...the dragon.

After battling Draco and defeating him they still have not found their prize, their goal. After time, after death, one man survives. However, being beaten, being drained of all energy he gives up the search and the quest. But not before telling his squire about his adventure. And the mission goes on. In the end we find out, we see to this day, that hope still survives. That Pandora's box has been opened, but the quest for the Holy Grail, the adventure continues.

[ADMINISTRATOR: Good.]

ISAIAH: I like this one out of all of them.

[ADMINISTRATOR: Yes, this is a favorite one with many people.]

Card 12M

ISAIAH: After 50 long years of an amazing marriage, Mary has finally found her peace. Joe distraught but knows that her pain, her suffering will not take place. He kisses his wife goodnight and goodbye. Within a week he too passes away and joins his wife in the here and after.

(I flip back through transcription to make sure this was the right card to give. The story seems an odd one, the therapist wonders if he has given a different card.)

And yes, I did use the name Joe and Mary twice.

[ADMINISTRATOR: You can use whatever names you like. Sometime people use names, sometimes they use the same names all the way through, sometimes they change them. Sometimes people don't use names at all.]

ISAIAH: I thought that was what you were looking back for..

[ADMINISTRATOR: No, I was making sure I had the cards in the right order, actually. I'm just trying to make sure I am giving the test right.]

Card 13MF

(Pause.)

ISAIAH: They met on the street. Not as a hooker, but just as two people, maybe at a bus stop, maybe at a mall. They went out for drinks, coffee and diner. And felt attracted to each other and decide to go back to her place. Casual sex took place. And afterwards he regretted it. Tried to figure out why he did it. What is he going to do. Feels guilty. However he still has her number and she has his. He goes to the kitchen, waits for her to wake up and sit over a cup of OJ and coffee. She tells him that she has no regrets over what they did. He explains to her that he does have regrets which makes her feel even more attractive to him. They work out the issue and he leaves. They still keep in touch.

And everything works out in the end.

Card 14

(Isaiah attending to his watch.)

[ADMINISTRATOR: How's the watch holding up? Is it fading in an out?]

ISAIAH: Nope it's gone.

The picture is really too hard to see, The only thing I can really think about is Peter Pan wanting to go back to Neverland. If I had to make a story about it. He longs for a place where he has been and where he was the most happiest. A place where dreams can come true. He's trying to figure out how he could fly again. To get back to paradise.

[ADMINISTRATOR: Good.]

Card 15

ISAIAH: Maybe I just have a very sadistically mind today or a lot of these cards are about death. One or the other. The gentleman is avoiding paying his respects. He is worried and reflecting about his own life. I don't think he likes being in the graveyard. His shoulders are up. The body language. He is paying his respects to an old friend. He leaves as quickly as is humanly possible.

Card 16

ISAIAH: Great story.

[ADMINISTRATOR: That's my line.]

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ISAIAH: This one? (Pointing to the blank card.)

[ADMINISTRATOR: Yes, that one. A story with a beginning, a middle and end. I will forewarn you if you tell me one about polar bears or a snow storm I'll ask you for another story.]

ISAIAH: *The Day After Tomorrow?*

[ADMINISTRATOR: That movie counts under snowstorm.]

ISAIAH: OK. It's ice.

[ADMINISTRATOR: You can tell one about ice. It just has to have a beginning, a middle and an end.]

ISAIAH: OK...(smiles) It's New Hampshire in the winter. Can school be closed today? No, our college decides to keep it open. Why? Our dumb college. Everyone else is closed. But we have to go to class in a white out. It's -5 degrees outside before the wind-chill makes it about a -50. But we are open!

[ADMINISTRATOR: Good.]

(Both laugh.)

ISAIAH: Is this actually a card in there?

[ADMINISTRATOR: It is. I will give you another one with a picture.]

ISAIAH: You are going to have to after this is over to explain to me the purpose of what that one card is other than trying to confuse somebody.

[ADMINISTRATOR: Absolutely.]

Card 17BM

ISAIAH: Circus performer. Trapeze artist. Climbing up during the show, showing that he can do it with just his hands, no feet. Then he goes on the high wire. He performs balancing acts for the crowd's enjoyment and entertainment. The crowd loves him. The curtains close and the show is over.

Card 18BM

ISAIAH: Johnny is not having a good day. He had to hit off. Not hit off that doesn't make sense. He had to hit some gang member. After the hit he was pulled by another mob member into the limo. Long story short. He ended up swimming with the fishes.

[ADMINISTRATOR: Like Lou Cabrase (from the *Godfather* movies)]

ISAIAH: Right! Exactly. Also he is in the Hudson river right now.

[ADMINISTRATOR: Ah, yes.]

Card 19

ISAIAH: Can I tell you about the whiteout again?

(Both laugh.)

Everyone sitting by the fire. Thinking what the hell are they doing here. They should be heading on a plan right about now to someplace like Florida. Humanity should not live in cold weather like this. We were not built for it. And I just hope for these people's sake they actually make it to somewhere warmer like Florida or California. But if they like the winter, good for them. Then they can go snowboarding. I'll be laying on a beach.

Card 20

ISAIAH: I can't help but see the pattern in all of these pictures.

[ADMINISTRATOR: OK.]

ISAIAH: Even though you told me to shut that part of my mind off, I can't

[ADMINISTRATOR: What pattern do you see?]

ISAIAH: Now?

[ADMINISTRATOR: Sure.]

ISAIAH: Snow again, winter. Sitting under a light post. Two thoughts going through his mind. One, can I be down in warmer weather. Thinking about his life, about his job. Can I relocate down there? Would his family like it better? How are the schools? Could his wife find a job down there? He can't be in this much longer. He's still happy. He has his wife. He has his kids. Again, Jimmy Stuart pops in my head with this.

The same exact video...*Miracle on 34th Street*...I think it is...one of those Christmas movies.

[ADMINISTRATOR: I keep wanting to say "*Some Kind of Wonderful*," but that's not it.]

ISAIAH: *It's a Wonderful Life!* That's what it is. That's the one where they say every time a bell rings and angel gets his wings. Where he comes back and understands what life would be like without him.

Patient Background Mattias (10)

Mattias is a 19-year-old freshman who currently has an undeclared major. His first semester GPA was 1.87. He had been in therapy for a number of years prior to coming to school for ADD and is having difficulty adjusting to both the academic and social aspects of college. Mattias comes across as tangential, distracted and has difficulty staying on topic. He has been in treatment for four sessions with a female therapist at the time of TAT administration. He was given the 10 card Bellak and Abrams set in attempt better assess his reality testing and social relationships. Card 12M and 16 were also administered to better assess the potential of a delusional disorder. The MMPI-2 was administered as well.

He reports having difficulty with social relationships in high school and refers to other students as belonging to “cliques” that need to be taken out (he gestures with hand in form of gun). He reports knowing how to build a nuclear device and that is why his teachers put him into special education classes. He also recently responded to a question about his living situation with his roommate with, “Well there is no nuclear reactor, but otherwise it is OK.” I am unsure why he is focused on nuclear reactors and similar devices. One could surmise they are complicated beyond the expertise of regular people and contain some danger that needs to be mastered. Perhaps he enjoys the idea of obtaining mastery over such things.

Mattias often presents with grandiose and exaggerated stories. When questioned about these grandiose stories, he reports “I have no reason to exaggerate.” He spends most of his time involved in his computer games, role-playing and horror movies. Other students, staff and faculty are often worried about Mattias and his presentation around campus. Though he has never acted out violently, people seem to be concerned he will snap and hurt someone. He recently has expressed concern about being drafted into the military and having to fight in Iraq. When it was explained it was unlikely he would be drafted, he responded that they would require his type of skills and would need him to fight.

While his therapy and testing have been voluntary up until this point, he recently was involved in threatening to harm a professor in an indirect way. He began a conversation with a staff member with, “My history professor is glad to have me out of their class...I know there were times they wanted to kill me over the past few months.” The staff member responded with, “No, I don’t think they wanted to kill you.” Mattias answered back, “Well, there were times I wanted to kill him, that’s for sure.” Combined with

his other grandiose statements, there lingers the question of how serious he was about the statement. Judicial affairs are currently pursuing a mandated evaluation and assessment.

Socially, he desires connection yet often finds himself alienated from others due to his exaggerations. There is some question about his ability to separate reality from fantasy material. This differential is made more difficult by Mattias' desire to frustrate others, exaggerate and often desires to feel superior to others. He spent one session talking about ghost he has conversations with at a friends home. It is unclear whether this is an actual event, the result of poor reality testing or told to merely frustrate, confuse or impress his therapist.

Mattias is given the diagnosis of ADD by history with a rule out diagnosis of Delusional Disorder, Grandiose-type. Current GAF is 60 with highest being 60 and lowest being 50.

Stage 1: Validity Stage

| | | | | | | |
|---|----------------------|----------------------|---------------|---------------|---------------|------|
| Are stories of sufficient length? | Very Long | Average | Very Short | Overall Check | Fair | |
| | 1 2 3 4 5 6 7 8 9 10 | | | | | |
| Are stories open and uninfluenced? | Open/engaged | Guarded/influenced | Overall Check | Good | | |
| | 1 2 3 4 5 6 7 8 9 10 | | | | | |
| Do stories have a hero present? | All hero | Many heroes | Few heroes | No heroes | Overall Check | good |
| | 1 2 3 4 5 6 7 8 9 10 | | | | | |
| Are stories told to for shock or please? | Direct/Pure | Guarded/Influenced | Overall Check | fair | | |
| | 1 2 3 4 5 6 7 8 9 10 | | | | | |
| Preservation? Lack of variety to stories. | Original/Varied | Perseverate/Repeated | Overall Check | good | | |
| | 1 2 3 4 5 6 7 8 9 10 | | | | | |

Overall Check Key: good = 1-3, fair = 4-7, poor = 8-10

Part III

Stage 2: Recurrent Themes and Figures

| | |
|--|---|
| <p>Stories to sad ending: 3BM, 15</p> <p>Family conflict:</p> <p>Future better: 1, 2, 6BM, 7GF, 8BM, 12M</p> <p>Future worse: 3BM, 13MF</p> <p>Religious themes:</p> <p>Hero as martyr: 15</p> <p>Hero alone:</p> | <p>Family supportive:</p> <p>Others helpful: 7GF</p> <p>Death: 3BM, 6BM, 13MF, 15</p> <p>Healthy relationships: 7GF</p> <p>Questioning authority:</p> <p>Hero as hedonist:</p> <p>Hero compromises:</p> |
| <p>Stories to happy ending: 1, 7GF, 12M</p> <p>Ambivalent ending: 4, 9GF, 10, 16</p> | |
| <p>Avoid troubling stimulus: (3BM-gun, 11-dragon, 13MF-naked, 15 evil)</p> <p>Parental figures: (2, 5, 6BM, 7BM, 7GF, 12F)</p> | <p>Hero sad/depressed: 1, 3BM (3BM, 3GF, 14, 17GF)</p> <p>Suicide: 13MF (1, 3, 6, 7, 12M, 14, 16)</p> |
| <p>Other Themes:</p> <p>Injury, death and separation from War: 3BM, 8BM, 10</p> <p>Grandiose themes and environments: 1, 2, 3BM, 8BM</p> <p>Love: 3BM, 4, 6BM, 7GF, 9GF, 10, 13MF, 15</p> <p>Lost Love: 3BM, 6BM, 10, 13MF, 15</p> | |

Stage 3: Nomothetic Analysis

| Card | Themes Common to Cards | Check | Set |
|------|---|-------|-----|
| 1 | Parental pressure, achievement, aspiration for the future | Yes | mf |
| 2 | Occupational concerns, aspiration, economic pressure | Yes | mf |
| 3BM | Suicide, parental pressure, behavior disorders | Yes | m |
| 3GF | Death of child, pressures from partner, unrequited female partner | | f |
| 4 | Pressure from partner, succornace from a partner | Yes | mf |
| 5 | Curiosity, pressure from parents, illicit sex | | mf |
| 6BM | Parental pressure, departure from parents, marriage of a child | Yes | m |
| 6GF | Pressure from partner, fear or worry, ordinary activity | | f |

Case Studies

| Card | Themes Common to Cards | Check | Set |
|-------------|--|------------|-----------|
| 7BM | Succornace from a parent, parental pressure, occupational concern | | m |
| 7GF | Parental pressure, facts of life, sibling in coming | No | f |
| 8BM | Aspiration, war, death or illness of a parent | Yes | m |
| 8GF | Happy reminiscence, aspiration, occupational concern | | f |
| 9BM | Retirement, exhaustion, homelessness, work vs. leisure | | m |
| 9GF | Escape from peril, curiosity, jealousy, female peer relationships | Yes | f |
| 10 | Contentment and nurturance to partner, departure from partner | Yes | mf |
| 11 | Aggression from impersonal source or peer, escape from peril | | mf |
| 12M | Hypnotism, religion, illness or death of central character | Yes | m |
| 12F | Disappointment with a parent, pressure or succornace from a parent | | f |
| 12BG | Happy harmonious scene, loneliness, suicide | | |
| 13MF | Death or illness of a partner, guilt and remorse, illicit sex | Yes | mf |
| 13B | Childhood, loneness, neglect and abuse, poverty | | |
| 13G | Childhood, loneness, vastness of the world | | |
| 14 | Curiosity, aspiration, reminiscence, childhood, fears | | mf |
| 15 | Death or illness of a partner or peer, religion | Yes | mf |
| 16 | Favorable environment, war, contentment with a partner | No | mf |
| 17BM | Self-esteem, exhibition, competition with a peer, escape from danger | | m |
| 17GF | Suicide, ordinary activity, curiosity, separation from loved one | | f |
| 18BM | Self-esteem, exhibition, competition with peer | | m |
| 18GF | Succornace from parent, parental pressure, death or illness of a child | | f |
| 19 | Aggression from impersonal source, loneliness, vacillation | | mf |
| 20 | Vacillation, economic pressure, aggression from impersonal source | | mf |

LEGEND: m = Murray male, f = Murray female, mf = used in both, **BOLD** = Bellak/Abrams

Stage 4: Idiographic Analysis

| | | | | | |
|--------------------------------------|----------------------|-----------|------------|---------------|------|
| Does the participant match the hero? | Very Similar | some what | Not at all | Overall Check | fair |
| | 1 2 3 4 5 6 7 8 9 10 | | | | |

| | | | | |
|--|----------------------|-------------------|---------------|------|
| Do stories, themes match participant's life? | Close match | Clearly unrelated | Overall Check | fair |
| | 1 2 3 4 5 6 7 8 9 10 | | | |

What are the similarities between hero and subject's own life? Several cards revealed war related themes that may be similar to the his fear and pre-occupation with being drafted (3BM, 8BM, 10). Card 1 reveals a depressed boy who often writes fanciful stories that matches with Mattias' self-report. Card 16 may reflect his view of the testing relationship and his desire to figure himself out.

Mattias Case Discussion

Mattias undertook the task of telling stories with a quiet enthusiasm and confidence. He completed the task with an air of "If this is what I need to have you understand me, I'll do it. I'm good at telling stories." Following each story he would hold out the card for me to take immediately, though I was still writing the last words of his story. It seemed odd that he had difficulty appreciating the proper social cue of waiting a moment until I finished before thrusting the card back to me. There was also a strange comment he offered when he tired of telling the stories near the end of the administration. He said I could better understand how he was feeling if we were to switch brains. These examples seem to fit with others perceptions of his difficulty connecting socially and being perceived as "a bit off" by others.

His stories overwhelmingly matched the normative expectations with the exceptions of Card 7GF (which lead to love themes) and Card 16 which often known to produce more varied stories. Mattias told open and engaged stories of sufficient length. There was some indication stories were told to impress the administrator since many were fanciful and noticeably well-crafted. He reports writing stories and short fiction on his own, so his stories may merely be reflecting his exceptional creative ability. Stories mostly left the hero better off than he had started (1, 2, 6BM, 7GF, 8BM, 12M).

Considering the reason for referral, it was surprising, Mattias did not tell more unexpected stories with grandiose or potentially psychotic themes. There were a few cards that contained some indication of potential grandiosity (1, 2, 3BM, 8BM). Card 1 describes parents being unavailable to the hero in extreme ways, "Having a hard life from losing his mother in childbirth to having a drunk and disorderly father." Card 2 describes the hero going off to school even though, "She could read and write even better than the teacher." While these instances are all clearly tied to reality, there seems to be a theme of expanding stories to a higher importance. For example, Card 3BM describes not just a widow burying her husband, but burying him in Arlington cemetery. Card 8BM doesn't just have a doctor helping a soldier, but a doctor helping a soldier fighting against the Nazis.

At the completion of the administration, Mattias reports he noticed a pattern in many of his stories that involved love. He said he tried to make all of the stories related to love, but some were harder since they appeared too depressing or sad. Love is certainly a central theme throughout the administration (3BM, 4, 6BM, 7GE, 9GE, 10, 13MF, 15). Many of these loves are lost by the hero (3BM: war death, 4: hero not listening, 6BM: old age death, 10: leaving to repair destruction after war, 13MF: death by suicide, 15: hero visiting cemetery). Mattias tells stories that do not cast a morbid or depressing tone towards love. In many ways, his stories concerning love contain idyllic, though often tragic, romantic themes.

Future therapy would do well to explore his attitude and expectations of love and relationship. It may be difficult for him to initiate dating relationships on a college campus if he is searching for an idyllic, perhaps mythical, relationship like those found in the fairy tales of knights and princesses. Card 4 may provide some insight as the hero is faced with the everyday aspects of a love relationship. The female in the card states, “Is he thinking of me or the movie he saw last night or about where to go for diner tonight? Is he thinking about getting married, should we stay a couple? Or just break up?” In the end, the hero is off in another world, eyes far away and hadn’t heard any of her questions. This card raises the possibility that Mattias may have some difficulty engaging in the mundane, real world type of discussions and decisions that occur in dating relationships.

Card 1 describes a hero who is depressed, which is not a something Mattias often mentions about himself. Other aspects of the story seem to match his interests in fantasy and writing stories. The hero also has a desire to write a “happy, unique story” rather than “sad and depressing stories.” It may be that Mattias can only feel unique and special, a quality we all seek, by focusing on the sad and depressing. He may be searching for a way to tell a happier story, though he struggles with becoming similar to his perceptions of everyone else—foolishly happy and in love.

There is a 1986 John Cusac movie, *One Crazy Summer*, which opens with a cartoon. In this cartoon, a Rhino (the protagonist) is searching for love and runs into a pack of Cute and Fuzzy Bunnies. Though cute and fuzzy, these bunnies represent the physical manifestation of all that is wrong with superficial love. They are trivial, shallow and mostly concerned with their own “cute and fuzziness.” This movie may parallel how Mattias feels towards love. While he desires what everyone else seems to have, he struggles with lowering his own romantic standards and becoming just like everyone else.

Part III

Like Esther in Sylvia Plath's book, "The Bell Jar," Mattias struggles with the choice between his own unique desires and conforming to the general expectations for life.

Future therapy should explore how depression may impact Mattias' life. It should also center how his uniqueness as an individual can be balanced while remaining connected to the world. In other words, can he be accepted, loved and cared for if he doesn't have a nuclear reactor in his room? Might it be possible for him to stay connected to others and retain those qualities that make him interesting and special?

Mattias Narratives

[Minimum length: 73, maximum length: 242, average length: 126]

Card 1

MATTIAS: Nathan was depressed. Having a hard life from losing his mother in childbirth to umm having a drunk and disorderly father. The only thing that could take his mind off everything was his schoolwork. Unfortunately, he was always sad. Every time he took writing all he would write about was sad and depressing things. A very bleak outlook on life. He really didn't like life, it was too depressing for him. He hated it. As he was sitting doing his homework, he decided to write a story. This story would be about all the things he wanted out of life. This story would be fantastic with knights and dragons. It would have a princess and elves, dwarfs...the whole lot. He decided that this story unlike any other that he ever wrote before would have a happy ending. And this happy ending was truly unique. It was the first time, ever, that he put down the words "they lived happily ever after." The end.

(Hands card back.)

[ADMINISTRATOR: Good.]

Card 2

MATTIAS: Eliza wanted to be a school teacher more than anything else in the world. She went to the little red school house every day since she was six and could read and write, but unfortunately her parents—who were merely poor farmers—could not afford to send her to high school or college. This was at a time, of course, where these two were completely optional. She could read and write even better than the teacher himself. Who was adamant about her going and learning more in high school and maybe even going onto college. But her parents were too poor to afford it. She decided that her,

for a year or two, would tutor some of the children on the richer farms down the road. She worked every day, every day she would go down and tutor the children and get paid. The little sum of money grew larger and larger and larger until one day she finally had enough money to pay for the tuition to pay for high school. The end.

(Hands card back.)

[ADMINISTRATOR: Good. Thank you.]

Card 3BM

MATTIAS: He's gone. That's all that she could think about. She received a letter in the mail and was presented with an American Flag. She went to Arlington Cemetery to bury her husband, but nothing could console her. All she would do was just cry and cry. Her husband was gone, his life taken during Vietnam. It was just too horrible. All she would do was just sit there and cry. She would just waste away. Eventually she died.

(Hands card back.)

Card 4

MATTIAS: I don't like his eyes. They are off center. Let's see..."I wonder what he is thinking," she thought to herself. "Is he thinking of me or the movie he saw last night, or about where to go to diner tonight? What is he thinking about? Is he thinking, should be get married or we should stay as a couple or should we break up?" she thought to herself. She couldn't tell. She wanted to ask him but was afraid of the answer. She thought and thought and thought and decided finally to ask him. She said, "What are you thinking?" and he replied, "I'm sorry I wasn't listening. Could you say that again?"

Card 6BM

MATTIAS: The anniversary of a funeral. Bill's dad passed away in his sleep. It was old age. But still he and his mother missed their father and husband. However, they got strength by remembering how nice of a man he was. They decided to live to the best that they could be because that's what he did. It's sad to let somebody go, but at least you can take joy in knowing that they are proud of you.

(Hands card back.)

[ADMINISTRATOR: Good.]

Card 7GF

MATTIAS: Katherine had a reputation for being spoiled. She grew up in a nice house. She attended a very nice all girl's school. She normally is a very nasty little (pause) Bitch for lack of a better word, but something is different. Now she is quiet. Her Nanny, who she always got along with and who protected her and truly did love her. Just like the daughter she never had, in more ways...wanted to know what was the matter. When she couldn't coax it out of her, Katherine would just not say what was wrong. Finally, Katherine conceded and revealed that she was in love with a young boy from the neighboring school but she didn't know how to approach him. The Nanny then said these words to her, "Just go up and ask him. Tell him how you feel. It's a much braver thing to face your fears than to live in fear of it. Go and ask him. If he accepts you, I'll be here to share your joy. If he rejects you, I'll be your shoulder to cry on."

Katherine took that advice to heart and the next day went to see the boy. She told him how she felt. The boy replied, "I feel the same way, I've been watching you since I saw you first arrive at that school." They were both very happy. And indeed, when she got home, her Nanny was there to share her joy."

(Hands card back.)

Card 8BM

MATTIAS: It was horrible, the blood was everywhere. The underground resistance of France was trying to repel the Nazi invasion. Most of the time, this would succeed. They got away clean. But this time a young man was shot. A young man named Jonathon, decked in black was overseeing the operation. He went to medical school. His father was performing the surgery. His father was a very accomplished doctor in Paris. It was a very difficult surgery. They were hoping that the patient wouldn't shout too much, scream in pain since they didn't have any anesthetic. They didn't want the Nazi patrol that was, anytime, right outside to hear. Suddenly they heard a knock at the door. Jonathon went over to it. Opened the door up just a crack. It was William, a very good friend of his and a fellow doctor. He came to help with the operation. With William's help, they took out the bullet and patched him up and then continued to fight.

(Hands card back.)

[ADMINISTRATOR: Thanks.]

Card 9GF

MATTIAS: Becky's sister Margaret snuck out every night for some strange reason every since she got into high school. She never knew why. It's finally their senior year, they are about to graduate. This mystery has been plaguing her for about four years now and she decided it was finally time to figure out what was going on. She followed her sister, carefully in the dark, followed her all the way down to the now frozen-over pond. She saw a man waiting for someone. Her sister ran over to him. Turns out that every night, ever since high school, she was secretly meeting with ah, this boy, with whom she was in love with.

[ADMINISTRATOR: The battery is running low. I am going to switch recorders.]

MATTIAS: I'm getting tired. This is a lot of being creative.

[ADMINISTRATOR: I know, it isn't ideal to have you do this after talking for an hour with your therapist (the patient had finished a session with his therapist prior to the administration)].

MATTIAS: We should switch brains...and then you would know how I would feel.

(I wasn't sure how to respond. I smiled and continued with the tape.)

[ADMINISTRATOR: We'll only do a couple more cards. It will be this one and then a few more and then we will be all done. I understand doing this after talking for an hour can be tiring.]

Card 10

MATTIAS: It was tough to say goodbye. Maria's husband was going on a trip to Japan. It was right after the war and he was one of the contractors that was going over to try and rebuild the devastated cities. She was afraid because she didn't know what it would be like. All of the war she was being told that the Japanese were our enemy and they were vicious. She didn't want him to go. But he assured her it was perfectly safe. Even though she didn't like the idea she let him go anyway. He promised to write to her everyday. They hugged one last time as she boarded the boat.

(Hands card back.)

[ADMINISTRATOR: Good.]

Card 13MF

(Pause)

Part III

MATTIAS: He tried to get there in time but it was too late, she was already dead. She was in love with him but she was convinced that he didn't love her back. Which was not true at all. He desperately loved her, but couldn't find a way to tell her. He was her doctor and found it strange that she had been coming in for refills for her prescription way too often. Her last prescription she paid him the full amount of his services, everything she owed him and he was definitely worried. He decided to check up on her. He ran to her apartment and noticed the door was unlocked. When he went in, he noticed she was already limp on the bed. A tragedy he should have seen coming, but didn't.

(Hands card back.)

[ADMINISTRATOR: Thanks.]

Card 12M

MATTIAS: Father O'Riley decided it was about time to start the (pause) exorcism. He put Bill in a hypnotic state and asked him questions. Using holy water and prayers, he tried to lift the demonic presence off of Bill, but it just wouldn't go. He decided to try one last thing. He put into Bill's hands, the most treasured possession, a silver cross his father had given him before he died. Put his hand over Bill's head and started to pray. After an hour Bill woke up with no recollection about what had transpired before. It felt as though the demon had left.

(Hands card back.)

[ADMINISTRATOR: Good.]

Card 15

MATTIAS: For years grave keeper Bob walked around the cemetery he took care of every night. He went to each stone just when the sun set and would bid good night to every single one of the grave yards inhabitants. He felt that that way, he could best preserve the memory of those lost and hoped that in doing so their souls found rest. There was one grave, the last grave he would stop at. The grave of his wife. Every night he would say, "I miss you." Instead of "Good Night."

(Hands card back.)

[ADMINISTRATOR: Do you have one more in you to do, if I promise this is the last one?]

[OK.]

Card 16

(Turns over card.)

MATTIAS: All that I could think about was the nothingness. Why would I be handed this card. What significance is there for a completely blank sheet of paper, or cardboard, whatever. I pondered it for awhile...and realized that I have far to go to try to figure out about myself. I always been content with myself, but there's always something there. Just like this blank card, I thought to myself.

Maybe it will come to me in time. Maybe it won't.

(Hands card back.)

PART

IV

*References and
Appendices*

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Appendix A

Part IV

Eron's (1950/1953) Three Most Frequently Occurring Themes

| Card # | Male | Female |
|----------|---|--|
| Card 1 | Aspiration Parental pressure Belongingness | Parental pressure Occupational concern Aspiration |
| Card2 | Occupational concerns Aspiration Economic pressure | Aspiration Occupational concern Parental pressure |
| Card 3BM | Suicide Parental pressure Behavior disorders | Not given |
| Card 3GF | Not given | Death or illness of child Pressures from a partner Unrequited female partner |
| Card 4 | Pressure from a partner Succorance from a partner Competition | Succorance from a partner Departure from a partner Nurturance to a partner |
| Card 5 | Curiosity Pressure from parents Illicit sex | Curiosity Parental pressure Concern by parent |
| Card 6BM | Pressure from parents Departure from parents Marriage of a child | Not Given |
| Card 6GF | Not Given | Pressure from partner Fear or worry Ordinary activity |
| Card 7BM | Succornace from a parent Pressure from parents Occupational concern | Not Given |
| Card 7GF | Not Given | Parental pressure Facts of life Sibling in coming |
| Card 8BM | Aspiration War Death or illness of a parent | Not Given |
| Card 8GF | Not Given | Happy reminiscence Aspiration Occupational concern |
| Card 9BM | Retirement Exhaustion Vacillation | Not Given |

References and Appendices

| Card # | Male | Female |
|---------------|---|--|
| Card 9GF | Not Given | Escape from perilous environment Curiosity Jealously |
| Card 10 | Contentment with a partner Nurturance to a partner Departure from a partner | Contentment Death or illness of a child Nurturance of a partner |
| Card 11 | Aggression from impersonal source Escape from peril Aggression from a peer | Aggression from the environment Escape from perilous place Fear or worry |
| Card 12M | Hypnotism Religion Illness or death of central character | Not Given |
| Card 12F | Not Given | Disappointment with a parent Parental pressure Succornace from a parent |
| Card 12BG | Not Given | Not Given |
| Card 13MF | Death or illness of a partner Guilt and remorse Illicit sex | Death or illness of female partner Guilt Aggression from a male partner |
| Card 13B | Not Given | Not Given |
| Card 13G | Not Given | Not Given |
| Card 14 | Curiosity Aspiration Reminiscence, happy | Aspiration Ordinary activity Occupational concern |

| Card # | Male | Female |
|---------------|---|---|
| Card 15 | Death or illness of a partner Religion Death or illness of a peer | Intra-aggression Religion Death or illness of female partner |
| Card 16 | Favorable environment War Contentment with a partner | Parental contentment Aspiration Aggression from the environment |
| Card 17BM | Self-esteem Exhibition Competition with a peer | Not Given |

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| | | |
|-----------|---|--|
| Card 17GF | Not Given | Suicide Ordinary activity Curiosity |
| Card 18BM | Self-Esteem Exhibition Competition with peer | Not Given |
| Card 18GF | Not Given | Succornace from parent Parental pressure Death or illness of a child |
| Card 19 | Aggression from impersonal source Contentment at home Vacillation | Aggression from the environment Contentment with a parent Supernatural |
| Card 20 | Vacillation Economic pressure Aggression from impersonal source | Vacillation Loneliness Aggression to the environment |

Appendix B

Summary of Morgan's (1999) Card Origins

Broad Categories of Sources

Book Illustrations: 3GF, 4, 5, 7GF, 8BM, 9GF, 15, 17GF
(8/31)

Christina D. Morgan Drawings: 1, 3BM, 6BM, 12F, 14, 18BM, 18GF
(7/31)

Samuel Thal Drawings: 8BM, 9BM, 10, 12M, 17GF
(5/31)

Paintings: 2, 8GF, 11, 17BM, 19
(5/31)

Photographs: 7BM, 12BG, 13B, 13G, 20
(5/31)

Card by Card

Card 1: Drawn by C. Morgan based on photograph of young violinist Yehudi Menuhin.

Card 2: Loen Kroll *Morning on the Cape* painting.

Card 3BM: Drawn by C. Morgan based on photograph at the Cambridge Murray Center.

Card 3GF: Harold von Schimdt drawing based on Rawlings book, *Golden Apples*.

Card 4: Cecil Calvert Beall drawing based on Williams's short story, "Best Man's Gift."

Card 5: W. S. Broadhead illustration based on Cronin's novel, *The Stars Look Down*.

Card 6BM: Drawn by C. Morgan.

Card 6GF: Hy Rubin illustration based on A. Christie novel, *The Body in the Library*.

Card 7BM: A Fleishmann's yeast ad featuring Parisian doctor G. Rosenthal a patient.

Card 7GF: Anatol Shulkin painting titled, *Fairy Tales*.

Card 8BM: Thal drawing from Mueller illustration for Borland's *Wild Geese Flying*.

- Card 8GF:** Fredric Taube's painting, *Lili, Portrait of the Artist's Wife*.
- Card 9BM:** S. Thal drawing from Ulric Meisel's photograph, *Siesta*.
- Card 9GF:** H. M. Meyers illustration based on Blochman's novel, *Appointment in India*.
- Card 10:** S. Thal drawing based on a photograph.
- Card 11:** Arnold Boecklin painting, *Dragon in a Rocky Gorge*.
- Card 12M:** S. Thal drawing copied from series A, B, and C.
- Card 12F:** C. Morgan drawing based on A. E. John's painting, *Strange Companions*.
- Card 12BG:** Harold Grainger photograph.
- Card 13MF:** Thal redrawing of picture for series D from series B. Not used in C.
- Card 13B:** Marion Post photograph, *Old Mountain Cabin... Jackson, Kentucky*.
- Card 13G:** H. E. Kimura photograph, *To Roof Garden*, of wife, Chieko Kimura.
- Card 14:** C. Morgan drawing in series A, B, C.
- Card 15:** Woodcut print by L. K. Ward from his book, *Madman's Drum*, 116th print.
- Card 16:** Blank card.
- Card 17BM:** S. Thal drawing based on Daumier sketch, *The Man on a Rope*.
- Card 17GF:** Woodcut print by L. K. Ward from his book, *Madman's Drum*, 71st print.
- Card 18BM:** C. Morgan drawing.
- Card 18GF:** Drawn by S. Thal based on photograph, redrawn by C. Morgan for series D.
- Card 19:** C. E. Burchfield painting titled, *The Night Wind*.
- Card 20:** Duschan photograph, *In The Park*, as an example of bad weather photography.

Appendix C

Summary of Specialized Card Administrations

Bellak and Abram's (1997) Standard Set: 1, 2, 3BM, 4, 6BM, 7GF, 8BM, 9GF, 10, 13MF

Hartman (1970) Frequency of Top Ten Rank Order Cards: 13 MF, 1, 6BM, 4, 7BM, 2, 3BM, 10, 12 M, 8BM/18GF

Hartman (1970) Standard Set: 1, 2, 3BM, 4, 6BM, 7BM, 13MF, 8BM

Keiser and Prather (1990) Frequency of Top Ten Rank Order Cards: 1, 2, 6BM/13MF, 3BM/16, 4, 7BM, 8BM, 10

Murray (1943) Adult Male Card Order: 1, 2, 3 BM, 4, 5, 6BM, 7BM, 8BM, 9BM, 10, 11, 12M, 13MF, 14, 15, 16, 17 BM, 18 BM, 19, 20

Murray (1943) Boy Card Order: 1, 2, 3 BM, 4, 5, 6BM, 7BM, 8BM, 9BM, 10, 11, 12 BG, 13B, 14, 15, 16, 17 BM, 18 BM, 19, 20

Murray (1943) Adult Female Card Order: 1, 2, 3GF, 4, 5, 6GF, 7GF, 8GF, 9GF, 10, 11, 12 F, 13 MF, 14, 15, 16, 17 GF, 18 GF, 19, 20

Murray (1943) Girl Card Order: 1, 2, 3GF, 4, 5, 6GF, 7GF, 8GF, 9GF, 10, 11, 12 BG, 13 G, 14, 15, 16, 17 GF, 18 GF, 19, 20

Karon (1981) Suicide Cards: 1, 3, 6, 7, 12M, 14, 16

Rapaport, Gill, Schafer (1968) Relationship to Sexual Partners or Spouse Cards: 4, 10, 13MF

Rapaport, Gill, Schafer (1968) Attitudes Towards Children Cards: 1, 2, 3, BM, 5, 6BM, 7BM, 7GF, 8BM, 12M, 13B, 13G

Rapaport, Gill, Schafer (1968) Identifying the Parental Figures Cards: 2, 5, 6BM, 7BM, 7GF, 12F

Appendix D

Summary of Campus (1976) TAT Cards that Elicit Each Need

Need Definitions (Murray 1943) and Stein (1948)

Sex. To seek and enjoy the company of the opposite sex. To have sexual relations. To fall in love, to get married.

Affiliation. The hero has one or more friends or sociable companions. A person is affectionately devoted to the hero.

Nurturance. A person nourished, protects, aids, encourages, consoles, or forgives the hero.

Aggression. Someone hates the hero or gets angry with him. Someone damages the hero's possessions. The hero is in the wrong and someone defends himself, attacks back, pursues, kills or imprisons the hero.

Dominance. Someone tries to force the hero into doing something. A person tries to prevent the hero from doing something. A person tries to influence the hero by gentle persuasion, encouragement, clever strategy or seduction.

Abasement. To submit to coercion or restrain in order to avoid blame, punishment, pain or death. To confess, apologize, promise to do better, atone, reform.

Achievement. To work at something important with energy and persistence. To strive to accomplish something creditable. To get ahead in business, to persuade or lead a group.

Aggression. To hate. To get angry. To engage in a verbal quarrel; to curse, criticize, belittle, reprove, blame, ridicule.

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Sentience. To seek and enjoy comfort, luxury, ease, pleasant sensations, good food and drink. To be sensitive to the sensuous aspects of nature. To enjoy art, music, literature. To create, compose, write.

Play / Playmirth. To play games. To devote time to sheer amusement, to go on a party. To make jokes, laugh, wisecrack. To meet situations in a lighthearted playful manner.

Autonomy. To escape or avoid regions or restraints or coercion. To escape from some confining space, to break out of prison. To run away from home, quit school, leave his job, or desert the Army. To leave or break off a relationship.

Harmavoidance. To show fear, anxiety, apprehension, physical timidity; to avoid fights or physical dangers. To fear injury, illness, or death; to worry.

Deference. To fall in with the wishes, suggestion, exhortations of an allied individual. To be anxious to please; quick to agree, cooperate, obey. To follow the leadership of an admired individual willingly

Counteractions. To strive in order to regain (or maintain) self-respect. Injured or threatened pride prompting the hero to increase his efforts after failure or to try to over and over again or to go out of his way to overcome great obstacles; to overcome weakness, inferiority, inherited affliction.

Defendance. To justify actions. To defend oneself against attack or blame, hiding any failure of the self.

Order / Construction. To arrange, organize and be precise. To order, organize, build or create something.

Infavoidance / Blame avoidance. To avoid failure, shame or conceal a weakness. To fear reproach, blame or punishment, and so refrain from wrongdoing. To inhibit temptations to do something unconventional or criticizable.

References and Appendices

| Card # | Male | Female |
|---------------|--|--|
| Card 1 | Dominance (-); Sex (-) | Counteraction (-); Sex (-) |
| Card 2 | Order; Sex; Infavoidance (-) Abasement; Autonomy; Sentience (-); Dominance; Counteraction; Deference; Nurturance | Achievement; Affiliation; Sentience; Defendance; Autonomy; Counteraction; Deference; Order; Harmavoidance |
| Card 3BM | Order (-); Dominance (-); Infavoidance; Nurturance (-); Abasement; Affiliation (-); Harmavoidance (-); Play (-); Sex (-); Achievement (-); Aggression, Autonomy (-); Aggression (-); Counteraction (-) | |
| Card 3GF | | Sentience (-); Play (-); Order (-); Counteraction (-); Aggression; Autonomy (-); Infavoidance; Abasement; Achievement (-); Affiliation (-); Dominance (-); Harmavoidance (-); Nurturance (-) |
| Card 4 | Sentience (-); Aggression; Harmavoidance (-); Sex; Defendance; Deference (-); Dominance | Achievement; Affiliation, Counteraction; Dominance; Nurturance (-); Exhibition; Sex |
| Card 5 | Not used in study | Not used in study |
| Card 6BM | Not used in study | Not used in study |
| Card 6GF | | Defendance; Harmavoidance; Order |
| Card 7BM | Defendance; Infavoidance; Deference; Sex (-) | |
| Card 7GF | | Deference; Sex (-) |
| Card 8BM | Deference, Order, Harmavoidance | |
| Card 8GF | | Achievement; Nurturance; Affiliation, Aggression (-); Sentience |
| Card 9BM | Play; Sentience (-); Abasement (-); Order (-); Affiliation; Counteraction (-); Defendance (-); Harmavoidance (-) | |
| Card 9GF | | Counteraction; Exhibition; Deference (-) |
| Card 10 | Order; Affiliation, Aggression (-); Defendance (-); Deference, Exhibition (-); Nurturance | Affiliation; Sex; Autonomy (-); Aggression (-); Defendance (-); Deference; Nurturance |
| Card 11 | Harmavoidance | Harmavoidance; Play; Sentience; Abasement (-); Autonomy; Aggression (-); Exhibition (-); Infavoidance (-) |
| Card 12F | Not used in study | Not used in study |
| Card 12BG | Not used in study | Not used in study |

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| Card # | Male | Female |
|---------------|---|---|
| Card 13MF | Abasement; Infavoidance; Sex | Order (-); Achievement (-); Counteraction (-); Autonomy (-); Deference (-); Sentience (-); Nurturance (-); Harma-voidance (-) |
| Card 13B | Not used in study | Not used in study |
| Card 13G | Not used in study | Not used in study |
| Card 14 | Achievement; Defendance (-); Aggression (-); Sentience | |
| Card 15 | Affiliation (-); Play (-); Nurturance (-) | Affiliation (-); Sentience (-); Aggression; Exhibition (-); Sex (-); Nurturance (-); Play (-) |
| Card 16 | Not used in study | Not used in study |
| Card 17BM | Sex; Exhibition; Sentience; Abasement (-); Achievement; Affiliation; Infavoidance; Aggression (-); Play; Counteraction; Dominance | |
| Card 17GF | | Defendance (-) |
| Card 18BM | Sex (-); Play (-); Achievement (-); Affiliation (-); Nurturance (-); Sentience (-); Order (-); Deference (-); Aggression | |
| Card 18GF | | Sentience (-); Order (-); Sex (-); Autonomy (-); Affiliation (-); Dominance (-); Nurturance (-); Play (-) |
| Card 19 | Defendance (-); Sex (-); Sentience (-) | |
| Card 20 | Exhibition (-) | |

Campus (1976)

| Need | Male | Female |
|---------------|---|---|
| Abasement | 3BM, 9BM(-), 13MF, 17BM(-) | 3GF, 11(-) |
| Achievement | 2,3BM(-),9BM(-),14,17BM, 18BM(-) | 2, 3GF(-), 4, 8GF, 13MF(-) |
| Affiliation | 3BM(-), 9BM, 10, 15(-),17 BM, 18BM(-) | 3GF(-), 4, 8GF, 10, 15(-), 18GF(-) |
| Aggression | 3BM, 4, 10(-), 14(-), 17BM(-), 18BM | 3GF, 8GF(-), 10(-), 11(-), 15 |
| Autonomy | 2, 3BM(-) | 2, 3GF(-), 10(-), 11, 13MF(-), 18GF(-) |
| Counteraction | 2, 3BM(-), 9BM(-), 17BM | 1(-), 2, 3GF(-), 4, 9GF, 13MF(-) |
| Defendance | 4, 7BM, 9BM(-), 10(-), 14(-), 19(-) | 2, 6GF, 10(-), 17GF(-) |
| Deference | 2, 4(-), 7BM, 8BM, 10, 18BM(-) | 2, 7GF, 9GF(-), 10, 13MF(-) |
| Dominance | 1(-), 2, 3BM(-), 4, 17BM, | 3GF(-), 4, 18GF(-) |
| Exhibition | 10(-), 17BM, 20(-) | 4, 9GF, 11(-), 15(-) |
| Harmavoidance | 3BM(-), 4(-), 8BM, 9BM(-), 11 | 2, 3GF(-), 6GF, 11, 13MF(-) |
| Infavoidance | 2(-), 3BM, 7BM, 13MF, 17BM(-) | 3GF, 11(-) |
| Nurturance | 2, 3BM(-), 10, 15(-), 18BM(-) | 3GF(-), 4, 8GF, 10, 13MF(-), 15(-), 18GF |
| Order | 2, 3BM(-), 8BM, 9BM(-), 10, 18BM(-) | 2, 3GF(-), 6GF, 13MF(-), 18GF(-) |
| Play | 3BM(-), 9BM, 15(-), 17BM, 18BM(-) | 3GF(-), 11, 15(-), 18GF(-) |
| Sentience | 2(-), 4(-), 9BM(-), 14, 18BM, 18BM(-), 19(-) | 2, 3GF(-), 8GF, 11, 13MF(-), 15(-), 18GF(-) |
| Sex | 1(-), 2, 3BM(-), 4, 7BM(-), 13MF, 17BM, 18BM(-) | 1(-), 4, 7GF(-), 10, 15(-), 18GF(-) |

Appendix E

Table Summarizing Van Brunt Interpretive Strategy (VIS)

| Stages | Description | Individual Questions |
|--|--|--|
| Stage 1 Validity and Quality | Did the subject create stories that will be useful and valuable for interpretation? | <ol style="list-style-type: none"> 1) Good length and detail? 2) Main figure identified? 3) Other complicating factors? |
| Stage 2 Recurrent Figures and Themes | Are there patterns or reoccurrences in the themes, figures or outcomes of the stories? | <ol style="list-style-type: none"> 1) Pattern to endings and outcome? 2) Are their repeating themes? 3) Are their repeating hero qualities? 4) Do time periods have a pattern? |
| Stage 3 Nomothetic Analysis | When compared to normative data do the story's themes, endings and heroes follow expectations? | <ol style="list-style-type: none"> 1) What themes are from card pull? 2) Do the outcomes match? 3) Does the tone of the stories match? 4) Are their omissions or additions? |
| Stage 4 Idiographic Analysis | How does the subject's history and experience coincide with the narratives? | <ol style="list-style-type: none"> 1) Does the hero match the subject? 2) If so, how does the hero behave? 3) How do themes or main figures match the subject's history? 4) What are the interpersonal relationships found in the stories? 5) Are there significant stories that parallel the subject's life? |
| Stage 5 Feedback | How well does the information obtained so far line up with the subject's experience? | Review of findings with subject |

Appendix F

Van Brunt Interpretive Strategy (VIS) Template

Stage 1: Validity Stage

| | | | | | | | |
|--|-----------------|-------------|------------|----------------------|---------------|---------------|--|
| Are stories of sufficient length? | Very Long | Average | Very Short | Overall Check | | | |
| | 1 2 3 4 | 5 6 7 8 | 9 10 | | | | |
| Are stories open and uninfluenced? | Open/engaged | | | Guarded/influenced | | Overall Check | |
| | 1 2 3 4 | 5 6 7 8 | 9 10 | | | | |
| Do stories have a hero present? | All hero | Many heroes | Few heroes | No heroes | Overall Check | | |
| | 1 2 3 4 | 5 6 7 8 | 9 10 | | | | |
| Are stories told to for shock or please? | Direct/Pure | | | Guarded/Influenced | | Overall Check | |
| | 1 2 3 4 | 5 6 7 8 | 9 10 | | | | |
| Preservation? Lack of variety to stories | Original/Varied | | | Perseverate/Repeated | | Overall Check | |
| | 1 2 3 4 | 5 6 7 8 | 9 10 | | | | |

Overall Check Key: good = 1-3, fair = 4-7, poor = 8-10

Stage 2: Recurrent Themes and Figures

Stories to happy ending:

Stories to sad ending:

Ambivalent ending:

Future better:

Future worse:

Religious themes:

Hero as martyr:

Hero alone:

Avoid troubling stimulus:

(3BM-gun, 11-dragon, 13MF-naked, 15 evil)

Parental Figures:

(2, 5, 6BM, 7BM, 7GF, 12F)

Family Conflict:

Family Supportive:

Others helpful:

Death:

Healthy relationships:

Questioning authority:

Hero as hedonist:

Hero compromises:

Hero sad/depressed:

(3BM, 3GF, 14, 17GF)

Suicide:

(1, 3, 6, 7, 12M, 14, 16)

Other Themes:

Part IV

Stage 3: Nomothetic Analysis

| Card | Themes common to cards | Check | Set |
|------|--|-------|-----|
| 1 | Parental pressure, achievement, aspiration for the future | | mf |
| 2 | Occupational concerns, aspiration, economic pressure | | mf |
| 3BM | Suicide, parental pressure, behavior disorders | | m |
| 3GF | Death of child, pressures from partner, unrequited female partner | | f |
| 4 | Pressure from partner, succornace from a partner | | mf |
| 5 | Curiosity, pressure from parents, illicit sex | | mf |
| 6BM | Parental pressure, departure from parents, marriage of a child | | m |
| 6GF | Pressure from partner, fear or worry, ordinary activity | | f |
| 7BM | Succornace from a parent, parental pressure, occupational concern | | m |
| 7GF | Parental pressure, facts of life, sibling in coming | | f |
| 8BM | Aspiration, war, death or illness of a parent | | m |
| 8GF | Happy reminiscence, aspiration, occupational concern | | f |
| 9BM | Retirement, exhaustion, homelessness, work vs. Leisure | | m |
| 9GF | Escape from peril, curiosity, jealousy, female peer relationships | | f |
| 10 | Contentment and nurturance to partner, departure from partner | | mf |
| 11 | Aggression from impersonal source or peer, escape from peril | | mf |
| 12M | Hypnotism, religion, illness or death of central character | | m |
| 12F | Disappointment with a parent, pressure or succornace from a parent | | f |
| 12BG | Happy harmonious scene, loneliness, suicide | | |
| 13MF | Death or illness of a partner, guilt and remorse, illicit sex | | mf |
| 13B | Childhood, loneness, neglect and abuse, poverty | | |
| 13G | Childhood, loneness, vastness of the world | | |
| 14 | Curiosity, aspiration, reminiscence, childhood, fears | | mf |
| 15 | Death or illness of a partner or peer, religion | | mf |
| 16 | Favorable environment, war, contentment with a partner | | mf |
| 17BM | Self-esteem, exhibition, competition with a peer, escape from danger | | m |
| 17GF | Suicide, ordinary activity, curiosity, separation from loved one | | f |
| 18BM | Self-esteem, exhibition, competition with peer | | m |
| 18GF | Succornace from parent, parental pressure, death or illness of a child | | f |
| 19 | Aggression from impersonal source, loneliness, vacillation | | mf |
| 20 | Vacillation, economic pressure, aggression from impersonal source | | mf |

*m = Murray male, f = Murray female, mf = used in both, **BOLD** = Bellak/Abrams*

Stage 4: Idiographic Analysis

| Does the subject match the hero? | Very Similar | | | Somewhat | | | | Not at all | | | Overall Check | |
|---|--------------|---|---|----------|---|---|-------------------|------------|---|----|---------------|--|
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | | |
| Do stories, themes match subject's life | Close match | | | | | | Clearly unrelated | | | | Overall Check | |
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | | |

Overall Check Key: good = 1-3, fair = 4-7, poor = 8-10

Stage 5: Feedback with Subject

What are the similarities between hero and subject's own life?

Appendix G

Word Counts per Card for Each Case Study

| Card | Abigail (10) | Katerina (10) | Gabby (20) | Emily (20) | Noah (10) | Mattias (10) | Tucker (20) | Isaiah (20) | Overall Average |
|-------------|-------------------------|--------------------------|-----------------------|-----------------------|----------------------|-------------------------|------------------------|------------------------|----------------------------|
| 1 | 59 | 86 | 80 | 197 | 56 | 163 | 47 | 88 | 97 |
| 2 | 76 | 198 | 112 | 220 | 131 | 171 | 69 | 123 | 136 |
| 3BM | 59 | 151 | | | 146 | 73 | 51 | 106 | 586 |
| 3GF | | | 124 | 369 | | | | | 98 |
| 4 | 59 | 123 | 116 | 200 | 188 | 113 | 43 | 94 | 117 |
| 5 | | | 86 | 151 | | | 42 | 118 | 99 |
| 6BM | 63 | 110 | | | 195 | 77 | 60 | 126 | 105 |
| 6GF | | | 121 | 238 | | | | | 180 |
| 7BM | | | | | | | 30 | 58 | 44 |
| 7GF | 70 | 137 | 121 | 440 | 452 | 242 | | | 244 |
| 8BM | 76 | 187 | | | 371 | 166 | 38 | 176 | 169 |
| 8GF | | | 200 | 257 | 328 | | | | 262 |
| 9BM | | | | | | | 40 | 107 | 74 |
| 9GF | 88 | 142 | 283 | 441 | NG | 114 | | | 214 |
| 10 | 45 | 107 | 142 | 433 | 355 | 112 | 42 | 101 | 167 |
| 11 | | | 107 | 579 | | | 46 | 124 | 214 |
| 12M | | 90 | | | | 102 | 54 | 61 | 77 |

Part IV

| Card | Abigail (10) | Katerina (10) | Gabby (20) | Emily (20) | Noah (10) | Mattias (10) | Tucker (20) | Isaiah (20) | Overall Average |
|-------------------|-----------------|------------------|---------------|---------------|--------------|-----------------|----------------|----------------|--------------------|
| 12F | | | 79 | 456 | | | | | 268 |
| 12BG | | | | | | | | | |
| 13MF | 57 | 109 | 93 | 701 | 322 | 133 | 62 | 150 | 203 |
| 13B | | | | | | | | | |
| 13G | | | | | | | | | |
| 14 | | | 97 | 359 | | | 40 | 72 | 142 |
| 15 | | | 72 | 225 | | 91 | 38 | 71 | 99 |
| 16 | | | 67 | 1148 | | 80 | 38 | 66 | 280 |
| 17BM | | | | | | | 22 | 50 | 36 |
| 17GF | | | 152 | 397 | | | | | 275 |
| 18BM | | | | | | | 39 | 60 | 50 |
| 18GF | | | 84 | 698 | | | | | 391 |
| 19 | | | 88 | 330 | | | 42 | 89 | 275 |
| 20 | | | 113 | 498 | | | 56 | 157 | 206 |
| Average Length | 65 | 131 | 116 | 417 | 254 | 126 | 45 | 100 | 157 |

NG indicates card was not given due to an administration error.

Appendix H

Summary of Interpretation Systems with References

Systems of TAT Analysis and Interpretation (Van Brunt, 2005)

| System/Founder | Brief Description |
|-------------------|--|
| Murray (1943) | Murray (1943) was the originator of TAT, a need-press model based on his theory of personality. His method is useful primarily as historical reference, though manual is provided with TAT currently. There is a lack normative data and heavily dependent on Murray's theory of personality. |
| Tomkins (1947) | Tomkins' (1947) system is a historically important one. He highlights the importance of levels, vectors, conditions and objects. The system is a complicated one, tied to the author's own clinical practice. The system is a qualitative one using Mill's logic model to make its clinical inferences. |
| Stein (1948) | Stein (1948) developed a system of interpretation based on clustering. Those factors of the patient's personality which are interrelated and how they affect each other. His manual was designed to "break down the wall of secrecy that surrounds the TAT and to indicate how it can be used in clinical practice" (p. vii). He also suggests attention be paid to the patient's omissions, additions and distortions, to particular details in response to the stimuli, the patient's own reactions, sequence of reference to the stimuli in the pictures, language and symbolism. His method is most helpful as a historical reference. |
| Piotrowski (1950) | Piotrowski (1950) developed a set of rules that serve as a guideline to a qualitative analysis. The central component to his analysis is the determination of the relationship between the story and the storyteller. The examiner should adopt a good deal of freedom, making the assumption that the stories told in the TAT accurately reflect the activities and attitudes for the patient. The stories often reflect some aspect of the subject's personality. Stories often reflect what the subject thinks and feels about persons represented in the TAT. Conclusions should be made more generally to increase their validity. |

Part IV

| System/Founder | Brief Description |
|-------------------------------|--|
| Holt (1951) | Holt (1951) offers a qualitative set of theories important in the consideration of analysis. In trying to understand the subject's narratives, the examiner must take into account the situational context, the directing sets, the perceptual impact, the arousal of needs and affects, defensive circuiting, associative elaboration and limiting and facilitating effect of abilities, the internal milieu and the personal style. Holt suggests that an important step to interpretation involves a firm understanding of the purpose of the analysis. |
| Symonds (1951): | The method emphasizes careful reading of the protocol as a whole, with a particular attention to themes (aggression, love, punishment, anxiety, defenses, moral standards, conflicts, guilt, depression, forms of sublimation, etc.) and relationships (to parents, siblings, teachers, etc.). TAT inferences are offered with support from the specific stories they relate to. |
| Lagasa (1951) | Lasage (1951) offers a method of TAT analysis useful in uncovering the psychodynamic cause of neurotic and psychotic disturbances. He attempts to determine if there are existing conflicts and what type they may be. These conclusions and hypothesis are then formed into a diagnosis and hypothetical psychodynamic scheme. Like many psychodynamically based systems, Lasage (1951) may only be useful for those who adopt these theoretical foundations. |
| Henry (1951, 1956) | Henry's (1951, 1956) method follows Murray. It is a detailed method with focus on normative expectations and is tied closely to creator's insight as master clinician. The method is difficult to use in practice but serves as a good guide. |
| Eron (1950, 1951, 1953) | Eron's system offers a normative statistical approach to TAT analysis. Stories are rated for emotional tone and outcome. Themes are related to a checklist of 100 classified themes. The system provides some important normative data for other systems to build upon. The method is helpful for the normative data it provides and highlighting the stimulus value of the cards. |
| McClelland (1953, 1971, 1976) | This system based primarily on motivation and needs. McClelland (1953, 1971, 1976) looks specifically at business applications and the need for achievement, power and affiliation. The method is highly content based and does not allow for much clinical inference. |
| Cramer DMM (1987, 1990, 1991) | The method, often labeled Defense Mechanism Manual (DMM), codes three types of defenses: Denial, Projection and Identification. While useful in research applications pertaining to the TAT or defensive mechanisms, the DMM seems to have limited usefulness in the general clinical setting. This is the same Cramer who developed the narrative approach in 1999, 2004. |
| Q-Sort Stephenson (1953) | The process consists of taking a sample of statements from TAT stories and then having judges sort them according to those most characteristic to least characteristic of the subject. This method is clearly more useful for research applications and would be too time-consuming to use in outpatient clinical practice. |
| Fine (1951, 1955a, 1955b) | This system offers a checklist of manifest content and is useful as a summary of overall pattern of response. The system focuses on feelings, the type of outcome and interpersonal relationships. |

References and Appendices

| System/Founder | Brief Description |
|--|--|
| Dana (1959a, 1959b) | This is a formal, content based quantitative system that considers how the subject performs perceptual organization (PO) of the material, the subject's response range (PR) in terms of the normative sample and if the subject's responses are rare, therefore pathological in their perceptual personalization (PP). Dana's (1959a, 1959b) method is time consuming and ineffectual as differential diagnosis tool. |
| Pine (1959, 1960) | The subject's instinctual drives are understood from a psychoanalytic viewpoint. Drive content is related in a quantitative manner according to three levels: 1) direct-unsocialized, 2) direct-socialized, 3) indirect-disguised, weak. Summary scores are obtained to understand the frequency and interaction of the drives. Murstein (1963) finds the method, "cumbersome to use and has essentially mediocre reliability and unproven validity." The meaningfulness of results are also dependent on the tenets of psychoanalytic theory (p. 40). |
| Murstein (1963) | Murstein (1963) offers an overview of several systems of analysis divided into quantitative and qualitative methods of interpretation. The quantitative systems include: Richard Dana, Leonard D. Eron, and David McClelland, Fred Pine and the Q-Sort system. The non-quantitative systems include: Leopold Bellak, William Henry, and Zygmunt Piotrowski. |
| Zubin, Eron and Schumer (1965) | They offer a rating system which looks at the subject's narratives in terms of emotional tone and outcome. They rate each of the thirty-one TAT cards in terms of emotional tone to increase the reliability of the rating scale. Frequency counts also offer insight when compared to the normative expectations. They offer a lengthy checklist including hundreds of themes that have been encountered in subject narratives. They go on to list unusual deviations for each of the individual 20 male cards. |
| Rapaport, Gill and Schafer (1968) | They see the TAT as a test that confronts the subject, "with a great variety of pictured situations which will illicit from him indication about which of these situations and relationships represented are fraught with danger, difficulty and personally impact implications for him" (p. 466). Interpretation is not a set of hard and fast rules, rather viewpoints to be used flexibly and with judgment. They provide some normative expectations for the thirty-one cards. |
| Karon (1981) | This is a philosophical approach rather than a formal scoring system in which the interpreter needs to be a well-versed, knowledgeable part of the interpretation process. He suggests the examiner keep in mind, "Why would a human being say that, out of all the possibilities that exist?" He suggests a flexible system that takes into account how closely the subject identifies with the hero in the stories. |
| Social Cognition and Object Relations Scales. SCORS (Westen, 1991, 2002) | SCORS was developed as a formal system which scores each story with a five-point scale in the following areas: 1) Complexity of Representations of People, 2) Affect-Tone of Relationship Paradigms, 3) Emotional Investment in Relationships and Moral Standards, 4) Understanding Social Causality. Westen (1991, 2002) offers a formal system attempting to assist in differential diagnosis. There are better methods available to determine differential diagnosis. |

Part IV

| System/Founder | Brief Description |
|------------------------------------|---|
| Bellak and Abrams (1997) | The most current iteration of Bellak's work is based closely on Murray's (1943) system of needs and presses. This is the most commonly used system and views stories from the descriptive, interpretive and diagnostic levels. The system looks at frequency of occurrence, the concept of the hero, environmental presses, needs and drives, conflicts, anxieties, adequacy of the superego, and the integration of the ego. The method is time consuming and useful mostly in standardized research settings. |
| Cramer (1999, 2004) | Cramer (1999, 2004) offers a primarily qualitative system based on the narrative approach of naturalistic inquiry. She offers more of a philosophic approach than a formal scoring system and looks at how autobiographical stories are told and how gender impacts storytelling. This is the same Cramer who developed the DMM (1987, 1990, 1991). |
| Aronow, Weiss and Reznikoff (2001) | This system focuses on the main themes and is a combination of nomothetic and idiographic interpretations. They look to story content, object relations, story outcome, and story structure to aid in interpretation. Reference to normative data and the Bellak and Abrams system is offered in a card-by-card summary. |
| Teglasi (2001) | Teglasi also looks at using the TAT to gain insight into the subject's cognition, emotion, motivation and self-regulation. Each method contains detailed level descriptions of each construct. This method would be useful for clinicians interested in studying a particular facet of the patient taking the TAT. The overall method seems too comprehensive and detailed for regular clinical usage. |
| VIS Van Brunt (2005) | Van Brunt Interpretation Strategy. This five stage model blends nomothetic and idiographic interpretations. The manual provides a detailed historical summary of previous interpretation methods as well as visual replication of cards. Van Brunt (2005) offers a blended approach to TAT interpretation that draws the best of the historical systems. |

| Author of TAT Analysis Review | Brief Description |
|--------------------------------------|--|
| Schneidman, Joel and Little (1951) | This text uses a single case study design that is given to 15 TAT experts for their interpretation. The book is a well organized, historical system review. It is somewhat limited as some systems have been updated (Bellak). Many of the systems mentioned have fallen out of popular usage. |
| Murstein (1963) | Murstein reviews eight popular systems and divides them into Quantitative and Non-quantitative. This is a good historical summary of systems though many have fallen out of popular usage. |
| Morgan (1999) | Morgan (1999) provides a detailed summary of each of the TAT card origins. Murray's (1943) manual is criticized for not providing this important historical information and Morgan (1999) attempts to "set the record straight" when it comes to the cards origins. |

TAT References

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Appendix I

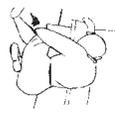
Thematic Apperception Test



Card 1*



Card 2*



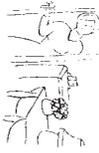
Card 3BM*



Card 3GF



Card 4*



Card 5



Card 6BM*



Card 6GF



Card 7BM



Card 7GF*



Card 8BM*



Card 8GF



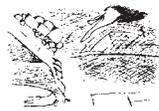
Card 9BM



Card 9GF*



Card 10*



Card 11



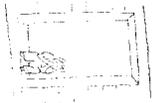
Card 12BG



Card 12M



Card 12F



Card 13B



Card 13MF*



Card 13G



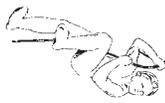
Card 14



Card 15



Card 16



Card 17BM



Card 17GF



Card 18BM



Card 18GF



Card 19



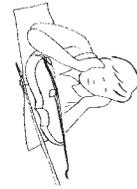
Card 20

* Bellak

Appendix J

Thematic Apperception Test

(Van Brunt, 2005, Reference Card B: Murray Male Sex)



Card 1



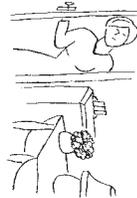
Card 2



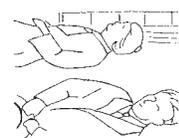
Card 3BM



Card 4



Card 5



Card 6BM



Card 7BM



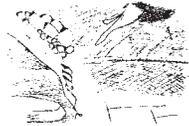
Card 8BM



Card 9BM



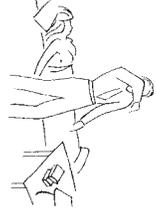
Card 10



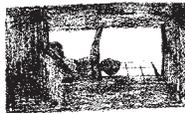
Card 11



Card 12M



Card 13MF



Card 14



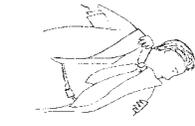
Card 15



Card 16



Card 17BM



Card 18BM



Card 19

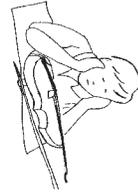


Card 20

Appendix K

Thematic Apperception Test

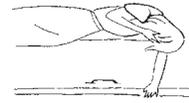
(Van Brunst, 2005, Reference Card B: Murray Female Set)



Card 1



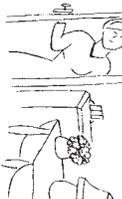
Card 2



Card 3GF



Card 4



Card 5



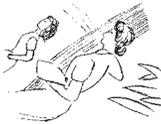
Card 6GF



Card 7GF



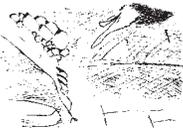
Card 8GF



Card 9GF



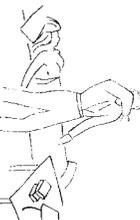
Card 10



Card 11



Card 12F



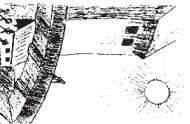
Card 13MF



Card 14



Card 15



Card 16



Card 17GF



Card 18GF



Card 19



Card 20

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