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AN EXPLORATION OF ANOREXIA NERVOSA WITHIN A SOUTH AFRICAN SAMPLE USING THE RORSCHACH INKBLOT METHOD.

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ABSTRACT

Fifteen adult women (mean age 27.20 years) participated in this exploratory study. The aim of the study was to identify commonalities in Anorexia Nervosa patients' personality structure and psychological functioning. Relevant historical data were obtained with the aid of a structured clinical interview, and the Rorschach Inkblot test was administered according to the guidelines set by the Comprehensive System. The results indicate an innate vulnerability in the sample's personality structure that signals adjustment difficulties. Other key findings include a disruptive tendency to perceive events incorrectly, persistent, pervasive and severe breakdowns in reality testing that signifies a psychotic degree of disturbance and cognitive inflexibility that interferes with adaptation to new situations and unfamiliar demands. Theoretical inferences are made about the probable aeteological roots of these findings. The dynamic implications and possible function of self-starvation as a symptom was considered. Prognostic considerations are highlighted.

Key words: Anorexia Nervosa, Rorschach test, personality structure, psychological functioning, Comprehensive System, Exner, Weiner, psychodynamic, diagnostic criteria.

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ABSTRAK

Vyftien volwasse vroue (gemiddelde ouderdom 27.20 jaar) het in hierdie studie deelgeneem. Die doel van die studie was die identifisering van ooreenkomste in Anorexia Nervosa pasiente se persoonlikheid struktuur en sielkundige funksionering. Relevante historiese data is bekom met behulp van ‘n gestruktureerde kliniese onderhoud en die Rorschach Inkblot Toets is geadministreer volgens die riglyne soos uiteengesit deur die Comprehensive System. Die resultate dui op ‘n inherente kwesbaarheid in die steekproef se persoonlikheid struktuur wat aanpassingsprobleme impliseer. Ander sleutel bevindinge sluit ‘n ontwrigtende geneigdheid tot die foutiewe waarneming van gebeure asook ‘n volgehoue en ernstige afname in realiteitstoetsing in. Dit verteenwoordig ‘n psigotiese graad van versteuring en gepaardgaande kognitiewe onbuigbaarheid wat inmeng met die aanpassing by nuwe situasies en onbekende vereistes. Teoretiese afleidings is gemaak rakende die moontlike etiologiese basis van die bevindinge. Die dinamiese implikasies en moontlike funksie van vasting as ‘n simptoom word bespreek. Prognostiese oorwegings word uiteengesit.

Sleutel woorde: Anorexia Nervosa, Rorschach toets, persoonliheid struktuur, sielkundige funksionering, Comprehensive System, Exner, Weiner, psigodinamies, diagnostiese criteria.

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CHAPTER 1

INTRODUCTION TO THE STUDY

1.1 Introduction and outline of thesis

Eating disorders have become a significant threat to women's health in Western societies today. The negative impact on women's physical and psychological well-being has been well documented (Aronson, 2001; Hsu, 1990; Sharp & Freeman, 1993; Treasure & Szmukler, 1995). In addition, Anorexia Nervosa (AN) is commonly regarded as a culture-bound syndrome. Only in a wealthy society can one afford the luxury of self-starvation and turn it into an *act of protest*. Where starvation is endemic, such an act would have no place.

In spite of societal pressures to be thin – reflected in the changes in sociocultural ideals with regard to body shape and size – there are not many woman who do go on to develop the syndrome of AN. This study will concern itself with young adolescent women who misuse the eating function in their efforts to solve or camouflage difficulties that they experience in their lives. Food lends itself readily to such usage because eating, from birth on, is always closely connected with emotional and interpersonal experiences. It is believed that AN is not a uniform condition; instead it represents different symptom complexes which cannot be explained by one simple mechanism. The high incidence of eating disordered symptoms in our society justifies a need for the identification of factors present in the development of these symptoms. Psychological predisposition, specifically character structure, as a contributing factor in the development of anorexia will thus underlie the proposed research.

1.2 Rationale for research

An exploration of AN patients' personality structures and psychological functioning would be particularly meaningful when cognisance is taken of the potential benefits of the outcomes of such a study. It is believed that the exploration of the complex relationship between self-starving and its

associated features has the potential for immediate clinical application. The correlation between eating disorders and other psychological traits is very important for the understanding of the causes and possible treatments for eating disorders. Despite the prevalence of dieting and weight concerns among women in general, it is still a minority who develop the clinical syndrome of AN, thus prompting an essential question: *Which women in particular?*

There are indications that *personality factors* are involved in the development of AN (Bruch, 1973; Halmi, 1995; Hsu, 1990; Pryor & Wiederman, 1996; Rastam, 1992; Vitousek & Manke, 1994). From a theoretical point of view, certain personality characteristics could play a *causal* role in the development of eating disorders or at least *modify* the *course* of their expression without necessarily having a direct etiological role (Williams, 2000).

It is thus hypothesised that if researchers can uncover patterns of commonalities in the personality structure and psychological functioning of people presenting with AN, they may be able to better diagnose and treat these patients.

1.3 Objectives of the study

Based on the abovementioned debate, the specific objectives of the study are formulated as follows:

- To explore the personality structure and psychological functioning of 15 female patients who have been diagnosed with AN.
- To identify commonalities, if any, in the cognitive style, self-perception, capacity for control and stress tolerance, interpersonal perception, and affective functioning of the participants in the study, with the aid of the Rorschach Comprehensive System (RCS).

The researcher now turns to general definitions central to the current research.

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1.4 Definitions

Personality structure will be defined as the relatively stable nature of people inferred from their current thoughts and feelings (Weiner, 1998). Weiner argues that the thoughts and feelings elicited by specific situational circumstances constitute personality states. He regards people's abiding disposition to conduct themselves in certain ways to constitute personality traits that compose a broad range of fairly stable characteristics and orientations.

Psychological functioning refers to the manner in which one's personality states and personality traits interact to influence each other. Dynamic aspects, such as underlying needs, attitudes, conflicts and concerns, influence how people think, feel and act in certain ways at particular times and in particular circumstances (Weiner, 1998).

The RCS describes personality structures and psychological functioning as they are present in the individual. Thorough analysis of a wide range of Rorschach data allows for including the interpretation of structural variables. Seven groups of intercorrelated variables are available for structural analysis. Each of these seven clusters is related to a distinct aspect of personality functioning. They are:

(1) The *affective cluster* that provides information about the manner in which subjects express their emotional experiences. More specifically, insight is given into how subjects deal with their own feelings, how they respond to the feelings of others, and how they respond to emotionally charged situations in general.

(2) The *capacity for control and stress tolerance cluster* that provides information about subjects' innate and current psychological resources, their ability to manage stress, and their capacity to cope consistently and effectively with life events.

(3) The *information-processing cluster* that provides information about the manner in which subjects focus their attention on events in their lives, and how they organise perceptions that enter their awareness.

(4) The *cognitive mediation cluster* that provides information about the manner in which subjects perceive their environments, and especially whether they perceive people and events in the same way most other people do.
(5) The *ideation cluster* that provides information about the way subjects think about the experiences they have, and the expressions they form of events in their lives.
(6) The *self-perception cluster* that provides information about how subjects view themselves, particularly with respect to their self-esteem, the extent of their self-awareness, and the nature of their self-image.
(7) The *interpersonal perception cluster* that provides information about how subjects relate interpersonally, particularly in their attributes to others, the degree of interaction they have with others, and the manner in which they approach and manage interpersonal attachments.

The RCS features a search strategy that serves to review each of the above clusters optimally. This strategy will indicate the dominant elements in the personality structure, which has a major impact on a person's psychological functioning.

1.5 Scientific contribution

At present no published information is available regarding a South African anorexic population as presented on the RCS. The statistics that will be gathered from this study will serve to contribute towards future research. In addition, this system makes well-validated contributions to identifying treatment targets and potential obstacles to making progress in psychotherapy, by selecting appropriate treatment modalities and monitoring change over time. It is hoped that this study will shed light on some of the factors that could impact on the relapse rate of the illness, and that recommendations for treatment alternatives might emerge from the data.

1.6 Overview of the study

In an attempt to structure the study, a review of the literature on the characterisation of anorexia nervosa will be provided in Chapter 2. In Chapter

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3 the aim will be to provide a theoretical conceptualisation of anorexia which will be followed by an overview of the RCS in Chapter 4. This chapter will focus on Weiner's (1998) interpretation of structural variables as a basis for the interpretation of the results. The methodology of the study will be discussed in Chapter 5 followed by the results and findings set out in Chapter 6. Lastly a critical discussion of the findings will be provided in Chapter 7.

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CHAPTER 2

CHARACTERISATION OF ANOREXIA NERVOSA

2.1 Introduction

In this chapter the literature on the characterisation of Anorexia Nervosa (AN) will be depicted. As this study focuses on females, the literature will refer to the female pronoun only. AN is a disease characterised by an implacable and distorted attitude toward weight, eating and fatness. The illness usually begins in adolescence and carries considerable morbidity and mortality. If anorexia is seen as the loss of the desire to eat, then there is no doubt that the term “anorexia nervosa” is a misnomer. The anorexic patient refuses to eat not because she has no appetite, but because she is afraid to eat; the food refusal or aversion to eating is the result of a distorted attitude towards weight, shape and fatness. This chapter will deal with the diagnostic classification of AN, epidemiology, comorbidity, and cultural influences in the development of disordered eating.

2.2 Diagnostic classification and criteria of AN

The proposed diagnostic criteria for AN in the DSM-IV TR (1998) are presented below. An earlier version of criterion C for AN in DSM-III was described as “body image disturbance”. Since research cited by Lindholm and Wilson (1988) illustrated that many anorexics do not overestimate their sizes, and that overestimation is not unique to those with AN, the criterion was re-worded in the DSM-III R to focus on both attitudinal and affective dimensions of body image. As this newly worded criterion of “overconcern with body size and shape” had significant overlap between AN patients and the general female population, it was revised in DSM-IV to emphasise the central concern about weight and shape in self-evaluation, in addition to the denial of the serious consequences of weight loss. These two additions to the body dissatisfaction criterion were aimed at reducing overlap with the general population (Halmi, 1995).

In response to numerous studies documenting reliable differences between anorexic patients who engage in binging/purging behaviour and those anorexic patients who merely restrict food intake, the DSM-IV criteria have further identified an AN restrictor type and an AN binge/purger type. Studies have also consistently demonstrated that impulsive behaviours including stealing, drug abuse, suicide attempts, self-mutilations and mood lability are more prevalent in anorexic-bulimics than anorexic restrictors (Casper, Eckert & Halmi, 1980; Garfinkel, Moldofsky & Gardner, 1980; Eckert, Halmi & Marchi, 1987).

The working diagnosis of AN for this study is based on the DSM-IV TR (American Psychological Association, 1994) criteria. The criteria are as follows:

A. Refusal to maintain body weight at or above a minimally normal weight for age and height (e.g. weight loss leading to maintenance of body weight less than 85% of that expected; or failure to make expected weight gain during period of growth, leading to body weight less than 85% of that expected).

B. Intense fear of gaining weight or becoming fat, even though underweight.

C. Disturbance in the way in which one's body weight or shape is experienced, undue influence of body weight or shape on self-evaluation, or denial of the seriousness of the current low body weight.

D. In post-menarchal females, amenorrhea, i.e. the absence of at least three consecutive menstrual cycles. (A woman is considered to have amenorrhea if her periods occur only following the administration of hormones such as, e.g. estrogen administration)

Different types of AN can be identified.

Restricting type: During the current episode of AN, the person has not regularly engaged in binge eating or purging behaviour (i.e. self-induced vomiting or the misuse of laxatives, diuretics or enemas).

Binge eating/purging type: During the current episode of AN, the person has regularly engaged in binge eating or purging behaviour (i.e., self-induced vomiting or the misuse of laxatives, diuretics or enemas).

The above-mentioned section has focused on the diagnostic classification of AN according to the DSM-IV. The main psychodynamic patterns in the syndrome will be discussed next.

2.3 Main Psychodynamic patterns in the AN syndrome

In his article "The Anorexia Nervosa Syndrome", Sours (1974) describes a set of genetic and dynamic patterns in the AN syndrome that he believes to represent a wide spectrum of psychopathology and ego deviations in the developmental histories of these patients. In describing these dynamic patterns, he focuses on a group of patients that have become almost stereotypical of the syndrome – middle to late adolescent girls, and less frequently, late latency girls. This group represents a movement towards primary object relations and pregenital drive discharge, with ineffective ego structure, instinctual fixation, and infantile object dependency often being reflected. An infantile way of relating is observed, in which the patient displays poor self-other differentiation, fixation on certain stages of development, and dependent behaviour. In addition, he observes a fear of an amalgamation of the self with the infantile inner object that mobilises an identification with the omnipotent mother. In turn, this leads to the use of magic devices to save the self from the amalgamation. The anorexic girl partakes in the mother's falsification of reality and her use of masochistic manoeuvres. In an attempt to attain autonomy, the girl refuses food; in fact, the ambivalence to the mother is of such a nature that not only is food refused, hunger is also denied. The identification with this ambivalently loved object leads to anger, and the resulting aggression is directed towards the self. The girl denies the possibility of death by denying affect.

Disturbances of perception and cognition are evident in these patients, specifically with regard to the interpretation of body stimuli and disturbances of body image and effectiveness. Their histories speak of defective object

relations where the relationship with parental figures has been flawed, as well as faulty affective expression. Passive submission to the maternal object with a feeling of fusion is equated to attachment. In order to separate from this sense of fusion, the anorexic girl suppresses all affect and consequently withdraws.

As mentioned, the mother attempts to attain passive submission and perfection for the child, who is often seen as an extension of herself, and thus useful for her own fulfilment. The attachment to this controlling and domineering mother is overwhelming, and as such hampers the individuation process found in a child's development. The resulting sense of fusion leads to an experience of not having a will of her own, which in turn leads to a lack of initiation.

In Sours' experience, the typical developmental patterns for this group of AN patients are as follows. The mother usually gives an idealised account of the child's developmental history. The pregnancy, birth and early infancy years are recalled with fondness, and this time is described as "delightful". The baby is remembered as healthy, chubby and responsive to the mother's cues, and often healthy eating habits are recalled. The anorexic patient is often the first- or second-born child possibly representing a potential fulfilment of the parent's aspirations, or a replacement for a dead or inadequate sibling.

Separation anxiety is said to be absent, and the developmental milestones occurred with astounding accuracy. Sleep disturbances were absent, and the use of transitional objects is denied. The mother is convinced of the child's advanced intelligence, as the child was felt to be curious about the world and explored it with confidence.

The mother recalls that she and the child played together all the time, yet descriptions of toys are thin. The child's increased mobility is recalled as an anxious and sad time for both mother and child. The child's toddler years are marked by an absence of the aggression and excitement commonly associated with the subphase of separation-individuation described by Mahler

(in Sours, 1974). Early developmental achievements in the 24-36 month period are emphasised with pride, while oppositional behaviour and negativism associated with this age are lacking. The child's compliance is seen as an achievement.

The mother has an idealistic view of the child, taking jealous pride in her accomplishments. This is usually accompanied by anguish over the disappointing outcome of her own life, marriage and career. The mother uses the child to meet her own narcissistic needs in that she maintains her grandiose self, self-esteem, and sense of safety.

The child starting school for the first time is recalled with anxiety, so much so that the patient is often able to remember the mother's agony. School is characterised by ambition as well as compliance to the teacher. Oedipal phenomena are absent, with the father generally being very distant from the daughter. The father is usually a very ambitious and successful individual who is driven by his narcissistic wife, but feels abandoned to her failure and isolation.

During the child's latency years mastery takes central importance, and is associated with pleasing the parents, especially the mother. Teachers emphasise the child's academic achievements and abilities, but for the child school work becomes part of a defensive operation. Work is not sublimatory and it does not lead to ego pleasure. During late latency and early adolescence the child remains the pride and joy of her parents. Peer relationships are superficial.

The arrival of puberty is marked by a postponement of entering into early adolescence. The girl's autonomy is threatened by the emergence of heterosexual fantasies as she cannot handle strong affects. In an attempt to manage this situation the girl turns away from the ambivalent relationship with her mother and femininity. This leads to reactivated archaic ego states and body experiences where the self is experienced as merged with the non-self. There is a regressive pull to the pre-oedipal mother, and in an attempt to

retain the mother without the total loss of ego boundaries, she refuses to eat. This represents an attempt to cancel out instinctual drives and to blunt strong affects. Pleasure is attained through control and mastery of the body. This drive to absolute control becomes so overwhelming that the possibility of death is denied. The ego ideal becomes one of absolute thinness and asexuality.

The crises that these girls find themselves in are frequently overlooked by the parents. The patients thus remain in control over their diet, and they are able to hide hyperactivity in sports. A passive male is often sought out, in order to provide a substitute anaclictic object and security while no sexual threat is made. This represents an object choice modelled after the first love object. In other girls, however, heterosexual or homosexual fantasies may be acted out in a promiscuous manner.

2.4 Epidemiology

There have been numerous epidemiological studies that have estimated the incidence of AN (Hsu, 1990; Kotler & Walsh, 2000; Russell, 1995). Several studies have confirmed the clinical impression that AN is more prevalent among young Caucasian females from the middle to upper social classes in Western cultures (Hsu, 1990). Hsu also suggests that the incidence of AN may be increasing in the developed countries, and that immigrants from other cultures tend to develop abnormal eating attitudes and behaviour as they become acculturated. Furthermore, there is a strong impression that the eating disorders are rare in developing countries, but become more common as a country develops economically.

In order to examine the thesis that the incidence of AN has risen over recent decades, it is best to review only those studies which have repeated surveys on the same population at successive intervals. There is persuasive evidence in support of a rising incidence of AN from the 1950s until the 2000s. Investigators who have identified this trend have attributed it to changes in culturally determined attitudes or behaviour patterns over time (Kotler & Walsh, 2000; Smukler, McCance, McCrone and Hunter, 1986).

After asthma and obesity, AN is the third most common chronic illness in adolescent woman (Kotler & Walsh, 2000). It is estimated to occur in 0.5% to 3.0% of all teenagers. Anorexia usually first occurs in adolescence with peaks at 13 to 14 years of age and at 17 to 18 years of age. The current prevalence of AN among females in late adolescence and early adulthood has been reported to be 0.5% - 1.0% (Kotler & Walsh, 2000). Studies typically report that 90% of those with AN are females. However, the prevalence in males appears to be increasing (Kotler & Walsh, 2000).

2.5 Comorbidity

Eating disorders are often chronic and associated with high rates of Axis II comorbidity (Hertzog, Keller, Sacks, Yeh & Lavori, 1992). The finding that eating disorders accompanied by comorbid personality disorders may have a severe course and require more intensive treatment has sparked interest in the assessment of the relationship of these comorbid disorders (Hertzog, Keller, Lavori, Kenny & Sacks, 1992).

Along with societal pressure, personality has been invoked to account for the puzzling syndrome of AN throughout its observed history. Several studies that examine the full range of personality disorders using structured interviews have found a high rate (between 57% and 72%) of comorbid Axis II diagnoses in eating disorders (Gartner, Marcus & Halmi, 1989; Wonderlich, Swift, Slotnick & Goodman, 1990). AN is associated with the anxious-fearful personality cluster, particularly obsessive compulsive and avoidant personality disorders (Piran, Lerner, Garfinkel, Kennedy & Brouilette, 1988). There are a few studies which have reported obsessional traits in the premorbid personalities of patients with AN (Morgan & Russell, 1975, Norris, 1979, Strober, 1980, Rastam, 1992).

There is considerable documentation that AN and depressive disorders are often associated (Eckert, Goldberg, Halmi, Casper & Davis, 1982; Hendren, 1983; Hudson, Pope, Jonas & Yurgelun, 1983).

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2.6 Summary

The aim of this chapter was to provide a short review of the literature regarding the diagnostic classification, dynamic patterns, epidemiology and comorbidity of AN. In essence, AN is seen as a distorted attitude towards weight and eating. It is estimated that 90% of all AN cases are female and that the incidence of this disorder has risen since the late 1950's (Kotler & Walsh, 2000). Diagnostically, two types of AN can be identified: The restricting type and the binge eating/purging type. High rates of Axis II comorbidity are often associated with the disorder (Hertzog, Keller, Sacks, Yeh & Lavori, 1992). To understand the complex phenomenon of AN, the main psychodynamic patterns in the AN syndrome as set out by Sours (1974) is described. Sours holds that the AN patient relates in an infantile manner and poor self-other differentiation is present. The identification with the mother as an omnipotent object is mobilised by a fear of an amalgamation of the self with the infantile inner object. In the following chapter, the theoretical conceptualisation of AN will be discussed in more detail.

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CHAPTER 3

THEORETICAL CONCEPTUALIZATION OF ANOREXIA NERVOSA

3.1 Introduction

In this chapter the theoretical conceptualisation of AN will be discussed. The genesis of AN has been explained from diverse clinical perspectives, including psychodynamic, cognitive-behavioural, family systems, and neuroendocrine approaches. Even though each of these theoretical models has contributed significantly to the understanding of anorexia, no single model satisfactorily explains the aetiology, onset and maintenance of the disorder. Because the focus of this study falls on the personality structure of the anorexic patient, psychoanalytic perspectives will serve as a basis to underlie the proposed research. *Other perspectives fall outside the scope of the study and will not be attended to.* An overview of the clinical literature concerning psychoanalytical approaches in the anorexic individual will be given presently. This overview does not constitute a complete review of the literature; rather the focus will fall on three perspectives that the researcher found helpful in the formulation of the dynamics at work in AN.

3.2 Psychoanalytic Perspectives on AN

The personality development of the person vulnerable to anorexia has been discussed from several psychodynamic perspectives, including ego psychology and object relations. In each of these theories emphasis is placed on the developmental nature of the disorder, attributing etiological significance to developmental arrests occurring in early infancy and childhood. In an attempt to understand this, the theories of Bruch, Palazolli and Williams will be discussed.

3.2.1 Hilda Bruch

Bruch (1973) has been credited with providing a major impetus for the contemporary psychodynamic theorising on AN. Working within an ego psychological perspective, she was the first to recognise the relentless pursuit of thinness as a central organising feature of this disorder, altering the

theoretical understanding of anorexic symptoms by stressing the female patient's equation of thinness with her sense of identity and of ownership of her body. She identified three core clinical features of the anorexic syndrome:

(1) A disturbance of body image and of body concept of possibly delusional proportions;
(2) A distortion of perceptual and cognitive interpretations of internal feeling states related to bodily and affective needs; and
(3) A paralysing sense of ineffectiveness, related to the belief that one is acting only in response to demands from others.

According to Bruch, these ego deficiencies result from chronically disturbed mother-daughter interactions that leave the adolescent with a pervasive feeling of limited autonomous control and an underdeveloped sense of self. The anorexic's characteristic strivings for perfection and superior achievement are understood as one manifestation of her over-compliant or "false self" adaptation (Winnicot, 1965), a defence against parental over-control and non-recognition of the child's uniqueness and emotional needs. Bruch believes that these ego vulnerabilities have been present throughout the childhood of the anorexic individual and become manifest during adolescence because of developmental demands for greater psychological autonomy.

3.2.2 Maria Selvini Palazolli

In her work, Selvini (Sours, 1974) avoids the function that eating holds in this disorder; she emphasises that these patients remain hungry until the terminal phase. Selvini agrees with Fairbairn's theory that the goal of the libido is the object itself, and not pleasure, as was previously theorised. In this regard, the anorexic individual perceives her body to be threatening, and attempts to control it as part of a defensive manoeuvre. Selvini believes that the mother is often overprotective and incapable of acknowledging the daughter as a separate object to herself. The mother is opposed to the daughter deriving any pleasure from her body. In addition, the mother strongly reinforces compliance, resulting in the child developing a sense of futility in her thoughts and actions. This powerlessness of the ego plays a cardinal role in the development of depression in AN. The anorexic individual also makes use of

very strong repressive mechanisms in the service of the ego. Selvini agrees with Bruch that this disorder constitutes a special kind of psychosis if one looks at the extent of the conceptual and perceptual disturbances that are present.

3.2.3 Gianna Williams

According to Williams, Williams, Desmarais and Ravenscroft (2004), Melanie Klein's theory of object relations is central to the current formulations regarding anorexia. These authors further state that the current theories can be divided into two main focuses: one relates to the reversal of the early dyadic relationship between mother and infant, while the other relates to the failure to work through the oedipal situation. These two focuses are closely related. The first focus refers to Bion's (1962) concept of container-contained. During this process the container-contained relationship fails and is transformed, as noted by Williams (2000). She emphasises the quality of the introjective process in the eating-disordered individual. The eating-disordered mother projects unresolved conflicts into her child and attempts to control her conflicts through the child by means of projective identification. The eating-disordered mother is considered to be incapable of considering her daughter as a person in her own right. The introjection of mother as an attacking, controlling object that is impermeable and spilling over with projections is referred to as the "omega function". This leads to the child's experience of a fragmented inner life.

The second focus is concerned with the failure of triangulation. This is related to the denial of the space within the dyadic couple and an accompanying wish and fear of fusion of subject and object. Lawrence (2001) describes the terror of separateness and differentiation that the anorexic girl experiences. Consequently she has an associated need to control the objects of her internal and external worlds. The anorexic girl attempts to protect her oedipal illusions in order to defend herself against the unbearable pain and anxieties of the depressive position.

Williams (2004) discusses several themes that shed light on the more central aspects of eating disorders. These can be identified as (1) failure in some aspects of early relationships; (2) fusion and projective identification; (3) attacks on the paternal function; and (4) the presence of an ego-destructive superego. Each of these themes will now be discussed in more detail.

3.2.3.1 Early relationships

According to Williams et al. (2004), rejection of a feeling of dependence might be related to a failure in some aspects of early relationships. She postulates that this failure is essentially a lack of fit between the mother and the infant, meaning that the ability to give and receive reciprocally is absent. This could be related to difficulties in weaning and achieving the depressive position, with an accompanying lack of boundaries and separateness between the mother and child. Pinheiro (in Williams et al., 2004) suggests that the infant's capacity to signal her hunger might have diminished in a context of paternal unavailability to explore and try to understand the meaning of her crying. Because of a severe dread of dependence, the patient might avoid receiving from another by using projective identification and fusion.

3.2.3.2 Fusion and Projective Identification

There is a lack of separateness between the mother and the child which takes the form of massive projective identification. In other words, the child is constantly inside the object, rather than with it (and its inverse). Projective identification can lead to the patient migrating from one identity to another to the extent of becoming depersonalised. The confusion of identity between the mother and child can be described as "I am you, and you are me". Here the anorexic patient can have the fantasy of starving in order to harm her mother. Thus, the patient is in projective identification with the mother's body, and attacks it by means of her starvation. The control displayed by anorexic patients is possibly exercised in order not to experience the threat of needing another or depending on another. The patient gains control not only over her food and her objects, but also over her needs and her needy self.

3.2.3.3 Attacks on the paternal function and the couple

The states of mind of fusion and projective identification destroy the differentiation between the subject and the object. In a dyadic relationship a third element is introduced, in that a space between the two people exists. In a state of fusion this space is absent. The term *dyadic* thus refers to a triadic relationship in this context (Williams et al., 2004). This third element is referred to as the *paternal function.* This function can be performed by the mother herself, or by the father – it is the provision of a boundary between mother and child. Williams points out that this is a function and not necessarily a person. She goes on to explain that there is a strong attack on the paternal function in many of the cases where fusion, lack of separateness and projective identification are present. Patients often exhibit an overwhelming desire to denigrate the actual father, and by extension to destroy the intermediate space the father symbolically represents in the family relationship.

3.2.3.4 The ego-destructive superego

Williams et al., (2004) observes that a moral imperative, the ego-destructive superego, is often present in the internal world of the anorexic patient. This superego functions on the side of death that speaks to the patient and engenders persecutory feelings that are potentially fatal.

3.2.4 Integration of theoretical approaches

In all three perspectives discussed above it is held that the drive to thinness forms part of a defensive manoeuvre. There is a disturbed mother-daughter relationship that results in a poor self-other differentiation on the part of the patient. William's places emphasis on Bion's notion of the container-contained, stating that the eating-disordered mother projects unresolved conflicts into her child and attempts to control the child by means of projective identification.

3.3 Summary

The three perspectives discussed above will serve to underlie the proposed research. For the purposes of this study, the analytic understanding of AN will

be based on pre-oedipal pathology. The mother-daughter relationship is seen as disturbed and marked by a state of fusion. Through the use of projective identification, the mother attempts to control her daughter, which leaves the patient with little autonomous control. For the patient there is no self-other differentiation, and she attempts to separate from the mother through hurting her body, which is identified with the mother.

The next chapter will focus on the Rorschach Comprehensive System as an assessment tool, and the interpretation of structural variables as set out by Weiner (1998).

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CHAPTER 4

OVERVIEW OF THE RORSCHACH COMPREHENSIVE SYSTEM

4.1. Introduction

This chapter will discuss the Comprehensive System approach to the Rorschach Inkblot Method. Thereafter, Weiner's interpretation of structural variables will be outlined. The aim of this study is to explore commonalities in the sample's functioning and personality structure. The exploration of the complex relationship between self-starving and its associated features has the potential for immediate clinical application. If commonalities in the personality structure or functioning can be uncovered, this can serve to identify and treat these patients more effectively.

4.2. The nature of the Rorschach Inkblot Method (RIM)

The stimuli of the Rorschach test comprise of ten inkblots. This test was first presented to the professional public in 1921. The initial intention for the cards was that they would serve as a sophisticated diagnostic approach for the differentiation of schizophrenia. Since 1921, the instrument has generated much interest, widespread use and substantial research (Exner, 1993).

The Rorschach is considered an objective assessment technique, as the instrument comprises uniform stimuli, standard administration, formal coding and specific interpretive guidelines (Exner, 1993). The instrument constitutes in part a problem-solving task to provide an objective assessment of a subject's cognitive structuring style (Weiner, 1998). In addition, it presents a stimulus to fantasy that provides a subjective assessment of thematic imagery. Weiner (1998) maintains that the production of Rorschach responses involves processes of association, attribution, and symbolisation. These processes in turn lead to the assignment of characteristics that go beyond the actual stimulus features of the blots.

Taking the elucidating nature of the Rorschach into account, two key considerations come to the fore. The first consideration, the projection

process, occurs when people attribute their own internal characteristics to external stimuli without justification. It is important to note that they are not consciously aware of doing so. The second consideration, the role of ambiguity, is closely linked to the extent of inherent structure in the stimuli and the nature of the subject's task.

Responding to Rorschach stimuli may and often does involve projection, but it may also happen independently (Weiner, 1998). The instrument is considered to be more than merely a projective method. It is regarded as a relatively unstructured technique among personality assessment techniques as it incorporates both ambiguity and clearly defined stimuli as well as task elements (Weiner, 1998).

4.3 The Comprehensive System (CS)

In 1968 the Rorschach Research Foundation was established, with the principal aim to conduct a comparative analysis of the five major approaches to the Rorschach method. The Foundation originally sought to validate the Rorschach method empirically, by excluding aspects of other applications that were found to be unreliable or invalid, and thus not of clinical value. Furthermore, it was aimed to introduce empirically sound contributions to the administration, scoring, and interpretation of the instrument.

The scope of this original study led to the suggestion of the development of a CS. Motivated primarily by the need for a consistently administered, adequately named, reliably scorable and psychometrically sound method of Rorschach assessment, Exner introduced the CS in 1974. Since then it has expanded considerably.

The CS rests on three pillars, namely standardised administration, objective and reliable coding, and a representative norm base. It has become a reliable way to assess a subject's personality structure and psychological functioning. It has been used as an aid in the diagnosis of various conditions that involve specific patterns of personality functioning. It further offers well-validated contributions to identifying treatment targets and potential obstacles to

progress in psychotherapy, selecting appropriate treatment modalities, and monitoring change and improvement over time (Weiner, 1998).

4.4 Approach to analysis

The CS allows for thorough analysis of a wide range of data that is generated by the Rorschach. This includes the interpretation of structural variables, content themes, sequence analyses and test behaviours. For the purposes of the current study, however, only the structural variables have been considered.

4.4.1 Clusters of variables

Exner (1993) identified seven groups of inter-correlated variables for structural analysis after a formal examination of all the Rorschach data. These groups were designated Rorschach "clusters" or sections.

As stated in Chapter 1, each of these seven clusters of inter-correlated structural variables was found to be related to a distinct aspect of personality functioning. The clusters are as follows:

4.4.1.1 The *control and stress tolerance cluster* provides information about subjects' innate and current psychological resources, their ability to manage stress, and their capacity to cope consistently and effectively with life events. Exner (1993) states that sufficient resources are needed to minimise subjectively felt distress and maintain a consistent coping style. This allows for the promotion of psychological well-being and successful adaptation to life demands. The combination of inadequate resources, excessive stress, and inconsistent coping efforts are typical of lives marked with distress, disappointment and limited accomplishment. The relevant Rorschach findings in this cluster aid in identifying: the extent of the adaptive capacity which subjects can utilise in planning and implementing ways of dealing with their everyday experiences; the extent and kinds of stressful demands in their lives; how well they can tolerate their level of stress without becoming unduly upset and losing self-control; and the adequacy with which they can bring a cohesive personality style to bear in managing their affairs. This cluster is

explored by an array of variables that have broad significance for the manner in which subjects use ideation, modulate affect, view themselves, and relate to others.

The source of the experience of stress may be rooted in a specific situation or series of life events (Exner, 1993). Situation-related stress is explored by the variables D and AdjD.

4.4.1.2 The *information processing cluster* provides information about the manner in which subjects focus their attention on events in their lives, and how they organise perceptions that enter their awareness. Exner (1993) maintains that successful adaptation is promoted by openness to new experiences and the efficiency with which the impressions of a person are organised. Thus should the world be viewed from a narrow, disorganised frame of reference, the person is potentially vulnerable to various types of adjustment difficulties.

4.4.1.3 The *cognitive-mediation* cluster provides information pertaining to the subjects' ways of perceiving their environment. Specifically, one looks to see whether subjects perceive people and events in the same way that most other people do. Exner (1993) suggests that the capacity to perceive one's experience realistically with an element of conventionality, promotes a personality strength that typically represents good adjustment. When subjects find it difficult to view themselves and their world in a realistic light, they may experience adjustment problems. The same holds true for inclinations that are unusually conforming or highly idiosyncratic in forming impressions or experiences.

4.4.1.4 The *ideation cluster* provides information regarding the way subjects think about the experiences they have had and the impressions they form of events in their lives. According to Exner (2000), people adapt best when they are able to think about their experiences and impressions in a logical, flexible, coherent, constructive, and only moderately occupied manner. Thus, a person who is likely to fall back on illogical, inflexible, incoherent, overly

fanciful, or excessively preoccupying ways of thinking, constitutes a personality liability that interferes with psychological adjustment.

4.4.1.5 The *affective cluster* provides information about the manner in which subjects process their emotional experiences, and their comfort with doing so. Specifically, it is established how they deal with their own feelings, and how they respond to the feelings of others and to emotionally laden situations in general. The relevant Rorschach findings help to identify whether people can experience and express emotion sufficiently, pleasurably, and in moderation. In contrast, where people are prone to process affect in a constricted, dysphoric, or overly intense manner, this could lead to adjustment difficulties.

4.4.1.6 The *self-perception cluster* provides information about how subjects view themselves, particularly with respect to their self-esteem, the extent of their self-awareness, and the nature of their self-image. Here the relevant Rorschach findings aid in identifying whether people feel satisfied and comfortable with themselves or if they are burdened by negative self-attributes. Information is also provided regarding excessive preoccupation or paying little attention to themselves, and whether they possess a clear and stable sense of their identity rather than an uncertain and unrealistic view of the kind of persons they are (Exner, 2000).

4.4.1.7 The *interpersonal perception cluster* provides information on how subjects relate interpersonally, specifically looking at their attitudes towards others. An indication is given regarding the amount of interaction they share with others, as well as the way they approach, manage and sustain interpersonal relations. According to Exner (2000), the relevant Rorschach findings assist in assessing whether people are capable of maintaining a reasonable level of interpersonal interest, involvement and comfort, or whether they are inclined to be disinterested, disengaged, or uncomfortable in social situations. Furthermore, it is indicated whether subjects anticipate intimacy and security in their interpersonal relationships, or whether they tend to regard interpersonal closeness as threatening to their well-being and therefore keep their distance from others. Also indicated is whether subjects

can strike an adaptive balance between collaboration and tolerance on the one hand, and competitiveness and assertiveness on the other, or if they tend instead to become excessively subservient or domineering in their interpersonal relationships. In addition, these findings reveal whether subjects perceive people and social situations accurately and with empathy, or are prone to misinterpret the motives of others and to misconstrue the implications of interpersonal events (Exner, 2000).

4.4.2 Sequential search strategy

The CS utilises a routine for the optimal review of each of the above clusters. Twelve key variables are identified that, when set in order of priority, will indicate the optimal order of cluster review (Exner, 1993).

Six special indices have been developed to aid diagnostic considerations. These include the Suicide Constellation (S-Con), the Depression Index (DEPI), the Coping Deficit Index (CDI), the Hypervigilance Index (HVI), the Obsessive Style Index (OBS), and the Perceptual Thinking Index (PTI) which replaces the earlier Schizophrenia Index (SCZI).

Most of these special indices form part of the 12 key variables. The presence of a key variable is significant in that it predicts which combination of clusters will yield the data sources that contribute to the most substantial information about the subject's psychological features. Thus, the key variables are dominant elements in the personality structure, and have a tremendous impact on a person's psychological functioning.

The first six key variables (PTI > 3, DEPI > 5 and CDI > 3, DEPI > 5, D Score > AdjD Score, CDI > 3, AdjD Score < 0) refer to personality structure. They focus on the presence of psychopathology, and thus also the potential for functional disorganisation. The remaining six variables (Lambda > 0.99, Reflection > 0, EB = Introversive, EB = Extratensive, p > a + 1, HVI = Positive) refer to the more basic personality styles, any of which may form the cornerstone of the individual's future personality organisation and functioning (Exner, 1993).

The identification of any of these key variables may be an indication of strong, relatively stable traits or pathology. For the purposes of this study, it was therefore relevant to determine whether and/or which key variables introduce individual subjects' search strategies.

Next, the interpretation of structural variables as set out by Weiner will be discussed.

4.5 Interpretation of structural variables

As the focus of the present study will fall mainly on personality structure, the interpretation of structural variables as set out by Weiner (1998) will be used as a basis to underlie the proposed research.

Weiner's method of structural interpretation enables a personality-orientated approach to the test data, as personality style is assessed and described. In addition, personality strengths and weaknesses can be formulated in terms of an adaptation model that consists of six dimensions of human behaviour:

(1) How people attend to experiences
(2) How people use ideation
(3) How people modulate affect
(4) How people manage stress
(5) How people view themselves, and
(6) How people relate to others.

An indication of a person's general level of adjustment stems from the overall effectiveness with which people function across these six dimensions of behaviour.

These six dimensions of behaviour are in line with the CS clusters for interpretation as set out by Exner (2000). How people attend to experience correlates to the information-processing and cognitive mediation clusters; how people use ideation correlates to the ideation cluster; how people modulate affect correlates to the affective features cluster, how people manage stress

refers to the control and stress tolerance cluster; and how people view themselves and relate to others pertains to the self-perception and interpersonal perception clusters respectively.

Weiner also sets out the directionality of variables that have implications for the assessment of a person's adjustment. Certain variables are only significant when they are loaded; a low score on these variables will have no significant interpretive meaning. These unidirectional variables are: the Schizophrenia Index (SCZI), the Depression Index (DEPI), and the Suicide Constellation (S-CON). Bidirectional variables on the other hand, have implications for adjustment on either side of the continuum. Two variables are noted here: Cooperative Movement (COP) and Dimensionality (FD). These variables will be discussed in more detail with regard to their respective dimensions. The six dimensions of human behaviour and the implications for assessing a person's level of adjustment will now be discussed.

4.5.1 Attending to experience

"How people attend to experience" refers to how people focus their attention and perceive their environment. This involves to what extent people notice what is happening around them and in themselves, and how they then proceed to organise this information that has entered their awareness (Weiner, 1998). This dimension also pertains to how likely people are to perceive events in the same way that most other people do. In this area, successful adaptation will be facilitated through openness to experience, efficient organisation of information, and the realistic and conventional perception of events. These personality characteristics are reflected in the following Rorschach variables:

4.5.1.1 Being open to experience (Lambda)

Openness to experience is measured by Lambda on the Rorschach Test. Lambda scores between .30 and .99 generally indicate adaptive, balanced focus of attention. Lambda scores larger than .99, however, point to a lack of openness to experience that manifests in a narrow view of the self and one's world. At the other end, Lambda scores smaller than .30 indicate excessive

openness to experience, associated with an overly broad focus of attention (Weiner, 1998).

4.5.1.2 Organising information efficiently (Zd)

Organising information effectively pertains to the balance between the amount of information people take in and their ability to process this amount of information sufficiently (Weiner, 1998). This dimension is directly related to how carefully and thoroughly people pay attention to objects and events. There is a direct relation between how long people look at an object or event and how much information they gather. On the Rorschach, the ability to organise information effectively is measured by the Processing Efficiency variable Zd. The normal range for Zd is -3.0 to +3.0. Should a person's score fall within this normative range it is indicative of absorbing as much information as can be processed effectively. These people are likely to complete tasks and form conclusions in line with their individual abilities. Zd scores higher than +3.0 are associated with over-incorporation – taking in more information than they can organise efficiently. High Zd scores can aid in the identification of obsessive compulsive disorder and people who are hypervigilent. A Zd less than -3.0 indicates an under-incorporative style. These people generally take in less information than is desirable and they might consequently be prone to making hasty decisions. Low scores can aid in the identification of attention deficit hyperactivity disorder in both children and adults (Weiner, 1998).

4.5.1.3 Perceiving Events Realistically and Conventionally (X-%, W:D:Dd, Xu%, P)

If individuals have the ability to form accurate impressions of themselves and their environment, they are considered to have a realistic perception of events. Good reality testing is associated with good judgement, which in turn enables people to select appropriate roles and goals, identify how they are likely to be perceived by others, establish the implication of interpersonal interactions, value the appropriateness of behaviour in different kinds of situations, and anticipate the consequences of their behaviour (Weiner, 1998).

Realistic and conventional perception is measured by form quality (X-%, Xu%), location choice (W:D:Dd) and the use of Popular responses (P).

X-%

An indication of the realistic experience of events can be inferred from the Distorted Form variable (X-%). An X-% of no greater than .15 is associated with adequate reality testing (Weiner, 1998). On the other hand, the more X-% exceeds .15, the more vulnerable people become to perceiving events unrealistically. They will be likely to misinterpret actions and intentions of others, have unrealistic expressions of themselves, fail to anticipate consequences of their behaviour, and be a poor judge when it comes to appropriateness of behaviour.

W:D:Dd

A person's choice of location is indicative of his/her ability to perceive events in a conventional way (Weiner, 1998). The typical distribution of location choice is half the responses to common details (D), a third to one half to the whole blot (W), and the remaining sixth to unusual details (Dd).

Xu% and P

Xu% and P responses give an indication of the conventional interpretation of experience. The average for Xu% is approximately 15%, Xu% between 10% and 20% pertains to people who perceive events correctly, but are somewhat idiosyncratic, and an Xu% below 10% indicates a tendency to be very conventional. A Xu% exceeding 20% pertains to highly individualistic people.

Popular responses (P) normatively range from four to seven. P being less than 4 is indicative of an unusual degree of idiosyncratic behaviour, and P greater than 7 points to an above-average tendency to conform (Weiner, 1998).

4.5.2 Using ideation

This dimension relates to how people think about their experiences and impressions. It concerns the ability to think logically, coherently, flexibly,

constructively, and moderately at one end of the continuum, and tendencies toward illogical, incoherent, inflexible and preoccupying thought at the other end (Weiner, 1998).

4.5.2.1 Thinking Logically and Coherently (WSum6)

"Logical thinking" pertains to the formation of sensible conclusions about the relationship between events. "Coherent thinking" involves the maintenance of a connected flow of associations in which ideas follow in a manner that is understandable to oneself and to others. Coherent thought allows for problem solving, decision making and the ability to communicate clearly to others. Illogical and incoherent thinking is measured with the weighted sum of the six critical special scores (WSum6). The capacity to think logically and coherently is reflected in a WSum6 of 12 or less, whereas a WSum6 of more than 15 indicates difficulties in this area (Weiner, 1998).

4.5.2.2 Thinking Flexibly (a:p)

"Flexible thinking" allows for better adjustment, in that people can change their mind by considering different alternatives (Weiner, 1998). This capacity is assessed on the Rorschach with the active:passive ratio (a:p) – the frequency with which active and passive movement responses are attributed to figures seen in motion. Flexibility is indicated when the a:p responses are more or less equal, and inflexibility is indicated when the sum of a:p exceeds 4 and either of the values is more than twice as large as the other.

4.5.2.3. Thinking Constructively (Ma:Mp)

"Constructive thinking" entails the employment of ideation in a realistic and task-orientated manner. The Human Movement (M) responses shed some light on the capacity for constructive thinking, especially if the movement described is active in nature. However, when passive human movement (Mp) is larger than active movement (Ma), the likelihood should be entertained that fantasy is used excessively instead of constructive thinking (Weiner, 1998).

4.5.2.4 Thinking in Moderation (EBPer, INTELL, FM + m)

"Thinking in moderation" allows a balance between thinking and feeling in the individual. Being open to emotional as well as ideational experience will foster good adjustment (Weiner, 1998). This ability is measured by three Rorschach variables that distinguish between moderate and excessive thinking: the Pervasive Experience Balance (EBPer), the Intellectualisation Index (INTELL), and the sum of the animal and inanimate movements (FM + m).

EBPer

A moderately introversive style is indicated when M exceeds the weighted sum of the chromatic color responses (WSumC) by more than 1.5 (or more than 2.0 in records in which EA > 10), but is not more than 2.5 times the value of WSumC. A person with this stylistic orientation relies mainly on thoughtful consideration when making decisions and solving problems. Such persons do, however, still stay open to the experience and influence of emotion as well.

When M exceeds WSumC by a ratio more than 2.5:1, a pervasive introversiveness is indicated. These people are likely to rely on ideation at the expense of affect in dealing with experience (Weiner, 1998).

INTELL

This index gives an indication of the extent to which ideational effort is employed in order to create distance from the feelings that people may experience in a given situation (Weiner, 1998). An INTELL of 4 or 5 is associated with a prominent tendency to make use of intellectualisation as a defence mechanism when faced with unpleasant events that are difficult to manage.

FM + m

Intrusive ideation that resists conscious control is measured by Animal movement (FM) and Inanimate movement (m). Specifically, FM pertains to the disturbing awareness that needs are not met, and m pertains to intrusive

ideation about being subjected to people and events that determine one's destiny. The normative range for FM is 3 to 5, and FM<3 would indicate less awareness of having unmet needs. Typically there will be no more than one m in a protocol, and m=0 could point to a lack of concern about everyday events.

4.5.3 Modulating affect

This dimension refers to the manner and ease of processing emotional experience. "Modulation of affect" consists of how people deal with feelings originating internally as well as externally. Preferably, affect should be modulated satisfactorily, pleasurably, and in moderation (Weiner, 1998).

4.5.3.1 Modulating affect sufficiently (Afr, WSumC:SumC')

The adequate modulation of affect is achieved when a person can partake in emotionally charged situations and exchange feelings with others. The capacity for sufficient modulation of affect is assessed by the Affective Ratio (Afr), and a WSumC that equals or exceeds the number of SumC' responses in a protocol (Weiner, 1998).

Afr

The mean for Afr is .69. Afr > .49 is indicative of a willingness to process emotional stimulation as much as most people, and Afr < .50 indicates avoidance of situations where the expression of feelings is expected. This could lead to emotional as well as social withdrawal (Weiner, 1998).

WSumC:SumC'

The normative expectancy of WSumC depends on the subject's EB style. An introversive style is associated with a mean WSumC of 3.16, whereas an extratensive style is associated with a mean of 6.07. Regardless of style, a WSumC of 2.5 or more usually indicates a sufficient capacity to experience and express affect in adaptive ways, and WSumC below 2.5 a lack thereof (Weiner, 1998).

4.5.3.2 Modulating Affect Pleasurably (SumC', Col-Shd Bld, SumShd, S)

"Modulating affect pleasurably" pertains to the processing of affect in an adaptive manner, thus having the capacity to sustain a positive emotional tone (Weiner, 1998). Adaptive capacities for the pleasurable processing of affect are reflected in few C', no Color Shading Blends (Col-Shd Bld), a Sum Shading (SumShd) equal to or less than FM + m, and rare White Space (S) responses.

SumC'

The mean for SumC' is one, and C'>2 usually points to a maladaptive degree of painful internalised affect. This could be indicative of depressive affect and psychological discontent (Weiner, 1998).

Col-Shd Bld

The expected frequency of this variable is zero, and even one such response could be indicative of dysphoric tendencies associated with ambivalent emotionality (Weiner, 1998). Col-Shd Bld response pertains to confusion and uncertainty regarding feelings, and often positive and negative characteristics are attributed to the same person or event at the same time.

SumShd

The mean for SumShd is 3 in both introversive and extratensive subjects. Should SumShd exceed FM+m, it is considered to be suggestive of the presence of an unusual amount of emotional stress, which in turn acts as an obstacle to the pleasurable modulation of affect (Weiner, 1998).

S

A high frequency of space responses is associated with generalised oppositional tendencies that go beyond adaptive autonomy. Often this is associated with underlying feelings of anger or resentment (Weiner, 1998). S > 2 is a rare occurrence, and this could pertain to a personality liability that interferes with pleasurable affective experience.

4.5.3.3 Modulating Affect in Moderation (EBPer, FC:CF+C, CP)

"Modulating affect in moderation" refers to maintaining a balance between affective and ideational modes of expression, between reserved and expansive modes of emotional release, and between modest strained efforts to process affective experience positively (Weiner, 1998).

EBPer

Moderately extratensive people tend to recognise and respond to feelings in a reflective manner. An EBPer in which WSumC exceeds M by more than 2.5:1 could point to a tendency to manage experience mostly through affective channels at the expense of ideational channels. This way of modulating affect could make people vulnerable to acting on emotion without any delay (Weiner, 1998).

FC:CF+C

FC responses are normally related to well-modulated and modest processing of emotion. CF and C responses, on the other hand, indicate unmodulated and unplanned processing of emotion. The median frequency for FC:CF:C is 5:3:0 among extratensives and 3:2:0 among introversives. CF + C > FC + 1 or FC > CF + C + 3 protocols indicate difficulty in modulating affect at an adaptive level. An emphasis on CF+C is associated with emotional immaturity, whereas an emphasis on FC is associated with emotional reservation.

CP

The Color Projection response aims to deny unpleasant affect by ascribing attractive qualities to situations. CP > 0 is a very rare finding and is considered highly significant if present. Should CP be present, the defensive operation at work will likely be denial (Weiner, 1998).

4.5.4 Managing stress

Everyday demands that are placed on people constitute some form of stress in that they have to be met in some way in order for people to feel comfortable

and to function effectively. The maintenance of a consistent coping style and the limiting of subjectively felt distress promote psychological adjustment.

4.5.4.1 Mustering adequate resources (EA, CDI)

Effective ways of thinking about demands as well as utilising appropriate channels for experiencing and expressing feelings regarding demands is crucial in the mustering of adequate resources (Weiner, 1998). The Experience Actual (EA) variable gives an index of both ideational and affective capacities, and the Coping Deficit Index (CDI) gives an indication of the extent of adaptive resources available to the subject.

EA

The EA variable gives insight into a person's preferred and chosen ways of dealing with experience, whether ideational (M) or affective (WSumC). The mean for EA is 8.83, and generally higher EA scores are associated with adaptive capacity. Regardless of being introversive or extratensive, it is expected that people have at least two M responses and a WSumC of at least 2.5. $M < 2$ is indicative of a limited capacity to deal with situations by thinking them through, and $WSumC < 2.5$ is indicative of a limited ability to experience and express emotion. Should a person's EA be smaller than 6, it is expected that he/she will have limited coping resources and consequently will experience limited success (Weiner, 1998).

CDI

The CDI gives a broad indication of adaptive resources available to the person, and this has specific implications for differential diagnosis and treatment planning as well as personality description (Weiner, 1998). CDI is expected to be 3 or less, and a $CDI > 4$ is associated with hopeless and ineffective ways of attempting to cope with everyday demands.

4.5.4.2 Minimising Subjectively Felt Distress (D, AdjD)

Regardless of the objective amount of stress that a person is under, the experience of stress is a highly subjective matter. Individual coping capacities play a crucial role in the management of distress (Weiner, 1998). Thus the

availability of adaptive resources will aid the individual in minimising his/her experience of subjectively felt distress to provide a sense of relief, tranquility and satisfaction. On the Rorschach, the adequacy of coping capacities in the light of the demands that are experienced is measured by the D-score (D) and the Adjusted D score (AdjD).

D

The normative score for the D-score is zero, and should this be present in a record, it has positive implications for adjustment. D=0 is generally indicative of stability and satisfaction. In a patient population, however, the stability of D = 0 could be detrimental in the light of chronic and personality disorders that are resistant to change. D-plus scores are generally an indication that subjects will be resistant to change, as they have a wealth of coping capacities in place should they need it. D-minus scores, on the other hand, are associated with anxious individuals who have a limited tolerance for frustration and may therefore be prone to impulsive behaviour (Weiner, 1998). In D-minus individuals there is a vulnerability to unwelcome, unpleasant and episodic losses of self-control.

AdjD

The AdjD variable refers to the distress a person is experiencing beyond what appears to be situational stress (Weiner, 1998). D < AdjD gives an indication of situational distress. An AdjD < 0 implies persistent stress overload owing to a lack of managing subjectively felt distress adequately.

4.5.4.3 Maintaining Consistency (EB style)

Stress is best managed if people employ a consistent pattern of approaching decision-making and problem-solving situations that they may encounter. Consistency is indicated if a subject has a preference for either an ideational (introversive) or expressive (extratensive) style of coping (Weiner, 1998). The ambitent coping style is indicative of flexibility, but implies a lack of consistency.

4.5.5 Viewing oneself

Positive self-regard and adequate self-esteem play an integral role in the establishment of psychological adjustment. In addition, realistic and thorough self-perception allows for enhanced self awareness and a stable sense of identity (Weiner, 1998). A lack of self-perception will make people vulnerable to several adjustment difficulties and a poor sense of identity.

4.5.5.1 Maintaining adequate self-esteem (Fr+rF, 3r+(2)/R)

Self-esteem can be defined as the view people have regarding their own qualities and capabilities. Self-esteem is generally derived from comparing oneself to others, with the result that positive comparison will lead to higher levels of self-esteem, and negative comparison will lead to lower levels of self-esteem (Weiner. 1998). People with well-adjusted self-esteem will steer a broad middle ground between self-denigration and self-glorification, and a balance between attending to their own needs and the needs of others has been negotiated. These characteristics are assessed by the Reflections (Fr + rF) and the Egocentricity Index (3r+(2)/R).

Fr + rF

The presence of reflection responses is usually associated with an enhanced sense of personal worth. This can result in a favourable judgement concerning the self in relation to others. People with Fr + rF > 0 in their records are likely to have narcissistic-like features embedded in their psychological make-up. In this regard, their self-centredness can impair the development of a mature balance between a healthy concern for their own integrity and the integrity of others (Weiner, 1998).

3r + (2) / R

The Egocentricity Index provides a crude indicator of self-focusing or self-attending behaviour. The expected average range for the Index is .33 to .44, and a score in this range points to an adaptive tendency to attend to the self adequately but not excessively. If the score falls above the expected range, it indicates an excessive involvement with the self, but this does not necessarily equate with positive self-esteem unless the reflection response is positive

(Weiner, 1998). If the index is lower than the average range, it pertains to a self-esteem that is lower than it should be. These individuals are not paying sufficient attention to themselves and they may even be purposely avoiding self-focusing.

4.5.5.2 Promoting positive self-regard (V, MOR)

Self-regard is defined as several specific attitudes that people hold of themselves and their actions, some more favourable than others (Weiner, 1998). Positive self-regard is associated with good adjustment, whereas negative self-regard can make a person vulnerable to several adjustment difficulties, which can lead to depression and suicidality.

V

The occurrence of Vista responses is considered to be very rare, and should they be present, it is usually a less positive finding. V > 0 is commonly associated with a chronic preoccupation with negative features of the self. Vista responses signal a chronic preoccupation with negative features of the self about which the person ruminates, and this often leads to irritating and painful feelings (Weiner, 1998).

MOR

The presence of more than one morbid response signifies that the self-image of the person includes impressions of negative or blemished features pertaining to the body and its functions. The impact of these attributions is likely to persist, and this can lead to an increase in the pessimistic view of the self.

4.5.5.3 Enhancing Self-Awareness (FD)

Self-awareness plays a significant role in the psychological adjustment of the individual. The Form Dimension (FD) variable is usually considered a positive sign where the subject ideally views the self as objectively as possible, putting aside biases, sets, and emotions in order to view the self as realistically as possible. Carried to the extreme (FD > 2), however, it can become a form of rumination that can generate very discomforting emotions (Weiner, 1998).

4.5.5.4 Forming a Stable Sense of Identity (H:Hd+(H)+(Hd)

A stable sense of identity implies that a person knows him-or herself, is comfortable with the self, is clear about commitments and values, and experiences continuity through time regarding these characteristics. The Interpersonal Interest Variable (H:Hd+(H)+(Hd) sheds light on a person's capacity to identify with real people (H). Any Human Content other than Pure H is likely to be selected with higher frequency by those whose self-image is based less on identification with real people and more on imagination or internal representations that coincide less with reality (Hd+(H)+(Hd). H < 2 is generally associated with insufficient identifications on which to base a stable sense of identity (Weiner, 1998).

4.5.6 Relating to others

How people relate to others is determined by a multitude of factors, some of which are internal features (e.g. needs, attitudes, emotional states, sets and coping styles) and others are external features (Weiner, 1998). Any of the above, or a combination thereof, can be influential in moulding the impressions that the subject has of people and the environment.

4.5.6.1 Sustaining interpersonal Interest, Involvement and comfort (SumH, H:Hd+(H)+(Hd), ISOL

Adequate psychological adjustment requires that people are interested in being around other people and comfortable in interacting with others in a variety of situations.

The Interpersonal Interest variable gives insight into a subject's level of attractiveness to others, with the average number of responses being between 5 and 6. SumH > 3 is associated with adequate interpersonal interest, while SumH < 4 is associated with a lack of interest in others. In addition, if Hd+(H)+(Hd) exceeds Pure H, it is indicative of social discomfort as the subject possibly does not understand others (Weiner, 1998).

The Isolation Index provides information regarding a person's views and reactions to the social environment. ISOL has a mean of .20, and a score > .33 is indicative of social isolation. These people may find creating and sustaining interpersonal relationships difficult, as they often do not connect well with others and may often find themselves empty of rewarding relationships.

4.5.6.2 Anticipating interpersonal intimacy and security (SumT, HVI)

Physical as well as psychological intimacy and interpersonal security are fundamental aspects of adequate adjustment (Weiner, 1998). These two characteristics are assessed on the Rorschach through the Texture responses (T) and the Hypervigilent Index (HVI).

T

The total number of T responses gives insight into a subject's need for closeness and openness to close interpersonal relationships. T = 1 is the expected mean, and this pertains to people who need, want and reach out to physical closeness to others. T = 0, and T > 1 are unusual findings, and they are significant. T = 0 indicates that a subject's need for closeness is different from that of most people. This does not, however, imply a lack of such needs. They are rather seen to be cautious and over-concerned with personal space, especially those related to tactile exchanges. T > 1 constitutes an unexpected elevation that indicates a very strong unfulfilled need for closeness (Weiner, 1998). This could be indicative of an irritating sense of longing or loneliness.

HVI

If the HVI is positive, this pertains to an overly cautious and conservative approach to others. Such people feel vulnerable in interpersonal relationships and may therefore formulate and implement their behaviour with caution.

4.5.6.3 Balancing interpersonal collaboration and acquiescence with competitiveness and assertiveness (COP, AG, a:p)

Collaboration and acquiescence on the one hand, and competitiveness and assertiveness on the other, are not problematic unless one preferred style

becomes exaggerated at the expense of the other (Weiner, 1998). The COP, AG and a:p variables on the Rorschach assess these styles.

COP

The presence of COP indicates greater social acceptance, with collaborative interactions being of interest to the subject. COP of 1 or 2 signals positive views of interaction and a willingness to partake in them. COP > 2 is associated with subjects who are regarded by others as likeable and outgoing. They are likely to regard social interaction as an important part of their daily routine. COP = 0, on the other hand, indicates that a subject does not see or expect social interaction as a routine event. Subjects may often be experienced as distant and aloof as they are uncomfortable in interpersonal situations (Weiner, 1998).

AG

The AG variable pertains to assertive and competitive behaviour, where attitudes to others are often more negative and hostile than expected. AG has a mean frequency of 1.0, and AG > 2 signals an elevation in aggressive behaviour in interpersonal situations. A = 0 is indicative of a lack of assertiveness (Weiner, 1998).

a:p

The a:p ratio is evaluated to gain insight into whether a subject will assume a more active or more passive role during interpersonal relationships. P > a + 1 is a significant finding and is associated with a subject taking a passive role in interpersonal relations. The subject may try to avoid taking responsibility for decision-making and is possibly prone to using passive forms of fantasy as a defensive operation.

4.5.6.4 Remaining interpersonally empathetic (Accurate M)

The capacity to have empathy for another is cardinal to good social adjustment. The M variable gives insight into a person's social perception and his/her ability to form realistic impressions of others. M+, Mo and Mu responses indicate empathetic capacity, whereas M- indicates a lack thereof.

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4.6 Summary

This chapter has served to give a broad overview of the Rorschach test as well as the interpretation of structural variables as set out by Weiner (1998). The next chapter will outline the methodology of the study.

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CHAPTER 5

METHODOLOGY

5.1 Introduction

This chapter will outline the methodology of the study. Special attention will be given to the selection of the participants, the data collection procedures, data analysis and the statistical analysis of the data.

5.2 Participants

Fifteen people were selected for this project (n = 15). In the research proposal the intention was to select 20 people for the study. Only 15 could be recruited as the relevant institutions were reluctant to participate. With the cut-off date for data collection set at mid October, time constraints limited the recruitment of more participants. Sampling was purposive rather than representative, as the purpose of the study was exploratory.

The participants were enlisted from various sources: outpatients were referred from psychologists in private practice and inpatients were enlisted from a psychiatric hospital in Gauteng.

Table 1 illustrates that 40% (n=6) of the final sample were inpatients at a psychiatric hospital. The remaining 60% of the participants were outpatients referred from psychologists in private practice. Participation in the study was voluntary and without remuneration.

TABLE 1: PATIENT STATUS

Patients	N	%
Inpatients	6	40
Outpatients	9	60

5.2.1 Selection criteria

The participants from the psychiatric hospital were selected on the basis that they had received a DSM-IV diagnosis of AN by a psychiatrist, in conjunction with a multidisciplinary team. From the private practices the subjects were enlisted by the relevant clinical psychologists. Additional factors that determined the participants' inclusion in the study were (a) female gender; (b) age (18 to 65 years); (c) BMI no lower than 10, and (d) the absence of organic impairment, mental retardation, or acute psychosis.

The participants had a history of AN and no other objective screening methods were used to rule out the possibility of a differential diagnoses. *It is thus assumed that comorbid conditions would affect the results of the study*. As the scope of the study did not allow for a comprehensive, structured DSM IV-TR screening of all the participants, it should be taken into account that it might have a significant effect on the reliability and validity of the study.

As illustrated in Table 2, 60% of the participants were taking prescribed anti-depressant medication at the time of the study. In addition, 27% of the participants had a diagnosis of epilepsy and were taking prescribed anti-epileptics to relieve epileptic symptoms.

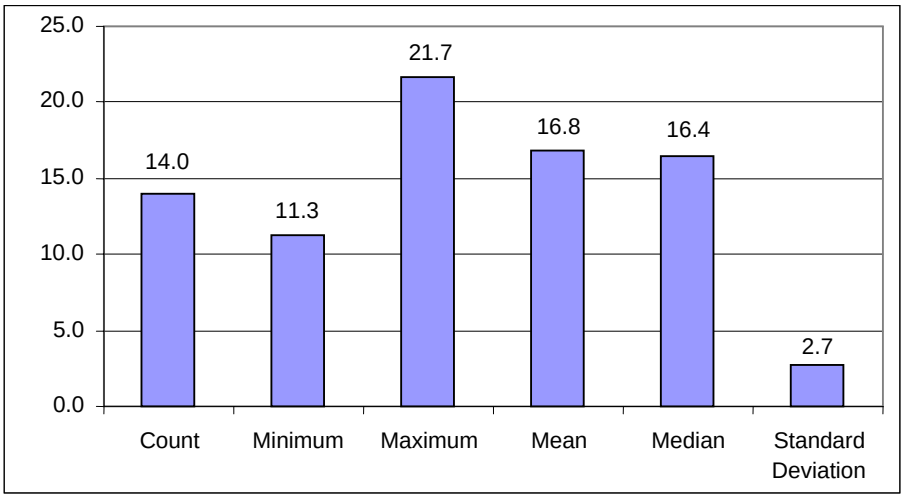
TABLE 2: MEDICATION USE

Participants	**n**	**%**
Participants on medication at the time of the study	9	60
Participants not on medication at the time of the study	6	40

As personality structure is not a transient phenomenon that is significantly affected by the presence or absence of symptoms, the participants' current phase of acuity or residual state was not considered as an inclusion criterion.

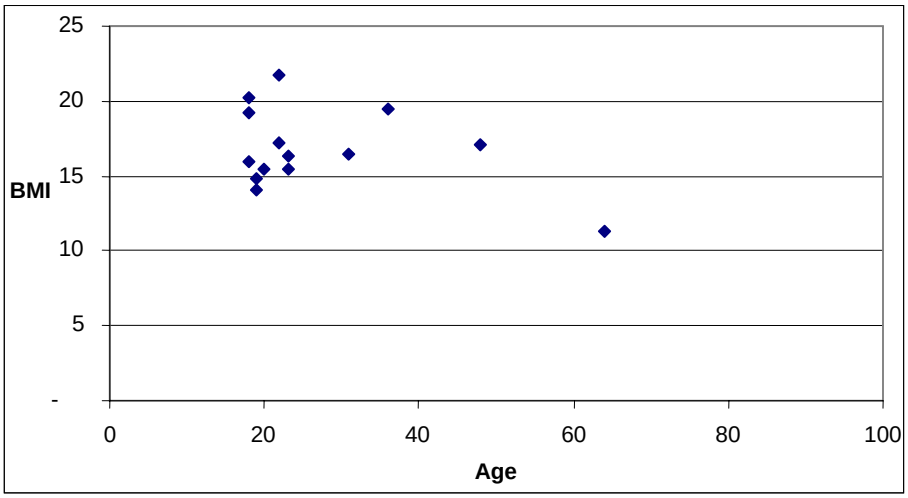
As illustrated in figure 1, the mean Body Mass Index (BMI) is 16.8. The normal range is 18 – 25, and the sample's mean is below the normal range. The lowest BMI at 11.3 is 53 % of the suggested level. The highest BMI at 21.7 lies within the normal range.

FIGURE 1: BMI STATISTICS



Interestingly, the BMI proved to be increasingly lower as the participants' age increases (see figure 2).

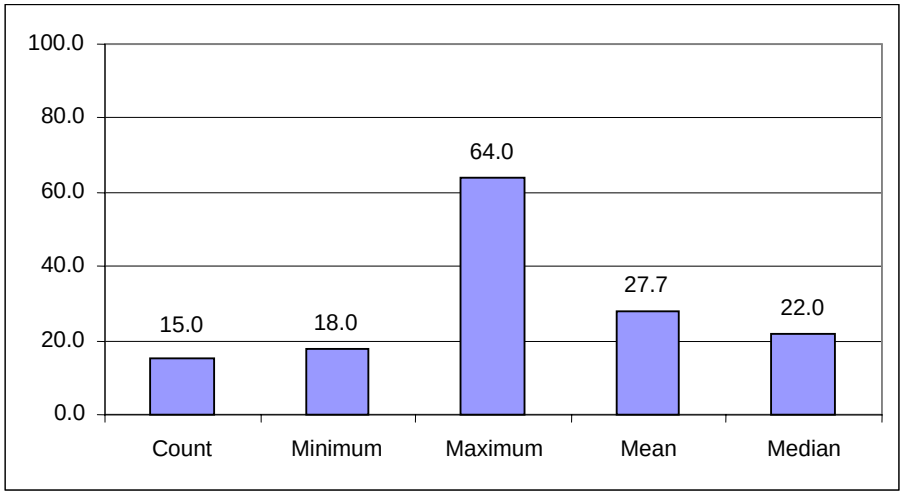
FIGURE 2: BMI COMPARED TO AGE



5.2.2 Demographic variables

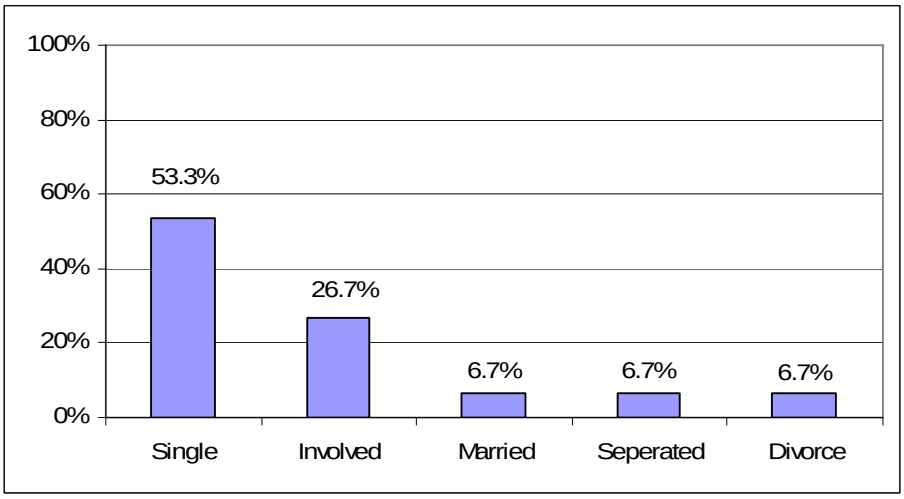
Table 3 (on page 48) illustrates the demographic characteristics of the sample which consisted of adult Caucasian females only. The average age of the subjects was 28 ranging from a minimum age of 18 to a maximum age of 64 (see Figure 3).

FIGURE 3: AGE



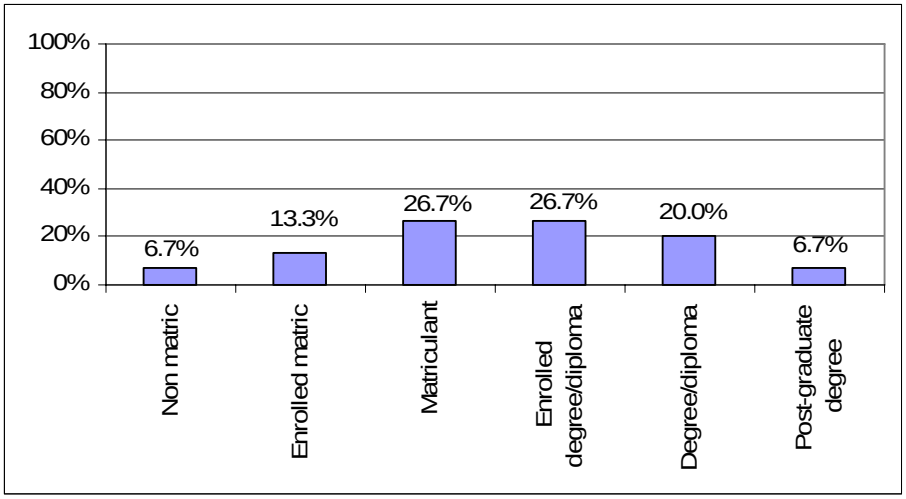
Only one of the participants, 7% of the sample, was married. Of the sample, 80% were currently single, 7% were separated and 6% were widowed. Of the single participants, 2 had been in a long term relationship (see Figure 4).

FIGURE 4: RELATIONSHIP STATUS



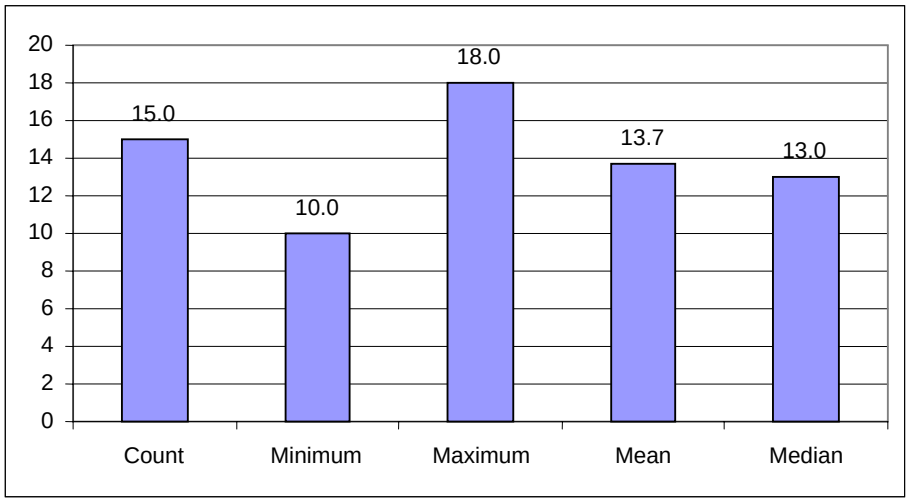
As illustrated in Figure 5, one participant had completed Std. 8 and two were currently in std 10. Three of the participants (27%) had completed std.10, while 6 (27%) of the participants had furthered their education and obtained degrees or diplomas. Two of the participants were currently busy with a post-graduate degree and 1 had completed hers.

FIGURE 5: EDUCATIONAL STATUS



The participants averaged 14 years of education with a range of 10 to 18 years (see figure 6).

FIGURE 6: EDUCATIONAL TRENDS



In terms of language, all but one participant in the sample was English-speaking (n=14) with the administration of the Rorschach test was carried out in their first language. One participant was Afrikaans speaking and the Rorschach was carried out in her second language (English).

Written informed consent was obtained from all the participants (see Appendix A). The participant's names were omitted from their records to ensure anonymity, and replaced with research codes. The general guidelines for the confidentiality of the information applied.

TABLE 3: DEMOGRAPHIC VARIABLES

Variable	n	%	Variable	n	%	Variable	n	%
Race			**Marital status**			**Age**		
White	15	100.0	Single	12	80.0	18-25	10	66.7
Other	0	0.0	Married	1	6.7	26-35	2	13.3
			Divorced or separated	1	6.7	36-45	1	6.7
			Widowed	1	6.7	46-65	2	13.3
Total	15	100.0	Total	15	100.0	Total	15	100.0
Education			**Residence**			**Language**		
< 12 years	3	20.0	Northern JHB	8	53.3	Afrikaans	1	6.7
12 years	3	20.0	Southern JHB	3	20.0	English	14	93.3
13-15 years	6	40.0	Western JHB	2	13.3			
> 16 years	3	20.0	East London	1	6.7			
			Nelspruit	1	6.7			
Total	15	100.0	Total	15	100.0	Total	15	100.0

5.3 Data collection procedures

5.3.1 Structured Clinical Interview

A structured clinical interview was conducted with each participant prior to administering the psychometric test in order to obtain relevant historical data and limit interviewer bias. The template for the interview is attached as Appendix B. The questions covered aspects of the presenting problem, natal

history, early development and education, family history, interpersonal relationships, sexual orientation, occupation, hobbies and habits, treatment history, and significant life events.

The mean age of onset of the illness was 17.5 years, with a range of 13 to 22 years. Furthermore, 7 (47%) of the participants reported that their parents had been divorced when the participants were young. Eleven (73%) of the participants reported a strained relationship with their mothers, describing their mothers as manipulating, controlling and domineering. Only 2 participants (13.3%) reported a good relationship with their mothers. Six participants (40%) reported a good relationship with their fathers, while the remaining seven (47%) reported a strained relationship with both parents. Physical abuse was reported by three (20%) of the participants and one (6.7%) reported sexual abuse during childhood. Ten participants (67%) were the youngest children in their respective families. Of the remainder, one participant (6%) was an only child, and the 4 others (27%) were the oldest.

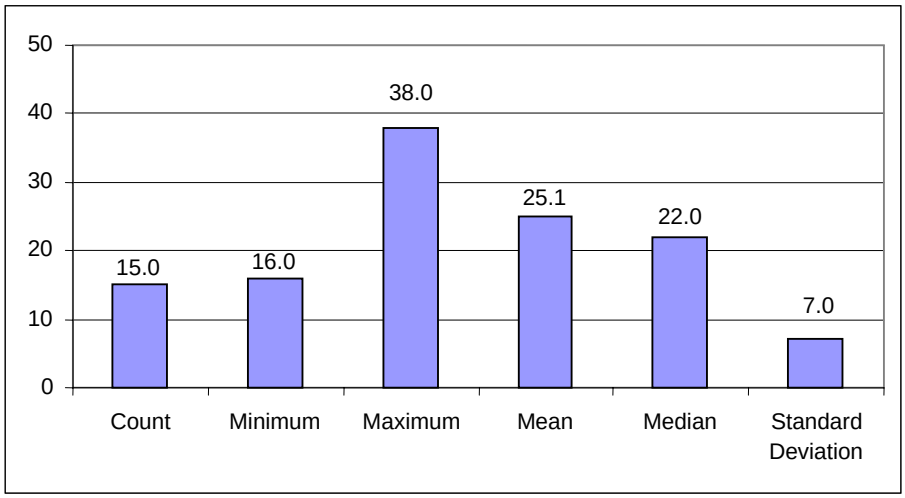
With regard to comorbid conditions, 13 (87%) participants reported suffering from anxiety and depression. Of these, only 2 participants (13.3%) had been formally diagnosed with a mood disorder after a suicide attempt. These participants reported that they still felt depressed most of the time and that they were taking prescribed medication to alleviate the symptoms. All the participants (100%) were in psychotherapy at the time of the assessment.

5.3.2 Rorschach Method

The participants' Rorschach tests were administered directly after conclusion of the clinical interview. The basic introductions to the Rorschach as set out by the CS were followed. On being presented with each card the subject was asked "What might this be?" In the enquiry phase the initial instruction was followed by "Where do you see it?" and "What on the card made it look like that?" All the responses were recorded verbatim by the researcher. All the research protocols contain a sufficient number of responses to provide reliable information and to support valid interpretations. In this sample, the

number of responses fell within a range of 16 to 38 responses with a mean of 25.1 and a standard deviation of 7.0 (see figure 7)

FIGURE 7: RESPONSE STATISTICS



The data was gathered and shared by two intern psychologists conducting similar studies. The researchers followed the CS's standard procedures to code the responses, which were then checked by the study leader. A neutral third party trained in the use of the CS's rules and principles for coding, rescored the protocols to increase interscorer reliability and accuracy.

The data was subsequently tabulated by the Rorschach Interpretive Assistance Program (RAIP-4) (Exner & Weiner, 1999). Although the RAIP-4 is based on earlier versions of the CS, interpretive inferences are based on the most recent primer for Rorschach interpretation (Exner, 2000). As mentioned in Chapter 4, the interpretation of structural variables as set out by Weiner (1998) will underlie the presentation of the results of the study.

Copies of the complete set of protocols of the sample, including their respective location sheets, structural summaries and constellation tables are included in Appendix C.

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5.4 Data Analysis

Several factors were taken into account in the choice of data analysis. It was acknowledged that the small size of the sample (n = 15) probably rendered the results of the study preliminary, as the conclusions are applicable to this specific sample. The potential impact of the non-normal distribution of many of the Rorschach variables rendered the use of parametric methods of data analysis uncertain. The decision was made, however, that due the scope and exploratory nature of this study, prospective sampling would yield more rewarding results. Both descriptive and inferential methods of analysis were therefore used to examine all of the Rorschach variables. Data analysis was completed by an actuarial consultant (BSc Actuarial Science, Student of the Institute of Actuaries, Student of the Actuarial Society of South Africa).

All participants' Rorschach protocols were examined individually. As the effect of predominant personality styles is a widely recognised factor, the participants' Lambda and EB variables were taken into account where analysis of the data indicated it.

The subsequent collective analyses of the sample's Rorschach data were generally qualitative (Exner, 2000). Descriptive statistics concerning central tendencies and/or the dispersion of scores were calculated for some variables. Analysis of the non-parametric variables relied, as far as possible, on the descriptive value of the frequency, range, median, and mode of the data. Where relevant, these were tabulated or displayed graphically for the sake of clarity of the data.

To enhance the objectives of the study, the resultant findings are reported as per variable or per group of variables, rather than per participant. As the main aim of the study was the identification of commonalities in the research sample, only data suggesting a significant coalescence of findings (ie where more than 70% of the sample shared similar characteristics for a specific factor) were considered conclusive for inferences based on the Rorschach results. In the next chapter, the results of the study will be discussed.

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CHAPTER 6

RESULTS

6.1 Introduction

As the results pertaining to the methodological aspects of the study were included under the relevant sections of Chapter 5, this section reports only on the quantitative and qualitative aspects of the Rorschach data.

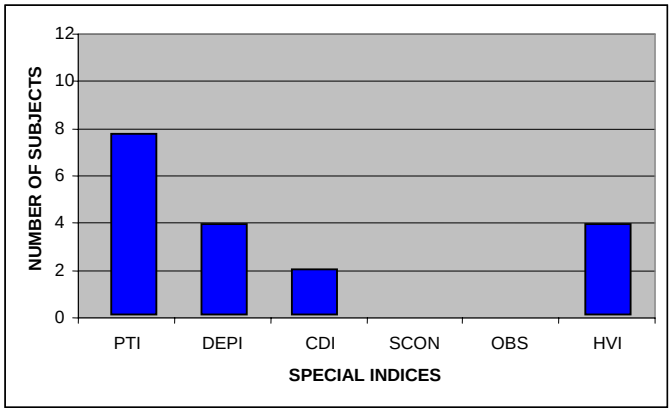
The participants' performance on the special index constellation is discussed first. Thereafter, their personality strengths and weaknesses are formulated in terms of the adaptation model, consisting of six dimensions of human behaviour as set out by Weiner (1998). The bulk of the chapter is devoted to data reflecting potential commonalities in the participants' personalities and psychological functioning.

6.2 Special Indices

Thirteen (87%) of the participants' protocols featured one or more of the special indices. As graphically presented in Figure 8, four patients (27%) displayed a positive Depression Index (DEPI), but no positives for the Suicide Constellation (SCON) were found. Of the 3 participants who scored positively on the DEPI scale, 2 were on mood-related medication at the time of assessment. Two (13%) participants had a positive Coping Deficit Index (CDI), and of these only one participant had a DEPI score higher than the cut-off value. Eight participants (53%) showed a pathological level on the Perceptual Thinking Index (PTI). Four participants (27%) showed a positive Hypervigilant Index (HVI). Of most interest in view of the much-debated association between AN and obsessive-compulsive spectrum disorders (Rastam, 1992), none of the participants in this sample scored positively on the Obsessive Style Index (OBS). A positive OBS signals the inclination to be perfectionistic, overly preoccupied with details, and often having difficulties with expressing emotions – especially negative ones. It also identifies people who are strongly influenced by their need to be conventional.

The performance on the special indices are graphically represented in Figure 8 below.

FIGURE 8: SPECIAL INDICES



The distribution of these special indices across the individuals in the research sample is detailed in Table 4 below.

TABLE 4: DISTRIBUTION OF SPECIAL INDICES PER PARTICIPANT

Participant	Positive special indices
KA	HVI
SA	-
LK	HVI & PTI
HA	DEPI
MK	-
CA	PTI
CK	CDI
PK	HVI
LA	PTI
RA	PTI & HVI
AK	PTI & DEPI
TA	PTI
OK	PTI
KK	DEPI
RK	CDI & DEPI & PTI

Next, the six dimensions of human behaviour according to Weiner's (1998) adaptation model are discussed. As the theoretical background to these dimensions is discussed in Chapter 4, this chapter will concern itself only with the quantitative and qualitative aspects of the Rorschach data.

6.3 Interpretation of structural variables

6.3.1 Attending to Experience

Table 5 below is a record of the descriptive statistics for the relevant variables in the Attending to Experience dimension. In every dimension to follow, the collective results table groups the distribution of the individual participants' data into descriptive statistics in order to describe the entire sample's performance. These statistics include the mean, standard deviation, frequency, range, median, and mode for each variable as it occurred in the sample.

TABLE 5: COLLECTIVE RESULTS FOR THE ATTENDING TO EXPERIENCE DIMENSION

DESCRIPTIVE DATA							
Variable	Mean	S.D	Min	Max	Frequency	Median	Mode
Lambda	0.74	0.38	0.22	1.60	15	0.65	--
Zd	3.10	5.18	-8.00	10.50	15	4.00	4.50
X-%	0.43	0.11	0.25	0.61	15	0.44	--
W	9.33	4.83	1.00	16.00	15	11.00	--
D	11.93	6.30	1.00	25.00	15	12.00	--
Dd	3.93	3.32	0.00	11.00	13	3.00	--
Xu%	0.14	0.07	0.00	0.25	14	0.14	--
P	4.53	2.53	1.00	10.00	15	4.00	3.00

Table 6 below lists the performance of individual participants in the sample for major elements in the Attending to Experience dimension.

TABLE 6: DISTRIBUTION OF MAJOR VARIABLES IN THE ATTENDING TO EXPERIENCE DIMENSION PER PARTICIPANT

Variable	KA	SA	LK	HA	MK	CA	CK	PK	LA	RA	AK	TA	OK	KK	RK
Lambda	0.36	0.67	0.65	0.42	0.83	0.50	1.33	1.24	0.61	0.22	0.80	0.94	0.47	0.45	1.60
Zd	+10.5	+1.5	-0.5	+3.0	-2.0	+6.5	+7.0	+2.5	-8.0	+8.5	+10.0	+4.5	+4.0	-5.5	+4.5
X-%	0.32	0.35	0.55	0.47	0.33	0.44	0.52	0.32	0.45	0.55	0.50	0.61	0.41	0.25	0.58
W	16	8	13	9	7	2	1	5	14	11	12	11	15	14	2
D	15	12	12	7	23	9	13	25	15	8	5	16	5	1	13
Dd	3	0	8	1	3	7	7	8	0	3	1	4	2	1	11
Xu%	0.09	0.10	0.09	0.24	0.18	0.22	0.19	0.18	0.14	0.09	0.00	0.16	0.14	0.25	0.04
P	10	7	3	3	6	1	2	9	5	4	2	6	3	3	4

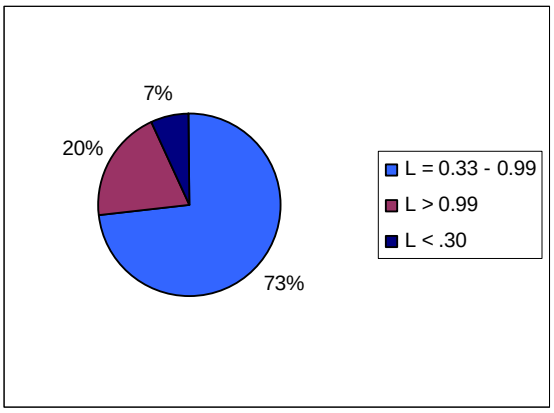
The variables pertaining to this cluster will be discussed individually in order to identify potential commonalities in the personality structures of the sample.

6.3.1.1 Being open to experience (Lambda)

The majority of the sample's (n = 11) Lambda values range between 0.33 and 0.99, suggesting that most of the participants manifested an adaptive, balanced focus of attention. A graphic representation of the sample's Lambda performance appears in Figure 9 below.

Three of the participants (20%) rendered a Lambda value higher than the critical point (L>0.99), indicating an avoidant style. These participants are likely to display a lack of adequate openness to experience and tendencies, viewing their world with an overly narrow focus of attention. Their results indicate that they lead their lives as if they have blinders on, looking rarely to the left or right. Because of this tendency to have "psychological tunnel vision", they notice little more than the bare outlines of events and frequently overlook the subtle nuances of social and interpersonal situations.

FIGURE 9: GRAPHIC REPRESENTATION OF SAMPLE'S LAMBDA PERFORMANCE



One participant (7%) had a Lambda value below 0.30, which indicates an excessive openness to experience as characterised by an overly broad focus of attention. Low lambda individuals are usually sensitive to their experiences and acutely aware of events in their lives (Weiner, 1998). This participant is

likely to welcome and even seek out ambiguous and complex situations, and she will typically feel most comfortable in environments that are relatively unstructured and open-ended. She rarely deals with situations in a simple, detached, or objective manner, but is instead likely to become over-involved in contemplating the underlying significance of events, or sorting out her feelings about them.

6.3.1.2 Organising information efficiently (Zd)

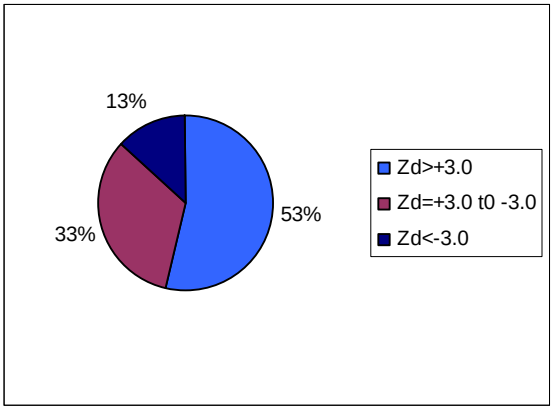
Five participants (33%) demonstrated a normative ability to organise information efficiently (Zd between -3.0 to +3.0). This indicates an adaptive balance between the amount of information people take in and their capacities to process this amount of information adequately. They thus absorb just about as much information as they can process adequately, and they are likely to solve problems and complete tasks in an efficient manner and with a degree of success consistent with their abilities.

Eight participants (53%) demonstrated an over-incorporative stance towards organising information, as defined by a Zd score exceeding +3.0. They tend to take in more information than they can organise efficiently and tend to examine their experience more thoroughly than is necessary. They seek out more information than most people would require in order to make a decision; they revise and redo their work products more than most people would find necessary in order to feel satisfied; and, despite having made their best efforts, they are more likely than most people to feel uncertain and unfulfilled, as if they have somehow fallen short of their best effort. These participants are also likely to be hesitant in their decision-making, as they are uncertain about decisions they make, and are easily persuaded to defer and delay rather than come to closure in their opinions and conclusions. In addition, once having made a decision, they may be reluctant to reconsider it, even when doing so would be advisable. Thus, these participants may show a mixture of indecisiveness and rigidity in how they approach decision-making.

Only 2 of the participants (13%) showed an under-incorporative style, with their Zd score being less than -3.0. They are likely to take in too little

information and consequently tend to examine their experiences less thoroughly than would be advisable. A graphic representation for the sample's Zd data is provided in Figure 10 below.

FIGURE 10: GRAPHIC REPRESENTATION OF Zd DATA



6.3.1.3 Perceiving events realistically and conventionally (X-%, W:D:Dd, Xu%, P)

The realistic perception of events consists of individuals being able to form accurate impressions of themselves and their environment. The Distorted Form variable (X-%) provides a good indication of whether or not subjects perceive their experiences realistically.

Interestingly, all the participants (n = 15) demonstrated a tendency to perceive events incorrectly, to form mistaken impressions of themselves, to misinterpret the actions and intentions of others, to fail to anticipate the consequences of their own actions, and to misconstrue what constitutes appropriate behaviour. With this sample, erroneous conclusions and ill-advised actions stemming from inaccurate perception led to instances of faulty judgement that undermines adequate adjustment. In addition, 14 of the participants had an X-% of 0.29 or more – a score associated with increasingly severe kinds of adjustment difficulty. They are at risk for behaviour that is self-defeating, unintentionally harmful to themselves and those around them, and likely to be viewed by others as strange, peculiar, erratic or incomprehensible. Weiner (1998) even goes so far as to say that

this persistent, pervasive and severe breakdown in reality testing and the extent of distorted perception on which it is based typically identifies a psychotic degree of disturbance. Seven of the participants (47%), however, showed typical and adaptive tendencies to perceive people and events in an accurate but sometimes idiosyncratic manner (Xu% between 10% and 20%).

In terms of the conventional perception of reality, 6 participants (40%) indicated a tendency to pay special attention to unusual aspects of experience (Dd > 3). Dd > 3 is generally associated with a maladaptive preoccupation with unusual aspects of experience. This can result in individual idiosyncrasies that may contribute to a person being viewed by others as eccentric and strange. This recurred in 3 participants (20%) who had a Xu% exceeding 20%, and 7 participants (47%) who showed a positive finding of P < 4, thus indicating an inclination to more individualistic views of the world.

Five participants (33%), however, demonstrated a tendency to be more conventional than most people in the impressions they formed, and to be less likely to venture down paths not frequently taken by others (Xu% < 10). In 6 others (40%) the finding of P > 4 identified a more-than-average endorsement of conformity.

The impaired reality testing that the sample displayed was accentuated in the subjects who demonstrated an unusual degree of idiosyncrasy (P < 4). In this regard, the hypothesis is that inaccurate rather than merely unconventional attention to experience is the order of the day. In the 6 other participants (40%) whose P scores indicated an above-average tendency to conformity, a retained capacity to recognise conventional reality was demonstrated.

The findings of the Attending to Experience dimension suggest that:

- The sample seems to have an adaptive, balanced focus of attention (Lambda), but tend to utilise an over-incorporative stance towards organising information (Zd).

- All of the participants are prone to perceive events incorrectly (X-%). This can lead to instances of faulty judgement that undermines adequate adjustment.
- Most of the participants demonstrate severe adjustment difficulties that put them at risk of behaviour that is self-defeating and unintentionally harmful to themselves and to others around them.

6.3.2 Using ideation

Table 7 below is a record of the descriptive statistics for the relevant variables in the Using Ideation dimension, and Table 8 lists the performance of individual participants in the sample for major elements in this dimension.

TABLE 7: COLLECTIVE RESULTS FOR THE USING IDEATION DIMENSION

DESCRIPTIVE DATA							
Variable	Mean	S.D	Min	Max	Frequency	Median	Mode
WSum6	20.67	13.77	2.00	46.00	15	20.00	--
a	7.40	4.36	1.00	16.00	15	7.00	--
p	3.93	1.53	2.00	8.00	15	4.00	3.00
Ma	3.73	2.84	0.00	11.00	14	4.00	1.00
Mp	1.73	1.29	0.00	4.00	12	2.00	1.50
INTELL	4.20	3.90	0.00	13.00	15	3.00	1.50
FM	3.80	2.14	1.00	8.00	15	4.00	--
m	2.07	1.69	0.00	5.00	11	2.00	0.00
FM + m	5.87	2.75	1.00	11.00	15	6.00	4.00

TABLE 8: PERFORMANCE OF INDIVIDUALS ON THE USING IDEATION DIMENSION

Variable	KA	SA	LK	HA	MK	CA	CK	PK	LA	RA	AK	TA	OK	KK	RK
WSum6	2	21	20	8	16	20	4	8	26	44	46	39	31	6	19
a	16	7	6	8	9	5	2	5	7	16	1	11	10	6	2
p	8	3	5	4	2	4	3	4	5	3	3	3	4	6	2
Ma	11	3	4	6	5	1	1	0	1	7	1	5	4	5	2
Mp	4	1	3	1	0	4	0	2	0	2	1	2	2	3	1
INTELL	2	1	2	3	5	1	0	3	13	12	4	5	9	2	1
FM	5	2	1	2	6	3	4	7	8	5	1	5	4	3	1
m	4	4	3	3	0	1	0	0	3	5	1	2	4	1	0
FM + m	9	6	4	5	6	4	4	7	11	10	2	7	8	4	1

6.3.2.1 Thinking logically and coherently

Analysis of the six critical special scores confirms that the participants' conceptual thinking clearly resulted in pervasive difficulties in containing or directing ideational activities adaptively, regardless of the unique source of its disruption. While 5 participants (33%) demonstrated good capacities to think logically and coherently (WSum6 < 12), 9 of the remaining participants (60%) seemed to have difficulty in thinking clearly and coherently. This suggests that the majority of the sample tend to think in a disorganised, inconsistent manner, often marked by seriously flawed judgement. These 9 participants (60%) are likely to display instances of arbitrary and circumstantial reasoning. They are apt to have moments in which loose and scattered ideation confuses them and is confusing to others. In addition, all 9 participants' (60%), WSum6 exceeded 18, which would suggest that a formal thought disorder was in place. The distribution of the special scores is illustrated in Figure 11 below.

FIGURE 11: DISTRIBUTION OF SPECIAL SCORES

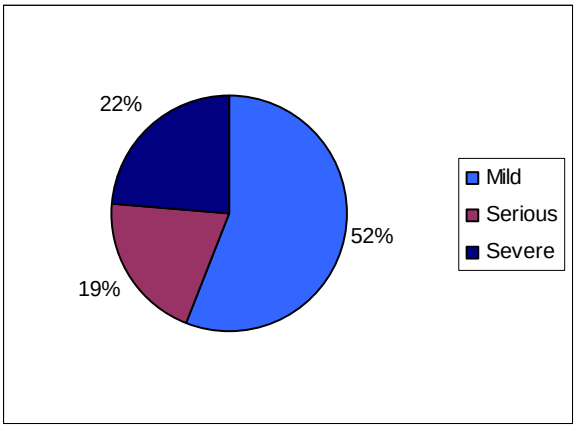


Table 9 below lists the number of answers that warranted Critical Special Scores for all the participants. Table 10 below illustrates the descriptive statistics for the Critical Special Scores.

TABLE 9: DISTRIBUTION OF CRITICAL SPECIAL SCORES PER PARTICIPANT

Variable	KA	SA	LK	HA	MK	CA	CK	PK	LA	RA	AK	TA	OK	KK	RK	Total
DV	0	0	1	0	1	1	0	0	0	2	2	0	0	0	1	8
INC	1	2	2	2	6	2	2	4	2	3	1	4	2	1	2	36
DR	0	3	0	0	1	1	0	1	1	0	0	1	0	0	0	8
FABC	0	0	1	1	0	0	0	0	1	1	1	0	2	0	2	9
DV2	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	1
INC2	0	0	1	0	0	0	0	1	1	0	0	2	3	1	0	9
DR2	0	1	0	0	0	0	0	0	1	1	4	1	0	0	1	9
FABC2	0	0	1	0	0	0	0	0	0	3	1	2	1	0	0	8
ALOG	0	0	0	0	0	1	0	0	1	1	0	0	0	0	0	3
CONT	0	0	0	0	0	1	0	0	0	0	1	0	0	0	0	2
SUM6	1	7	6	3	8	6	2	4	7	11	10	10	8	2	6	91
WSum6	2	21	20	8	16	20	4	8	26	44	46	39	31	6	19	

TABLE 10: DESCRIPTIVE DATA FOR WSum6

DESCRIPTIVE DATA						
Variable	Mean	S.D	Min	Max	Frequency	Median
DV	0.53	0.72	0.00	2.00	6	0.00
INCOM	2.40	1.31	1.00	6.00	15	2.00
DR	0.47	0.81	0.00	3.00	5	0.00
FABCOM	0.60	0.71	0.00	2.00	7	0.00
DV2	0.07	0.25	0.00	1.00	1	0.00
INCOM2	0.53	0.88	0.00	3.00	5	0.00
DR2	0.60	1.02	0.00	4.00	6	0.00
FABCOM2	0.53	0.88	0.00	3.00	5	0.00
ALOG	0.20	0.40	0.00	1.00	3	0.00
CONTAM	0.13	0.34	0.00	1.00	2	0.00
SumSp. Scores	6.07	3.02	1.00	11.00	15	6.00
Lvl-2 Sp. Scores	1.73	1.84	0.00	5.00	9	1.00
WSum6	20.67	13.77	2.00	46.00	15	20.00

A review of the standardised scores confirms that the mean for Sum6 is elevated compared to both the non-patient (z=3.87) and the outpatient (z=1.50) norms. Accordingly, the sample's mean value for WSum6 (20.67) is also significantly elevated compared to non-patient (z = 4.77) and even the outpatient (z=1.34) norm populations.

When the value for WSum6 rises to such levels as in this sample, there is usually an association with impaired reality testing. In this regard, quite a few

of the responses were bizarre. As mentioned above, all the participants showed mild cognitive mismanagement (DV1, INC, DR1). Serious forms of cognitive mismanagement were demonstrated by 73% of the sample (n=11) (FABC, DV2, INC2), while severe types of cognitive mismanagement were reflected by 60% of the sample (n=9) (DR2, FABC2, ALOG, CONT).

36 of the 91 (40%) assigned Critical Special Scores comprised INCOM1 answers, in which the participants merged an unusual combination of details into a single object. According to Exner (2001), this kind of answer represents a conceptual failure to discriminate and/or a kind of concrete reasoning. Here it should be kept in mind that education and language proficiency can influence this score. Four participants (27%) gave more than two INCOM1 answers, and two participants (13%) gave more than one INCOM2 answer. Giving more than one INCOM2 answer reaches beyond the occasional simple discriminatory failure. The 9 INCOM2 answers in the sample were somewhat bizarre, and revealed a loose form of logic that tends to discount reality considerations and/or reflects marked personal preoccupations. The INCOM answers represented 50% of the number of Critical Special Scores assigned for the sample.

Only 3 participants (20%) gave ALOG answers to represent a form of strained reasoning where faulty cause-and-effect relationships are connected in a simplistic manner and maintained regardless of apparent flaws in the logic. These ALOG answers reflected immature thinking and unexpectedly poor judgement. These instances of unsophisticated, arbitrary connections constituted 3% of the assigned Critical Special Scores.

The DR responses, constituting 19% of the Critical Special Scores assigned, reflect poor judgement and a decline in control over the ideational impulses. The 9 (10%) level-2 responses indicate a more seriously impaired ability to stay on target. They suggest the presence of impulsive and disjointed conceptual thinking in the one participant (7%) who produced more than one DR2 answer.

DV1 answers indicate brief moments of cognitive mismanagement, but none of the 6 participants (40%) who produced them scored high enough for the result to be interpretively significant. The DV answers constituted 10% of the Critical Special Scores in this sample.

6.3.2.2 Thinking flexibly (a:p)

Two participants (13%) attributed equal numbers of active and passive movement responses that indicate ideational flexibility in making decisions and adapting to new situations and unfamiliar demands. In contrast, 13 participants' data (87%) indicated an imbalance that usually identifies cognitive inflexibility. These participants are likely to cling rigidly to previously held convictions, and resist re-evaluating their beliefs on the basis of new information. Weiner (1998) holds that they tend to be closed-minded people who rarely change their opinions and seldom entertain the possibility of modifying their perspectives about themselves and external events. This type of inflexibility frequently impedes progress in psychotherapy aimed at helping people modify their frame of reference (Weiner, 1998). In addition, it interferes with adaptation to new situations and unfamiliar demands.

6.3.2.3 Thinking constructively (Ma:Mp)

Based on the Ma:Mp ratio, two participants (13%) demonstrated a tendency for escapist fantasy or what is referred to as "abuse of fantasy". A normative capacity to think constructively was shown by the remaining 13 participants (93%).

6.3.2.4 Thinking in moderation (EBPer, INTELL, FM + m)

Three Rorschach variables that aid in distinguishing between moderate and excessive thinking are Pervasive Experience Balance (EBPer), the Intellectualization Index (INTELL), and the sum of the animate and inanimate movement responses (FM + m).

In 10 participants (67%), a maladaptive excessive preference for dealing with experience primarily through ideational rather than affective channels was indicated. These participants tend to be heavy thinkers who have difficulty

being doers as well. Expressing themselves is difficult and they tend to rely on contemplation instead, with their decisions being made on the basis of rational deliberations in which feelings and intuition are seldom allowed. The limited availability for affective expression makes comfortable and effective dealing with emotionally arousing situations difficult. Despite their preference to avoid emotionality altogether, they are more vulnerable than most people to becoming overwhelmed and disorganised when confronted with intense emotional situations, because they have few skills and little experience to bring to bear in resonating and responding to affectively charged situations.

SIx participants (40%) demonstrated a prominent inclination to use intellectualisation as a way of coping with unpleasant or otherwise unmanageable affects (INTELL = 4 or 5). In three of these participants it was indicated that intellectualisation usually served as a cornerstone among their defensive operations (INTELL > 5). These participants tend to distance themselves from affect in this way, but they sacrifice the ability to deal with feelings in a candid, genuine and forthright manner. When a situation calls for direct expressions of love, intellectualisers are likely to respond with fancily phrased but bland, contrived, and artificial-sounding allusions to affect, that convey an impression of not caring, not wanting to get involved, and not wanting to reveal oneself. This contributes to the sacrificing of interpersonal relationships.

Five participants (33%) demonstrated that they were less aware than others that they had unmet needs (FM < 3), while the remaining 10 (67%) had the kind of motivation associated with needs that are pressing to be met (FM > 3).

Four participants (27%) tended to be less concerned than they should be about everyday events in their lives. In addition, maladaptive excessive thinking involving an inability to prevent disturbing conscious awareness was indicated in 6 participants (40%) (FM + m > 6). This level of intrusive ideation often contributes to impaired concentration.

From the findings of the Using Ideation dimension it is evident that:

- More than half of the sample's thinking (60%) is characterised by disorganised and inconsistent ideational activity, often marked by seriously flawed judgement (WSum6).
- The majority of the sample (87%) show a form of rigid inflexibility that interferes with adaptation to new situations and unfamiliar demands (a:p), although there are indications that most of them (93%) have the capacity to think constructively (Ma:Mp)
- Chronic rather than transient need states frequently seem to interfere with almost half (40%) of the participants' concentration and attention (Fm + m).
- The sample clearly experience pervasive difficulties in containing or directing their ideational activities adaptively (Sum6), regardless of the unique source of disruption in the individual participants' conceptual thinking.
- Attempts to make arbitrary connections between the elements of a situation frequently compromise their reality testing (INCOM, FABCOM).
- Intellectualization as a defensive operation is indicated in 40% of the sample.

6.3.3 Modulating affect

Emotions tend to permeate most psychological activity. When emotions interact with thinking, they affect judgements and decisions and impact on many other aspects of behaviour.

The sample's performance on the Rorschach variables related to emotion is displayed in Table 11 below while the individual performance of the participants in the above variables is reflected in Table 12.

TABLE 11: DESCRIPTIVE DATA FOR THE MODULATING AFFECT DIMENSION

DESCRIPTIVE DATA							
Variable	Mean	S.D	Min	Max	Frequency	Median	Mode
Afr	0.56	0.20	0.22	1.00	15	0.50	0.50
WSumC	4.10	2.33	1.00	9.00	15	3.50	--
SumC'	1.40	1.62	0.00	7.00	12	1.00	1.00
Col-Shd Bld	0.60	0.95	0.00	3.00	5	0.00	0.00
SumShd	4.20	2.26	1.00	9.00	15	4.00	4.00
S	2.40	1.40	0.00	5.00	14	2.00	1.00
FC	2.20	1.42	0.00	5.00	14	2.00	2.00
CF	2.20	1.51	0.00	5.00	13	2.00	2.00
C	0.53	0.88	0.00	3.00	5	0.00	0.00

TABLE 12: DISTRIBUTION OF MODULATING AFFECT DIMENSION PER PARTICIPANT

Variable	KA	SA	LK	HA	MK	CA	CK	PK	LA	RA	AK	TA	OK	KK	RK
Afr	0.48	1.00	0.50	0.55	0.57	0.50	0.50	0.90	0.45	0.22	0.64	0.72	0.47	0.23	0.63
WSumC	7.0	6.0	2.0	3.5	2.5	2.5	1.5	4.0	9.0	4.5	7.5	5.5	3.0	2.0	1.0
SumC'	1	2	2	1	1	1	0	1	1	7	2	0	1	1	0
Col-Shd Bld	1	0	1	0	0	0	0	0	0	2	2	3	0	0	0
SumShd	4	4	8	2	4	2	1	4	3	9	4	6	5	1	6
S	2	1	3	4	1	0	1	5	2	4	4	2	1	3	3
FC	1	2	2	1	5	1	3	2	5	1	2	4	2	2	0
CF	5	2	1	3	0	2	0	3	5	4	2	2	2	1	1
C	1	2	0	0	0	0	0	0	1	0	3	1	0	0	0

6.3.3.1 Modulating affect sufficiently (Afr, WSumC:SumC')

The ability to engage in emotionally toned situations and to exchange feelings with others was indicated in 10 (67%) participants (Afr > 0.49). This indicates that these participants are as willing as most people to process emotional stimulation. The data of the remaining 5 participants (33%) points to an aversion to situations involving expressions of feelings and, consequently, to maladaptive emotional withdrawal (Afr < 0.50). In addition, 2 participants (13%) showed an insufficient capacity to experience and express feelings (WSumC < 2.5).

6.3.3.2 Modulating affect pleasurably (SumC', Col-Shd Bld, SumShd, S)

In one of the participants (7%) there was an indication of a maladaptive extent of painful internalised affect (C' > 2). For this participant, feelings of sadness, gloom, unhappiness and psychological misery seemed to be the order of the day. For the remaining 14 participants (93%), however, there seemed to be little painful internalised affect.

In 5 of the participants (33%) there were indications that they were confused and uncertain about how they felt, and they often found it difficult to sort out their feelings. They had a proclivity to attach both pleasant and unpleasant connotations to experiences in their lives, which limits their chances of being able to enjoy themselves. The remaining 10 participants (60%) seemed to be less uncertain and confused by emotions or emotional situations.

In two participants (13%) an emotional stress flag was indicated when they were victim to maladaptive unpleasurable affect. A personality liability that interferes with pleasurable affective experience was present in 7 participants' (47%) records (S > 2). These participants may harbour more than ordinary amounts of anger and resentment towards people and situations in their lives that they regard as unfairly failing to meet their needs or posing obstacles to their goals. This state of excessive anger and resentment constitutes an unpleasant affective state with considerable potential to foster problematic behaviour.

6.3.3.3 Modulating affect in moderation (EBPer, FC:CF + C, CP)

Modulating affect in moderation consists of maintaining an adaptive balance between emotional and ideational channels of expression. Difficulty in modulating affect at an adaptive level of moderation was indicated by 6 participants (40%). Of these 6, five demonstrated emotional immaturity where affect is experienced and expressed dramatically and with intensity, but these affects are shallow and superficial (CF + C > FC + 1). The other participant lay at the other end of the spectrum, where she demonstrated emotional

reservation (FC > (CF + C) + 3). Her affects run deep and long, but she is likely to express and experience feelings in a very low key.

The dramatic finding of CP > 0 was indicated in 4 participants (27%). These participants tended to keep themselves in more or less good spirits by using denial to ward off any potentially depressing feelings and concerns.

From the Modulating Affect dimension it can be inferred that:

- Most of the participants (67%) showed a willingness to deal with emotions (Afr), and few were uncertain or confused by emotions or emotional situations (Col-Shd Bld).
- Almost half of the sample (40%) experienced some difficulty with controlling and modulating their emotions. One exercised excessive control over these emotions, but the majority typically restrained their emotions much less than most people and often expressed their emotions in intense and/or dramatic ways (FC:CF+C).
- Half of the sample (47%) harboured more than ordinary amounts of anger and resentment towards people and situations.

6.3.4 Managing stress

Table 13 below is a record of the descriptive statistics for the relevant variables in the Managing Stress dimension, and Table 14 outlines the distribution of these variables per participant.

TABLE 13: COLLECTIVE RESULTS FOR THE MANAGING STRESS DIMENSION

DESCRIPTIVE DATA							
Variable	Mean	S.D	Min	Max	Frequency	Median	Mode
EA	9.50	4.36	2.50	22.00	15	9.50	10.00
D	-0.07	1.18	-2.00	3.00	15	0.00	0.00
AdjD	0.60	1.14	-1.00	4.00	15	0.00	0.00

TABLE 14: DISTRIBUTION OF MANAGING STRESS DIMENSION PER PARTICIPANT

Variable	KA	SA	LK	HA	MK	CA	CK	PK	LA	RA	AK	TA	OK	KK	RK
EA	22.0	10.0	9.0	10.5	7.5	7.5	2.5	6.0	10.0	13.5	9.5	12.5	8.0	10.0	4.0
CDI	1	2	2	2	0	1	4	2	3	1	2	2	1	3	4
D	+3	0	-1	+1	0	0	0	-1	-1	-2	+1	0	-1	+1	-1
AdjD	+4	+1	0	+2	0	0	0	-1	0	0	+1	+1	0	+1	0

6.3.4.1 Mustering adequate resources (EA, CDI)

Being able to muster adequate resources for meeting the demands of everyday living consists of having at one's disposal effective ways of thinking about these demands, and appropriate channels for experiencing and expressing feelings about them. In 2 participants (13%) limited coping resources were indicated, and they had a proclivity to meet most of life's demands in an inept and ineffective manner that provides them little gratification and earns them limited success (EA < 6). The remaining 13 participants (87%) demonstrated an adaptive capacity to muster resources and meet demands (EA > 6).

Adequate resources for functioning in a reasonably competent manner were also indicated in 13 participants (87%), as illustrated in CDI < 4. Weiner does warn, however, that this does not indicate any special personality assets, nor does it preclude the possibility of adjustment difficulties related to liabilities in using ideation, modulating affect, or conducting interpersonal relationships. Two participants (13%) had an elevated CDI (CDI > 3) which typically points to inept and ineffective ways of attempting to cope with ordinary experiences of daily living.

6.3.4.2 Minimising subjectively felt distress (D, AdjD)

Five of the participants (33%) fell within the normative range for the D variable (D= 0), making them relatively free from overt anxiety, tension, nervousness, and irritability. D = 0, however, may in some circumstances identify a vulnerability to certain adjustment problems. These participants may maintain their psychological equilibrium and stability not by virtue of good coping

resources, but by determined efforts to keep stressful experiences at a minimum, and disturbing thoughts and feelings out of their conscious awareness. With respect to potential disadvantages of D=0, the stability and satisfaction it identifies can impede personality and behaviour change that would be desirable. Stability constitutes a liability to people who are having psychological difficulties. Weiner states that in patient populations, D = 0 is likely to be associated with chronic and characterological conditions that are relatively resistant to change.

Four participants (27%) demonstrated D > 0, associated with a lack of sufficient sensitivity to deal with people and situations effectively. Able to remain calm because they do not let events bother them, they sometimes ignore or minimise the implications of events that should capture their attention and cause them concern.

In contrast, 6 participants (40%) had a D < 0 status, making them vulnerable to feeling tense, anxious, nervous and irritable. This is associated with a limited tolerance to frustration and a resulting proclivity for impulsiveness. These participants are susceptible to unwelcome, unpleasant, and episodic loss of self-control.

Nine participants (60%) seemed to be victim to situational distress (D < AdjD), and in five of these participants there was an indication that they were presently experiencing the ill effects of more situational stress than they could manage adequately, but would return to a customary state of psychological equilibrium as soon as the situational demands on them abated (D < 0 but AdjD =0).

The findings of the Managing Stress dimension indicate that:

- Adequate resources for coping in a reasonably competent manner are strongly indicated (87%) in the sample (EA, CDI).

- Almost half of the sample (40%) is susceptible to episodic loss of self-control. 33% of the sample could be experiencing adjustment problems that are relatively resistant to change.
- Marked situational stress is experienced by 60% of the sample.

6.3.5 Viewing oneself

This section deals with the image that members of the sample had of themselves, with impressions they had regarding their own characteristics. These may or may not be accurate and/or accessible to their conscious awareness. The extent to which these participants were involved with themselves in contrast to their concerns for the external world was examined. The participants' performance on the Rorschach variables related to this aspect of their personalities and psychological functioning is listed in Tables 15 and 16 below.

TABLE 15: COLLECTIVE RESULTS FOR VIEWING ONESELF

DESCRIPTIVE DATA							
Variable	Mean	S.D	Min	Max	Frequency	Median	Mode
Fr + rF	0.13	0.34	0.00	1.00	2	0.00	0.00
3r + (2) /R	0.27	0.13	0.00	0.53	15	0.29	0.19
V	0.53	0.72	0.00	2.00	6	0.00	0.00
MOR	1.67	1.58	0.00	5.00	10	2.00	--
FD	1.13	1.59	0.00	6.00	8	1.00	0.00
H	3.20	3.27	0.00	14.00	13	2.00	2.00
(H)	2.20	1.68	0.00	6.00	12	2.00	2.00
Hd	1.40	1.82	0.00	6.00	8	1.00	0.00
(Hd)	0.27	0.44	0.00	1.00	4	0.00	0.00

TABLE 16: DISTRIBUTION OF VIEWING ONESELF PER PARTICIPANT

Variable	KA	SA	LK	HA	MK	CA	CK	PK	LA	RA	AK	TA	OK	KK	RK
Fr + rF	1	0	0	0	0	0	0	0	0	1	0	0	0	0	0
3r+(2)/R	0.53	0.20	0.33	0.35	0.24	0.44	0.00	0.37	0.14	0.36	0.11	0.29	0.32	0.19	0.19
V	2	1	2	1	1	0	0	0	0	0	0	0	1	0	0
MOR	2	2	0	5	0	0	0	2	1	4	1	2	2	4	0
FD	3	0	6	0	0	1	1	2	1	2	0	1	0	0	0
H	14	1	5	3	4	2	0	2	1	4	2	3	5	0	2
(H)+Hd+(Hd)	4	4	8	3	0	2	3	7	0	6	2	9	2	6	2

6.3.5.1 Maintaining adequate self-esteem (Fr + rF, 3r + (2)/ R)

Two participants (13%) demonstrated marked tendencies to overvalue their personal worth and an inclination to become preoccupied with their own needs at the expense of concern about the needs of others (Fr + rF > 0).

Five participants (33%) indicated the capacity to balance attending to themselves and to others (3r + (2) / R between 0.33 and 0.44). They will be likely to attend to themselves sufficiently, but not excessively. In 9 of the participants (60%) there were indications that they were not paying sufficient attention to themselves, and they might even be avoiding self-focusing. The motivation for avoiding self-focusing often derived from a low estimate of their personal worth. These participants may compare themselves less favourably with others and they demonstrate an inability to maintain adequate self-esteem. One participant (7%), in contrast, had a score of more than 0.44. With this participant, a reflection response was also present, which points to an unusual degree of preoccupation with the self and a high level of self-esteem.

6.3.5.2 Promoting Positive Self-Regard (V, MOR)

Ten participants (67%) had Morbid Content (MOR) responses in their protocols, identifying their negative and unfavourable attitudes specifically held toward their body and its functions. In 8 of these participants (53%) this negative attitude was quite prominent. In 6 participants (40%) the presence of Vista (V) responses signalled self-critical attitudes.

6.3.5.3 Enhancing self-awareness (FD)

The ability to view oneself adaptively and to maintain a moderate level of self-awareness was indicated in 4 participants (27%). Seven participants (47%) tended to have a disinterest in or capacity for introspection (FD = 0), while four others (27%) were likely to have an unusual degree of self-consciousness and soul-searching (FD > 2).

6.3.5.4 Forming a stable sense of identity (H: Hd + (H) + (Hd)

Seven participants (47%) had a score of H < 2, which is associated with an insufficient number of identifications on which a stable sense of self can be based.

From the above findings of the Viewing Oneself dimension it is evident that:

- The majority of the participants (67%) had negative self-images and personal self-worth; with a tendency to avoid self-focusing indicated in 40% of the sample.
- Negative attitudes toward their body and its functions were indicated in 40% of the sample..
- The participants showed the capacity to maintain adequate self-awareness.
- Almost half of the sample (47%) did not have sufficient identifications available on which they could base a stable sense of self.

6.3.6 Relating to others

A number of factors affect how people perceive and relate to others. In addition to external elements that prescribe adherence to certain roles or expectations, internal factors such as needs, attitudes, emotional states, and coping styles also have considerable impact on people's notions of their social environments. Table 17 below lists the distribution of this dimension per participant, and Table 18 lists the sample's Rorschach data for the variables related to interpersonal perception.

TABLE 17: DISTRIBUTION OF THE RELATING TO OTHERS DIMENSION PER PARTICIPANT

Variable	KA	SA	LK	HA	MK	CA	CK	PK	LA	RA	AK	TA	OK	KK	RK
SumH	18	5	13	6	4	4	3	9	1	10	4	12	7	6	4
ISOL	0.35	0.10	0.06	0.18	0.03	0.17	0.19	0.05	0.14	0.09	0.11	0.32	0.09	0.25	0.23
SumT	0	0	0	0	0	0	0	0	1	0	1	1	1	0	2
COP	4	0	0	1	3	1	0	1	0	3	0	1	0	0	0
AG	3	1	1	0	1	0	0	0	2	4	0	0	0	5	0
a	16	7	6	8	9	5	2	5	7	16	1	11	10	6	2
p	8	3	5	4	2	4	3	4	5	3	3	3	4	6	2
M-	5	1	5	2	2	2	0	2	0	4	1	5	0	1	1

TABLE 18: COLLECTIVE RESULTS FOR THE RELATING TO OTHERS DIMENSION

DESCRIPTIVE DATA							
Variable	Mean	S.D	Min	Max	Frequency	Median	Mode
SumH	7.27	4.39	1.00	18.00	15	6.00	4.00
ISOL	0.16	0.09	0.03	0.35	15	0.14	0.09
SumT	0.40	0.61	0.00	2.00	5	0.00	0.00
COP	0.93	1.29	0.00	4.00	7	0.00	0.00
AG	1.13	1.59	0.00	5.00	7	0.00	0.00
a	7.40	4.36	1.00	16.00	15	7.00	--
p	3.93	1.53	2.00	8.00	15	4.00	3.00
M-	2.07	1.77	0.00	5.00	12	2.00	1.50

6.3.6.1 Sustaining interpersonal interest, involvement and comfort (SumH, ISOL)

In 13 participants (87%) an average or above-average interest in interpersonal relations was indicated (SumH > 3). This constitutes a personality asset for these participants, while the remaining 2 participants (13%) demonstrated a personality liability, as they indicated a limited interest in people (SumH < 4). In addition, one participant (7%) indicated the presence of minimal social interaction (ISOL > 0.33).

6.3.6.2 Anticipating Interpersonal intimacy and security (SumT, HVI)

The presence of T (T=1) in 5 of the protocols (33%) provides an indication of an adaptive capacity to anticipate and establish close, intimate, and mutually supportive relationships with other people. The absence of T responses (T=0) in 10 of the participants (67%) indicates a basic impairment in the capacity to form close attachments to other people. Should these participants have a relationship, it is likely to be detached rather than close and intimate. Elevations in T (T > 1) was shown in 1 participant (7%), indicating an experience of greater need for closeness to other people than were being met in the present circumstances.

Four participants (27%) had a positive HVI, indicating an inordinate alertness to potential sources of danger or threat in their environment, usually as a

consequence of feeling unable to trust the motives of others and to depend on the safety of their surroundings.

6.3.6.3 Balancing interpersonal collaboration and acquiescence with competitiveness and assertiveness (COP, AG, a:p)

Three participants (20%) were likely to be regarded as likeable and outgoing as they had COP > 2. 8 participants (53%), however, had a proclivity to convey to others a disinterest in or even distaste for doing things together in mutually cooperative ways. These participants are likely to impress others as distant and aloof.

A lack of sufficient assertiveness was indicated in 8 participants (53%) They do not stand up for themselves when they should, to avoid being exploited and manipulated by others. Three participants (20%) tended to behave in an assertive fashion that falls outside the normal ranges (AG > 2).

6.3.6.4 Remaining interpersonally empathic (Accurate M)

A maladaptive impairment of social perception was indicated in 8 participants (53%). These participants are likely to experience adjustment difficulties that can be attributed in part to faulty perception of people and social interactions.

From the above findings on the sample's ability to relate to others, it is clear that:

- People are important to them (SumH) but most of the participants dislike doing things in mutually cooperative ways (COP). At least half of the sample (53%) lack assertiveness in social relationships (AG).
- There are indications of a lack of competency to establish close, intimate and supportive relationships with others (SumT), and half of the sample (53%) demonstrates impairment in social perception (M-).

The next chapter provides a synopsis and discussion of the current findings.

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CHAPTER 7

DISCUSSION AND CONCLUSION

7.1 Synopsis of findings

The purpose of this study was to explore the personality structure and psychological functioning of a sample of patients with AN, with the aid of the Rorschach Inkblot Method. The results of the Rorschach Comprehensive System indicated a number of commonalities in their capacity to attend to experience, use ideation, modulate affect, manage stress, and view the self, and in the effect of these factors on their ability to relate to others.

The most outstanding of these common attributes was that the participants showed a notable impairment in their characteristics relating to organising ability, reality testing, behavioural adjustment, ideational activity, judgement, and coping behaviour, where the poor modulation of emotion left the majority relying on intellectualisation as a defensive operation. This seemed to be the culmination of a number of confounding factors, as is evident from the commonalities in the personality structures and psychological functioning of the majority of the participants. These are discussed below.

The majority of the participants manifested an adaptive, balanced focus of attention (Lambda), but indicated an over-incorporative stance regarding organising information. This is indicative of difficulties in decision-making (Zd). The over-incorporative stance regarding organising information seems to mirror Sours' (1974) formulation as discussed in Chapter 2. This could be part of a defensive operation where the patient attempts to please others by over-achieving.

All the participants showed a decrease in mediational efficiency (X-%), with a strong tendency to perceive events incorrectly, to form mistaken impressions of themselves, to misinterpret the actions and intentions of others, to fail to anticipate the consequences of their own actions, and to misconstrue what constitutes appropriate behaviour. This adjustment difficulty is so severe that

they are at risk of behaviour that is self-defeating and unintentionally harmful to themselves and those around them. These participants are likely to be viewed by others as strange, peculiar, erratic or incomprehensible. Almost half of the sample, however, have the ability to perceive people and situations in an accurate, though sometimes idiosyncratic, manner (Xu%).

There are indications that their thinking was likely to become disorganised, inconsistent, and marked by seriously flawed judgement (WSum6). Although severely impaired conceptual thinking occurred (L2SpcSc, DR), most of the ensuing cognitive slippage represented forms of conceptual mismanagement (DV, INCOM and FABCOM) that signify the rudiments of primary process thinking, for example instances of unexpectedly immature or flawed logic that allowed for unsophisticated and arbitrary connections between apparently unrelated elements. The participants showed a high incidence of cognitive mismanagement (Sum6) and instances of reduced reality testing, such that they could be expected to be unable to contend persistently and effectively with the demands of everyday living. This could be a reflection of the fragmented inner life of the eating-disordered individual that Williams (2000) refers to. In addition, the majority of the sample demonstrated an imbalance in ideation that usually identifies cognitive inflexibility (a:p). This could be an attempt by the sample to control the objects of their inner and external worlds. Most of the participants, however, indicated the ability to think constructively (Ma:Mp). Although the ability to think constructively would usually be considered a good prognostic indicator, it is hypothesised that this sample would find therapeutic change difficult because of their tendency towards primary process thinking.

The trend to keep emotions peripheral (EB, SumC':WSumC), and difficulty with modulating and expressing their emotions (FC:CF+C) were indicated. People demonstrating these traits will be likely to restrain their emotions much less than most people, and will often express their feelings in intense and/or dramatic ways. It is interesting that the majority of the participants, however, showed a willingness to deal with emotions (Afr), and few were uncertain or confused by emotions or emotional situations (Col-Shd Bld). It is thus

suggested that there is an eagerness to deal with emotions, but that the modulation and expression of emotion is problematic.

Half the sample indicated the strong presence of chronic rather than transient unmet need states. For several participants, these frequently interfered with their concentration and attention (FM + m, SumC', SumY, SumV). The control that these patients display could be linked to this finding – by controlling their food and objects, they also gain control over their needy self, allowing them to distance themselves from need states.

More than half the sample were currently experiencing marked situational distress. The psychological consequences of the stress tended to affect both the participants' thinking and their emotions (SumY and m). Almost half of the sample shows a susceptibility to episodic losses of self-control. In addition, there are indications that there is a vulnerability to adjustment problems that is relatively resistant to change (D). This might increase their potential for disorganisation and/or impulsive thinking and behaviour.

The majority of the participants had negative self-images (3r + (2)/R, Fr+rF and MOR) with prominent negative attitudes toward their body and its functions. This finding could reflect the ego-destructive superego (see Chapter 3) in that persecutory feelings that are potentially fatal seem to be present. The majority of the sample showed a disinterest in or the capacity for introspection (FD), and there are indications that they do not have sufficient identifications available on which they can base a stable sense of self.

Other people are important to them (SumH) but most of the participants dislike doing things in mutually cooperative ways (COP). More than half of the sample lack assertiveness in social relationships (AG). In addition, there are indications of a lack of competency in the ability to establish close, intimate and supportive relationships with others (SumT), and half of the sample demonstrate impairment in social perception (M-). It is hypothesised

that the need for relationships is present, but that there is considerable impairment in establishing and maintaining these relationships.

In view of the marked vulnerability to adjustment problems, only a very small percentage of the sample featured truly significant deficits in coping with everyday demands (CDI). Regardless of the group's inherent vulnerability to adjustment problems, poor self-esteem, impaired ability to cope with everyday problems and decisions, the interference of primary process thinking and severe impairment in reality testing, some means did exist to prevent complete disorganisation. The question arises whether the symptom of chronic self-starvation represented an adaptive defence that prevented the imminent potential for disorganisation in the group. If so, the protective function served by this form of self-induced harm could be one of the reasons behind AN's poor prognosis. Before attempting to answer these questions, the aeteological roots that underpin the collective personality structure and psychological functioning of the sample must be highlighted.

7.2 Aeteological considerations

From a psychodynamic perspective, the combination of these findings signalled a range of early experiences that probably influenced the development of the participants' personality structure and psychological functioning.

In Chapter 3 it was mentioned that Hilda Bruch supports Winnicot's theory in that the anorexic drive to perfection is a manifestation of a "false self" adaptation. In considering the aeteological implications of the sample's development, it is believed that Winnicot's (1965) landmark work "The maturational process and the facilitating environment" will shed light on the role of the environment in the formation of the self. According to him, the provision of a facilitative environment to foster the infant's maturational processes is cardinal. The environment usually consists of a good-enough primary caretaker – usually this role is filled by the mother – who adapts to the changing needs of the child during the different developmental periods in their relationship. Should the maternal care be optimal, trust in the environment to

meet his/her emotional and physical needs is facilitated. The child also learns to negotiate the *me* and *not me* differentiation at a manageable pace. Depending on the response from the environment to the developing infant and his/her needs, a perception of the self as wanted, worthy and loveable, or not, is fostered. The mother's ability to identify, name and accept the child's emotions lays the foundation for how the child regards and deals with his/her future affective experiences. Should the mother provide continued but unobtrusive support during the child's development, the child will be allowed to discover his/her personal life, to feel real, and to develop the capacity to be alone without fearing loss or extinction. Thus, good-enough mothering allows a child to move from absolute dependence to relative dependence, and then towards independence. The success of this move towards independence allows the entry into intimate, interdependent interpersonal relationships without having to fear engulfment or abandonment.

The interactional patterns laid during these first few years become the blueprint for a child's perception of him/herself and his/her world – and all his/her subsequent relationships.

Primary process thinking that is not orientated to reality or subject to the rules of logic dominates the early developmental years. Dudek (in Smuts, 2002) indicates that primary process thinking serves an adaptive function for the developing infant through the provision of tension reduction and wish fulfilment. This also aids in organising and ordering his/her world into manageable portions. With maturation, primary process thinking is supplemented with logical and reality-orientated secondary process thought.

The absence of a facilitative environment prevents the child's needs from being met. Repeated failure to meet an infant's needs signals an imminent threat to the continuation of his/her very existence. The experience of dread becomes a defensive emotion, a process cardinal to developing adaptive defences through the promise of survival.

An unsafe environment produces submission as a common response. Thus, when the not good-enough mother fails to meet her child's needs by replacing them with her own, the infant is forced to conform. Eventually, the child's compliance leads to the development of a false self that becomes isolated from its own spontaneous and life-giving core. For example, if the child is left alone and denied the experience of sharing intense emotions, he/she learns to isolate his/her affective responses from the external world. By the same token, anger becomes easily projected or denied when the needs of the caregiver require that the child be without such emotions in order to be accepted.

Winnicot (1960) holds that the origin of this false self lies in the seduction of the infant into a compliant relationship with a non-empathetic caregiver. By complying with external demands, a defensive process becomes possible through the false self, as the true self is protected and hidden. When this happens, the cathexis of external objects remains incomplete, and spontaneity is repressed by a false set of relationships in which the individual reacts compliantly to environmental demands.

The findings of the current study strongly advocate that this sample's environments were not optimal for the development of secure, contented, and truly independent adults (as signalled by the results of SumShd) who would feel comfortable with emotional intimacy and/or intensity (contra-indicated by the results of FC:CF+C, COP and AG), and whose cognitive abilities would routinely promote logical, reality-oriented alternatives to problem-solving and decision-making (contra-indicated by the results of X-% and WSum6).

Rather it is suggested that the development of a false self allowed these individuals to adapt relatively well (most had successful careers) despite a deep-rooted pathology. However, although the false self originally allowed them to remain in the primary relationship without being overwhelmed by the fear or rage that were kindled by their denigration, the price was a disorganised, fragile core that is easily overwhelmed when the usual defensive measures designed to protect it inevitably fail.

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7.3 Dynamic implications

Stimulation seems to be sought in an attempt to transform the early interpersonal deprivation that the anorexic individual suffers. This stimulation is achieved through involvement with people, but generally also by over-scanning their environments. The tendency to utilise an over-incorporative scanning ability is combined with their relatively intact mediational abilities (ie. their capacity to think constructively) to satisfy their need for adequate stimulation. This also allows for their control over the unexpected, their food and objects, as well as over their needs and their needy self. The control that is exercised by these patients allows for relatively adaptive functioning, despite all the reasons for the contrary.

Beneath the search for object contact is an emptiness that becomes evident when the individual's defensive structures become overwhelmed. An adequate false self that functions reasonably well falters when the intense conflict that arouses innumerable emotions can awaken the infantile dread of fusion. In this state of self-other fusion, the boundary between the self and the environment becomes so blurred that it is difficult to distinguish outer from inner. The data on the sample's ideational functioning suggests that these participants become subjected to primary process thinking and inaccurate reality testing under these circumstances (WSum6, Sum6, L2SpcSc). It is possible that for anorexic individuals, primary process thinking is related to lapses in self-other differentiation, while at the same time it provides a means of defending against total disorganisation.

As posed earlier, the question arises whether, once in this state of fusion, the self-starvation constitutes a defensive operation. It seems that the symptom of self-starvation protects the self and aids in controlling its internalised objects. The control of the inner objects is possibly aimed at preventing a too deep regression.

7.4 Prognostic considerations

The treatment objectives for AN directly or indirectly target a reduction in self-starvation, with attention to psychosocial and/or interpersonal concerns as secondary aims. It is important to note, however, that the findings of the current study identify important factors that could reasonably be expected to affect the chronic course of the disorder.

Several confounding factors in the participants' personality structure and psychological functioning appear to impact on prognostic considerations.

7.4.1 Inaccurate perception of people and events leads to erroneous conclusions and poor judgement (X-%).

7.4.2 There are indications of limited cognitive flexibility, resulting in resistance against the re-evaluation of beliefs on the basis of new information (a:p).

7.4.3 The frequency and extent of ideational interference posed by primary process thoughts, signalled by the value and composition and the Sum6 and WSum6 variables .

7.4.4 Indications of limited control and modulation of emotional discharges, indicated by the FC:CF+C ratio.

7.4.5 The maintenance of psychological equilibrium and stability even though personality and behavioural change would be desirable (D).

7.4.6 A lack of interest in or capacity for introspection.

In the selection of a therapeutic approach, it should be kept in mind that the predominance of secondary process thought does not seem well established in these participants, and that primary process thinking therefore takes over in more demanding situations.

7.5 Conclusion

The results of the current study point to an innate vulnerability in the participants' personality structure that notably impedes their efficiency in perceiving reality realistically and making accurate judgements.

Based on the combination of key findings surrounding the majority of the participants' distorted perception of themselves and others, their tendency toward cognitive inflexibility, their difficulty in modulating and expressing emotions, and the interference of primary process thought on their ideational activity, a number of theoretical inferences were made about the probable aeteological roots of these problems.

The postulated limitations in the participants' early facilitative environments encouraged the development of a compliant, but false, self.

The culmination of the research findings and aeteological considerations facilitated an appreciation of the dynamic interplay between different facets of the participants' personality structure and the characteristics of their psychological functioning. It was hypothesised that the symptom of self-starvation constituted a defence against complete disorganisation.

Despite the fact that the research design served the extent and purpose of the current study, the findings cannot be generalised to the general AN population. The reasons for this conclusion are multiple. The participants were limited to females residing in the Gauteng region, and the findings might therefore not apply to male patients with AN, or to others who come from different regions. Sampling was furthermore purposive rather than representative. Therefore it is possible that the sample composition does not characterise most women with AN. The relatively small number of participants further limits the conclusions about the disorder that may be drawn from this study. A larger sample would justify more rigorous statistical manipulations to verify the data and infer additional relationships between the different variables. A larger sample would also allow for more conclusive inferences about the sample's performance compared to the CS's normative samples.

The possible presence of comorbid psychiatric conditions could have impacted on the results obtained from this sample. These were limited, but

not ruled out in the current study. A comprehensive, structured DSM-IV screening could be of use in future studies.

The current phase of acuity or residual sate of the disorder was not controlled in this study. In this regard, it is of interest to note that four participants who are currently in remission presented with more serious pathology in the Rorschach Test than most of the other participants. This finding could support the hypothesis that AN serves as a defence against total disorganisation; however, several other possible explanations could account for this discovery. It is thus suggested that the severity of the symptoms be taken into consideration for the selection of participants in future studies.

It is hoped that this study's aim and extent may aid further research in the formulation of hypotheses. The pilot data in this study needs to be confirmed by larger samples.

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APPENDIX A

Informed consent for participants

PATIENT INFORMATION LEAFLET AND INFORMED CONSENT

DEPARTMENT OF PSYCHOLOGY
UNIVERSITY OF PRETORIA

RESEARCHER: AMELIA PEARCE

INTRODUCTION

You are invited to volunteer for a research study. This information leaflet is to help you to decide if you would like to participate. Before you agree to take part in this study you should fully understand what is involved. If you have any questions do not hesitate to ask the researcher. You should not agree to take part unless you are completely happy about all the procedures involved.

TITLE OF STUDY

A Rorschach exploration of Anorexia Nervosa within a South African sample.

WHAT IS THE PURPOSE OF THIS STUDY?

You have been diagnosed with Anorexia Nervosa and the researcher would like you to consider taking part in the research that assess this disorder with the Rorschach Inkblot Method. The aim of the study is to describe the personality structure of the Anorexia Nervosa patient.

WHAT PROCEDURES WILL BE FOLLOWED IN THIS STUDY?

If you decide to take part you will become one of approximately 20 patients. The study will last for up to 6 months. You will be asked to see the researcher once to undergo the following: A Clinical Interview and the Administration of the Rorschach Inkblot Method.

WHAT ARE MY RIGHTS AS A PARTICIPANT IN THIS STUDY?

Your participation in this study is entirely voluntary and you can refuse to participate or stop at any time without stating any reason. Your withdrawal will not affect your access to other medical care.

WHAT ARE THE RISKS INVOLVED IN PARTICIPATING IN THIS STUDY?

There are no risks involved in the study.

CONFIDENTIALITY

All information obtained during the course of this study is strictly confidential. Data that may be reported in scientific journals or stored for research purposes, will not include any

information which identifies you as a patient in this study. If you wish to withdraw from the study, the data would be destroyed.

INFORMED CONSENT

I hereby confirm that I have been informed by the researcher, Amelia Pearce, about the nature, conduct and risks of the study. I have also received, read and understood the above written information regarding the study.

I am aware that the results of the study, including personal details regarding my sex, age, date of birth, initials and diagnosis will anonymously processed into a trial report.

I may, at any stage, without prejudice, withdraw my consent and participation in the study. I have had sufficient opportunity to ask questions and declare myself prepared to participate in the study.

Patients name:_____
Patient's signature:_____
Date:_____
Researcher:_____
Researcher's signature:_____
Date:_____

I, Amelia Pearce, herewith confirm that the above patient has been informed fully about the nature, conduct and risks of the above trial.

Witness name:_____
Witness signature:_____
Date:_____

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APPENDIX B

Case history format for structured clinical interview

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STRUCTURED CLINICAL INTERVIEW

A. PERSONAL DATA

- Name
- Age
- Occupation
- Relationship status
- Area of abode
- Religion
- Highest Level of Education
- Referral source

B. PRESENTING PROBLEM

- This includes acuteness of onset, progression over time and precipitating, perpetuating, predisposing and relieving factors.

C. MOOD FEATURES

- This is to try and establish the presence and extent of depression, mania/hypomania, mood swings, irritability, suicidality and substance abuse.

D. PSYCHOTIC FEATURES

- This includes the presence and extent of perceptual disturbances, hallucinations in any modality, and disorders of thought content such as delusions/ overvalued ideas.

E. ICTAL FEATURES

- This pertains to the symptom complex of hallucinations, especially visual, olfactory, gustatory, and illusions as well as memory disturbances, especially déjà vu, jamais vu, depersonalisation, derealisation, abrupt mood changes and unprovoked aggression.

F. ANXIETY FEATURES

- This refers to generalized anxiety, somatic symptoms of anxiety, panic attacks, social or simple phobias, OCD.

G. EATING SYMPTOMS

- The emphasis is on the current cut in kilograms, height in meters, food intake, especially restriction, binging, body image dissatisfaction and purging such as self-induced vomiting, use of laxatives, use of slimming or dieting tablets and excessive exercise.

H. EFFECT OF PRESENTING PROBLEM ON BEHAVIOUR AND FUNCTIONALITY

- This includes impulsive behaviour, self-mutilation ect, and the effect on functionality in terms of social, occupational and leisure activities.

I. PAST PSYCHIATRIC HISTORY

- This section pertains to treatments, medication, responses, admissions, level of functioning and inter-episode recovery.

J. FAMILY PSYCHIATRIC HISTORY

- The psychiatric history in the family is explored in terms of suicide attempts, substance abuse, mental illness and aggressive behaviour.

K. PAST MEDICAL HISTORY

- This includes previous head injuries, loss of consciousness, ect.

L. HABITS

- An enquiry is conducted into habits regarding cigarettes, caffeine, alcohol, cannabis and other illicit drugs, over the

counter prescriptions, laxatives, diuretics, and appetite suppressants.

M. PERSONAL HISTORY

- This includes a geneogram of the family of origin, developmental, schooling, tertiary educational, occupational and sexual history.

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APPENDIX C

Rorschach protocols

Location sheets

Structural summary

Constellation table

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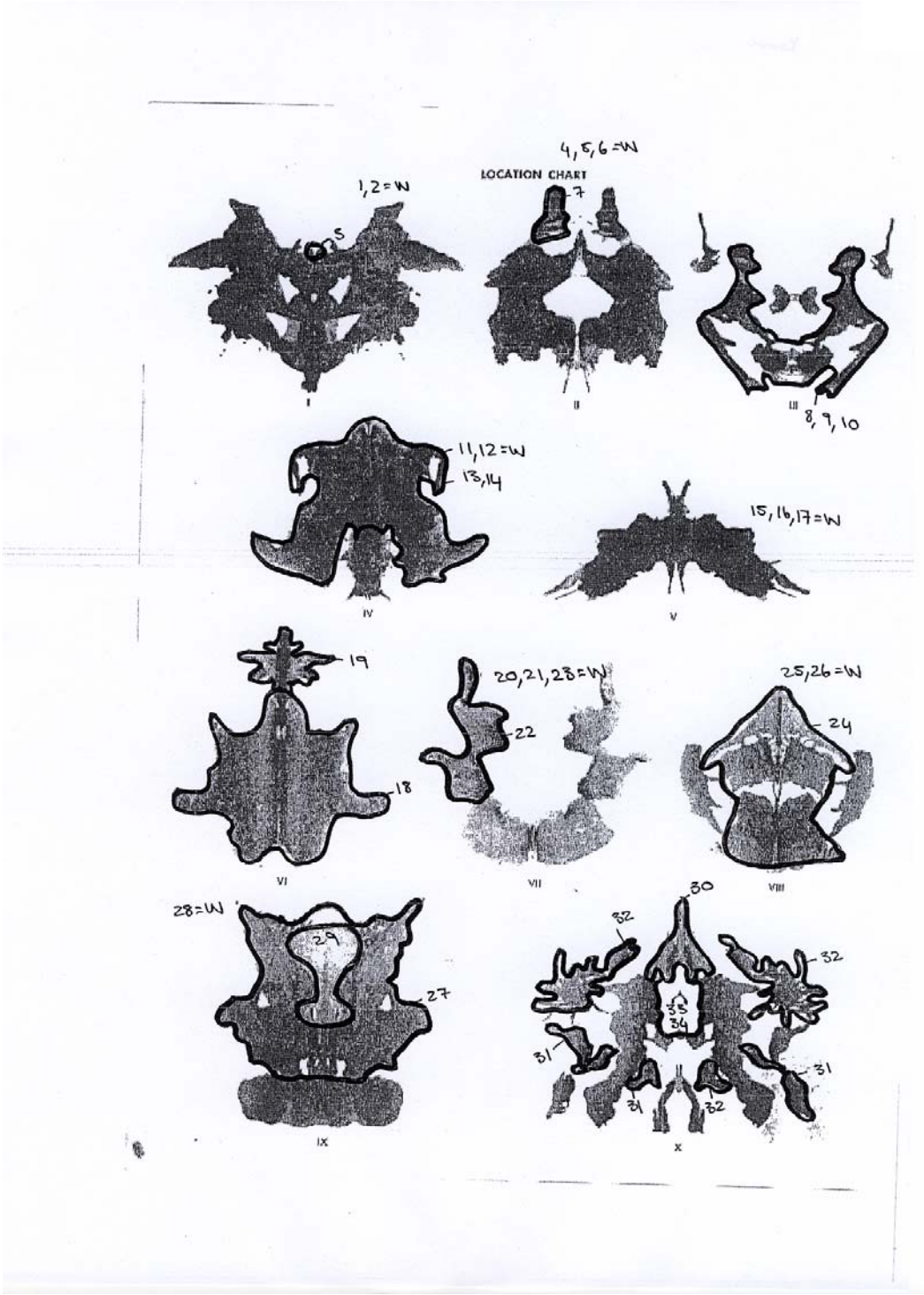
KA



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KA

Response		Inquiry		
Card I				
^1	This can be a butterfly or a bat, there is the head.	^1	E	(RR)
			S	The wings on either side, the head in the middle, and the body down here.
^2	Two people holding hands, they are kind of connecting in the middle. Yes, two big people holding hands with a little person in the middle. The little person could be reaching for something.	^2	E	(RR)
			S	There is a person, and there is another one, they are holding hands and there is a little person in the middle. They are like holding hands and the little person in the middle is shorter. The hands of the little person are reaching up. The hands are getting rid of the view, you can't see the whole person.
			E	Getting rid of the view?
			S	The person is in the front, but you are looking from behind. You can only see parts of him because he is behind the hands.
^3	That reminds me of a frog, just because of the eyes.	^3	E	(RR)
			S	A fog has eyes like this if you look from the top down you can see the protruding eyes. That is the top of its head.
Card II				
^4	Two people fighting, hitting each other or clapping hands. Maybe they are kicking each other.	^4	E	(RR)
			S	There is each one's head, the boy, the hands clapping, the feet are kicking kind of knee to knee. It's more like a knee kick.
^5	This could be two bears.	^5	E	(RR)
			S	If not people, then bears. The head and big body. There are their arms and legs, they are fighting.
^6	This looks like wounded people.	^6	E	(RR)
			S	There are their bodies, they have blood stains on their clothes or on their bodies.
			E	What on the card made it look like blood stains?
			S	It looks like a wound that is gushing blood, it's coming from the leg area and spraying it all over the place. I guess, the red colour reminded me of blood.
^7	This looks like a devil spirit thing coming out the top.	^7	E	(RR)
			S	The little red things could be spirits that come out of red murky light. Fairies usually have

				light colours around them, this is devils because they have the red colour around them.
Card III				
^8	This is maybe two people sitting around a table, having a meal together.	^8	E	(RR)
			S	That would be the one and the other, their heads here. There is the table and they are sitting kind of funny.
			E	Sitting kind of funny?
			S	Yes, they are leaning forward.
^9	Doctors working on a little person, this could be ribs.	^9	E	(RR)
			S	If you think of an x-ray of ribs – that looks like it. The doctor's are on either side. You can only see the ribs and abdomen area.
			E	What on the card made it look like ribs?
			S	Ribs would be that colour. The doctor's are looking at the x-ray, not so much working on it. An x-ray would be that blue-grey colour.
^10	Two people getting ready for a wrestling match, they are ready to pounce on each other. They are having an argument, sticking their hands down.	^10	E	(RR)
			S	It's almost like in the centre of the wrestling ring, they are getting ready to fight – waiting for the go-signal.
			E	You said they are sticking their hands down?
			S	They are hitting it on the table, ready to fight. They are bending over going "No!".
Card IV				
^11	You know when you skin animals and make a carpet thing, it looks like that.	^11	E	(RR)
			S	The head, here it is extended out, the legs are there, here are the arms, the tail and the body.
^12	A bit of a tree, those triangular kinds.	^12	E	(RR)
			S	Like trees in fairy tales, the top of the Christmas tree. The bark is here in the middle.
^13	There could be a person walking along out of darkness or a forest. The person looks more alien.	^13	E	(RR)
			S	This could be the person, his back, legs, his body would be this part
			E	You say he is walking out of darkness or a forest?
			S	Yes, he is walking away from darkness out of a cave or something. This part is behind the person, he is walking away from the darkness. Well, he is not really a person, he looks more like an alien.
^14	I can see the Big Friendly Giant (BFG) sitting on	^14	E	(RR)

	something. This is silly!			
			S	There would be his big feet, little arms, little head. He is sitting on a stool or a tree trunk.
Card V				
^15	Looks like maybe two animals lying down, their heads together and bodies to the side. They are maybe sleeping or they are dead.	^15	E	(RR)
			S	There would be the heads, here are the shoulder areas touching. Their bodies are here with the legs at the back.
			E	You say their legs are at the back?
			S	This leg is higher than this leg, they look more dead. You know how animals die, if you've just driven over a buck or something.
^16	A butterfly or bat, with its wings falling back.	^16	E	(RR)
			S	That would be its antenna's, his wings are kind of falling back. They are in a relaxed position, back.
^17	Could be like two people hugging each other very closely, with a train on their back. Like a wedding train.	^17	E	(RR)
			S	There would be one person, there would be another, their faces and legs. They are very close – literally hugging. There is a piece of material falling back. It's coming of their shoulders, falling freely.
Card VI				
^18	Again, looks like two people like touching their heart area, in the background.	^18	E	(RR)
			S	One here, one here. That's their mouth, eye and an eye. Their mouth looks like pack man..
			E	You say they are touching?
			S	Their chest areas are touching, that is each person there.
			E	You say they are in the background?
			S	There is darkness in the background, the two people are there.
			E	What on the card made it look like they are in the background?
			S	The colour, if you imagine taking a picture at night, there is shadows and darkness behind them. Shadows from whatever is around.
^19	Some type of insect, with little feelers.	^19	E	(RR)
			S	Either facing this way and that can be antler feeler things, or facing that way and this could be whiskers or something.
Card VII				
^20	Could be like two people dancing, with their heads facing one way and their bodies the other.	^20	E	(RR)
			S	That would be their faces, noses and mouth.

				Their arms here. The bottom part would be their feet touching.
^21	Two kids on a see-saw.	^21	E	(RR)
			S	Those would be the kids, their faces and bodies. This could be the see-saw. They are on either end.
^22	Some type of animal, a squirrel or something with a long tail.	^22	E	(RR)
			S	This part looks like a squirrel tail, his body is here, his head down here or something.
			E	What on the card made it look like a squirrel?
			S	It's mainly the tail thing. I think of a fluffy squirrel tail.
			E	What on the card made it seem fluffy?
			S	The little circle things made it look like that. These circular lines here.
^23	Someone looking in the mirror, seeing their reflection.	^23	E	(RR)
			S	That would be their face, that is their body. If you were looking in the mirror you would see the opposite. A mirror image.
Card VIII				
^24	That reminds me of an x-ray of the abdomen, lungs and oesophagus.	^24	E	(RR)
			S	There would be the lungs, the kidneys, your oesophagus coming out of your throat up there. When I see this I think of ribs, could be your back bone. These would be organs; it looks like a coloured x-ray.
			E	Coloured?
			S	Like a normal one, only this one is in colour.
^25	Two little lizards climbing rocks or a tree.	^25	E	(RR)
			S	There is one, there is another one. There are rocks at the bottom of the tree.
^26	Almost like a mountain, with rocks at the bottom and a big tree on top of the mountain.	^26	E	(RR)
			S	The rocks would come up to the top, the tree is bigger than the whole mountain. Weird, but anyway.
Card IX				
^27	Something breathing fire. There is a light flame surrounded by orange burning hectic flames. There is something light in the middle.	^27	E	(RR)
			S	That looks like fire coming out of something's mouth, a dragon or something. There would be the two dragons, one here and one here.
			E	What on the card made it look like fire?
			S	The redness and the pattern makes it look like fire.

			E	The pattern?
			S	Here, it is lighter and darker, fire does that, different reds. This looks like light blue, pale flames, and here is dark and dangerous hectic flames.
^28	A person walking away from fire.	^28	E	(RR)
			S	That could be the person, the head, body, hips and back. There are flames and fire, you can see the person through the flames.
			E	You say you can see the person through the flames?
			S	Here is the person, he is further back than the flames, you can see him through the flames – it covers part of him. It looks like flames because it's red.
^29	Maybe like a mirage, but where you see a person.	^29	E	(RR)
			S	Like desert mirages, except this is a person.
			E	What on the card made you think of a mirage?
			S	The colour mostly, it is bluey.
Card X				
^30	The first thing I thought of was the Eiffel Tower.	^30	E	(RR)
			S	Over there, the way it went up to a point, the Eiffel Tower has all those steel bars, just like those lines.
^31	Could be some mystical type of demons or creatures flying around.	^31	E	(RR)
			S	All these little things, those there and there. They look mystical, they don't look like anything in particular, like a person or animal
^32	Some spiders.	^32	E	(RR)
			S	Those two, I just thought of all those legs!
^33	Inside a cave, stalactites and stalagmites, there where the ice melts is the entrance to the cave.	^33	E	(RR)
			S	That would be the stalactites – the blue and the yellow one's. The blue ones have merged. That would be on the roof of the cave, ice falls from the roof, you would just see the crystals forming.
			E	What on the card made it look like ice?
			S	Maybe the blue colour.
^34	Two kinds of cliffs on either side with a big gap in the middle. That could be two people on either side about to fall in or to stop each other from falling in.	^34	E	(RR)
			S	There is one cliff and there is another. The two people are both about to jump in or they are pushing each other not to fall in. It looks like they are close together and bridging the gap between the cliffs.

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Sequence of Scores *KA*

Card	Resp. No	Location and DQ	Loc. No.	Determinant(s) and Form Quality	(2)	Content(s)	Pop	Z Score	Special Scores
I	*1*	*Wo*	*1*	*Fo*		*A*	*P*	*1.0*	
	2	*W+*	*1*	*Ma.FDo*	*2*	*H*		*4.0*	*GHR*
	3	*Ddo*	*22*	*FDu*		*A*			
II	*4*	*W+*	*1*	*Mao*	*2*	*H*		*4.5*	*AG, PHR*
	5	*W+*	*1*	*FMao*	*2*	*A*	*P*	*4.5*	*AG, PHR*
	6	*W+*	*1*	*Ma.CF.ma-*		*H,Bl,Cg*		*4.5*	*MOR, PHR*
	7	*D+*	*2*	*Mp.C-*		*(H)*		*5.5*	*PHR*
III	*8*	*D+*	*1*	*Mpo*	*2*	*H,Hh*	*P*	*4.0*	*COP, GHR*
	9	*D+*	*1*	*Ma.FC'o*	*2*	*H,Xy*	*P*	*4.0*	*CP, GHR*
	10	*D+*	*1*	*Mao*	*2*	*H,Hh*	*P*	*4.0*	*AG, GHR*
IV	*11*	*Wo*	*1*	*Fo*		*Ad,Hh*		*2.0*	
	12	*Wo*	*1*	*Fo*		*Bt*		*2.0*	
	13	*D+*	*7*	*Ma.FVo*		*(H),Na*	*P*	*4.0*	*GHR*
	14	*D+*	*7*	*Mpo*		*(H),Na*	*P*	*4.0*	*GHR*
V	*15*	*W+*	*1*	*FMp-*	*2*	*A*		*2.5*	*MOR*
	16	*Wo*	*1*	*FMpo*		*A*	*P*	*1.0*	
	17	*W+*	*1*	*Ma.mp-*	*2*	*H,Cg*		*2.5*	*COP, PHR*
VI	*18*	*D+*	*1*	*FV-*	*2*	*H*		*6.0*	*PHR*
	19	*Do*	*3*	*Fu*		*A*			*INC*
VII	*20*	*W+*	*1*	*Mao*	*2*	*H*		*2.5*	*COP, GHR*
	21	*Wo*	*1*	*Fo*	*2*	*H,Sc*		*2.5*	*GHR*
	22	*Do*	*2*	*Fo*		*A*			
	23	*Wo*	*1*	*Mp.Fro*		*H*		*2.5*	*GHR*
VIII	*24*	*Do*	*6*	*FC-*		*Xy*			
	25	*W+*	*1*	*FMao*	*2*	*A,Na*	*P*	*4.5*	
	26	*W+*	*1*	*Fo*		*Na*		*4.5*	
IX	*27*	*D+*	*2*	*FMa.CF.ma.YF-*	*2*	*(A),Fi*		*4.5*	*AB*
	28	*W+*	*1*	*Ma.CF.FD-*		*H,Fi*		*5.5*	*PHR*

	29	*Do*	*8*	*CF-*		*H*			*PHR*
X	*30*	*Do*	*11*	*Fo*		*Sc*			
	31	*Do*		*Ma-*		*(H)*			*PHR*
	32	*Do*	*1*	*Fo*	*2*	*A*	*P*		
	33	*DdS+*		*CF.mp-*		*Na*		*6.0*	
	34	*DdS+*		*Mau*	*2*	*Ls,H*		*6.0*	*COP, GHR*

Summary of Approach

I : W.W.Dd	**VI :** D.D
II : W.W.W.D	**VII :** W.W.D.W
III : D.D.D	**VIII :** D.W.W
IV : W.W.D.D	**IX :** D.W.D
V : W.W.W	**X :** D.D.D.DdS.DdS

Structural Summary

Location Features

Zf	=	26
ZSum	=	98.5
ZEst	=	88.0
W	=	16
(Wv	=	0)
D	=	15
W+D	=	31
Dd	=	3
S	=	2

DQ

			(FQ-)
+	=	20	(8)
o	=	14	(3)
v/+	=	0	(0)
v	=	0	(0)

Form Quality

		FQx	MQual	W+D
+	=	0	0	0
o	=	20	9	20
u	=	3	1	1
-	=	11	5	10
none	=	0	0	0

Determinants

Blends	Single		
M.FD	M	=	7
M.CF.m	FM	=	4
M.C	m	=	0
M.FC'	FC	=	1
M.FV	CF	=	1
M.m	C	=	0
M.Fr	Cn	=	0
FM.CF.m.YF	FC'	=	0
M.CF.FD	C'F	=	0
CF.m	C'	=	0
	FT	=	0
	TF	=	0
	T	=	0
	FV	=	1
	VF	=	0
	V	=	0
	FY	=	0
	YF	=	0
	Y	=	0
	Fr	=	0
	rF	=	0
	FD	=	1
	F	=	9
	(2)	=	15

Contents

H	=	14
(H)	=	4
Hd	=	0
(Hd)	=	0
Hx	=	0
A	=	9
(A)	=	1
Ad	=	1
(Ad)	=	0
An	=	0
Art	=	0
Ay	=	0
Bl	=	1
Bt	=	1
Cg	=	2
Cl	=	0
Ex	=	0
Fd	=	0
Fi	=	2
Ge	=	0
Hh	=	3
Ls	=	1
Na	=	5
Sc	=	2
Sx	=	0
Xy	=	2
Idio	=	0

S-Constellation

☑	FV+VF+V+FD > 2
☑	Col-Shd Blends > 0
☑	Ego < .31 or > .44
☐	MOR > 3
☑	Zd > ±3.5
☐	es > EA
☑	CF + C > FC
☑	X+% < .70
☐	S > 3
☑	P < 3 or > 8
☐	Pure H < 2
☐	R < 17
7	Total

Special Scores

		Lvl-1	Lvl-2
DV	=	0 x1	0 x2
INC	=	1 x2	0 x4
DR	=	0 x3	0 x6
FAB	=	0 x4	0 x7
ALOG	=	0 x5	
CON	=	0 x7	
Raw Sum6	=	**1**	
Wgtd Sum6	=	**2**	

AB	= 1	GHR	= 10
AG	= 3	PHR	= 9
COP	= 4	MOR	= 2
CP	= 1	PER	= 0
		PSV	= 0

RATIOS, PERCENTAGES, AND DERIVATIONS

R = 34 L = 0.36

EB = 15 : 7.0	EA = 22.0	EBPer = 2.1
eb = 9 : 4	es = 13	D = +3
	Adj es = 10	Adj D = +4
FM = 5	SumC' = 1	SumT = 0
m = 4	SumV = 2	SumY = 1

AFFECT

FC:CF+C	= 1 : 6
Pure C	= 1
SumC' : WSumC	= 1 : 7.0
Afr	= 0.48
S	= 2
Blends:R	= 10 : 34
CP	= 1

INTERPERSONAL

COP = 4	AG = 3
GHR:PHR	= 10 : 9
a:p	= 16 : 8
Food	= 0
SumT	= 0
Human Content	= 18
Pure H	= 14
PER	= 0
Isolation Index	= 0.35

IDEATION

a:p	= 16 : 8	Sum6	= 1
Ma:Mp	= 11 : 4	Lvl-2	= 0
2AB+(Art+Ay)	= 2	WSum6	= 2
MOR	= 2	M-	= 5
		M none	= 0

MEDIATION

XA%	= 0.68
WDA%	= 0.68
X-%	= 0.32
S-	= 1
P	= 10
X+%	= 0.59
Xu%	= 0.09

PROCESSING

Zf	= 26
W:D:Dd	= 16:15:3
W : M	= 16 : 15
Zd	= +10.5
PSV	= 0
DQ+	= 20
DQv	= 0

SELF-PERCEPTION

3r+(2)/R	= 0.53
Fr+rF	= 1
SumV	= 2
FD	= 3
An+Xy	= 2
MOR	= 2
H:(H)+Hd+(Hd)	= 14 : 4

PTI = 3 ☐ DEPI = 3 ☐ CDI = 1 ☐ S-CON = 7 ☑ HVI = Yes ☐ OBS = No

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CONSTELLATIONS TABLE

S-Constellation (Suicide Potential)

☐ Positive if 8 or more conditions are true:
NOTE: Applicable only for subjects over 14 years old.

- ☑ FV+VF+V+FD [5] > 2
- ☑ Col-Shd Blends [1] > 0
- ☑ Ego [0.53] < .31 *or* > .44
- ☐ MOR [2] > 3
- ☑ Zd [10.5] > ±3.5
- ☐ es [13] > EA [22.0]
- ☑ CF + C [6] > FC [1]
- ☑ X+% [0.59] < .70
- ☐ S [2] > 3
- ☑ P [10] < 3 or > 8
- ☐ Pure H [14] < 2
- ☐ R [34] < 17

7 Total

PTI (Perceptual-Thinking Index)

- ☑ (XA% [0.68] < 0.70) *and* (WDA% [0.68] < 0.75)
- ☑ X-% [0.32] > 0.29
- ☐ (Sum Level 2 Special Scores [0] > 2) *and* (FAB2 [0] > 0)
- ☐ ((R [34] < 17) *and* (WSum6 [2] > 12)) *or* ((R [34] > 16) *and* (WSum6 [2] > 17))
- ☑ (M- [5] > 1) *or* (X-% [0.32] > 0.40)

3 Total

DEPI (Depression Index)

☐ Positive if 5 or more conditions are true:

- ☑ (FV + VF + V [2] > 0) *or* (FD [3] > 2)
- ☑ (Col-Shd Blends [1] > 0) *or* (S [2] > 2)
- ☐ (3r + (2)/R [0.53] > 0.44 *and* Fr + rF [1] = 0) *or* (3r + (2)/R [0.53] < 0.33)
- ☐ (Afr [0.48] < 0.46) *or* (Blends [10] < 4)
- ☐ (SumShading [4] > FM + m [9]) *or* (SumC' [1] > 2)
- ☐ (MOR [2] > 2) *or* (2xAB + Art + Ay [2] > 3)
- ☑ (COP [4] < 2) *or* ([Bt+2xCl+Ge+Ls+2xNa]/R [0.35] > 0.24)

3 Total

CDI (Coping Deficit Index)

☐ Positive if 4 or more conditions are true:

- ☐ (EA [22.0] < 6) *or* (AdjD [4] < 0)
- ☐ (COP [4] < 2) *and* (AG [3] < 2)
- ☐ (Weighted Sum C [7.0] < 2.5) *or* (Afr [0.48] < 0.46)
- ☐ (Passive [8] > Active + 1 [17]) *or* (Pure H [14] < 2)
- ☑ (Sum T [0] > 1) *or* (Isolate/R [0.35] > 0.24) *or* (Food [0] > 0)

1 Total

HVI (Hypervigilance Index)

☑ Positive if condition 1 is true and at least 4 of the others are true:

- ☑ (1) FT + TF + T [0] = 0

- ☑ (2) Zf [26] > 12
- ☑ (3) Zd [10.5] > +3.5
- ☐ (4) S [2] > 3
- ☑ (5) H + (H) + Hd + (Hd) [18] > 6
- ☑ (6) (H) + (A) + (Hd) + (Ad) [5] > 3
- ☐ (7) H + A : Hd + Ad [28:1] < 4 : 1
- ☐ (8) Cg [2] > 3

OBS (Obsessive Style Index)

- ☐ (1) Dd [3] > 3
- ☑ (2) Zf [26] > 12
- ☑ (3) Zd [10.5] > +3.0
- ☑ (4) Populars [10] > 7
- ☐ (5) FQ+ [0] > 1

☐ Positive if one or more is true:

- ☐ Conditions 1 to 5 are all true
- ☐ Two or more of 1 to 4 are true *and* FQ+ [0] > 3
- ☐ 3 or more of 1 to 5 are true *and* X+% [0.59] > 0.89
- ☐ FQ+ [0] > 3 *and* X+% [0.59] > 0.89

NOTE: *'*' indicates a cutoff that has been adjusted for age norms.*

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SCZI (Schizophrenia Index)

☑ Positive if 4 or more conditions are true:

- ☑ ((X+% [0.59] < 0.61) *and* (S-% [0.09] < 0.41)) *or* (X+% [0.59] < 0.50)
- ☑ X-% [0.32] > 0.29
- ☑ (FQ- [11] ≥ FQu [3]) *or* (FQ- [11] > FQo [20] + FQ+ [0])
- ☐ (Sum Level 2 Special Scores [0] > 1) *and* (FAB2 [0] > 0)
- ☐ (Raw Sum of 6 Special Scores [1] > 6) *or* (Weighted Sum of 6 Special Scores [2] > 17)
- ☑ (M- [5] > 1) *or* (X-% [0.32] > 0.40)

4 Total

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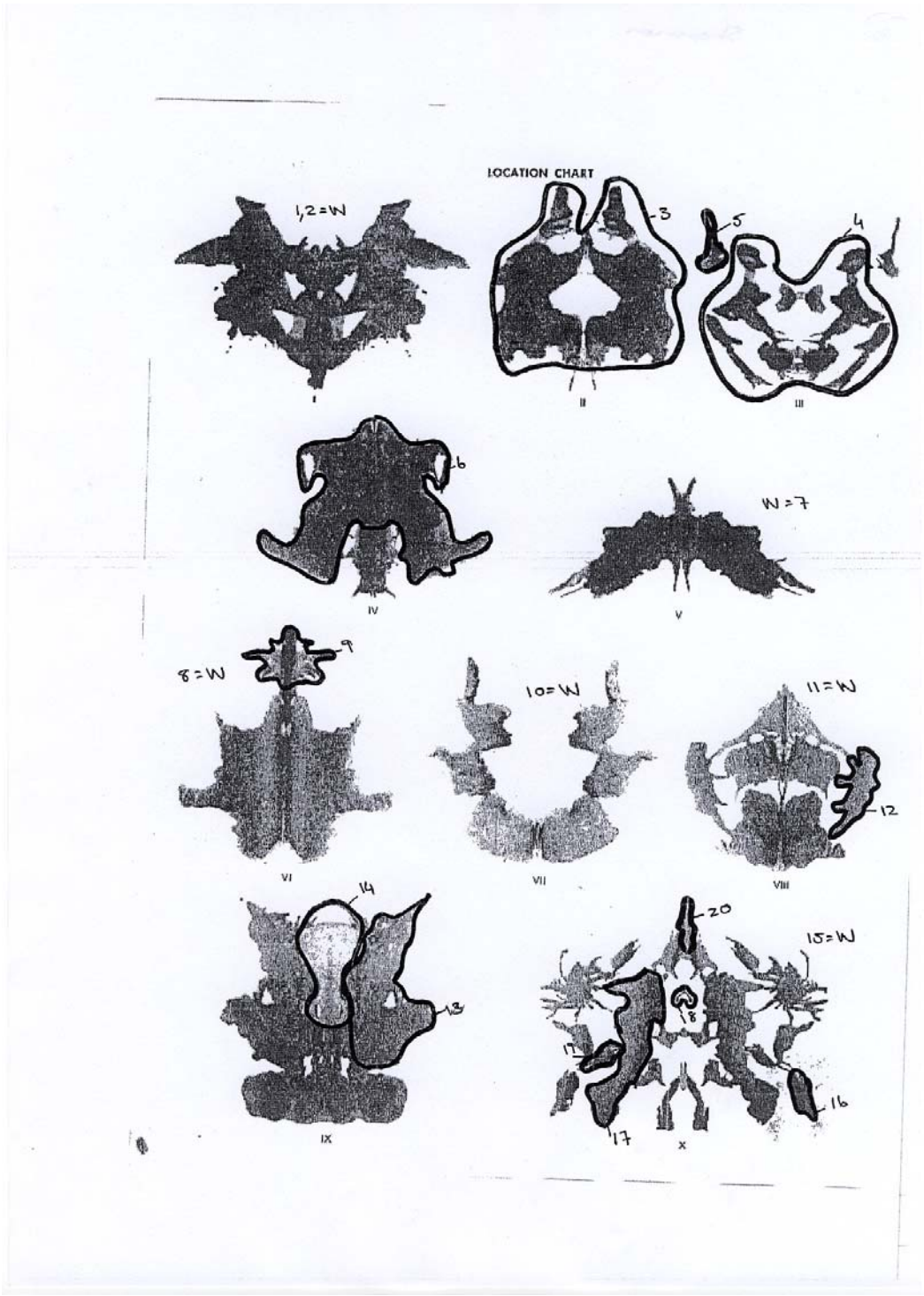
SA



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SA

	Response			Inquiry
	Card I			
^1	It was a butterfly, and then I saw these things and thought it was a bug.	^1	E	Repeats the subject's response.
			S	I first saw a butterfly because of these parts, then a bug because they have these goedjies sticking out. The actual outline of the wings made me think of that, because of the way they go out there.
^2	Pumpkin faces for Halloween, where the light would shine out through these white parts.	^2	E	Repeats the subject's response.
			S	I would go for the whole Halloween effect. I imagined one of those really large pumpkins with chopped out parts – evil eyes are cut out. I have never personally done it.
			E	What on the card made it look like the whole Halloween effect?
			S	This is all black and because of the light there, the eyes.
			E	What on the card made it look evil?
			S	It looks nasty, the cuts look nasty. Generally Halloween's have evil looking faces. I've never seen a happy looking pumpkin.
	Card II			
^3	I don't see much in this picture. Maybe the red would mean some love, passion or blood. Two dogs, their side profile and there are their snouts.	^3	E	Repeats the subject's response.
			S	These parts and here.
			E	What on the blot made you think of that?
			S	Nothing on the blot, just the red response. It makes me think of blood. I saw the dogs and their snouts together, thought that maybe they were fighting and that's why there was blood. The snouts are here, they are facing each other, here are their ears, the eyes would be there.
	Card III			
^4	People, they look like two butlers. I don't know what they are picking up. They are wearing black suits, there are their legs and jackets. Their foot look different, like claw feet.	^4	E	Repeats the subject's response.
			S	There are their legs, with obscure looking knees. There are their jackets; they are definitely picking something up.
			E	You say they look like butlers?
			S	It is weird to describe. When I think of them they are upright and prim and proper. Then I saw their faces, the arrogant look on their faces, this one definitely has, there is his eye. Maybe they are just trying to look down at their noses because they are trying to pick something up. They are bending down. It is a contradiction because they are normally upright.
^5	These are oesophaguses, and the stomach positioned that way.	^5	E	Repeats the subject's response.
			S	There, obscure looking, the gullet and oesophagus. I used to have those books "how my body works and fits together". But the stomach is never really perfectly round. From biology I know that's how the stomach goes. The shape looks exactly like that.
	Card IV			

^6	Nothing really comes to mind. Possibly a science fiction character, his whole body and this is the head. He is walking towards you, those are his feet.	^6	E	Repeats the subject's response.
			S	I'm trying to think, did you ever see the Neverending Story? There is this huge stone creature, but then this whole small head idea. That is weird because as an anorexic your head is always out of proportion. It is quite ironic. He is almost waddling, those are his feet and his huge body. He has science fiction weird ears. I got the impression he was walking towards me.
	Card V			
^7	I don't see anything. It could potentially be a moth. But a moth doesn't have these, it would be more a butterfly but butterfly wings don't look like that. Rather moth wings.	^7	E	Repeats the subject's response.
			S	It sounds rather undecided! I would go for a moth. I think those are moth wings. Moths have these goedjies in the front. I suppose it can be a weird metamorphosis, half butterfly, half moth. Butterfly's definitely have that shape there.
	Card VI			
^8	This part looks like those carpets of those animals that you can walk on like at Sabie-sabie. It has a very distorted head, that is the carpet. I honestly don't know what this part is. Yes, a carpet or a rug.	^8	E	Repeats the subject's response.
			S	I will stick with the rug idea. Those brown rugs of a buck or kudu. Shame. I thought of it as being a zebra. But black and white didn't come to me. It is brown here, bucks have that light and dark brown there.
			E	What on the card made you think that it looks like a carpet or rug?
			S	Probably not a carpet, this is not lush and comfortable to walk on. A rug is more rugged – you can walk on it. The shapes of it is not perfectly cut, there is no definitive shape apart from there where the legs would have been.
^9	Looks like some sort of creature that would have wings because of these. It is perfectly symmetrical. This looks like the body of a lizard, but lizards don't have wings.	^9	E	Repeats the subject's response.
			S	The lizard idea because of the body, but these still look like wings, but because of the symmetrical image. All the images are symmetrical. I don't see a 3-D object in this one at all. Because the rug was flat, this one will be flat as well. The dogs were 3-D
				What on the card made it look like a lizard?
				The head, and there is the trunk.
	Card VII			
V10	These are like gnomes or pixies, their faces here, they are doing the Simpson ladies' hairstyle. Pretty. There is a part of their wings. They are just suspending over what this might be, some rocks. It looks to big to be pebbles. You could call this a mushroom.	V10	E	Repeats the subject's response.
			S	There is the Marge Simpson idea with the hair, the faces, it is 3-D. They are not looking at me, they are looking at each other. There are the wings and the rest of their bodies. Because they are pixies they are small. These are rocks.
			E	You say it seems 3-D?
			S	This part of the face makes it look 3-D. It is side profiles, just this is round. That gave me the 3-D thing. It is the shape more.
			E	You say it looks like hair?
			S	It almost looks slightly fluffy. I've seen the Simpson's twice and she's got that whole bush idea.
			E	What on the blot made it look like a mushroom?
			S	There is the stem and there is the thing. Or a little toadstool, going with the whole pixie idea.

Card VIII

v11	My first thought was tye-dye.	v11	E	Repeats the subject's response.
			S	The colours. They way it is shaped. This part here, and the pinks and the greens. The colours do run in tie-dye, and here they are running over there.
^12	Possibly these two things are beavers, at least I think those creatures are beavers. Interesting, but nothing comes to mind.	^12	E	Repeats the subject's response.
			S	This didn't evoke any particular things. I think they are called beavers, they are a lot closer to the ground than normal dogs. They have these funny tails that bang.

Card IX

v13	Could be animals. Did you ever read the book animal farm? Those are the boars of animal farm. This must be part of their fancy head dress. These are their eyes, and their huge bodies. They have an indignant, arrogant look on the face. They were the kings of the whole yard.	v13	E	Repeats the subject's response.
			S	George Orwell's farm. I'd see this as a boar, a male pig. Just because the head is so big. There are the eyes, the nose or snout.
			E	You say they have a fancy head dress?
			S	Here is the head dress idea, the whole flaming thing. This one has a slight arrogant look, because he is the head of the yard.
			E	What on the card made it seem like it is flaming?
			S	The yellow and red colours and the shape, it is all over the place.
v14	It congers images of a palace, like in Disney. It is in the distance.	v14	E	Repeats the subject's response.
			S	If I look at it for a time I could see Shrek or a prince riding up there. In the background there is an image of a palace that he needs to ride up to.
			E	You say the palace is in the distance?
			S	It is set further back and the colours are lighter. If it is closer it has darker colours, the lighter colours are further away.

Card X

^15	This is abstract, all over the place. Yet everything is still connected, the majority of it.	^15	E	Repeats the subject's response.
			S	Possibly because there is little bits all over the place, but they are all connected. Here, here, here, here. There is some sort of connection all the way along.
v16	I would go for a bit of sea life. There are things that go out like that, when you touch them they close. Those two look like sea horses.	v16	E	Repeats the subject's response.
			S	There are two green sea horses when I turn it this way. These creatures are called sea anemone, they have tentacles that they close when you touch them. Now it looks a bit plasma.
			E	Plasma?
			S	Part of the cell, I definitely see it as a plasma, cellular organism that projects out. It spirals all over the place. Plasma fits it.

v17	Looks like the body internally, not just because of the colour, because of the way its shaped.	v17	E	Repeats the subject's response.
			S	These red items here. This looks like it's part of an organ, some sort of membrane, colon or stomach lining. The convoluted idea of lines. See these flat lines, not straight, they are all convoluted. It has tiny hairs all over it.
			E	What on the card made it look like hairs?
			S	You can't see them, but I know from Biology that they are there.
v18	Uterus, no ovaries.	v18	E	Repeats the subject's response.
			S	Here, there are ovaries, fallopian tubes, there is the uterus.
			E	What on the card made it look like that?
			S	The way that they are positioned, in the centre. These I know are actually a little bit longer and span out to blobs on the side.
v19	That looks like a cell, and there's the nucleus. A plant or animal cell.	v19	E	Repeats the subject's response.
			S	There are my cells. There's the red nucleus in the middle. This reminds me of biology.
^20	That looks like bones of the back, because I'm so aware of them. I hate touching them, I know it must look funny. It's the back of the spinal column.	^20	E	Repeats the subject's response.
			S	Here we go. There is the spinal column, the way the vertebra spreads out. This part here, the way it goes down, it looks strong.
			E	What on the card made it look strong?
			S	Just that it is straight, and thick.

Sequence of Scores *SA*

Card	Resp. No	Location and DQ	Loc. No.	Determinant(s) and Form Quality	(2)	Content(s)	Pop	Z Score	Special Scores
I	*1*	*Wo*	*1*	*Fo*		*A*	*P*	*1.0*	
	2	*WSo*	*1*	*ma.FC'o*		*(Hd)*		*3.5*	*MOR, PHR*
II	*3*	*W+*	*1*	*C.FMpo*	*2*	*Bl,A*	*P*	*4.5*	*AG, PHR*
III	*4*	*D+*	*1*	*Ma.FC'o*	*2*	*H,Cg*	*P*	*4.0*	*INC, GHR*
	5	*Do*	*2*	*Fu*		*An*			*PER*
IV	*6*	*Do*	*7*	*Mao*		*(H)*	*P*		*DR, GHR*
V	*7*	*Wo*	*1*	*Fo*		*A*	*P*	*1.0*	
VI	*8*	*Wo*	*1*	*FYo*		*Ad,Hh*	*P*	*2.5*	*MOR, CP*
	9	*Do*	*3*	*F-*		*A*			*DR2, INC*
VII	*10*	*W+*	*1*	*Mpo*		*(H),Na*		*2.5*	*PER, GHR*
VIII	*11*	*Wv*	*1*	*C.ma-*		*Art*			
	12	*Do*	*1*	*Fo*	*2*	*A*	*P*		*DR*
IX	*13*	*D+*	*12*	*FMp.CF.ma-*		*(A)*		*4.5*	
	14	*D+*	*8*	*Ma.FV-*		*Id,(H)*		*4.5*	*PHR*
X	*15*	*Wv*	*1*	*F-*		*Id*			
	16	*D+*		*FC.mao*	*2*	*A,An*		*4.5*	*DR*
	17	*Do*	*9*	*CFu*		*An*			*DV2*
	18	*Do*	*3*	*F-*		*An*			*PER*
	19	*Do*	*7*	*FC-*		*An*			*PER*
	20	*Do*	*14*	*Fo*		*An*			*PER*

Summary of Approach

I : W.WS	**VI :** W.D
II : W	**VII :** W
III : D.D	**VIII :** W.D
IV : D	**IX :** D.D
V : W	**X :** W.D.D.D.D.D

Structural Summary

Location Features

Zf	=	10
ZSum	=	32.5
ZEst	=	31.0
W	=	8
(Wv	=	2)
D	=	12
W+D	=	20
Dd	=	0
S	=	1

DQ

			(FQ-)
+	=	6	(2)
o	=	12	(3)
v/+	=	0	(0)
v	=	2	(2)

Form Quality

		FQx	MQual	W+D
+	=	0	0	0
o	=	11	3	11
u	=	2	0	2
-	=	7	1	7
none	=	0	0	0

Determinants

Blends

m.FC'
C.FM
M.FC'
C.m
FM.CF.m
M.FV
FC.m

Single

M	=	2
FM	=	0
m	=	0
FC	=	1
CF	=	1
C	=	0
Cn	=	0
FC'	=	0
C'F	=	0
C'	=	0
FT	=	0
TF	=	0
T	=	0
FV	=	0
VF	=	0
V	=	0
FY	=	1
YF	=	0
Y	=	0
Fr	=	0
rF	=	0
FD	=	0
F	=	8
(2)	=	4

Contents

H	=	1
(H)	=	3
Hd	=	0
(Hd)	=	1
Hx	=	0
A	=	6
(A)	=	1
Ad	=	1
(Ad)	=	0
An	=	6
Art	=	1
Ay	=	0
Bl	=	1
Bt	=	0
Cg	=	1
Cl	=	0
Ex	=	0
Fd	=	0
Fi	=	0
Ge	=	0
Hh	=	1
Ls	=	0
Na	=	1
Sc	=	0
Sx	=	0
Xy	=	0
Idio	=	2

S-Constellation

☐	FV+VF+V+FD > 2
☐	Col-Shd Blends > 0
☑	Ego < .31 or > .44
☐	MOR > 3
☐	Zd > ±3.5
☐	es > EA
☑	CF + C > FC
☑	X+% < .70
☐	S > 3
☐	P < 3 or > 8
☑	Pure H < 2
☐	R < 17
4	Total

Special Scores

		Lvl-1	Lvl-2
DV	=	0 x1	1 x2
INC	=	2 x2	0 x4
DR	=	3 x3	1 x6
FAB	=	0 x4	0 x7
ALOG	=	0 x5	
CON	=	0 x7	

Raw Sum6 = 7
Wgtd Sum6 = 21

AB	= 0	GHR	= 3
AG	= 1	PHR	= 3
COP	= 0	MOR	= 2
CP	= 1	PER	= 5
		PSV	= 0

RATIOS, PERCENTAGES, AND DERIVATIONS

R = 20 L = 0.67

EB	= 4 : 6.0	EA	= 10.0	EBPer	= 1.5
eb	= 6 : 4	es	= 10	D	= 0
		Adj es	= 7	Adj D	= +1
FM	= 2	SumC'	= 2	SumT	= 0
m	= 4	SumV	= 1	SumY	= 1

AFFECT

FC:CF+C	= 2 : 4
Pure C	= 2
SumC' : WSumC	= 2 : 6.0
Afr	= 1.00
S	= 1
Blends:R	= 7 : 20
CP	= 1

INTERPERSONAL

COP	= 0	AG	= 1
GHR:PHR	= 3 : 3		
a:p	= 7 : 3		
Food	= 0		
SumT	= 0		
Human Content	= 5		
Pure H	= 1		
PER	= 5		
Isolation Index	= 0.10		

IDEATION

a:p	= 7 : 3	Sum6	= 7
Ma:Mp	= 3 : 1	Lvl-2	= 2
2AB+(Art+Ay)	= 1	WSum6	= 21
MOR	= 2	M-	= 1
		M none	= 0

MEDIATION

XA%	= 0.65
WDA%	= 0.65
X-%	= 0.35
S-	= 0
P	= 7
X+%	= 0.55
Xu%	= 0.10

PROCESSING

Zf	= 10
W:D:Dd	= 8:12:0
W : M	= 8 : 4
Zd	= +1.5
PSV	= 0
DQ+	= 6
DQv	= 2

SELF-PERCEPTION

3r+(2)/R	= 0.20
Fr+rF	= 0
SumV	= 1
FD	= 0
An+Xy	= 6
MOR	= 2
H:(H)+Hd+(Hd)	= 1 : 4

PTI = 3 ☐ DEPI = 3 ☐ CDI = 2 ☐ S-CON = 4 ☐ HVI = No ☐ OBS = No

University of Pretoria etd – Pearce, A (2007)

CONSTELLATIONS TABLE

S-Constellation (Suicide Potential)

☐ Positive if 8 or more conditions are true:
NOTE: Applicable only for subjects over 14 years old.

- ☐ FV+VF+V+FD [1] > 2
- ☐ Col-Shd Blends [0] > 0
- ☑ Ego [0.20] < .31 *or* > .44
- ☐ MOR [2] > 3
- ☐ Zd [1.5] > ±3.5
- ☐ es [10] > EA [10.0]
- ☑ CF + C [4] > FC [2]
- ☑ X+% [0.55] < .70
- ☐ S [1] > 3
- ☐ P [7] < 3 or > 8
- ☑ Pure H [1] < 2
- ☐ R [20] < 17

4 Total

PTI (Perceptual-Thinking Index)

- ☑ (XA% [0.65] < 0.70) *and* (WDA% [0.65] < 0.75)
- ☑ X-% [0.35] > 0.29
- ☐ (Sum Level 2 Special Scores [2] > 2) *and* (FAB2 [0] > 0)
- ☑ ((R [20] < 17) *and* (WSum6 [21] > 12)) *or* ((R [20] > 16) *and* (WSum6 [21] > 17))
- ☐ (M- [1] > 1) *or* (X-% [0.35] > 0.40)

3 Total

DEPI (Depression Index)

☐ Positive if 5 or more conditions are true:

- ☑ (FV + VF + V [1] > 0) *or* (FD [0] > 2)
- ☐ (Col-Shd Blends [0] > 0) *or* (S [1] > 2)
- ☑ (3r + (2)/R [0.20] > 0.44 *and* Fr + rF [0] = 0) *or* (3r + (2)/R [0.20] < 0.33)
- ☐ (Afr [1.00] < 0.46) *or* (Blends [7] < 4)
- ☐ (SumShading [4] > FM + m [6]) *or* (SumC' [2] > 2)
- ☐ (MOR [2] > 2) *or* (2xAB + Art + Ay [1] > 3)
- ☑ (COP [0] < 2) *or* ([Bt+2xCl+Ge+Ls+2xNa]/R [0.10] > 0.24)

3 Total

CDI (Coping Deficit Index)

☐ Positive if 4 or more conditions are true:

- ☐ (EA [10.0] < 6) *or* (AdjD [1] < 0)
- ☑ (COP [0] < 2) *and* (AG [1] < 2)
- ☐ (Weighted Sum C [6.0] < 2.5) *or* (Afr [1.00] < 0.46)
- ☑ (Passive [3] > Active + 1 [8]) *or* (Pure H [1] < 2)
- ☐ (Sum T [0] > 1) *or* (Isolate/R [0.10] > 0.24) *or* (Food [0] > 0)

2 Total

HVI (Hypervigilance Index)

☐ Positive if condition 1 is true and at least 4 of the others are true:

- ☑ (1) FT + TF + T [0] = 0

- ☐ (2) Zf [10] > 12
- ☐ (3) Zd [1.5] > +3.5
- ☐ (4) S [1] > 3
- ☐ (5) H + (H) + Hd + (Hd) [5] > 6
- ☑ (6) (H) + (A) + (Hd) + (Ad) [5] > 3
- ☐ (7) H + A : Hd + Ad [11:2] < 4 : 1
- ☐ (8) Cg [1] > 3

OBS (Obsessive Style Index)

- ☐ (1) Dd [0] > 3
- ☐ (2) Zf [10] > 12
- ☐ (3) Zd [1.5] > +3.0
- ☐ (4) Populars [7] > 7
- ☐ (5) FQ+ [0] > 1

☐ Positive if one or more is true:

- ☐ Conditions 1 to 5 are all true
- ☐ Two or more of 1 to 4 are true *and* FQ+ [0] > 3
- ☐ 3 or more of 1 to 5 are true *and* X+% [0.55] > 0.89
- ☐ FQ+ [0] > 3 *and* X+% [0.55] > 0.89

NOTE: *'*' indicates a cutoff that has been adjusted for age norms.*

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SCZI (Schizophrenia Index)

☑ Positive if 4 or more conditions are true:

- ☑ ((X+% [0.55] < 0.61) *and* (S-% [0.00] < 0.41)) *or* (X+% [0.55] < 0.50)
- ☑ X-% [0.35] > 0.29
- ☑ (FQ- [7] ≥ FQu [2]) *or* (FQ- [7] > FQo [11] + FQ+ [0])
- ☐ (Sum Level 2 Special Scores [2] > 1) *and* (FAB2 [0] > 0)
- ☑ (Raw Sum of 6 Special Scores [7] > 6) *or* (Weighted Sum of 6 Special Scores [21] > 17)
- ☐ (M- [1] > 1) *or* (X-% [0.35] > 0.40)

4 Total

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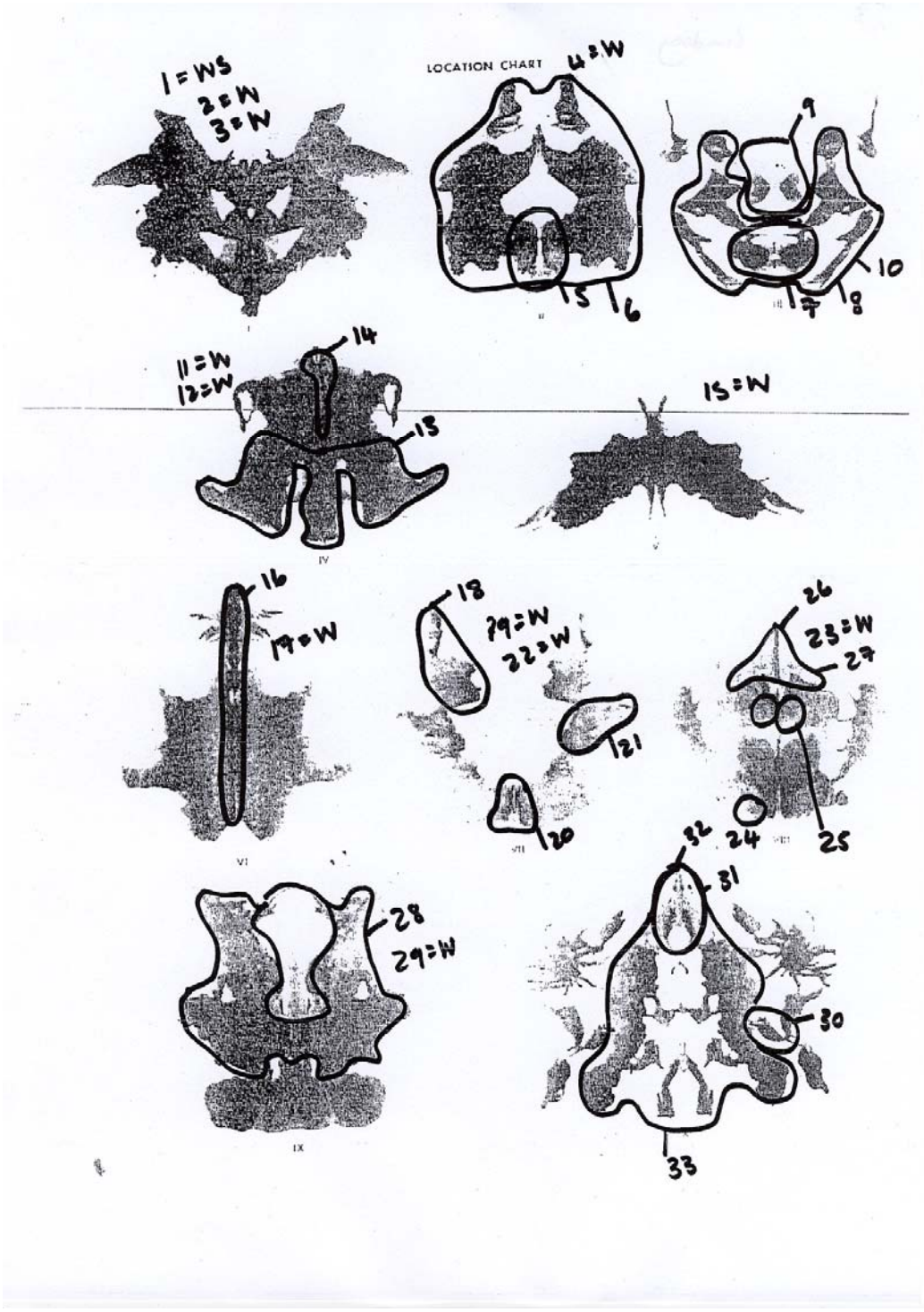
LK



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LK

Response	Inquiry
Card; I	
^ 1. It looks like two people with wolves on the side	1. E: (RR) S: There are the two people in the middle, here looks like the wolves, the space looks like a wolf's face, the wolves on the side of the people.
^ 2. It looks like a wolf on its own	2. E: (RR) S: The whole thing together comes to a point – the ears look like a wolf's ears, it's the shape
^ 3. It looks like a moth	3. E: (RR) S: Yes, here's like a moth with two wings on the side
Card; II	
^ 4. It looks like two chicks giving each other five (high five)	4. E: (RR) S: Here this looks like the chicks, the red crest on the head reminds me, this looks like beaks, the body, the two little (it's not called hands) I don't know
^ 5. It looks like a angel looking thing	5. E: (RR) S: Here looks like the two wings, this part here, and the face in the middle
^ 6. It looks like a blotch	6. E: (RR) S: A blotch, couldn't think or see anything else, it's stuff you chuck paint on it, looks like paint E: Paint? S: The texture doesn't look like a pencil or anything, the texture looks like paint
Card; III	
^ 7. It looks like part of a scull	7. E: (RR) S: Here, looks like two eye sockets, the nasal cavity or part of it, it's not the whole thing
^ 8. It looks like a bug	8. E: (RR) S:Llooks like it's got big bug eyes, the body behind it, the legs judding out near the top, the bottom looks like an insect E: Behind? S: It's on top, a different angle, on top of where the head is
^ 9. It looks like part of a tuxedo, the bowtie	9. E: (RR) S: Here, looks like the collar of a shirt and here's the bowtie, the black of it
^ 10. It could be two women doing something	10. E: (RR) S: Hmmm here, these figures look like women, looks like there are their boobs and here high heels, they are bending down doing something I don't know what
Card; IV	
^ 11. It's like looking at something standing up while you beneath	11. E: (RR) S: Here, looks like two pieces are at one level, this is folded behind it because it is getting smaller on top
^ 12. Something an animal coming towards you	12. E: (RR)

	S: The same kind of thing, was looking up at the opposite side, the feet are turned up, getting smaller
^ 13. Looks like a bit like a dragon something like that	13. E: (RR) S: Here, this looks like a dragon's head, these parts here look like feet, like in Chinese drawings, looks like a dragon
^ 14. Looks like there might be a skeleton man, a wolf looking up, the man inside the wolf, a faint man	14. E: (RR) S: Here, this looks like a wolf's face, then inside looks like a faint skull and a bit of a body sitting or something, the colouring the dark and light shades and it's also textured here E: Faint man? S: Inside it's almost like a skeleton, the colouring is very faint
Card; V	
^ 15. This could be a moth	15. E: (RR) S: Here, looks like it has little feeler, a body and two wings on the side
Card; VI	
^ 16. This could be an hour glass	16. E: (RR) S: Here, these two pieces down the middle are separated by bars something with sand dropping down it E: Sand? S: It's light, just something I see
^ 17. Looks like an animal throw rug, looks like feet are on there	17. E: (RR) S: Looks like two feet here, here are whisker from an animal, a snout, it's legs front and back. E: whiskers? S: Those lines coming out
Card; VII	
^ 18. I see two rabbits	18. E: (RR) S: Here, looks like two kinds of rabbit faces, their ears and whiskers and the light spots are like their eyes
^ 19. Or two islands barred by a gate or something	19. E: (RR) S: Hmmm these are two different islands, there they are joined – separated by a gate here E: Islands? S: the colouring looks like the contours of an island E: Colouring? S: Yes it gives the illusion of contour, the differences, the varied greys show depth and height and stuff
^ 20. There could be two little people at the bottom, one long thin looking person	20. E: (RR) S: Here right at the bottom, a man and a woman, one is taller, tiny little things, here are the eyes and lips of a bigger person
^ 21. There might be two angry faces	21. E: (RR) S: The angry faces are here, the eyes here, the is kind of an open mouth with teeth, the shape of the eye almost like slightly frowning to make them looks angry
^ 22. Looks like a necklace or a bracelet or something	22. E: (RR) S: A necklace, here is the clasp you can tie the two pieces at the end, either a necklace or a bracelet
Card; VIII	
^ 23. Could be two animals (a bull), or something climbing something	23. E: (RR) S: Here are the animals, four legs, a bull or a wildebeest, it's the stance, here looks like an ear, a mouth

^ 24. Looks like two hands	24. E: (RR) S: Two hands, these two things motioning this way
^ 25. Looks like another two faces with just two eyes	25. E: (RR) S: Here because it's darker green, and lighter inside, then the hair is the darker green here, and this looks like the eyes
^ 26 Looks like a river running between two rock formations	26. E: (RR) S: It's very vague through here, it looks like a river because of the colour grey looks like rocks, and through here is a canyon or something
^ 27. Looks like outstretched arms either from the back or the front	27. E: (RR) S: Depending on the face, this goes from bigger to smaller, the arms and the shoulders here, here are fingers
Card; IX	
^ 28. There can be two eyes that will form part of a face then there is fire, the fire is on the head, the hair is on fire, wearing a mask covering their mouth	28. E: (RR) S: Ok here, these two gaps, the white here, where it's darker the eyes, the orange ink is the fire on top of the head, then this green in the middle looks like it comes in here and covers the mouth E: Fire? S: The colour orange there is an illusion of movement, the flames, it's piece-y
^ 29. Looks like an angry rabbit with the arms forward in fists	29. E: (RR) S: Here is the shape, looks like ears, the eyes, they are further apart, makes it a bigger face, there is no solid like, here a neck. E: Forward? S: Because the two balls of the fists are closer together. E: Angry? S: Because of the fists.
Card; X	
^ 30. Looks like these are spiders, crabs or…	30. E: (RR) S: Here, this kind of looks like a body, here the legs coming off it, it's spidery to me, crabbish things coming out, and they look like legs – spidery.
^ 31. Looks like someone looking upwards wearing a jacket or a coat	31. E: (RR) S: Here, also looks like two eyes there, I am thinking of a face, there are two legs, here the coat and this, the shoulders.
^ 32. A mob of angry little people with spears fighting against each other	32. E: (RR) S: Here, looks also like people closer together because it's darker there are more people, there are spears on the end because it's bigger, the dark parts and the light parts look like many people.
^ 33. Looks like a guy with red hair, blue glasses on and a green moustache	33. E: (RR) S: Looks like a head with sunglasses and a Moustache. E: Hair? S: Because it's next to the sunglasses. E: Moustache? S: Because of the shape.

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Sequence of Scores *LK*

Card	Resp. No	Location and DQ	Loc. No.	Determinant(s) and Form Quality	(2)	Content(s)	Pop	Z Score	Special Scores
I	*1*	*WSo*	*1*	*Fu*	*2*	*H,A*		*3.5*	*GHR*
	2	*Wo*	*1*	*Fo*		*Ad*		*1.0*	
	3	*Wo*	*1*	*Fo*		*A*		*1.0*	
II	*4*	*W+*	*1*	*Ma.FCu*	*2*	*(A)*		*4.5*	*INC, PHR*
	5	*Do*	*3*	*F-*		*(H)*			*PHR*
	6	*Wv*	*1*	*F-*		*Art*			
III	*7*	*Do*	*7*	*Fo*		*An*			
	8	*Do*	*1*	*FD-*		*A*			
	9	*Ddo*	*99*	*FC'-*		*Cg*			
	10	*D+*	*9*	*Mao*	*2*	*H,Cg*	*P*	*4.0*	*GHR*
IV	*11*	*Wv*	*1*	*FD-*		*Id*			
	12	*Wo*	*1*	*FDo*		*A*		*2.0*	
	13	*Ddo*	*99*	*F-*		*(A)*			
	14	*Dd+*	*99*	*Mp.FV-*		*A,(H)*		*4.0*	*FAB2, PHR*
V	*15*	*Wo*	*1*	*Fo*		*A*		*1.0*	
VI	*16*	*Do*	*5*	*mp.FY-*		*Hh*			
	17	*Wo*	*1*	*Fo*		*Ad,Hh*	*P*	*2.5*	
VII	*18*	*D+*	*1*	*Fo*	*2*	*Ad*		*3.0*	
	19	*W+*	*1*	*FVo*	*2*	*Ls*		*2.5*	
	20	*D+*	*6*	*Fo*	*2*	*H*		*3.0*	*GHR*
	21	*Do*	*3*	*Mp-*	*2*	*Hd*			*PHR*
	22	*Wo*	*1*	*Fu*		*Art*		*2.5*	
VIII	*23*	*W+*	*1*	*FMao*	*2*	*A,Id*	*P*	*4.5*	
	24	*Ddo*	*26*	*Ma-*	*2*	*Hd*			*PHR*
	25	*Ddo*	*99*	*FY-*	*2*	*Hd*			*PHR*
	26	*D+*	*4*	*ma.C'F-*		*Ls*		*3.0*	
	27	*Do*	*4*	*FD-*	*2*	*Hd*			*PHR*
IX	*28*	*D+*	*2*	*mp.FY.CF-*		*Hd,Fi,Cg*		*4.5*	*DV, FAB,*

									PHR
	29	*Wo*	*1*	*FD-*		*A*		*5.5*	*INC2*
X	*30*	*Do*		*Fo*		*Ad*			
	31	*DdS+*	*22*	*Mp-*		*H,Cg*		*6.0*	*PHR*
	32	*Dd+*	*21*	*Ma.FY.FD-*		*H,Id*		*4.5*	*AG, PHR*
	33	*DdSo*	*22*	*FC-*		*Hd,Cg*			*INC, PHR*

Summary of Approach

I : WS.W.W	**VI :** D.W
II : W.D.W	**VII :** D.W.D.D.W
III : D.D.Dd.D	**VIII :** W.Dd.Dd.D.D
IV : W.W.Dd.Dd	**IX :** D.W
V : W	**X :** D.DdS.Dd.DdS

Structural Summary

Location Features

Zf	=	19
ZSum	=	62.5
ZEst	=	63.0
W	=	13
(Wv	=	2)
D	=	12
W+D	=	25
Dd	=	8
S	=	3

DQ

			(FQ-)
+	=	11	(5)
o	=	20	(11)
v/+	=	0	(0)
v	=	2	(2)

Form Quality

		FQx	MQual	W+D
+	=	0	0	0
o	=	12	1	12
u	=	3	1	3
-	=	18	5	10
none	=	0	0	0

Determinants

Blends	Single		
M.FC	M	=	4
M.FV	FM	=	1
m.FY	m	=	0
m.C'F	FC	=	1
m.FY.CF	CF	=	0
M.FY.FD	C	=	0
	Cn	=	0
	FC'	=	1
	C'F	=	0
	C'	=	0
	FT	=	0
	TF	=	0
	T	=	0
	FV	=	1
	VF	=	0
	V	=	0
	FY	=	1
	YF	=	0
	Y	=	0
	Fr	=	0
	rF	=	0
	FD	=	5
	F	=	13
	(2)	=	11

Contents

H	=	5
(H)	=	2
Hd	=	6
(Hd)	=	0
Hx	=	0
A	=	8
(A)	=	2
Ad	=	4
(Ad)	=	0
An	=	1
Art	=	2
Ay	=	0
Bl	=	0
Bt	=	0
Cg	=	5
Cl	=	0
Ex	=	0
Fd	=	0
Fi	=	1
Ge	=	0
Hh	=	2
Ls	=	2
Na	=	0
Sc	=	0
Sx	=	0
Xy	=	0
Idio	=	3

S-Constellation

☑	FV+VF+V+FD > 2
☑	Col-Shd Blends > 0
☐	Ego < .31 or > .44
☐	MOR > 3
☐	Zd > ±3.5
☑	es > EA
☐	CF + C > FC
☑	X+% < .70
☐	S > 3
☐	P < 3 or > 8
☐	Pure H < 2
☐	R < 17
4	Total

Special Scores

		Lvl-1	Lvl-2
DV	=	1 x1	0 x2
INC	=	2 x2	1 x4
DR	=	0 x3	0 x6
FAB	=	1 x4	1 x7
ALOG	=	0 x5	
CON	=	0 x7	
Raw Sum6	=	**6**	
Wgtd Sum6	=	**20**	

AB	= 0	GHR	= 3
AG	= 1	PHR	= 11
COP	= 0	MOR	= 0
CP	= 0	PER	= 0
		PSV	= 0

RATIOS, PERCENTAGES, AND DERIVATIONS

R = 33 L = 0.65

EB	= 7 : 2.0	EA	= 9.0	EBPer	= 3.5
eb	= 4 : 8	es	= 12	D	= -1
		Adj es	= 7	Adj D	= 0
FM	= 1	SumC'	= 2	SumT	= 0
m	= 3	SumV	= 2	SumY	= 4

AFFECT

FC:CF+C	= 2 : 1
Pure C	= 0
SumC' : WSumC	= 2 : 2.0
Afr	= 0.50
S	= 3
Blends:R	= 6 : 33
CP	= 0

INTERPERSONAL

COP	= 0	AG	= 1
GHR:PHR	= 3 : 11		
a:p	= 6 : 5		
Food	= 0		
SumT	= 0		
Human Content	= 13		
Pure H	= 5		
PER	= 0		
Isolation Index	= 0.06		

IDEATION

a:p	= 6 : 5	Sum6	= 6
Ma:Mp	= 4 : 3	Lvl-2	= 2
2AB+(Art+Ay)	= 2	WSum6	= 20
MOR	= 0	M-	= 5
		M none	= 0

MEDIATION

XA%	= 0.45
WDA%	= 0.60
X-%	= 0.55
S-	= 2
P	= 3
X+%	= 0.36
Xu%	= 0.09

PROCESSING

Zf	= 19
W:D:Dd	= 13:12:8
W : M	= 13 : 7
Zd	= -0.5
PSV	= 0
DQ+	= 11
DQv	= 2

SELF-PERCEPTION

3r+(2)/R	= 0.33
Fr+rF	= 0
SumV	= 2
FD	= 6
An+Xy	= 1
MOR	= 0
H:(H)+Hd+(Hd)	= 5 : 8

PTI = 4	☐ DEPI = 4	☐ CDI = 2	☐ S-CON = 4	☑ HVI = Yes	☐ OBS = No

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CONSTELLATIONS TABLE

S-Constellation (Suicide Potential)

☐ Positive if 8 or more conditions are true:
NOTE: Applicable only for subjects over 14 years old.

- ☑ FV+VF+V+FD [8] > 2
- ☑ Col-Shd Blends [1] > 0
- ☐ Ego [0.33] < .31 *or* > .44
- ☐ MOR [0] > 3
- ☐ Zd [-0.5] > ±3.5
- ☑ es [12] > EA [9.0]
- ☐ CF + C [1] > FC [2]
- ☑ X+% [0.36] < .70
- ☐ S [3] > 3
- ☐ P [3] < 3 or > 8
- ☐ Pure H [5] < 2
- ☐ R [33] < 17

4 Total

PTI (Perceptual-Thinking Index)

- ☑ (XA% [0.45] < 0.70) *and* (WDA% [0.60] < 0.75)
- ☑ X-% [0.55] > 0.29
- ☐ (Sum Level 2 Special Scores [2] > 2) *and* (FAB2 [1] > 0)
- ☑ ((R [33] < 17) *and* (WSum6 [20] > 12)) *or* ((R [33] > 16) *and* (WSum6 [20] > 17))
- ☑ (M- [5] > 1) *or* (X-% [0.55] > 0.40)

4 Total

DEPI (Depression Index)

☐ Positive if 5 or more conditions are true:

- ☑ (FV + VF + V [2] > 0) *or* (FD [6] > 2)
- ☑ (Col-Shd Blends [1] > 0) *or* (S [3] > 2)
- ☐ (3r + (2)/R [0.33] > 0.44 *and* Fr + rF [0] = 0) *or* (3r + (2)/R [0.33] < 0.33)
- ☐ (Afr [0.50] < 0.46) *or* (Blends [6] < 4)
- ☑ (SumShading [8] > FM + m [4]) *or* (SumC' [2] > 2)
- ☐ (MOR [0] > 2) *or* (2xAB + Art + Ay [2] > 3)
- ☑ (COP [0] < 2) *or* ([Bt+2xCl+Ge+Ls+2xNa]/R [0.06] > 0.24)

4 Total

CDI (Coping Deficit Index)

☐ Positive if 4 or more conditions are true:

- ☐ (EA [9.0] < 6) *or* (AdjD [0] < 0)
- ☑ (COP [0] < 2) *and* (AG [1] < 2)
- ☑ (Weighted Sum C [2.0] < 2.5) *or* (Afr [0.50] < 0.46)
- ☐ (Passive [5] > Active + 1 [7]) *or* (Pure H [5] < 2)
- ☐ (Sum T [0] > 1) *or* (Isolate/R [0.06] > 0.24) *or* (Food [0] > 0)

2 Total

HVI (Hypervigilance Index)

☑ Positive if condition 1 is true and at least 4 of the others are true:

- ☑ (1) FT + TF + T [0] = 0

- ☑ (2) Zf [19] > 12
- ☐ (3) Zd [-0.5] > +3.5
- ☐ (4) S [3] > 3
- ☑ (5) H + (H) + Hd + (Hd) [13] > 6
- ☑ (6) (H) + (A) + (Hd) + (Ad) [4] > 3
- ☑ (7) H + A : Hd + Ad [17:10] < 4 : 1
- ☑ (8) Cg [5] > 3

OBS (Obsessive Style Index)

- ☑ (1) Dd [8] > 3
- ☑ (2) Zf [19] > 12
- ☐ (3) Zd [-0.5] > +3.0
- ☐ (4) Populars [3] > 7
- ☐ (5) FQ+ [0] > 1

☐ Positive if one or more is true:

- ☐ Conditions 1 to 5 are all true
- ☐ Two or more of 1 to 4 are true *and* FQ+ [0] > 3
- ☐ 3 or more of 1 to 5 are true *and* X+% [0.36] > 0.89
- ☐ FQ+ [0] > 3 *and* X+% [0.36] > 0.89

NOTE: *'*' indicates a cutoff that has been adjusted for age norms.*

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SCZI (Schizophrenia Index)

☑ Positive if 4 or more conditions are true:

- ☑ ((X+% [0.36] < 0.61) *and* (S-% [0.11] < 0.41)) *or* (X+% [0.36] < 0.50)
- ☑ X-% [0.55] > 0.29
- ☑ (FQ- [18] ≥ FQu [3]) *or* (FQ- [18] > FQo [12] + FQ+ [0])
- ☑ (Sum Level 2 Special Scores [2] > 1) *and* (FAB2 [1] > 0)
- ☑ (Raw Sum of 6 Special Scores [6] > 6) *or* (Weighted Sum of 6 Special Scores [20] > 17)
- ☑ (M- [5] > 1) *or* (X-% [0.55] > 0.40)

6 Total

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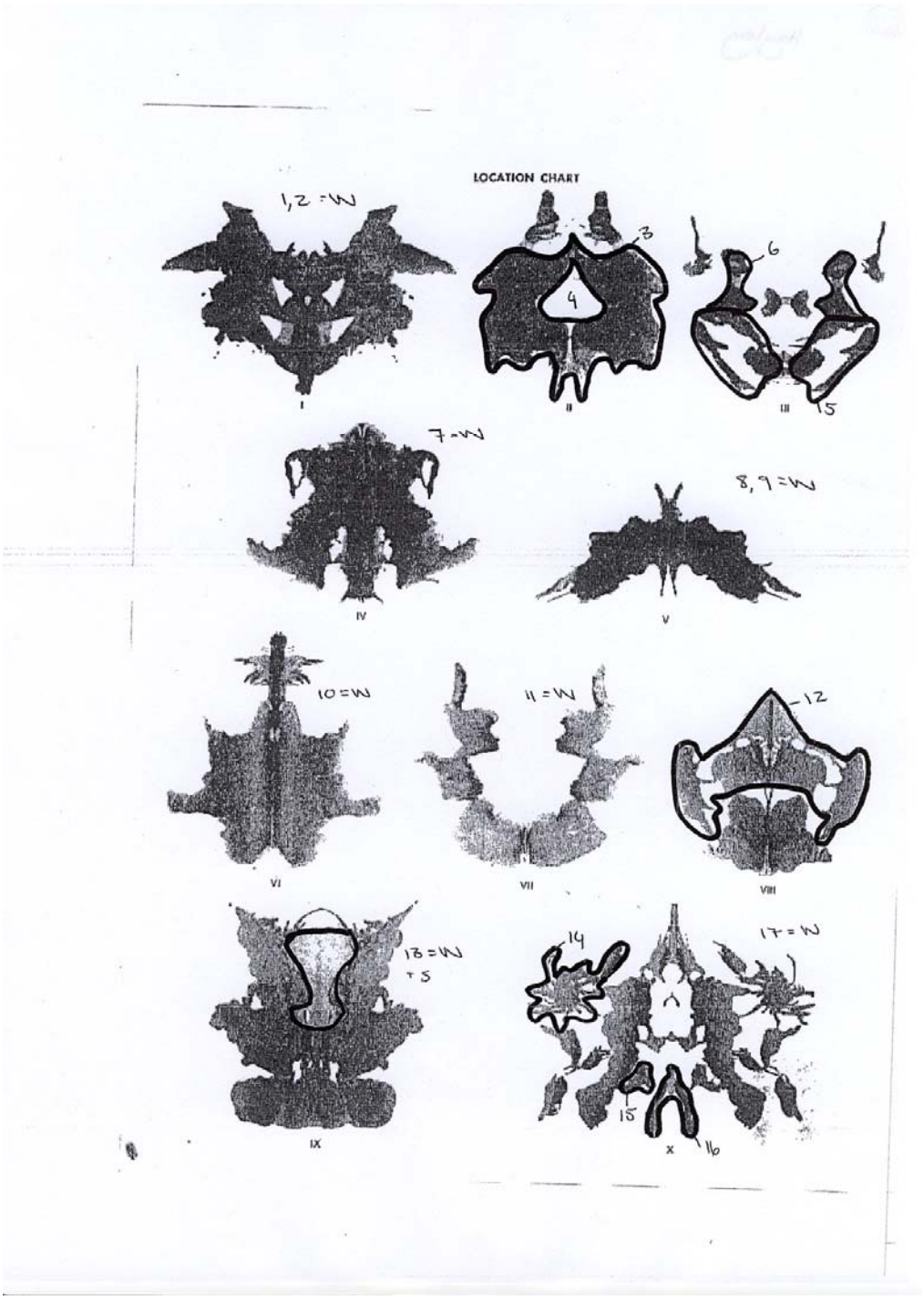
HA



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HA

	Response			Inquiry
	Card I			
^1	A sacrum. It's very clinical, but in an x-ray of the pelvis that is what a sacrum would look like. I hope they don't all look like sacrums!	^1	E	Repeats the subject's response.
			S	You really did write everything down! This just look like a sacrum, the whole picture.
			E	What on the blot made it look like a sacrum?
			S	Everything black is the sacrum, the nerves come through here, the open holes. If you ever see a picture of a pelvis again you'll think of me!
			E	What on the card made it look like open holes?
			S	It's the white against the black, it just looks like holes.
^2	I can see a person standing there, he has his hands up and he is friendly. He almost looks like an angel, but his wings are slightly detached in places.	^2	E	Repeats the subject's response.
			S	This is his head, the body there, the waist coming down, the feet and hands. He is waving. All of this is his wings, obviously on both sides. They are incomplete, broken in certain places, almost like his
			E	not the angel he looks like.
			S	What on the card made it look broken?
				These white parts here, it looks like the wings are torn and broken.
	Card II			
^3	Like young animals, a lamb, two of them, looking at each other. They seem to be injured, or they are trying to kiss but their hearts have been broken, that is what this red is at the bottom. This is very specific, two animals trying to get their noses together, but they can't quite get it together.	^3	E	Repeats the subject's response.
			S	That's their faces, the nose and mouth, neck and the bodies. That dark part is their noses, they are trying to kiss. They have just one heart, like it was a shared heart, like it's been torn.
			E	What on the blot made it look like a heart?
			S	Cause it goes like that, the shape. They have been pulled apart, a slight crack down the centre, the edges are bleeding and it has been
			E	torn.
			S	What on the card made it look like it's bleeding?
				Because it has been torn. It looks like they're injured, because of the red all over.
^4	A spinning top.	^4	E	Repeats the subject's response.
			S	The white space in the centre. Just looks like one of those things that you can make twirl, like from the old days.
	Card III			
^5	Like a monster's face, he is smiling, like a wicked smile.	^5	E	Repeats the subject's response.
			S	Those are his eyes, but that is his pupil, his nose coming down to his mouth. His eyes almost look like slits, he is grinning like he is evil and he has flared nostrils.

^6	Two people holding a basket. They are female.	^6	E	Repeats the subject's response.
			S	That's the basket, there is their arms, breasts, heads, legs going to the side, they have high heels on.

Card IV

^7	Two rabbits leaning against a tree. That's what I see.	^7	E	Repeats the subject's response.
			S	That is the tree up at the centre, and they look like rabbits, these are their ears and big feet. Can you see what I mean?

Card V

^8	A bat.	^8	E	Repeats the subject's response.
			S	Just in its entirety. The head and those are the wings.
^9	A moth.	^9	E	Repeats the subject's response.
			S	Because there is the antennas, the things that come out of the head. Moths have edges on their wings, they are almost more pretty.
			E	What on the card made them look more pretty?
			S	Just these little pieces at the end made them look more attractive.
			E	What on the card made it look like there are edges on the wings?
			S	Just these sharp points here.

Card VI

^10	A crucifix, and this is just all the blood, like Jesus being hung and this is all the blood coming from it.	^10	E	Repeats the subject's response.
			S	That's the cross at the top, this is all the blood that has flown from it.
			E	What on the card made it look like blood?
			S	Just because it is spread out like that. It just covers everything, almost like he bled out. It made me think of Jesus when I saw the blood. Even though this is the cross there are wings here. It's like
			E	he was going to end up in heaven after he did that.
			S	What on the card made it look like wings? Here is where his arms would have been, the wings are coming from the back. It just has that form to it.

Card VII

^11	Two ladies dancing. They are looking at each other, their bodies are facing outwards and their heads are turned, looking at each other. Definitely two ladies.	^11	E	Repeats the subject's response.
			S	This is their faces, looking at each other, the upper part of the body, doing an Egyptian dance. This is the lower half of the body.
			E	What on the card made them look like ladies?
			S	This looks like a pony tail, that is the head and hair, looks like it's up in the air.
			E	What on the card made it look like hair?
			S	On the brows is the fringe, it's just soft hair, soft curls, the lines are not defined. Like the lines aren't definite, the lines are softer. They have little round noses, young females.

Card VIII

^12	Two chameleons changing colour as they step onto whatever they're standing on next. This looks like a spider, or an insect that's tearing a piece of paper or cloth. The chameleons are climbing up towards the insect.	^12	E Repeats the subject's response. S There are the chameleons, the tail and feet. They have blunted heads and their bodies are banana shaped. They are changing colour, they were on red and became red, but they're starting to change to the colour they are standing on. The insect is facing down that way, he has lots of legs that's why I said a spider. This is the paper he is tearing. Looks like he is tearing it apart and it's giving way. It was a rectangular paper or cloth, that would also show fragments.

Card IX

^13	This is a vagina. At the top here it's opening up, I can't bring anything together. It's opening up to something. The green is nothing, only the orange and the red. Oh, I have something with the green, it looks like hands reaching towards the vagina.	^13	E Repeats the subject's response. S If you were going to the gyne and you were lying on the table that's what he would see. The buttocks, the legs coming off, just a vagina. E What on the card made it look like a vagina? S This split down the centre, the darker lines look like lips on the outside. That would be the vulva, the piece in the centre. This part is opening up, it's all together here, but here it is opening up and going out. The orange is opening to the light I think. These were the E hands. There are the five digits, fingers. S What on the card made it look like light? This is all white here.

Card X

^14	Snowflakes.	^14	E Repeats the subject's response. S The blue. They look like snowflakes because they are blue and they look like a snowflake under the microscope. That's what I imagine it will look like.
^15	Broken egg yolk.	^15	E Repeats the subject's response. S The yellow in the centre. It looks like egg yolk because of the circles, it has been dropped and they're just broken.
^16	A wishbone.	^16	E Repeats the subject's response. S Here is the wishbone, it has the shape of one in a chicken.
^17	It's just messy, just like food that is spilt. I feel like I want to clean this up.	^17	E Repeats the subject's response. S This looks like red wine, that looks like gravy. E What on the card made it look like wine? S Just the specific colouring, it is not thick enough to be blood. I see a lot of food, so that looks like wine. E What on the card made it look like gravy? S The brown parts, brown gravy. Just these look like chillies, the yellow parts, the shape is the same as a chilli.

Sequence of Scores *HA*

Card	Resp. No	Location and DQ	Loc. No.	Determinant(s) and Form Quality	(2)	Content(s)	Pop	Z Score	Special Scores
I	*1*	*WS+*	*1*	*Fo*		*Xy*		*4.0*	
	2	*WSo*	*1*	*Mao*		*(H)*		*3.5*	*MOR, PHR*
II	*3*	*D+*		*Ma.CF.mpo*	*2*	*A,An,Bl*	*P*	*5.5*	*AB, MOR, FAB, PHR*
	4	*DSo*	*5*	*mau*		*Id*			
III	*5*	*Ddo*		*Ma-*		*(Hd)*			*PHR*
	6	*D+*	*1*	*Mpo*	*2*	*H,Hh,Cg*	*P*	*4.0*	*GHR*
IV	*7*	*W+*	*1*	*FMpo*	*2*	*A,Bt*		*4.0*	
V	*8*	*Wo*	*1*	*Fo*		*A*	*P*	*1.0*	
	9	*Wo*	*1*	*Fo*		*A*		*1.0*	*PSV*
VI	*10*	*W+*	*1*	*mp-*		*H,Ay,Bl*		*2.5*	*MOR, INC, PHR*
VII	*11*	*W+*	*1*	*Mao*	*2*	*H*		*2.5*	*COP, GHR*
VIII	*12*	*D+*		*FMa.FC.Mau*	*2*	*A,Id*		*3.0*	*INC, PHR*
IX	*13*	*WS+*	*1*	*Ma.FV.C'-*	*2*	*Hd,Sx*		*5.5*	*PHR*
X	*14*	*D+*	*1*	*CFu*		*Na*		*4.5*	
	15	*Do*	*2*	*F-*		*Id*			*MOR*
	16	*Do*	*4*	*Fu*		*An*			
	17	*Wv*	*1*	*CF-*		*Fd*			*MOR*

Summary of Approach

I : WS.WS	**VI :** W
II : D.DS	**VII :** W
III : Dd.D	**VIII :** D
IV : W	**IX :** WS
V : W.W	**X :** D.D.D.W

Structural Summary

Location Features

Zf	=	12
ZSum	=	41.0
ZEst	=	38.0
W	=	9
(Wv	=	1)
D	=	7
W+D	=	16
Dd	=	1
S	=	4

DQ

			(FQ-)
+	=	9	(2)
o	=	7	(2)
v/+	=	0	(0)
v	=	1	(1)

Form Quality

		FQx	MQual	W+D
+	=	0	0	0
o	=	8	4	8
u	=	4	1	4
-	=	5	2	4
none	=	0	0	0

Determinants

Blends

M.CF.m
FM.FC.M
M.FV.C'

Single

M	=	4
FM	=	1
m	=	2
FC	=	0
CF	=	2
C	=	0
Cn	=	0
FC'	=	0
C'F	=	0
C'	=	0
FT	=	0
TF	=	0
T	=	0
FV	=	0
VF	=	0
V	=	0
FY	=	0
YF	=	0
Y	=	0
Fr	=	0
rF	=	0
FD	=	0
F	=	5
(2)	=	6

Contents

H	=	3
(H)	=	1
Hd	=	1
(Hd)	=	1
Hx	=	0
A	=	5
(A)	=	0
Ad	=	0
(Ad)	=	0
An	=	2
Art	=	0
Ay	=	1
Bl	=	2
Bt	=	1
Cg	=	1
Cl	=	0
Ex	=	0
Fd	=	1
Fi	=	0
Ge	=	0
Hh	=	1
Ls	=	0
Na	=	1
Sc	=	0
Sx	=	1
Xy	=	1
Idio	=	3

S-Constellation

☐	FV+VF+V+FD > 2
☐	Col-Shd Blends > 0
☐	Ego < .31 or > .44
☑	MOR > 3
☐	Zd > ±3.5
☐	es > EA
☑	CF + C > FC
☑	X+% < .70
☑	S > 3
☐	P < 3 or > 8
☐	Pure H < 2
☐	R < 17
4	Total

Special Scores

		Lvl-1	Lvl-2
DV	=	0 x1	0 x2
INC	=	2 x2	0 x4
DR	=	0 x3	0 x6
FAB	=	1 x4	0 x7
ALOG	=	0 x5	
CON	=	0 x7	
Raw Sum6	=	**3**	
Wgtd Sum6	=	**8**	

AB	= 1	GHR	= 2
AG	= 0	PHR	= 6
COP	= 1	MOR	= 5
CP	= 0	PER	= 0
		PSV	= 1

RATIOS, PERCENTAGES, AND DERIVATIONS

R = 17 L = 0.42

EB	= 7 : 3.5	EA	= 10.5	EBPer	= 2.0
eb	= 5 : 2	es	= 7	D	= +1
		Adj es	= 5	Adj D	= +2
FM	= 2	SumC'	= 1	SumT	= 0
m	= 3	SumV	= 1	SumY	= 0

AFFECT

FC:CF+C	= 1 : 3
Pure C	= 0
SumC' : WSumC	= 1 : 3.5
Afr	= 0.55
S	= 4
Blends:R	= 3 : 17
CP	= 0

INTERPERSONAL

COP	= 1	AG	= 0
GHR:PHR	= 2 : 6		
a:p	= 8 : 4		
Food	= 1		
SumT	= 0		
Human Content	= 6		
Pure H	= 3		
PER	= 0		
Isolation Index	= 0.18		

IDEATION

a:p	= 8 : 4	Sum6	= 3
Ma:Mp	= 6 : 1	Lvl-2	= 0
2AB+(Art+Ay)	= 3	WSum6	= 8
MOR	= 5	M-	= 2
		M none	= 0

MEDIATION

XA%	= 0.71
WDA%	= 0.75
X-%	= 0.29
S-	= 1
P	= 3
X+%	= 0.47
Xu%	= 0.24

PROCESSING

Zf	= 12
W:D:Dd	= 9:7:1
W : M	= 9 : 7
Zd	= +3.0
PSV	= 1
DQ+	= 9
DQv	= 1

SELF-PERCEPTION

3r+(2)/R	= 0.35
Fr+rF	= 0
SumV	= 1
FD	= 0
An+Xy	= 3
MOR	= 5
H:(H)+Hd+(Hd)	= 3 : 3

PTI = 1 ☑ DEPI = 5 ☐ CDI = 2 ☐ S-CON = 4 ☐ HVI = No ☐ OBS = No

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CONSTELLATIONS TABLE

S-Constellation (Suicide Potential)

☐ Positive if 8 or more conditions are true:
NOTE: Applicable only for subjects over 14 years old.

- ☐ FV+VF+V+FD [1] > 2
- ☐ Col-Shd Blends [0] > 0
- ☐ Ego [0.35] < .31 *or* > .44
- ☑ MOR [5] > 3
- ☐ Zd [3.0] > ±3.5
- ☐ es [7] > EA [10.5]
- ☑ CF + C [3] > FC [1]
- ☑ X+% [0.47] < .70
- ☑ S [4] > 3
- ☐ P [3] < 3 or > 8
- ☐ Pure H [3] < 2
- ☐ R [17] < 17

4 Total

PTI (Perceptual-Thinking Index)

- ☐ (XA% [0.71] < 0.70) *and* (WDA% [0.75] < 0.75)
- ☐ X-% [0.29] > 0.29
- ☐ (Sum Level 2 Special Scores [0] > 2) *and* (FAB2 [0] > 0)
- ☐ ((R [17] < 17) *and* (WSum6 [8] > 12)) *or* ((R [17] > 16) *and* (WSum6 [8] > 17))
- ☑ (M- [2] > 1) *or* (X-% [0.29] > 0.40)

1 Total

DEPI (Depression Index)

☑ Positive if 5 or more conditions are true:

- ☑ (FV + VF + V [1] > 0) *or* (FD [0] > 2)
- ☑ (Col-Shd Blends [0] > 0) *or* (S [4] > 2)
- ☐ (3r + (2)/R [0.35] > 0.44 *and* Fr + rF [0] = 0) *or* (3r + (2)/R [0.35] < 0.33)
- ☑ (Afr [0.55] < 0.46) *or* (Blends [3] < 4)
- ☐ (SumShading [2] > FM + m [5]) *or* (SumC' [1] > 2)
- ☑ (MOR [5] > 2) *or* (2xAB + Art + Ay [3] > 3)
- ☑ (COP [1] < 2) *or* ([Bt+2xCl+Ge+Ls+2xNa]/R [0.18] > 0.24)

5 Total

CDI (Coping Deficit Index)

☐ Positive if 4 or more conditions are true:

- ☐ (EA [10.5] < 6) *or* (AdjD [2] < 0)
- ☑ (COP [1] < 2) *and* (AG [0] < 2)
- ☐ (Weighted Sum C [3.5] < 2.5) *or* (Afr [0.55] < 0.46)
- ☐ (Passive [4] > Active + 1 [9]) *or* (Pure H [3] < 2)
- ☑ (Sum T [0] > 1) *or* (Isolate/R [0.18] > 0.24) *or* (Food [1] > 0)

2 Total

HVI (Hypervigilance Index)

☐ Positive if condition 1 is true and at least 4 of the others are true:

- ☑ (1) FT + TF + T [0] = 0

- ☐ (2) Zf [12] > 12
- ☐ (3) Zd [3.0] > +3.5
- ☑ (4) S [4] > 3
- ☐ (5) H + (H) + Hd + (Hd) [6] > 6
- ☐ (6) (H) + (A) + (Hd) + (Ad) [2] > 3
- ☐ (7) H + A : Hd + Ad [9:2] < 4 : 1
- ☐ (8) Cg [1] > 3

OBS (Obsessive Style Index)

- ☐ (1) Dd [1] > 3
- ☐ (2) Zf [12] > 12
- ☐ (3) Zd [3.0] > +3.0
- ☐ (4) Populars [3] > 7
- ☐ (5) FQ+ [0] > 1

☐ Positive if one or more is true:

- ☐ Conditions 1 to 5 are all true
- ☐ Two or more of 1 to 4 are true *and* FQ+ [0] > 3
- ☐ 3 or more of 1 to 5 are true *and* X+% [0.47] > 0.89
- ☐ FQ+ [0] > 3 *and* X+% [0.47] > 0.89

NOTE: *'*' indicates a cutoff that has been adjusted for age norms.*

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SCZI (Schizophrenia Index)

☐ Positive if 4 or more conditions are true:

- ☑ ((X+% [0.47] < 0.61) *and* (S-% [0.20] < 0.41)) *or* (X+% [0.47] < 0.50)
- ☐ X-% [0.29] > 0.29
- ☑ (FQ- [5] ≥ FQu [4]) *or* (FQ- [5] > FQo [8] + FQ+ [0])
- ☐ (Sum Level 2 Special Scores [0] > 1) *and* (FAB2 [0] > 0)
- ☐ (Raw Sum of 6 Special Scores [3] > 6) *or* (Weighted Sum of 6 Special Scores [8] > 17)
- ☑ (M- [2] > 1) *or* (X-% [0.29] > 0.40)

3 Total

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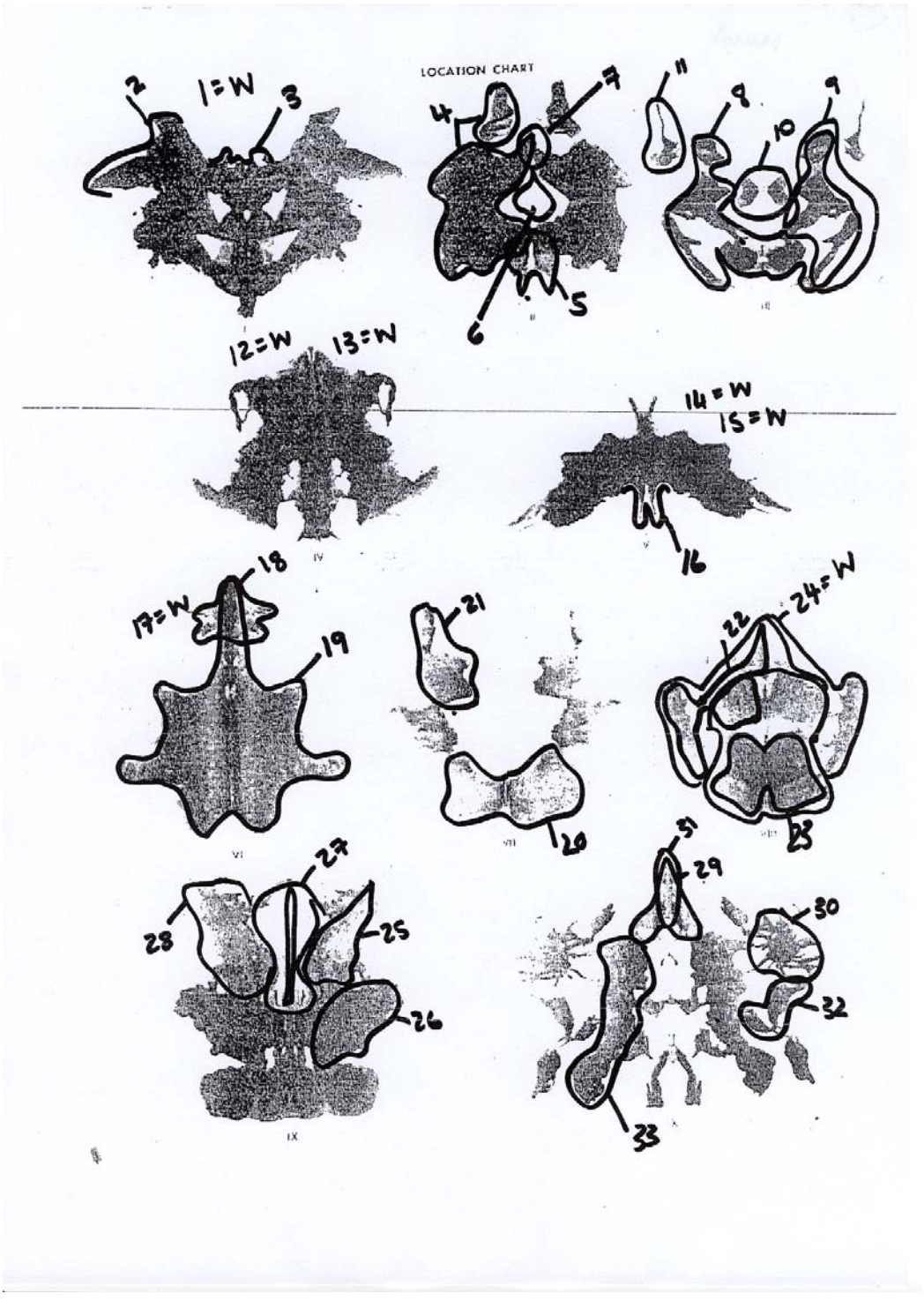
MK



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MK

Response		Inquiry		
Card I				
^1	A bat.	^1	E	(RR)
			S	The wings
^2	A wolf	^2	E	(RR)
			S	The nose and the ears because it looks like a wolf's nose, eyes and ears.
^3	A spider, that's all.	^3	E	(RR)
			S	The head and the two claws.
Card II				
^4	Karate	^4	E	(RR)
			S	Looks like two Japanese doing karate, the hands.
			E	Karate?
			S	The way they are standing, they are standing like in combat. They are fighting one another. Fighting the way they're standing – the hands together.
			E	Japanese?
			S	The hats, the way they are standing and the hands.
^5	A butterfly. Can I look at it anyway?	^5	E	(RR)
E	As you wish.		S	Here, there's the wings, that's the tail bit, body and the wings. The colour is a beautiful soft colour.
			E	Soft?
			S	It just looks soft, a soft colour.
>6	A hole.	>6	E	(RR)
			S	Here, just looks like a white hole.
^7	A tower.	^7	E	(RR)
			S	The two hands going up together, it's steep.
Card III				
^8	A cushion.	^8	E	(RR)
			S	Here, this part and this part. The two ladies are picking the cushion up, two people picking it up.

^9	Dancing	^9	E	(RR)
			S	Here, the two are dancing because it looks quite happy.
			E	Happy?
			S	Because they are dancing.
^10	A butterfly.	^10	E	(RR)
			S	Here are the wings, body and soft colouring.
			E	Soft?
			S	The colouring, it's beautiful the wings, body and freedom. A butterfly is free.
<11	A dog	<11	E	(RR)
			S	Here, the head, the paws, it's lying down, a long tail.

Card IV

^12	This is horrid – a big cockroach.	^12	E	(RR)
			S	You know cockroaches have those things and legs, these things here, the paws.
v13	What do you call those things that you hang on the wall? A family crest.	v13	E	(RR)
			S	The family crest is similar to what my sister has for her late husband. The flags, the crest of the body and that's a crest symbol – the crown and the flags are overlapping?
			E	Overlapping?
			S	This is darker and this is lighter.

Card V

v14	A bat.	v14	E	(RR)
			S	The wings, the head and the ears of a bat, a small head with feelers.
v15	Another butterfly.	v15	E	(RR)
			S	Wings, the head part, the tail part, wings are outstretched and flying.
^16	A bird.	^16	E	(RR)
			S	Here is the beak, it's mouth is open, the head, the long nose, the long beak like a swan or a duck.

Card VI

v17	A carpet.	v17	E	(RR)
			S	You know those skinned leather carpets of an animal? The head of the animal and the legs outstretched.

			E	Leather?
			S	The way its been cut out, the shading and the head. The dark and light colours.
^18	A bird.	^18	E	(RR)
			S	Here, the head, the wings.
^19	A swan	^19	E	(RR)
			S	Also the long body, the beak. The wings. Its also flying away.

Card VII

v20	A butterfly	v20	E	(RR)
			S	Also, the long body, the wings (got a cramp in my hands) the wings are outstretched, the body and the feelers.
v21	An elephants trunk	v21	E	(RR)
			S	The trunk, the head, the shape of the head and the long trunk.

Card VIII

^22	A squirrel.	^22	E	(RR)
			S	In a tree, trying to get into the tree. This looks like the tree and this looks like the squirrel.
			E	Tree?
			S	The branches
			E	Squirrel?
			S	The long tail, outstretched paws jumping from branch to branch.
v23	I seem to be seeing butterflies.	v23	E	(RR)
			S	Here, the wings and freedom.
			E	Freedom?
			S	The soft colours and the wings outstretched.
			E	Soft colours?
			S	They are blending into one another.
^24	A coat.	^24	E	(RR)
			S	One of those shawls that you put your arms through and you wrap it around you. A fancy coat opening for the arms. The body frame, this goes up to the next, this is going around the body.

Card IX

^25	Mice	^25	E	(RR)
			S	Here like two little mice, the shape of the head.
^26	Dancing	^26	E	(RR)
			S	Two people dancing, hands up, she's holding

her skirt up and their feet are moving.

v27	A light bulb.	v27	E	(RR)
			S	The light bulb is here; very light on top and darkish on the bottom. The stem that goes into the globe.
v28	Two mice.	v28	E	(RR)
			S	Here the same as before.

Card X

^29	A crab.	^29	E	(RR)
			S	The head with the feelers, the feelers and the beak, and the mouth.
^30	Fish	^30	E	(RR)
			S	Here it looks like also a crab because of the legs and beak.
^31	Also a tower	^31	E	(RR)
			S	Here because it is steep.
^32	Two beetles.	^32	E	(RR)
			S	This small brownish part of the body, with the legs crawling and the dark colouring.
v33	A sea horse.	v33	E	(RR)
			S	The sea horse, body shape and the pink colouring of a sea horse dancing.

Sequence of Scores *MK*

Card	Resp. No	Location and DQ	Loc. No.	Determinant(s) and Form Quality	(2)	Content(s)	Pop	Z Score	Special Scores
I	*1*	*Wo*	*1*	*Fo*		*A*	*P*	*1.0*	
	2	*Do*	*7*	*Fu*		*A*			
	3	*Ddo*		*Fu*		*Ad*			*INC*
II	*4*	*D+*		*Ma-*	*2*	*H,Cg*		*5.5*	*AG, PHR*
	5	*Do*	*3*	*FCo*		*A*			
	6	*DSv*	*5*	*C'*		*Id*			
	7	*Do*	*4*	*Fo*		*Id*			*INC*
III	*8*	*D+*	*1*	*Mao*	*2*	*H,Hh*	*P*	*4.0*	*COP, GHR*
	9	*D+*	*9*	*Mao*	*2*	*H*	*P*	*4.0*	*COP, PSV, GHR*
	10	*Do*	*3*	*FCo*		*A*			*DR, AB*
	11	*Do*	*2*	*FMp-*		*A*			
IV	*12*	*Wo*	*1*	*F-*		*A*		*2.0*	*INC*
	13	*Wo*	*1*	*FVo*		*Art*		*2.0*	*PER*
V	*14*	*Wo*	*1*	*Fo*		*A*	*P*	*1.0*	*INC*
	15	*Wo*	*1*	*FMao*		*A*	*P*	*1.0*	
	16	*Do*	*9*	*Fu*		*Ad*			
VI	*17*	*Wo*	*1*	*FYo*		*A,Hh*	*P*	*2.5*	
	18	*Do*	*3*	*Fo*		*A*			
	19	*Ddo*		*FMa-*		*A*			
VII	*20*	*Do*	*4*	*FMpo*		*A*			
	21	*Do*	*1*	*Fu*		*Ad*			
VIII	*22*	*Dd+*		*FMa-*		*A,Bt*		*3.0*	
	23	*Do*	*2*	*FCo*		*A*			*AB*
	24	*Wo*	*1*	*F-*		*Cg*		*4.5*	
IX	*25*	*Do*	*3*	*F-*	*2*	*A*			
	26	*D+*	*1*	*Ma-*	*2*	*H,Cg*		*4.5*	*COP, PHR*
	27	*Do*	*8*	*FYo*		*Hh*			*DV*

	28	*Do*	*3*	*F-*	*2*	*A*			
X	*29*	*Do*	*11*	*F-*		*A*			*INC*
	30	*Do*	*1*	*Fo*		*A*			*INC*
	31	*Do*	*4*	*Fu*		*Id*			
	32	*Do*		*FMa.FC-*	*2*	*A*			
	33	*D+*	*9*	*Ma.FCu*	*2*	*A*		*4.5*	*GHR*

Summary of Approach

I : W.D.Dd	**VI :** W.D.Dd
II : D.D.DS.D	**VII :** D.D
III : D.D.D.D	**VIII :** Dd.D.W
IV : W.W	**IX :** D.D.D.D
V : W.W.D	**X :** D.D.D.D.D

Structural Summary

Location Features

Zf	=	13
ZSum	=	39.5
ZEst	=	41.5
W	=	7
(Wv	=	0)
D	=	23
W+D	=	30
Dd	=	3
S	=	1

DQ

			(FQ-)
+	=	6	(3)
o	=	26	(8)
v/+	=	0	(0)
v	=	1	(0)

Form Quality

		FQx	MQual	W+D
+	=	0	0	0
o	=	15	2	15
u	=	6	1	5
-	=	11	2	9
none	=	1	0	1

Determinants

Blends

FM.FC
M.FC

Single

M	=	4
FM	=	5
m	=	0
FC	=	3
CF	=	0
C	=	0
Cn	=	0
FC’	=	0
C’F	=	0
C’	=	1
FT	=	0
TF	=	0
T	=	0
FV	=	1
VF	=	0
V	=	0
FY	=	2
YF	=	0
Y	=	0
Fr	=	0
rF	=	0
FD	=	0
F	=	15
(2)	=	8

Contents

H	=	4
(H)	=	0
Hd	=	0
(Hd)	=	0
Hx	=	0
A	=	20
(A)	=	0
Ad	=	3
(Ad)	=	0
An	=	0
Art	=	1
Ay	=	0
Bl	=	0
Bt	=	1
Cg	=	3
Cl	=	0
Ex	=	0
Fd	=	0
Fi	=	0
Ge	=	0
Hh	=	3
Ls	=	0
Na	=	0
Sc	=	0
Sx	=	0
Xy	=	0
Idio	=	3

S-Constellation

☐	FV+VF+V+FD > 2
☐	Col-Shd Blends > 0
☑	Ego < .31 or > .44
☐	MOR > 3
☐	Zd > ±3.5
☑	es > EA
☐	CF + C > FC
☑	X+% < .70
☐	S > 3
☐	P < 3 or > 8
☐	Pure H < 2
☐	R < 17
3	Total

Special Scores

		Lvl-1	Lvl-2
DV	=	1 x1	0 x2
INC	=	6 x2	0 x4
DR	=	1 x3	0 x6
FAB	=	0 x4	0 x7
ALOG	=	0 x5	
CON	=	0 x7	

Raw Sum6 = 8
Wgtd Sum6 = 16

AB	= 2	GHR	= 3
AG	= 1	PHR	= 2
COP	= 3	MOR	= 0
CP	= 0	PER	= 1
		PSV	= 1

RATIOS, PERCENTAGES, AND DERIVATIONS

R = 33 L = 0.83

EB	= 5 : 2.5	EA	= 7.5	EBPer	= 2.0
eb	= 6 : 4	es	= 10	D	= 0
		Adj es	= 9	Adj D	= 0
FM	= 6	SumC’	= 1	SumT	= 0
m	= 0	SumV	= 1	SumY	= 2

AFFECT

FC:CF+C	= 5 : 0
Pure C	= 0
SumC’ : WSumC	= 1 : 2.5
Afr	= 0.57
S	= 1
Blends:R	= 2 : 33
CP	= 0

INTERPERSONAL

COP	= 3	AG	= 1
GHR:PHR	= 3 : 2		
a:p	= 9 : 2		
Food	= 0		
SumT	= 0		
Human Content	= 4		
Pure H	= 4		
PER	= 1		
Isolation Index	= 0.03		

IDEATION

a:p	= 9 : 2	Sum6	= 8
Ma:Mp	= 5 : 0	Lvl-2	= 0
2AB+(Art+Ay)	= 5	WSum6	= 16
MOR	= 0	M-	= 2
		M none	= 0

MEDIATION

XA%	= 0.64
WDA%	= 0.67
X-%	= 0.33
S-	= 0
P	= 6
X+%	= 0.45
Xu%	= 0.18

PROCESSING

Zf	= 13
W:D:Dd	= 7:23:3
W : M	= 7 : 5
Zd	= -2.0
PSV	= 1
DQ+	= 6
DQv	= 1

SELF-PERCEPTION

3r+(2)/R	= 0.24
Fr+rF	= 0
SumV	= 1
FD	= 0
An+Xy	= 0
MOR	= 0
H:(H)+Hd+(Hd)	= 4 : 0

PTI = 3 ☐ DEPI = 4 ☐ CDI = 0 ☐ S-CON = 3 ☐ HVI = No ☐ OBS = No

CONSTELLATIONS TABLE

S-Constellation (Suicide Potential)

☐ Positive if 8 or more conditions are true:
NOTE: Applicable only for subjects over 14 years old.

- ☐ FV+VF+V+FD [1] > 2
- ☐ Col-Shd Blends [0] > 0
- ☑ Ego [0.24] < .31 *or* > .44
- ☐ MOR [0] > 3
- ☐ Zd [-2.0] > ±3.5
- ☑ es [10] > EA [7.5]
- ☐ CF + C [0] > FC [5]
- ☑ X+% [0.45] < .70
- ☐ S [1] > 3
- ☐ P [6] < 3 or > 8
- ☐ Pure H [4] < 2
- ☐ R [33] < 17

3 Total

PTI (Perceptual-Thinking Index)

- ☑ (XA% [0.64] < 0.70) *and* (WDA% [0.67] < 0.75)
- ☑ X-% [0.33] > 0.29
- ☐ (Sum Level 2 Special Scores [0] > 2) *and* (FAB2 [0] > 0)
- ☐ ((R [33] < 17) *and* (WSum6 [16] > 12)) *or* ((R [33] > 16) *and* (WSum6 [16] > 17))
- ☑ (M- [2] > 1) *or* (X-% [0.33] > 0.40)

3 Total

DEPI (Depression Index)

☐ Positive if 5 or more conditions are true:

- ☑ (FV + VF + V [1] > 0) *or* (FD [0] > 2)
- ☐ (Col-Shd Blends [0] > 0) *or* (S [1] > 2)
- ☑ (3r + (2)/R [0.24] > 0.44 *and* Fr + rF [0] = 0) *or* (3r + (2)/R [0.24] < 0.33)
- ☑ (Afr [0.57] < 0.46) *or* (Blends [2] < 4)
- ☐ (SumShading [4] > FM + m [6]) *or* (SumC' [1] > 2)
- ☑ (MOR [0] > 2) *or* (2xAB + Art + Ay [5] > 3)
- ☐ (COP [3] < 2) *or* ([Bt+2xCl+Ge+Ls+2xNa]/R [0.03] > 0.24)

4 Total

CDI (Coping Deficit Index)

☐ Positive if 4 or more conditions are true:

- ☐ (EA [7.5] < 6) *or* (AdjD [0] < 0)
- ☐ (COP [3] < 2) *and* (AG [1] < 2)
- ☐ (Weighted Sum C [2.5] < 2.5) *or* (Afr [0.57] < 0.46)
- ☐ (Passive [2] > Active + 1 [10]) *or* (Pure H [4] < 2)
- ☐ (Sum T [0] > 1) *or* (Isolate/R [0.03] > 0.24) *or* (Food [0] > 0)

0 Total

HVI (Hypervigilance Index)

☐ Positive if condition 1 is true and at least 4 of the others are true:

- ☑ (1) FT + TF + T [0] = 0

- ☑ (2) Zf [13] > 12
- ☐ (3) Zd [-2.0] > +3.5
- ☐ (4) S [1] > 3
- ☐ (5) H + (H) + Hd + (Hd) [4] > 6
- ☐ (6) (H) + (A) + (Hd) + (Ad) [0] > 3
- ☐ (7) H + A : Hd + Ad [24:3] < 4 : 1
- ☐ (8) Cg [3] > 3

OBS (Obsessive Style Index)

- ☐ (1) Dd [3] > 3
- ☑ (2) Zf [13] > 12
- ☐ (3) Zd [-2.0] > +3.0
- ☐ (4) Populars [6] > 7
- ☐ (5) FQ+ [0] > 1

☐ Positive if one or more is true:

- ☐ Conditions 1 to 5 are all true
- ☐ Two or more of 1 to 4 are true *and* FQ+ [0] > 3
- ☐ 3 or more of 1 to 5 are true *and* X+% [0.45] > 0.89
- ☐ FQ+ [0] > 3 *and* X+% [0.45] > 0.89

NOTE: *'*' indicates a cutoff that has been adjusted for age norms.*

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SCZI (Schizophrenia Index)

☑ Positive if 4 or more conditions are true:

- ☑ ((X+% [0.45] < 0.61) *and* (S-% [0.00] < 0.41)) *or* (X+% [0.45] < 0.50)
- ☑ X-% [0.33] > 0.29
- ☑ (FQ- [11] ≥ FQu [6]) *or* (FQ- [11] > FQo [15] + FQ+ [0])
- ☐ (Sum Level 2 Special Scores [0] > 1) *and* (FAB2 [0] > 0)
- ☑ (Raw Sum of 6 Special Scores [8] > 6) *or* (Weighted Sum of 6 Special Scores [16] > 17)
- ☑ (M- [2] > 1) *or* (X-% [0.33] > 0.40)

5 Total

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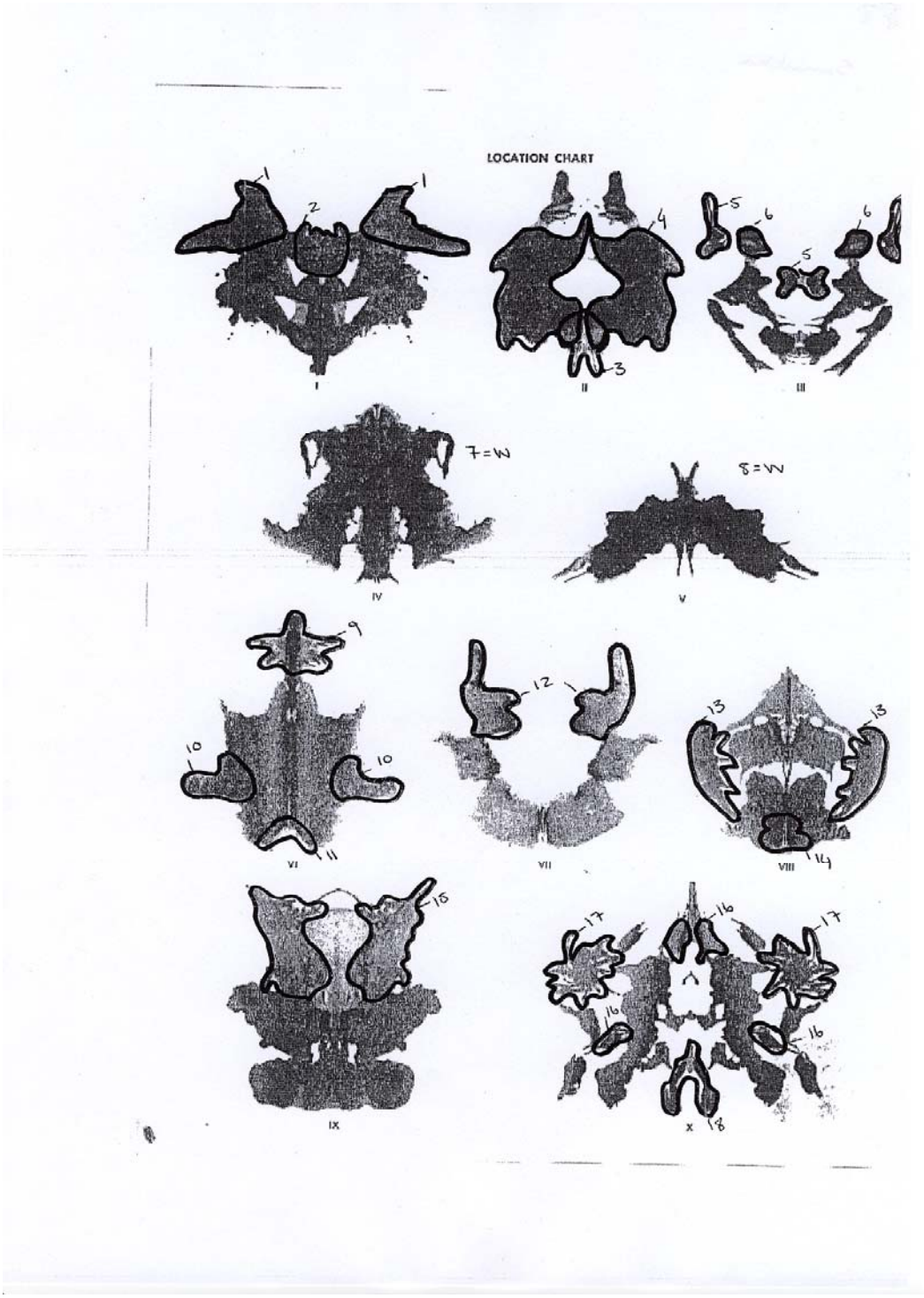
CA



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CA

	Response			Inquiry
	Card 1			
^1	I see two women, sitting, their legs next to each other.	^1	E	Repeats the subject's response.
			S	This part, they are looking outwards, here is the legs. Like in a silhouette.
			E	What on the card made it look like a silhouette?
			S	Because you can't see two legs, you can't see the division. I just imagine ladies sitting.
^2	Insect, it's scary, horrible looking. I only see parts of the picture, I'm not looking at it as a whole.	^2	E	Repeats the subject's response.
			S	Here is the insect.
			E	What on the card made it look like an insect?
			S	It must be an insect because he looks creepy and weird. The eyes, the nose and the shape of the face maybe.
	Card II			
^3	This is gross, the red is blood, it's disgusting, kidneys or organs, blood splashing.	^3	E	Repeats the subject's response.
			S	These two darker parts, the blood coming off it.
			E	What on the card made it look like blood?
			S	The red. It has a splatting look, it's thinner in certain parts. The lines are thinner.
			E	What on the card made it look like kidneys?
			S	This is the shape of organs.
^4	Two animals kissing each other, their noses are touching each other.	^4	E	Repeats the subject's response.
			S	The shape of it, ears, bodies, eyes, here are their noses.
	Card III			
^5	This looks like lungs, and separate organs. To me these pictures are gross, the red symbolises blood.	^5	E	Repeats the subject's response.
			S	The lungs and organs, the shape of the organ. The chest cavity and the lungs on either side.
^6	The black things look like bird faces.	^6	E	Repeats the subject's response.
			S	Here, they have a pointy long beak looking nose. Just this part look like bird faces.
	Card IV			
^7	Looks like a giant cartooney man, big feet, he's wearing boots, his hands are hanging and there are trees behind him. There is the trunk or bark, reminds me of jack-and-the-beanstalk.	^7	E	Repeats the subject's response.
			S	This is the man, this is the bark behind him, a jack-in-the-beanstalk with the trunk.
			E	What on the card made it look like the bark is behind him?
			S	There are the eyes looking at me with the nose. The tree is behind him because you can't see the whole tree.
			E	What on the card made it look like bark?
			S	The shape of it.

Card V

^8	Looks like the back of a butterfly flying away, not a pretty one though. That's all.	^8	E	Repeats the subject's response.
			S	The whole picture. The wings, two separate wings, the feelers. You can't see the face so it must be the back. The wings are going out, so it's starting to fly away.
			E	You said it is not pretty?
			S	It has a funny shape, it doesn't look like a nice one.

Card VI

^9	Like a moth come butterfly, more a moth.	^9	E	Repeats the subject's response.
			S	Here are the wings, two little eyes and the feelers, the whiskers.
			E	What on the card made them look like whiskers?
			S	Two little things here like a cat.
^10	These two little parts look like dogs with long noses. They're quite cute.	^10	E	Repeats the subject's response.
			S	Here, I don't know what this type of dog is called but I've seen them on TV. They have long noses, like a cotton wool nose.
			E	What on the card made it look like cotton wool?
			S	The roundness, the fluffiness.
			E	What on the card made it seem fluffy?
			S	The edges are lighter in colour.
^11	Insect feelers or talons, I don't know what you call them.	^11	E	Repeats the subject's response.
			S	Here, claws, the little talons or claws, like hooks.

Card VII

^12	These two look like girls, funny looking women looking at each other. There is a feather in their caps, for decoration. They are not wearing caps because they are woman, so a feather in their head for decoration.	^12	E	Repeats the subject's response.
			S	Here, it looks like they have feathers in their hair.
			E	What on the card made it look like feathers?
			S	Something that sticks out of their heads and the edging is feathery.
			E	What on the card made it seem feathery?
			S	There are little lines sticking out.

Card VIII

^13	Two chameleons, I like the colours – they're better.	^13	E	Repeats the subject's response.
			S	Here, a chameleon climbing up something. There are four legs. The colours are better than the red.
^14	The darker orange looks like a pretty butterfly. This darker part here.	^14	E	Repeats the subject's response.
			S	Here, here are the wings, the middle part of the butterfly, I don't know what it's
			E	called.
			S	What on the card made it look pretty?
				It is colourful, orangey.

Card IX

^15	I can't really see anything concrete. That's worrying! You know these gnome people, like fantasy people? They are facing each other; they have long fingernails pointing at each other. It's all I see in this picture.	^15	E	Repeats the subject's response.
			S	The orange parts, here are the hands. It's magic – the fingers are long and animated looking, like you'll see in Harry Potter.

Card X

^16	Looks like two little crabs climbing up something, don't know. The grey parts all look like crabs.	^16	E	Repeats the subject's response.
			S	Here's two grey crabs climbing up something, here are their legs so to speak, the feelers with eyeballs – you know, the things with the eye balls on top. I don't know biology enough to tell you what they're called.
^17	The blue looks like coral from the sea.	^17	E	Repeats the subject's response.
			S	These two. I'm thinking of crabs that's why I thought of the coral.
			E	What on the card made it look like coral?
			S	It has rough edges, the middle part is the hole inside.
			E	What on the card made it seem rough?
			S	Coral is quite rough when you touch it, there are little things sticking out.
^18	The green things look like worms, they have little legs. They look like dainty little worms.	^18	E	Repeats the subject's response.
			S	These two. Here are the two worms, they have little legs here - the green things coming off. They have a weird shape because their legs are minute compared to their body.

Sequence of Scores *CA*

Card	Resp. No	Location and DQ	Loc. No.	Determinant(s) and Form Quality	(2)	Content(s)	Pop	Z Score	Special Scores
I	*1*	*Ddo*	*99*	*Mp-*	*2*	*H*			*PHR*
	2	*Ddo*	*21*	*Fu*		*A*			*INC*
II	*3*	*D+*	*3*	*CF.ma-*		*An,Bl*		*5.5*	
	4	*D+*	*1*	*Mau*	*2*	*A*		*5.5*	*GHR*
III	*5*	*Do*		*CF-*		*An,Bl*			
	6	*Ddo*	*32*	*Fo*		*Ad*			*COP, DV*
IV	*7*	*W+*	*1*	*Mp.FDo*		*(H),Bt*	*P*	*4.0*	*GHR*
V	*8*	*Wo*	*1*	*FMao*		*A*		*1.0*	
VI	*9*	*Do*	*3*	*Fo*		*A*			*INC*
	10	*Ddo*	*99*	*FY-*	*2*	*A*			*PER, CONTAM*
	11	*Ddo*	*33*	*F-*		*Ad*			
VII	*12*	*D+*	*1*	*Mpo*	*2*	*H,Art*		*3.0*	*ALOG, PHR*
VIII	*13*	*Do*	*1*	*FMao*	*2*	*A*			
	14	*Ddo*	*99*	*FC-*		*A*			
IX	*15*	*Dd+*	*99*	*Mp-*		*(H)*		*4.5*	*PHR*
X	*16*	*Do*		*FMa.FC'-*	*2*	*A*			
	17	*Do*	*1*	*Fu*	*2*	*Na*			*DR*
	18	*Do*	*10*	*Fu*	*2*	*A*			

Summary of Approach

I : Dd.Dd	**VI :** D.Dd.Dd
II : D.D	**VII :** D
III : D.Dd	**VIII :** D.Dd
IV : W	**IX :** Dd
V : W	**X :** D.D.D

Structural Summary

Location Features

Zf	=	6
ZSum	=	23.5
ZEst	=	17.0
W	=	2
(Wv	=	0)
D	=	9
W+D	=	11
Dd	=	7
S	=	0

DQ

			(FQ-)
+	=	5	(2)
o	=	13	(6)
v/+	=	0	(0)
v	=	0	(0)

Form Quality

		FQx	MQual	W+D
+	=	0	0	0
o	=	6	2	5
u	=	4	1	3
-	=	8	2	3
none	=	0	0	0

Determinants

Blends

CF.m
M.FD
FM.FC'

Single

M	=	4
FM	=	2
m	=	0
FC	=	1
CF	=	1
C	=	0
Cn	=	0
FC'	=	0
C'F	=	0
C'	=	0
FT	=	0
TF	=	0
T	=	0
FV	=	0
VF	=	0
V	=	0
FY	=	1
YF	=	0
Y	=	0
Fr	=	0
rF	=	0
FD	=	0
F	=	6
(2)	=	8

Contents

H	=	2
(H)	=	2
Hd	=	0
(Hd)	=	0
Hx	=	0
A	=	9
(A)	=	0
Ad	=	2
(Ad)	=	0
An	=	2
Art	=	1
Ay	=	0
Bl	=	2
Bt	=	1
Cg	=	0
Cl	=	0
Ex	=	0
Fd	=	0
Fi	=	0
Ge	=	0
Hh	=	0
Ls	=	0
Na	=	1
Sc	=	0
Sx	=	0
Xy	=	0
Idio	=	0

S-Constellation

☐	FV+VF+V+FD > 2
☐	Col-Shd Blends > 0
☐	Ego < .31 or > .44
☐	MOR > 3
☑	Zd > ±3.5
☐	es > EA
☑	CF + C > FC
☑	X+% < .70
☐	S > 3
☑	P < 3 or > 8
☐	Pure H < 2
☐	R < 17
4	Total

Special Scores

		Lvl-1	Lvl-2
DV	=	1 x1	0 x2
INC	=	2 x2	0 x4
DR	=	1 x3	0 x6
FAB	=	0 x4	0 x7
ALOG	=	1 x5	
CON	=	1 x7	
Raw Sum6	=	**6**	
Wgtd Sum6	=	**20**	

AB	= 0	GHR	= 2
AG	= 0	PHR	= 3
COP	= 1	MOR	= 0
CP	= 0	PER	= 1
		PSV	= 0

RATIOS, PERCENTAGES, AND DERIVATIONS

R = 18 L = 0.50

EB	= 5 : 2.5	EA	= 7.5	EBPer	= 2.0
eb	= 4 : 2	es	= 6	D	= 0
		Adj es	= 6	Adj D	= 0
FM	= 3	SumC'	= 1	SumT	= 0
m	= 1	SumV	= 0	SumY	= 1

AFFECT

FC:CF+C	= 1 : 2
Pure C	= 0
SumC' : WSumC	= 1 : 2.5
Afr	= 0.50
S	= 0
Blends:R	= 3 : 18
CP	= 0

INTERPERSONAL

COP = 1	AG = 0
GHR:PHR	= 2 : 3
a:p	= 5 : 4
Food	= 0
SumT	= 0
Human Content	= 4
Pure H	= 2
PER	= 1
Isolation Index	= 0.17

IDEATION

a:p	= 5 : 4	Sum6	= 6
Ma:Mp	= 1 : 4	Lvl-2	= 0
2AB+(Art+Ay)	= 1	WSum6	= 20
MOR	= 0	M-	= 2
		M none	= 0

MEDIATION

XA%	= 0.56
WDA%	= 0.73
X-%	= 0.44
S-	= 0
P	= 1
X+%	= 0.33
Xu%	= 0.22

PROCESSING

Zf	= 6
W:D:Dd	= 2:9:7
W : M	= 2 : 5
Zd	= +6.5
PSV	= 0
DQ+	= 5
DQv	= 0

SELF-PERCEPTION

3r+(2)/R	= 0.44
Fr+rF	= 0
SumV	= 0
FD	= 1
An+Xy	= 2
MOR	= 0
H:(H)+Hd+(Hd)	= 2 : 2

PTI = 4 ☐ DEPI = 2 ☐ CDI = 1 ☐ S-CON = 4 ☐ HVI = No ☐ OBS = No

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CONSTELLATIONS TABLE

S-Constellation (Suicide Potential)

☐ Positive if 8 or more conditions are true:
NOTE: Applicable only for subjects over 14 years old.

- ☐ FV+VF+V+FD [1] > 2
- ☐ Col-Shd Blends [0] > 0
- ☐ Ego [0.44] < .31 *or* > .44
- ☐ MOR [0] > 3
- ☑ Zd [6.5] > ±3.5
- ☐ es [6] > EA [7.5]
- ☑ CF + C [2] > FC [1]
- ☑ X+% [0.33] < .70
- ☐ S [0] > 3
- ☑ P [1] < 3 or > 8
- ☐ Pure H [2] < 2
- ☐ R [18] < 17

4 Total

PTI (Perceptual-Thinking Index)

- ☑ (XA% [0.56] < 0.70) *and* (WDA% [0.73] < 0.75)
- ☑ X-% [0.44] > 0.29
- ☐ (Sum Level 2 Special Scores [0] > 2) *and* (FAB2 [0] > 0)
- ☑ ((R [18] < 17) *and* (WSum6 [20] > 12)) *or* ((R [18] > 16) *and* (WSum6 [20] > 17))
- ☑ (M- [2] > 1) *or* (X-% [0.44] > 0.40)

4 Total

DEPI (Depression Index)

☐ Positive if 5 or more conditions are true:

- ☐ (FV + VF + V [0] > 0) *or* (FD [1] > 2)
- ☐ (Col-Shd Blends [0] > 0) *or* (S [0] > 2)
- ☐ (3r + (2)/R [0.44] > 0.44 *and* Fr + rF [0] = 0) *or* (3r + (2)/R [0.44] < 0.33)
- ☑ (Afr [0.50] < 0.46) *or* (Blends [3] < 4)
- ☐ (SumShading [2] > FM + m [4]) *or* (SumC' [1] > 2)
- ☐ (MOR [0] > 2) *or* (2xAB + Art + Ay [1] > 3)
- ☑ (COP [1] < 2) *or* ([Bt+2xCl+Ge+Ls+2xNa]/R [0.17] > 0.24)

2 Total

CDI (Coping Deficit Index)

☐ Positive if 4 or more conditions are true:

- ☐ (EA [7.5] < 6) *or* (AdjD [0] < 0)
- ☑ (COP [1] < 2) *and* (AG [0] < 2)
- ☐ (Weighted Sum C [2.5] < 2.5) *or* (Afr [0.50] < 0.46)
- ☐ (Passive [4] > Active + 1 [6]) *or* (Pure H [2] < 2)
- ☐ (Sum T [0] > 1) *or* (Isolate/R [0.17] > 0.24) *or* (Food [0] > 0)

1 Total

HVI (Hypervigilance Index)

☐ Positive if condition 1 is true and at least 4 of the others are true:

- ☑ (1) FT + TF + T [0] = 0

- ☐ (2) Zf [6] > 12
- ☑ (3) Zd [6.5] > +3.5
- ☐ (4) S [0] > 3
- ☐ (5) H + (H) + Hd + (Hd) [4] > 6
- ☐ (6) (H) + (A) + (Hd) + (Ad) [2] > 3
- ☐ (7) H + A : Hd + Ad [13:2] < 4 : 1
- ☐ (8) Cg [0] > 3

OBS (Obsessive Style Index)

- ☑ (1) Dd [7] > 3
- ☐ (2) Zf [6] > 12
- ☑ (3) Zd [6.5] > +3.0
- ☐ (4) Populars [1] > 7
- ☐ (5) FQ+ [0] > 1

☐ Positive if one or more is true:

- ☐ Conditions 1 to 5 are all true
- ☐ Two or more of 1 to 4 are true *and* FQ+ [0] > 3
- ☐ 3 or more of 1 to 5 are true *and* X+% [0.33] > 0.89
- ☐ FQ+ [0] > 3 *and* X+% [0.33] > 0.89

NOTE: *'*' indicates a cutoff that has been adjusted for age norms.*

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SCZI (Schizophrenia Index)

☑ Positive if 4 or more conditions are true:

- ☑ ((X+% [0.33] < 0.61) *and* (S-% [0.00] < 0.41)) *or* (X+% [0.33] < 0.50)
- ☑ X-% [0.44] > 0.29
- ☑ (FQ- [8] ≥ FQu [4]) *or* (FQ- [8] > FQo [6] + FQ+ [0])
- ☐ (Sum Level 2 Special Scores [0] > 1) *and* (FAB2 [0] > 0)
- ☑ (Raw Sum of 6 Special Scores [6] > 6) *or* (Weighted Sum of 6 Special Scores [20] > 17)
- ☑ (M- [2] > 1) *or* (X-% [0.44] > 0.40)

5 Total

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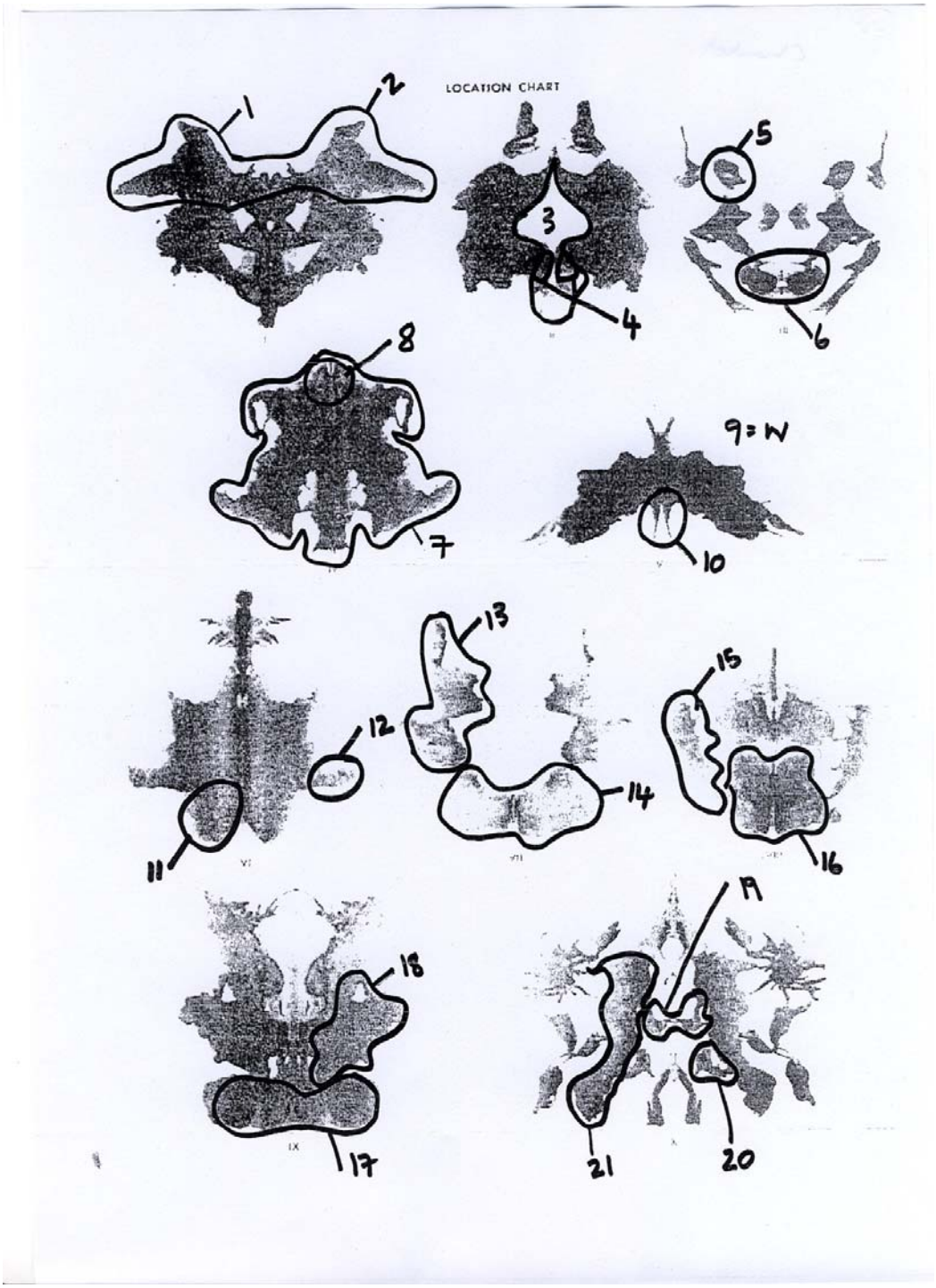
CK



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CK

Response		Inquiry		
Card I				
^1	Shit this looks like a fly, ja for me a fly, I just see a fly.	^1	E	(RR)
			S	Here and here, this, this here the little eyes and stuff made me think of a fly.
			E	Stuff?
			S	The wings
^2	Maybe a bat ja.	^2	E	(RR)
			S	This part – the wings made me think of a bat.
Card II				
^3	A rocket maybe.	^3	E	(RR)
			S	This part here, this fat part looks like a rocket with the stuff - smoke coming out.
			E	Smoke?
			S	Yes when a rocket takes off, the smoke comes out the bottom - like here.
^4	Little bums - I don't know.	^4	E	(RR)
			S	These two parts, they are round.
Card III				
^5	Looks like a poodle.	^5	E	(RR)
			S	This part because it looks like a poodle head, the little nose made me think of it.
v6	An alien.	v6	E	(RR)
			S	This part looks like a head of an alien because of those big eyes.
Card IV				
^7	A giant, um…	^7	E	(RR)
			S	Um …. This part here because of the big feet.
^8	A baboon face.	^8	E	(RR)
			S	This part looks like the hair from his cheeks.
			E	Hair?
			S	This part that sticks out.
Card V				
^9	Looks like a bat, this one is really hard hey?	^9	E	(RR)

			S	The whole picture of a bat because the bat is flying, this part here.
v10	What do you call these little things? Oh feelers, ja, can you see only parts or must it be a whole?	v10	E	(RR)
			S	This part because goggatjies have feelers like that.

Card VI

v11	Um a baboon face sitting with something in his mouth.	v11	E	(RR)
			S	Oh, this part, him sitting with blown up cheeks.
			E	Blown up?
			S	He is sticking his tongue out with something in his mouth.
^12	A person's foot with a big toe. You must hear some funny stuff.	^12	E	(RR)
			S	This part here like – because it's like people with broad feet, it made me think of a foot.

Card VII

^13	A donkey with the mouth open.	^13	E	(RR)
			S	This side here, the mouth open with the little nose and ears.
			E	Open?
			S	The hole here.
^14	A butterfly.	^14	E	(RR)
			S	This part, the wings are spread out here.

Card VIII

^15	A chameleon.	^15	E	(RR)
			S	This part, the colour red, because chameleons change colour, it is them hey?
^16	Another butterfly	^16	E	(RR)
			S	This part, the different kinds of butterflies, his wings spread open.

Card IX

v17	A teddy's head with ears.	v17	E	(RR)
			S	This part, the cute ears here, - this made me think of a teddy – cute fluffy ears.
			E	Fluffy?
			S	This sticking out here made me think it's fluffy.
v18	A bush.	v18	E	(RR)
			S	This green part because if you are walking in the wilderness and you go walking, it reminded me

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of a bush.

Card X

v19	Here I see a bra	v19	E	(RR)
			S	This part, you get a fancy coloured bra with the stuff in the middle, just thought of it.
v20	A little goggatjie on a log.	v20	E	(RR)
			S	Here, the big head, looks like he has a big eye, he is on a rock not a log.
			E	Rock?
			S	Because they crawl on everything, it looks like a rock because of the colour.
v21	What do you call it, a stomp type of thing.	v21	E	(RR)
			S	This part here, the dark part, funny stomps are darker and lighter, they look like that, like its just lying on the side.

Sequence of Scores *CK*

Card	Resp. No	Location and DQ	Loc. No.	Determinant(s) and Form Quality	(2)	Content(s)	Pop	Z Score	Special Scores
I	*1*	*Ddo*	*99*	*F-*		*A*			
	2	*Ddo*	*99*	*F-*		*A*			*PSV*
II	*3*	*DS+*	*5*	*Mao*		*Sc,Fi*		*5.5*	*GHR*
	4	*Ddo*	*99*	*F-*		*Hd*			*PHR*
III	*5*	*Ddo*	*32*	*F-*		*Ad*			*INC*
	6	*Do*	*7*	*Fu*		*(Ad)*			
IV	*7*	*Do*	*7*	*Fo*		*(H)*	*P*		*GHR*
	8	*Do*	*3*	*F-*		*Ad*			
V	*9*	*Wo*	*1*	*FMao*		*A*	*P*	*1.0*	
	10	*Do*	*9*	*Fu*		*Ad*			
VI	*11*	*Dd+*	*99*	*FD.FMp-*		*Ad*		*6.0*	
	12	*Ddo*	*24*	*F-*		*Hd*			*PHR*
VII	*13*	*Do*	*2*	*F-*		*A*			*INC*
	14	*Do*	*4*	*FMpo*		*A*			
VIII	*15*	*Do*	*1*	*FCu*		*A*			
	16	*Do*	*2*	*FMpo*		*A*			
IX	*17*	*Do*	*9*	*F-*		*(A)*			
	18	*Do*	*1*	*Fo*		*Bt*			
X	*19*	*Do*	*6*	*FCu*		*Cg*			
	20	*Dd+*	*99*	*FC-*		*Na,A*		*4.5*	
	21	*Do*	*9*	*YF-*		*Bt*			

Summary of Approach

I : Dd.Dd	**VI :** Dd.Dd
II : DS.Dd	**VII :** D.D
III : Dd.D	**VIII :** D.D
IV : D.D	**IX :** D.D
V : W.D	**X :** D.Dd.D

Structural Summary

Location Features

Zf	=	4
ZSum	=	17.0
ZEst	=	10.0
W	=	1
(Wv	=	0)
D	=	13
W+D	=	14
Dd	=	7
S	=	1

DQ

			(FQ-)
+	=	3	(2)
o	=	18	(9)
v/+	=	0	(0)
v	=	0	(0)

Form Quality

		FQx	MQual	W+D
+	=	0	0	0
o	=	6	1	6
u	=	4	0	4
-	=	11	0	4
none	=	0	0	0

Determinants

Blends

FD.FM

Single

M	=	1
FM	=	3
m	=	0
FC	=	3
CF	=	0
C	=	0
Cn	=	0
FC’	=	0
C’F	=	0
C’	=	0
FT	=	0
TF	=	0
T	=	0
FV	=	0
VF	=	0
V	=	0
FY	=	0
YF	=	1
Y	=	0
Fr	=	0
rF	=	0
FD	=	0
F	=	12
(2)	=	0

Contents

H	=	0
(H)	=	1
Hd	=	2
(Hd)	=	0
Hx	=	0
A	=	8
(A)	=	1
Ad	=	4
(Ad)	=	1
An	=	0
Art	=	0
Ay	=	0
Bl	=	0
Bt	=	2
Cg	=	1
Cl	=	0
Ex	=	0
Fd	=	0
Fi	=	1
Ge	=	0
Hh	=	0
Ls	=	0
Na	=	1
Sc	=	1
Sx	=	0
Xy	=	0
Idio	=	0

S-Constellation

☐	FV+VF+V+FD > 2
☐	Col-Shd Blends > 0
☑	Ego < .31 or > .44
☐	MOR > 3
☑	Zd > ±3.5
☑	es > EA
☐	CF + C > FC
☑	X+% < .70
☐	S > 3
☑	P < 3 or > 8
☑	Pure H < 2
☐	R < 17
6	Total

Special Scores

		Lvl-1	Lvl-2
DV	=	0 x1	0 x2
INC	=	2 x2	0 x4
DR	=	0 x3	0 x6
FAB	=	0 x4	0 x7
ALOG	=	0 x5	
CON	=	0 x7	

Raw Sum6 = 2

Wgtd Sum6 = 4

AB	= 0	GHR	= 2
AG	= 0	PHR	= 2
COP	= 0	MOR	= 0
CP	= 0	PER	= 0
		PSV	= 1

RATIOS, PERCENTAGES, AND DERIVATIONS

R = 21 L = 1.33

EB	= 1 : 1.5	EA	= 2.5	EBPer	= N/A
eb	= 4 : 1	es	= 5	D	= 0
		Adj es	= 5	Adj D	= 0
FM	= 4	SumC’	= 0	SumT	= 0
m	= 0	SumV	= 0	SumY	= 1

AFFECT

FC:CF+C	= 3 : 0
Pure C	= 0
SumC’ : WSumC	= 0 : 1.5
Afr	= 0.50
S	= 1
Blends:R	= 1 : 21
CP	= 0

INTERPERSONAL

COP	= 0	AG	= 0
GHR:PHR	= 2 : 2		
a:p	= 2 : 3		
Food	= 0		
SumT	= 0		
Human Content	= 3		
Pure H	= 0		
PER	= 0		
Isolation Index	= 0.19		

IDEATION

a:p	= 2 : 3	Sum6	= 2
Ma:Mp	= 1 : 0	Lvl-2	= 0
2AB+(Art+Ay)	= 0	WSum6	= 4
MOR	= 0	M-	= 0
		M none	= 0

MEDIATION

XA%	= 0.48
WDA%	= 0.71
X-%	= 0.52
S-	= 0
P	= 2
X+%	= 0.29
Xu%	= 0.19

PROCESSING

Zf	= 4
W:D:Dd	= 1:13:7
W : M	= 1 : 1
Zd	= +7.0
PSV	= 1
DQ+	= 3
DQv	= 0

SELF-PERCEPTION

3r+(2)/R	= 0.00
Fr+rF	= 0
SumV	= 0
FD	= 1
An+Xy	= 0
MOR	= 0
H:(H)+Hd+(Hd)	= 0 : 3

PTI = 3 ☐ DEPI = 3 ☑ CDI = 4 ☐ S-CON = 6 ☐ HVI = No ☐ OBS = No

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CONSTELLATIONS TABLE

S-Constellation (Suicide Potential)

☐ Positive if 8 or more conditions are true:
NOTE: Applicable only for subjects over 14 years old.

- ☐ FV+VF+V+FD [1] > 2
- ☐ Col-Shd Blends [0] > 0
- ☑ Ego [0.00] < .31 *or* > .44
- ☐ MOR [0] > 3
- ☑ Zd [7.0] > ±3.5
- ☑ es [5] > EA [2.5]
- ☐ CF + C [0] > FC [3]
- ☑ X+% [0.29] < .70
- ☐ S [1] > 3
- ☑ P [2] < 3 or > 8
- ☑ Pure H [0] < 2
- ☐ R [21] < 17

6 Total

PTI (Perceptual-Thinking Index)

- ☑ (XA% [0.48] < 0.70) *and* (WDA% [0.71] < 0.75)
- ☑ X-% [0.52] > 0.29
- ☐ (Sum Level 2 Special Scores [0] > 2) *and* (FAB2 [0] > 0)
- ☐ ((R [21] < 17) *and* (WSum6 [4] > 12)) *or* ((R [21] > 16) *and* (WSum6 [4] > 17))
- ☑ (M- [0] > 1) *or* (X-% [0.52] > 0.40)

3 Total

DEPI (Depression Index)

☐ Positive if 5 or more conditions are true:

- ☐ (FV + VF + V [0] > 0) *or* (FD [1] > 2)
- ☐ (Col-Shd Blends [0] > 0) *or* (S [1] > 2)
- ☑ (3r + (2)/R [0.00] > 0.44 *and* Fr + rF [0] = 0) *or* (3r + (2)/R [0.00] < 0.33)
- ☑ (Afr [0.50] < 0.46) *or* (Blends [1] < 4)
- ☐ (SumShading [1] > FM + m [4]) *or* (SumC' [0] > 2)
- ☐ (MOR [0] > 2) *or* (2xAB + Art + Ay [0] > 3)
- ☑ (COP [0] < 2) *or* ([Bt+2xCl+Ge+Ls+2xNa]/R [0.19] > 0.24)

3 Total

CDI (Coping Deficit Index)

☑ Positive if 4 or more conditions are true:

- ☑ (EA [2.5] < 6) *or* (AdjD [0] < 0)
- ☑ (COP [0] < 2) *and* (AG [0] < 2)
- ☑ (Weighted Sum C [1.5] < 2.5) *or* (Afr [0.50] < 0.46)
- ☑ (Passive [3] > Active + 1 [3]) *or* (Pure H [0] < 2)
- ☐ (Sum T [0] > 1) *or* (Isolate/R [0.19] > 0.24) *or* (Food [0] > 0)

4 Total

HVI (Hypervigilance Index)

☐ Positive if condition 1 is true and at least 4 of the others are true:

- ☑ (1) FT + TF + T [0] = 0

- ☐ (2) Zf [4] > 12
- ☑ (3) Zd [7.0] > +3.5
- ☐ (4) S [1] > 3
- ☐ (5) H + (H) + Hd + (Hd) [3] > 6
- ☐ (6) (H) + (A) + (Hd) + (Ad) [3] > 3
- ☑ (7) H + A : Hd + Ad [10:7] < 4 : 1
- ☐ (8) Cg [1] > 3

OBS (Obsessive Style Index)

- ☑ (1) Dd [7] > 3
- ☐ (2) Zf [4] > 12
- ☑ (3) Zd [7.0] > +3.0
- ☐ (4) Populars [2] > 7
- ☐ (5) FQ+ [0] > 1

☐ Positive if one or more is true:

- ☐ Conditions 1 to 5 are all true
- ☐ Two or more of 1 to 4 are true *and* FQ+ [0] > 3
- ☐ 3 or more of 1 to 5 are true *and* X+% [0.29] > 0.89
- ☐ FQ+ [0] > 3 *and* X+% [0.29] > 0.89

NOTE: *'*' indicates a cutoff that has been adjusted for age norms.*

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SCZI (Schizophrenia Index)

☑ Positive if 4 or more conditions are true:

- ☑ ((X+% [0.29] < 0.61) *and* (S-% [0.00] < 0.41)) *or* (X+% [0.29] < 0.50)
- ☑ X-% [0.52] > 0.29
- ☑ (FQ- [11] ≥ FQu [4]) *or* (FQ- [11] > FQo [6] + FQ+ [0])
- ☐ (Sum Level 2 Special Scores [0] > 1) *and* (FAB2 [0] > 0)
- ☐ (Raw Sum of 6 Special Scores [2] > 6) *or* (Weighted Sum of 6 Special Scores [4] > 17)
- ☑ (M- [0] > 1) *or* (X-% [0.52] > 0.40)

4 Total

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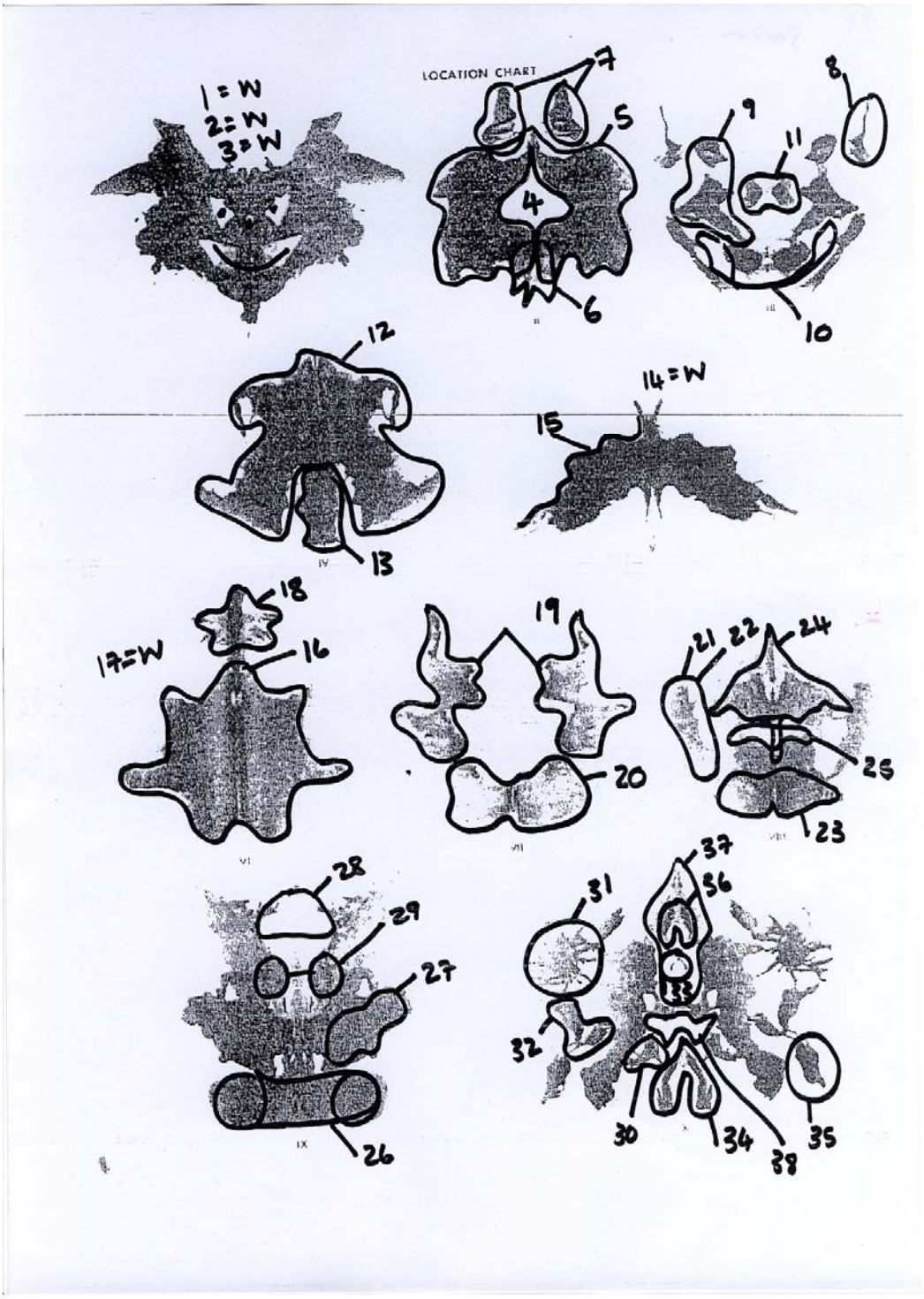
PK



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PK

	Response		Inquiry	
Card I				
^1	Can I say what I first saw? At first a pelvis, a scan of a pelvis.	^1	E	(RR)
			S	This section here, the shape of it looks like a pelvis.
^2	Now a bat, is it supposed to be something?	^2	E	(RR)
			S	The whole thing looks like a bat, the black and the horns and stuff, I just thought of it.
^3	An evil face, that's kind of what I see, I don't see much more.	^3	E	(RR)
			S	Yes, um this is an eye, an eye, a nose, a nose and a mouth, the eyes are a triangle, the point makes it look evil.
Card II				
^4	In the middle a bird flying from a top angle.	^4	E	(RR)
			S	Here in the middle and there is its beak.
			E	Bird?
			S	The beak part, the light colour, I also saw two dogs here.
			E	Light?
			S	There's a beak, it looks like its soaring in the sky – made me think of it
^5	These look like two little dogs, here are the ears, they are touching noses, here is the mouth –it's open.	^5	E	(RR)
			S	The mouth can also be closed, its little nose, its ears, its face goes down here into the body, and the neck is here.
^6	This looks like a butterfly, the red at the bottom.	^6	E	(RR)
			S	Yes over here, the middle section and the long points, you know like butterflies have, ja.
^7	These two red things look like seals.	^7	E	(RR)
			S	Yes seals performing an act, the shape, the fat body, the head, the flippers coming out like they are passing a ball to each other, balancing the ball on their noses.
Card III				
^8	Looks like a stomach, someone's stomach and the intestines.	^8	E	(RR)
			S	Yes this part, it looks like a stomach, here where the food goes down into the stomach section, the whole red part, you image organs to be red.

^9	This looks like two people with hands on their hips.	^9	E	(RR)
			S	Yes, here the face, the neck, the round part is an arm, the arm here and the hip, the bottom kind of fades away up to there.
			E	Fades?
			S	Like when a genie comes out of a lamp, the smoky part.
			E	Smoky?
			S	The light it goes thin, light shades over it.
^10	These look like a dog and another dog, their mouths are open and they are howling.	^10	E	(RR)
			S	Over there, the nose, the ear, the mouth is open and a long neck. Its not like a real dog, it's a cartoon dog like in story books, the long mouth, long ears and long neck are like a funny shape, its not realistic.
^11	This here looks like a rib cage and this part is the lungs.	^11	E	(RR)
			S	Yes in the middle are the ribs, the round part is the lungs.
			E	Lungs?
			S	Just looks like lungs, the shape, the little gaps like ribs – the back part not the front part of the rib cage. I think I speak too much.
Card IV				
^12	Looks like some kind of a monster; it's wearing big shoes with points.	^12	E	(RR)
			S	Yes, this part except for the thing in the middle, its just like that – I first thought of a clown – the pants and the shoes, arms and head look scary therefore it can't be a clown.
			E	Scary?
			S	The arms - they look retarded and the head part looks…, it just doesn't look right.
^13	This looks like a small image of this big part, I don't see much more.	^13	E	(RR)
			S	The bottom, it's a little picture, looks the same shoes, but I can't see the ugly face, it's standing inside a bowl, but it's this thing.
			E	Standing inside?
			S	I can't see the head and arms, it's a bowl shape and the legs are coming out.
Card V				
^14	Looks like a butterfly.	^14	E	(RR)
			S	Yes here are the wings, the body, can't think of their name - but those long things, the wings are down like this, yes.
^15	This is a face and this is a long beard, it's on both sides – two faces.	^15	E	(RR)
			S	Here is like the forehead, its nose, in here for its

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				mouth, the long pointed beard like its platted.
			E	Beard?
			S	It's coming off the chin.
	Looks like the identical picture – that you fold and it's squashed together, both sides are identical – this side and that side.		E	(RR)
			S	Yes it looks identical the both sides.
Card VI				
v16	This part here looks like an animal skin that's been skinned and put on the carpet on the floor, its also identical - the two sides.	v16	E	(RR)
			S	Yes, like that (traces around the edge)
			E	Animal skin?
			S	Like a buck skin, its darker in the middle then goes lighter brown here.
^17	Looks like a sea creature that lives at the bottom of the sand.	^17	E	(RR)
			S	The whole thing, probably the whole flatness, there is no 3D to it. looks like this is the body, this is the top section, a stingray if that helps, the shape.
^18	Looks like um, a cat in a way that's been squashed and ripped away – the top section.	^18	E	(RR)
			S	This part, these two look like whiskers, made me think of a cat, its legs, and its in the middle, been torn away like its been attacked by a dog.
			E	Squashed?
			S	Its flat out
			E	Whiskers?
			S	These, the long pointed-ness.
			E	Torn?
			S	It's ripped with teeth marks, its torn because its not like a cats body, its not straight, it goes in at a funny shapes.
Card VII				
^19	These look like two Indian boys with feathers on the top, hands are kind of, kinda like that (shows arms pulled away from the body).	^19	E	(RR)
			S	Here are the feathers, the forehead, the eyes, the nose section and lips, the stomach, one arm behind, the belly part.
			E	Feathers?
			S	The shape looks like a feather
			E	Behind?
			S	One arm you can't see, its taken from this side.
^20	Want to say something but its gross, this part looks like a girl's private part; don't want to sound like I have a sick mind or something.	^20	E	(RR)
			S	The shape and the middle sections shape.
Card VIII				
^21	At a first glance these look like chameleons.	^21	E	(RR)
			S	Here and here, everything I see it's the shape, so again the shape.

^22	Second glance it looks like a lioness or a king lion, those are the legs, here are her hind legs.	^22	E	(RR)
			S	Yes, here and here.
			E	Lion?
			S	The way its walking, the head part, a lion usually has a mane, this one doesn't have a mane.
^23	Looks like, the orange section – big shoulders, arms kind of like that (shows outstretched arms).	^23	E	(RR)
			S	Um, yes the big round shoulders, this looks like its hand with thumbs up.
^24	A crossbow - this section, then you pull it.	^24	E	(RR)
			S	Yes the pointy-ness and the arrow shape, this is the wire part at the bottom that you can pull.
^25	Here it looks like a dinosaur, a terridactor, here the white section in the middle.	^25	E	(RR)
			S	Yes over here, this white section.
Card IX				
^26	The bottom looks like a devil, he is holding a fist, and it's a close up of his fist.	^26	E	(RR)
			S	This looks like two fists, this is the horns, and this part here gave me the idea of devil horns. The devil part is red which also remind me of a devil.
^27	This looks like, the section here and here like a rhino, these two.	^27	E	(RR)
			S	Yes also this one also looks like a rhino, can't see it anymore, wait I see it now, from here – like that, here's the horn. The horn on top made it look like a rhino.
^28	This here and here looks like branches from a tree, its forming a heart, the heart is broken, and the bottom is not joined.	^28	E	(RR)
			S	This section here is the round part for the top of the heart; it doesn't touch at the bottom, the shape of the branches.
^29	The round lumps here look like a pregnant lady's stomach.	^29	E	(RR)
			S	This section – the shape.
Card X				
^30	These two look like Chihuahua with big eyes.	^30	E	(RR)
			S	These two little parts, Chihuahua – the little head, the small body.
^31	This and this looks like a spider that's been squashed.	^31	E	(RR)
			S	The colour, the shape looks like the legs are squashed out.
			E	Colour?
			S	A spider you can imagine looks black, blue not sure, the insides are coming out, and the insides when you kill a bug are a funny colour.
			E	

			S	Squashed? The shape of it and the legs look splattered out like that.
^32	Both of these look like, the brown part is like a root underground and the yellow is a flower.	^32	E	(RR)
			S	Yes also the shapes and the colour brown for a root and yellow for a flower.
^33	This is a wish bone.	^33	E	(RR)
			S	Yes the shape.
^34	Um this, these, look like two tentacles from an octopus.	^34	E	(RR)
			S	Yes this and this, the shape and the bit of colour- it would be more of a blue.
^35	This and this looks like two very fluffy dogs that are leaping/jumping forward, the legs are spread out.	^35	E	(RR)
			S	This, these look like the legs, the head and nose, the round section looks like a fluffy dog, the fact that it's big and round gives me the idea it's furry.
			E	Fur?
			S	It's not straight, it looks ruffled.
^36	These two o the side look like carton character sheep their legs are leaning against the pole, the legs are up against the pole.	^36	E	(RR)
			S	Ja over here, these two.
			E	Sheep?
			S	These, the shape and the ruffled, fury looking part, mainly these two things – the thin legs with hooves at the end.
			E	Ruffled/ fury?
			S	Its not symmetrical – wool isn't a perfect shape
^37	Here, the light part up here looks like someone who is hand cuffed against a wall with a hat on the top of his head.	^37	E	(RR)
			S	This section, ignoring the wishbone, here is the hands, its round, here is the head, the whole person thing looks like a head from a person, the body is the rest but mainly it's a head.
^38	Just about all the pictures, there is the same type of creature that appears in all the cards, a type of creature that, like has two horn things, its very flat down like you are looking from a top view.	^38	E	(RR)
			S	This white - the two horns, the wings. If you look at the other cards You will see it again.

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Sequence of Scores **PK**

Card	Resp. No	Location and DQ	Loc. No.	Determinant(s) and Form Quality	(2)	Content(s)	Pop	Z Score	Special Scores
I	*1*	*Wo*	*1*	*Fo*		*Xy*		*1.0*	
	2	*Wo*	*1*	*FC'o*		*A*	*P*	*1.0*	*INC*
	3	*WSo*	*1*	*Fu*		*Hd*		*3.5*	*PHR*
II	*4*	*DSo*	*5*	*FMa.FY-*		*A*			
	5	*D+*	*1*	*FMpo*	*2*	*A*	*P*	*5.5*	*INC*
	6	*Do*	*3*	*Fo*		*A*			
	7	*D+*	*2*	*FMao*	*2*	*Id,A*		*5.5*	*COP, INC, GHR*
III	*8*	*Do*	*2*	*CFu*		*An*			
	9	*Ddo*	*34*	*FYo*	*2*	*H*			*GHR*
	10	*DdSo*	*23*	*FMau*	*2*	*(A)*			*INC*
	11	*Do*	*3*	*Fo*	*2*	*An*			
IV	*12*	*D+*	*7*	*Fo*		*(H),Cg*	*P*	*4.0*	*GHR*
	13	*D+*	*1*	*Mp.FD-*		*Hh,Cg*		*4.0*	*PHR*
V	*14*	*Wo*	*1*	*Fo*		*A*	*P*	*1.0*	
	15	*Do*	*4*	*Fo*	*2*	*Hd*			*PHR*
VI	*16*	*Do*	*1*	*FYo*		*Ad,Hh*	*P*		*CP*
	17	*Wo*	*1*	*Fu*		*A*		*2.5*	
	18	*Do*	*3*	*F-*		*A*			*MOR*
VII	*19*	*Do*	*2*	*Fo*	*2*	*Art,Hd*	*P*		*GHR*
	20	*Do*	*4*	*F-*		*Sx*			
VIII	*21*	*Do*	*1*	*Fo*	*2*	*A*	*P*		
	22	*Do*	*1*	*FMao*		*A*	*P*		
	23	*Do*	*7*	*F-*		*Hd*			*PHR*
	24	*Do*	*4*	*Fu*		*Id*			
	25	*DdSo*	*32*	*Fu*		*A*			
IX	*26*	*Do*	*6*	*Mp.FC-*		*(H)*			*AB, PHR*
	27	*Ddo*	*99*	*F-*	*2*	*A*			

	28	*Ddo*	*99*	*F-*		*Bt*			
	29	*Ddo*	*99*	*F-*	*2*	*Hd*			*PHR*
X	*30*	*Do*	*2*	*Fo*	*2*	*A*			
	31	*Do*	*1*	*CFo*		*A*	*P*		*MOR*
	32	*Ddo*	*99*	*CFo*		*Bt*			
	33	*Do*	*3*	*Fo*		*An*			
	34	*Do*	*10*	*FC-*	*2*	*Ad*			
	35	*Do*	*13*	*FMao*	*2*	*A*			
	36	*D+*	*8*	*FMpu*	*2*	*(A),Id*		*4.5*	
	37	*Dd+*		*F-*		*H,Id,Cg*		*4.5*	*PHR*
	38	*DSo*		*FD-*		*A*			

Summary of Approach

I : W.W.WS	**VI :** D.W.D
II : DS.D.D.D	**VII :** D.D
III : D.Dd.DdS.D	**VIII :** D.D.D.D.DdS
IV : D.D	**IX :** D.Dd.Dd.Dd
V : W.D	**X :** D.D.Dd.D.D.D.D.Dd.DS

Structural Summary

Location Features

Zf	=	11
ZSum	=	37.0
ZEst	=	34.5
W	=	5
(Wv	=	0)
D	=	25
W+D	=	30
Dd	=	8
S	=	5

DQ

			(FQ-)
+	=	6	(2)
o	=	32	(10)
v/+	=	0	(0)
v	=	0	(0)

Form Quality

		FQx	MQual	W+D
+	=	0	0	0
o	=	19	0	17
u	=	7	0	5
-	=	12	2	8
none	=	0	0	0

Determinants

Blends	Single		
FM.FY	M	=	0
M.FD	FM	=	6
M.FC	m	=	0
	FC	=	1
	CF	=	3
	C	=	0
	Cn	=	0
	FC’	=	1
	C’F	=	0
	C’	=	0
	FT	=	0
	TF	=	0
	T	=	0
	FV	=	0
	VF	=	0
	V	=	0
	FY	=	2
	YF	=	0
	Y	=	0
	Fr	=	0
	rF	=	0
	FD	=	1
	F	=	21
	(2)	=	14

Contents

H	=	2
(H)	=	2
Hd	=	5
(Hd)	=	0
Hx	=	0
A	=	16
(A)	=	2
Ad	=	2
(Ad)	=	0
An	=	3
Art	=	1
Ay	=	0
Bl	=	0
Bt	=	2
Cg	=	3
Cl	=	0
Ex	=	0
Fd	=	0
Fi	=	0
Ge	=	0
Hh	=	2
Ls	=	0
Na	=	0
Sc	=	0
Sx	=	1
Xy	=	1
Idio	=	4

S-Constellation

☐	FV+VF+V+FD > 2
☐	Col-Shd Blends > 0
☐	Ego < .31 or > .44
☐	MOR > 3
☐	Zd > ±3.5
☑	es > EA
☑	CF + C > FC
☑	X+% < .70
☑	S > 3
☑	P < 3 or > 8
☐	Pure H < 2
☐	R < 17
5	Total

Special Scores

		Lvl-1	Lvl-2
DV	=	0 x1	0 x2
INC	=	4 x2	0 x4
DR	=	0 x3	0 x6
FAB	=	0 x4	0 x7
ALOG	=	0 x5	
CON	=	0 x7	
Raw Sum6	=	**4**	
Wgtd Sum6	=	**8**	

AB	= 1	GHR	= 4
AG	= 0	PHR	= 7
COP	= 1	MOR	= 2
CP	= 1	PER	= 0
		PSV	= 0

RATIOS, PERCENTAGES, AND DERIVATIONS

R = 38 L = 1.24

EB	= 2 : 4.0	EA	= 6.0	EBPer	= N/A
eb	= 7 : 4	es	= 11	D	= -1
		Adj es	= 9	Adj D	= -1
FM	= 7	SumC’	= 1	SumT	= 0
m	= 0	SumV	= 0	SumY	= 3

AFFECT

FC:CF+C	= 2 : 3
Pure C	= 0
SumC’ : WSumC	= 1 : 4.0
Afr	= 0.90
S	= 5
Blends:R	= 3 : 38
CP	= 1

INTERPERSONAL

COP = 1	AG = 0
GHR:PHR	= 4 : 7
a:p	= 5 : 4
Food	= 0
SumT	= 0
Human Content	= 9
Pure H	= 2
PER	= 0
Isolation Index	= 0.05

IDEATION

a:p	= 5 : 4	Sum6	= 4
Ma:Mp	= 0 : 2	Lvl-2	= 0
2AB+(Art+Ay)	= 3	WSum6	= 8
MOR	= 2	M-	= 2
		M none	= 0

MEDIATION

XA%	= 0.68
WDA%	= 0.73
X-%	= 0.32
S-	= 2
P	= 9
X+%	= 0.50
Xu%	= 0.18

PROCESSING

Zf	= 11
W:D:Dd	= 5:25:8
W : M	= 5 : 2
Zd	= +2.5
PSV	= 0
DQ+	= 6
DQv	= 0

SELF-PERCEPTION

3r+(2)/R	= 0.37
Fr+rF	= 0
SumV	= 0
FD	= 2
An+Xy	= 4
MOR	= 2
H:(H)+Hd+(Hd)	= 2 : 7

PTI = 3 ☐ DEPI = 3 ☐ CDI = 2 ☐ S-CON = 5 ☑ HVI = Yes ☐ OBS = No

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CONSTELLATIONS TABLE

S-Constellation (Suicide Potential)

☐ Positive if 8 or more conditions are true:
NOTE: Applicable only for subjects over 14 years old.

- ☐ FV+VF+V+FD [2] > 2
- ☐ Col-Shd Blends [0] > 0
- ☐ Ego [0.37] < .31 *or* > .44
- ☐ MOR [2] > 3
- ☐ Zd [2.5] > ±3.5
- ☑ es [11] > EA [6.0]
- ☑ CF + C [3] > FC [2]
- ☑ X+% [0.50] < .70
- ☑ S [5] > 3
- ☑ P [9] < 3 or > 8
- ☐ Pure H [2] < 2
- ☐ R [38] < 17

5 Total

PTI (Perceptual-Thinking Index)

- ☑ (XA% [0.68] < 0.70) *and* (WDA% [0.73] < 0.75)
- ☑ X-% [0.32] > 0.29
- ☐ (Sum Level 2 Special Scores [0] > 2) *and* (FAB2 [0] > 0)
- ☐ ((R [38] < 17) *and* (WSum6 [8] > 12)) *or* ((R [38] > 16) *and* (WSum6 [8] > 17))
- ☑ (M- [2] > 1) *or* (X-% [0.32] > 0.40)

3 Total

DEPI (Depression Index)

☐ Positive if 5 or more conditions are true:

- ☐ (FV + VF + V [0] > 0) *or* (FD [2] > 2)
- ☑ (Col-Shd Blends [0] > 0) *or* (S [5] > 2)
- ☐ (3r + (2)/R [0.37] > 0.44 *and* Fr + rF [0] = 0) *or* (3r + (2)/R [0.37] < 0.33)
- ☑ (Afr [0.90] < 0.46) *or* (Blends [3] < 4)
- ☐ (SumShading [4] > FM + m [7]) *or* (SumC' [1] > 2)
- ☐ (MOR [2] > 2) *or* (2xAB + Art + Ay [3] > 3)
- ☑ (COP [1] < 2) *or* ([Bt+2xCl+Ge+Ls+2xNa]/R [0.05] > 0.24)

3 Total

CDI (Coping Deficit Index)

☐ Positive if 4 or more conditions are true:

- ☑ (EA [6.0] < 6) *or* (AdjD [-1] < 0)
- ☑ (COP [1] < 2) *and* (AG [0] < 2)
- ☐ (Weighted Sum C [4.0] < 2.5) *or* (Afr [0.90] < 0.46)
- ☐ (Passive [4] > Active + 1 [6]) *or* (Pure H [2] < 2)
- ☐ (Sum T [0] > 1) *or* (Isolate/R [0.05] > 0.24) *or* (Food [0] > 0)

2 Total

HVI (Hypervigilance Index)

☑ Positive if condition 1 is true and at least 4 of the others are true:

- ☑ (1) FT + TF + T [0] = 0

- ☐ (2) Zf [11] > 12
- ☐ (3) Zd [2.5] > +3.5
- ☑ (4) S [5] > 3
- ☑ (5) H + (H) + Hd + (Hd) [9] > 6
- ☑ (6) (H) + (A) + (Hd) + (Ad) [4] > 3
- ☑ (7) H + A : Hd + Ad [22:7] < 4 : 1
- ☐ (8) Cg [3] > 3

OBS (Obsessive Style Index)

- ☑ (1) Dd [8] > 3
- ☐ (2) Zf [11] > 12
- ☐ (3) Zd [2.5] > +3.0
- ☑ (4) Populars [9] > 7
- ☐ (5) FQ+ [0] > 1

☐ Positive if one or more is true:

- ☐ Conditions 1 to 5 are all true
- ☐ Two or more of 1 to 4 are true *and* FQ+ [0] > 3
- ☐ 3 or more of 1 to 5 are true *and* X+% [0.50] > 0.89
- ☐ FQ+ [0] > 3 *and* X+% [0.50] > 0.89

NOTE: *'*' indicates a cutoff that has been adjusted for age norms.*

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SCZI (Schizophrenia Index)

☑ Positive if 4 or more conditions are true:

- ☑ ((X+% [0.50] < 0.61) *and* (S-% [0.17] < 0.41)) *or* (X+% [0.50] < 0.50)
- ☑ X-% [0.32] > 0.29
- ☑ (FQ- [12] ≥ FQu [7]) *or* (FQ- [12] > FQo [19] + FQ+ [0])
- ☐ (Sum Level 2 Special Scores [0] > 1) *and* (FAB2 [0] > 0)
- ☐ (Raw Sum of 6 Special Scores [4] > 6) *or* (Weighted Sum of 6 Special Scores [8] > 17)
- ☑ (M- [2] > 1) *or* (X-% [0.32] > 0.40)

4 Total

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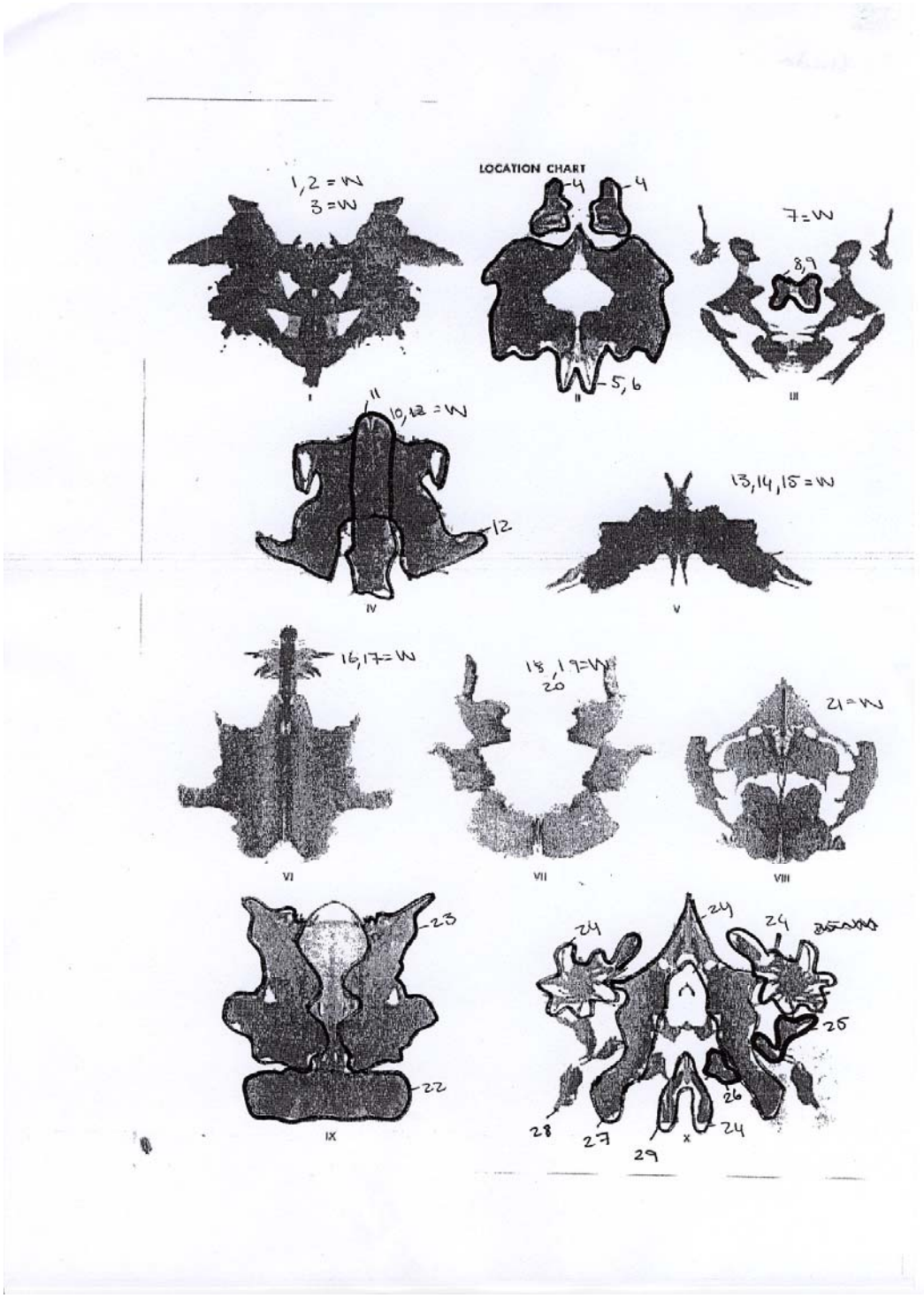
LA



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LA

	Response			Inquiry
Card I				
^1	Initially a butterfly, but now it looks like a butterfly.	^1	E	(RR)
			S	Yes, or a bat. I saw the butterfly here and here with these open things here. The wings of the butterfly, the centre piece here, the butterfly is here
			E	Open things?
			S	Just because they are not coloured in, no colour, just different. They are not closed in, I would call them markings.
^2	A bat.	^2	E	(RR)
			S	The rounded head and the two hands here. This changed it into a bat and this here turned it into a bat.
			E	What on the card made it look like a bat?
			S	Because I had bats in my old flat, the wings are not exactly the same. It reminded me of them.
^3	Even a frog. Yes, I see a butterfly first, a frog, a bat. Can I turn the card? [*As you wish*]. No, I prefer it this way. It's all I can see. I can't see a bird or anything. Definitely a bat or a butterfly, or a frog even	^3	E	(RR)
			S	The same story. The frog story also here, the feet and the tail. The pores, the head, the bubble, the tail and these two things.
			E	What on the card made it look like pores?
			S	The way the hands were like this.
Card II				
^4	Some kind of animal with a horn.	^4	E	(RR)
			S	Ja,ok, these two were the horns. I said dangerous as well, but I didn't specify an animal I think
			E	What on the card made it look like horns?
			S	The way they spiralled. The way they come up like this, these lines here.
			E	What on the card made it look dangerous?
			S	The red is dangerous, a dangerous animal
^5	A reptile. The red sends out a poisonous indication, two little things that can sting you	^5	E	(RR)
			S	At the bottom here, this could sting you. The dangerous reptile, red blotches everywhere. The stinging part is at the bottom.
			E	What on the card made it look poisonous?
			S	The red.
			E	What on the card made it look dangerous?

			S	The red.
			E	Red blotches?
			S	Like it is poisonous or something.
^6	A spider. Ja, that's definitely what it gives to me- something poisonous and dangerous. Possibly a spider or a dangerous insect of some kind. But definitely poisonous.	^6	E	(RR)
			S	The red gave me the poison, the spider's nose piece is here. Basically the way the wings were shaped. It looks dangerous with the red.
Card III				
^7	This to me looks like two men warming their hands over a fire. But there is red here that gives me the indication that there is danger. I'm not happy about the red things and why they are on the back. It's strange.	^7	E	(RR)
			S	Two red things on the back, these two could be a piece of meat hanging that's just been cooked. This thing looks like they are burning coals to make it red. They must be leaning over a coal fire.
			E	What on the card made it look like a coal fire?
			S	The way this thing is here and this is showing danger that down here is hot. Here is the round coal.
			E	What on the card made it seem hot?
			S	The redness of it.
^8	This red looks like a butterfly, dangerous, a moth.	^8	E	(RR)
			S	This part here. Because it is red.
^9	The red part looks like meat that is raw, it's cooked or still roasting.	^9	E	(RR)
			S	Ja, the red at the top here. The way it is shaped, it's red and hot and it's roasting.
Card IV				
^10	Initially a gorilla or a monkey or an orang-utan	^10	E	(RR)
			S	The face here, arms here, the big feet here.
^11	Another insect. Although this one is not red it can inject poison.	^11	E	(RR)
			S	I turned that upside down. (v) The insect is there, injecting poison with his tail there.
			E	What on the card made it look poisonous?
			S	Because the tail is so big and the horns are thick and big up there.
v12	Looks like a moth or a spider, also could be fatal even though it doesn't have the red. It's a very big picture so obviously it is a very big insect. I don't like this picture at all, it's very dark, shadows. It looks a bit hairy as well.	v12	E	(RR)
			S	This gave a hairy effect there. The way this gave it away, this area here. The way this is shaped looks like a spider, and this. The dark bits here are the shadows.

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			E	What on the card made it look hairy?
			S	This is turned up, if you look here, the specks are going this way and that makes it look hairy.
Card V				
^13	This could be another bat, something of that family.	^13	E	(RR)
			S	This gives the bat story, and this here as well as this
			E	What on the card made it look like a bat?
			S	Because they use those things to hang with. I chose it to be a bat.
^14	A fly from South America.	^14	E	(RR)
			S	They have these big flies in South America. The whole picture because it is so big. His wings are here.
^15	A kind of moth. I don't Think that it's a butterfly, it has too many little pieces. A fly or a moth from America. One of those types of things.	^15	E	(RR)
			S	This thing here and the legs.
			E	Little pieces?
			S	That's a funny thing to say now. This here makes it look like a moth shape, these are coming out from both sides. The feelers.
Card VI				
^16	Oh my goodness! I seem to keep going for insects, but this could even be a leaf	^16	E	(RR)
			S	The leaf came from the top here. This could be a growing bit here. But a leaf of some kind. The top part looks like a twig, the leaf is coming from the twig. That's a new leaf coming out, the next leaf is already formed. It is smaller than this one, but it is going to the same shape. It's a new life beginning.
			E	What in the card made it look like a leaf?
			S	The shape of it, it looks like a leaf.
^17	It could be an insect. What kind of insect is a problem. A sucking insect, sucking pollen from a plant. The edges are jaggered. A leaf, or a moth or a sucking insect.	^17	E	(RR)
			S	This would be the thing they suck the pollen from, the body, the impression of an insect there. The way they stick their antenna into you to bite or poison you. But I didn't say that this is poisonous or anything.
Card VII				
^18	Looks like part of a little country with sea. What do you call it? A lagoon, the land goes around it.	^18	E	(RR)
			S	Here is the sea, that's the lagoon, here's the land.

			E	What on the card made it look like the sea?
			S	Probably because I want to be there right now. It is big. Here is the lagoon scenario with the land around it, protecting it. It opens up here, this is secluded, it goes into the sea – a bigger place. A secluded lagoon with land.
^19	Or it could be two rabbits sitting on two pieces of stone.	^19	E	(RR)
			S	Here you've got a rabbit here, and stone here
			E	What on the card made it look like rabbits?
			S	Because I love animals. Just something that came to mind, the face, the ears, the tail and from the adds you see on TV.
			E	What on the card made it look like stone?
			S	Just the shape of stone, they must be sitting on something.
^20	Or two figurines on a piece of stone.	^20	E	(RR)
			S	The same story. One here and the other one here.
			E	What on the card made it look like that?
			S	Because I've seen it recently. I've seen figurines in stone recently and thought it looked rather nice.
Card VIII				
^21	This is unusual. Ok. The two right hand ones – a dangerous reptile. The orange and the red, a dangerous or poisonous butterfly or moth. The two middle ones – a flag. The two top ones are reptiles from the ancient ages, lepricorns or something like that. Or two red reptiles, two chameleons hanging onto the reptile in orange, trying to catch two reptiles at the top. And these are blades of grass, pitch green.	^21	E	(RR)
			S	These two could be chameleons or reptiles. These could be the leaf or blade of grass or the flags. This could be a dangerous scenario which could be the moth. Here is the lepricorns of the dark ages clinging onto them. The way the two things come up, but this thing separates them. The way their tail goes.
			E	What on the card made them look like chameleons?
			S	Because they change colour, the way they are shaped. Is there poison in the red again?
			E	What on the card made it look like grass?
			S	Because here it is more, a blade that hasn't been trimmed, it comes to a point.
Card IX				
^22	This is rather difficult. Not really dangerous, but part of a fleshy thing, maybe the inside of something.	^22	E	(RR)
			S	What gave me the impression here is not the red of the other pictures, the green I don't know. I don't like this at all.
			E	What on the card made it look fleshy?
			S	It's not red and it's not pink, but a strange colour. A pinky-red impression of flesh that's been opened up.
			E	What on the card made it look like it has been

				opened up?
			S	The colour of it.
^23	The green bits may be parts of a fish or something. The orange bits is some form of a liquid they're giving. I don't like this picture at all. It's too colourful. It doesn't do anything for me. I'm sorry.	^23	E	(RR)
			S	It could be parts of a fish, an underwater fish that gives orange spray out. It is coming out of it's mouth and giving out a spray.
			E	What on the card made it look like spray?
			S	The orange.
Card X				
^24	Oh no! This looks like the inside of a human being, and it looks like a male. I don't mean to be rude.	^24	E	(RR)
			S	All right, this looks like the inside, the stomach and intestines going into the ribs and oesophagus. This part made it look like a male. This, if I moved it to the back, arteries and blood vessels although not red. The way they come out from here. This looks like it is behind here, you can't see all of it.
			E	What on the card made it look like intestines?
			S	of the way it was, the shape, the colour, the reddish-pinkish.
			E	What on the card made it look male?
			S	Here's the male organ, it has that shape.
^25	On the other hand, the second picture could be something like bats hanging onto grey.	^25	E	(RR)
			S	I changed my mind.
			E	What on the card made it look like a bat?
			S	This looks like a bat. Here are bats hanging. Because it's been on my mind in my previous flat. I was so unhappy there.
^26	The green is what the spiders or scorpions are giving off.	^26	E	(RR)
			S	These are the spiders and they gave off something here. The way they looked with their lots of little legs.
^27	The red could be sea horses even though they're not red.	^27	E	(RR)
			S	The shape of it, they are facing in opposite directions.
^28	These yellow or green are insects coming from the sea giving off a spray.	^28	E	(RR)
			S	The green here, the spray here and there. There is no definite shape, just a puff of something.
^29	The green bit at the bottom is bothering me, it doesn't give me a picture other than a male organ.	^29	E	(RR)
			S	This I don't like, it bothers me. Not that I've had bad experiences but I don't like talking about sex. I have a problem with that. There is nothing closed about this picture, it has too many

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colours, it doesn't signify anything to me.

Sequence of Scores *LA*

Card	Resp. No	Location and DQ	Loc. No.	Determinant(s) and Form Quality	(2)	Content(s)	Pop	Z Score	Special Scores
I	*1*	*WSo*	*1*	*Fo*		*A*	*P*	*3.5*	
	2	*Wo*	*1*	*Fo*		*A*	*P*	*1.0*	*INC, PER*
	3	*Wo*	*1*	*F-*		*A*		*1.0*	*INC, DR*
II	*4*	*Do*	*2*	*FC-*		*A*			*AB*
	5	*Do*		*FCu*		*A*			*AB*
	6	*Do*		*FC-*		*A*			*INC2, AB*
III	*7*	*W+*	*1*	*Ma.CFo*	*2*	*H,Fi,Fd*	*P*	*5.5*	*AB, GHR*
	8	*Do*	*3*	*FCo*		*A*			*AB*
	9	*Do*	*3*	*CF.mp-*		*Fd*			
IV	*10*	*Wo*	*1*	*Fo*		*A*		*2.0*	
	11	*Do*	*5*	*FMau*		*A*			*AG, PHR*
	12	*Do*	*7*	*YF.TF-*		*A*			*ALOG*
V	*13*	*Wo*	*1*	*Fo*		*A*	*P*	*1.0*	
	14	*Wo*	*1*	*Fo*		*A*		*1.0*	*PSV*
	15	*Wo*	*1*	*Fo*		*A*		*1.0*	*PSV*
VI	*16*	*W+*	*1*	*mau*		*Bt*		*2.5*	
	17	*W+*	*1*	*FMa-*		*A,Bt*		*2.5*	*AG, DR2, PHR*
VII	*18*	*WS+*	*1*	*F-*		*Ls*		*4.0*	
	19	*W+*	*1*	*FMpo*	*2*	*A,Ls*		*2.5*	
	20	*W+*	*1*	*Fo*	*2*	*Art*		*2.5*	*PER*
VIII	*21*	*W+*	*1*	*FMa.FCo*	*2*	*A,Id,(A)*	*P*	*4.5*	*FAB, AB*
IX	*22*	*Dv*	*6*	*CFo*		*An*			*MOR*
	23	*Do*	*12*	*FMa.CF.ma-*		*Ad*			
X	*24*	*Do*		*CF.FD-*		*An,Sx*			
	25	*D+*	*15*	*FMp.C'-*		*A,Id*		*4.5*	*PER*
	26	*D+*	*2*	*FMp.C-*		*A,Id*		*4.5*	
	27	*Do*	*9*	*Fu*		*A*			

	28	*D+*	*13*	*FMp-*		*A,Id*		*4.5*	
	29	*Do*	*10*	*F-*		*An*			*PER*

Summary of Approach

I : WS.W.W	**VI :** W.W
II : D.D.D	**VII :** WS.W.W
III : W.D.D	**VIII :** W
IV : W.D.D	**IX :** D.D
V : W.W.W	**X :** D.D.D.D.D.D

Structural Summary

Location Features

Zf	=	17
ZSum	=	48.0
ZEst	=	56.0
W	=	14
(Wv	=	0)
D	=	15
W+D	=	29
Dd	=	0
S	=	2

DQ

			(FQ-)
+	=	10	(5)
o	=	18	(8)
v/+	=	0	(0)
v	=	1	(0)

Form Quality

		FQx	MQual	W+D
+	=	0	0	0
o	=	12	1	12
u	=	4	0	4
-	=	13	0	13
none	=	0	0	0

Determinants

Blends

M.CF
CF.m
YF.TF
FM.FC
FM.CF.m
CF.FD
FM.C'
FM.C

Single

M	=	0
FM	=	4
m	=	1
FC	=	4
CF	=	1
C	=	0
Cn	=	0
FC'	=	0
C'F	=	0
C'	=	0
FT	=	0
TF	=	0
T	=	0
FV	=	0
VF	=	0
V	=	0
FY	=	0
YF	=	0
Y	=	0
Fr	=	0
rF	=	0
FD	=	0
F	=	11
(2)	=	4

Contents

H	=	1
(H)	=	0
Hd	=	0
(Hd)	=	0
Hx	=	0
A	=	20
(A)	=	1
Ad	=	1
(Ad)	=	0
An	=	3
Art	=	1
Ay	=	0
Bl	=	0
Bt	=	2
Cg	=	0
Cl	=	0
Ex	=	0
Fd	=	2
Fi	=	1
Ge	=	0
Hh	=	0
Ls	=	2
Na	=	0
Sc	=	0
Sx	=	1
Xy	=	0
Idio	=	4

S-Constellation

☐	FV+VF+V+FD > 2
☐	Col-Shd Blends > 0
☑	Ego < .31 or > .44
☐	MOR > 3
☑	Zd > ±3.5
☑	es > EA
☑	CF + C > FC
☑	X+% < .70
☐	S > 3
☐	P < 3 or > 8
☑	Pure H < 2
☐	R < 17
6	Total

Special Scores

		Lvl-1	Lvl-2
DV	=	0 x1	0 x2
INC	=	2 x2	1 x4
DR	=	1 x3	1 x6
FAB	=	1 x4	0 x7
ALOG	=	1 x5	
CON	=	0 x7	

Raw Sum6 = 7
Wgtd Sum6 = 26

AB	= 6	GHR	= 1
AG	= 2	PHR	= 2
COP	= 0	MOR	= 1
CP	= 0	PER	= 4
		PSV	= 2

RATIOS, PERCENTAGES, AND DERIVATIONS

R = 29 L = 0.61

EB	= 1 : 9.0	EA	= 10.0	EBPer	= 9.0
eb	= 11 : 3	es	= 14	D	= -1
		Adj es	= 12	Adj D	= 0
FM	= 8	SumC'	= 1	SumT	= 1
m	= 3	SumV	= 0	SumY	= 1

AFFECT

FC:CF+C	= 5 : 6
Pure C	= 1
SumC' : WSumC	= 1 : 9.0
Afr	= 0.45
S	= 2
Blends:R	= 8 : 29
CP	= 0

INTERPERSONAL

COP	= 0	AG	= 2
GHR:PHR	= 1 : 2		
a:p	= 7 : 5		
Food	= 2		
SumT	= 1		
Human Content	= 1		
Pure H	= 1		
PER	= 4		
Isolation Index	= 0.14		

IDEATION

a:p	= 7 : 5	Sum6	= 7
Ma:Mp	= 1 : 0	Lvl-2	= 2
2AB+(Art+Ay)	= 13	WSum6	= 26
MOR	= 1	M-	= 0
		M none	= 0

MEDIATION

XA%	= 0.55
WDA%	= 0.55
X-%	= 0.45
S-	= 1
P	= 5
X+%	= 0.41
Xu%	= 0.14

PROCESSING

Zf	= 17
W:D:Dd	= 14:15:0
W : M	= 14 : 1
Zd	= -8.0
PSV	= 2
DQ+	= 10
DQv	= 1

SELF-PERCEPTION

3r+(2)/R	= 0.14
Fr+rF	= 0
SumV	= 0
FD	= 1
An+Xy	= 3
MOR	= 1
H:(H)+Hd+(Hd)	= 1 : 0

PTI = 4 ☐ DEPI = 4 ☐ CDI = 3 ☐ S-CON = 6 ☐ HVI = No ☐ OBS = No

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CONSTELLATIONS TABLE

S-Constellation (Suicide Potential)

☐ Positive if 8 or more conditions are true:
NOTE: Applicable only for subjects over 14 years old.

- ☐ FV+VF+V+FD [1] > 2
- ☐ Col-Shd Blends [0] > 0
- ☑ Ego [0.14] < .31 *or* > .44
- ☐ MOR [1] > 3
- ☑ Zd [-8.0] > ±3.5
- ☑ es [14] > EA [10.0]
- ☑ CF + C [6] > FC [5]
- ☑ X+% [0.41] < .70
- ☐ S [2] > 3
- ☐ P [5] < 3 or > 8
- ☑ Pure H [1] < 2
- ☐ R [29] < 17

6 Total

PTI (Perceptual-Thinking Index)

- ☑ (XA% [0.55] < 0.70) *and* (WDA% [0.55] < 0.75)
- ☑ X-% [0.45] > 0.29
- ☐ (Sum Level 2 Special Scores [2] > 2) *and* (FAB2 [0] > 0)
- ☑ ((R [29] < 17) *and* (WSum6 [26] > 12)) *or* ((R [29] > 16) *and* (WSum6 [26] > 17))
- ☑ (M- [0] > 1) *or* (X-% [0.45] > 0.40)

4 Total

DEPI (Depression Index)

☐ Positive if 5 or more conditions are true:

- ☐ (FV + VF + V [0] > 0) *or* (FD [1] > 2)
- ☐ (Col-Shd Blends [0] > 0) *or* (S [2] > 2)
- ☑ (3r + (2)/R [0.14] > 0.44 *and* Fr + rF [0] = 0) *or* (3r + (2)/R [0.14] < 0.33)
- ☑ (Afr [0.45] < 0.46) *or* (Blends [8] < 4)
- ☐ (SumShading [3] > FM + m [11]) *or* (SumC' [1] > 2)
- ☑ (MOR [1] > 2) *or* (2xAB + Art + Ay [13] > 3)
- ☑ (COP [0] < 2) *or* ([Bt+2xCl+Ge+Ls+2xNa]/R [0.14] > 0.24)

4 Total

CDI (Coping Deficit Index)

☐ Positive if 4 or more conditions are true:

- ☐ (EA [10.0] < 6) *or* (AdjD [0] < 0)
- ☐ (COP [0] < 2) *and* (AG [2] < 2)
- ☑ (Weighted Sum C [9.0] < 2.5) *or* (Afr [0.45] < 0.46)
- ☑ (Passive [5] > Active + 1 [8]) *or* (Pure H [1] < 2)
- ☑ (Sum T [1] > 1) *or* (Isolate/R [0.14] > 0.24) *or* (Food [2] > 0)

3 Total

HVI (Hypervigilance Index)

☐ Positive if condition 1 is true and at least 4 of the others are true:

- ☐ (1) FT + TF + T [1] = 0

- ☑ (2) Zf [17] > 12
- ☐ (3) Zd [-8.0] > +3.5
- ☐ (4) S [2] > 3
- ☐ (5) H + (H) + Hd + (Hd) [1] > 6
- ☐ (6) (H) + (A) + (Hd) + (Ad) [1] > 3
- ☐ (7) H + A : Hd + Ad [22:1] < 4 : 1
- ☐ (8) Cg [0] > 3

OBS (Obsessive Style Index)

- ☐ (1) Dd [0] > 3
- ☑ (2) Zf [17] > 12
- ☐ (3) Zd [-8.0] > +3.0
- ☐ (4) Populars [5] > 7
- ☐ (5) FQ+ [0] > 1

☐ Positive if one or more is true:

- ☐ Conditions 1 to 5 are all true
- ☐ Two or more of 1 to 4 are true *and* FQ+ [0] > 3
- ☐ 3 or more of 1 to 5 are true *and* X+% [0.41] > 0.89
- ☐ FQ+ [0] > 3 *and* X+% [0.41] > 0.89

NOTE: *'*' indicates a cutoff that has been adjusted for age norms.*

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SCZI (Schizophrenia Index)

☑ Positive if 4 or more conditions are true:

- ☑ ((X+% [0.41] < 0.61) *and* (S-% [0.08] < 0.41)) *or* (X+% [0.41] < 0.50)
- ☑ X-% [0.45] > 0.29
- ☑ (FQ- [13] ≥ FQu [4]) *or* (FQ- [13] > FQo [12] + FQ+ [0])
- ☐ (Sum Level 2 Special Scores [2] > 1) *and* (FAB2 [0] > 0)
- ☑ (Raw Sum of 6 Special Scores [7] > 6) *or* (Weighted Sum of 6 Special Scores [26] > 17)
- ☑ (M- [0] > 1) *or* (X-% [0.45] > 0.40)

5 Total

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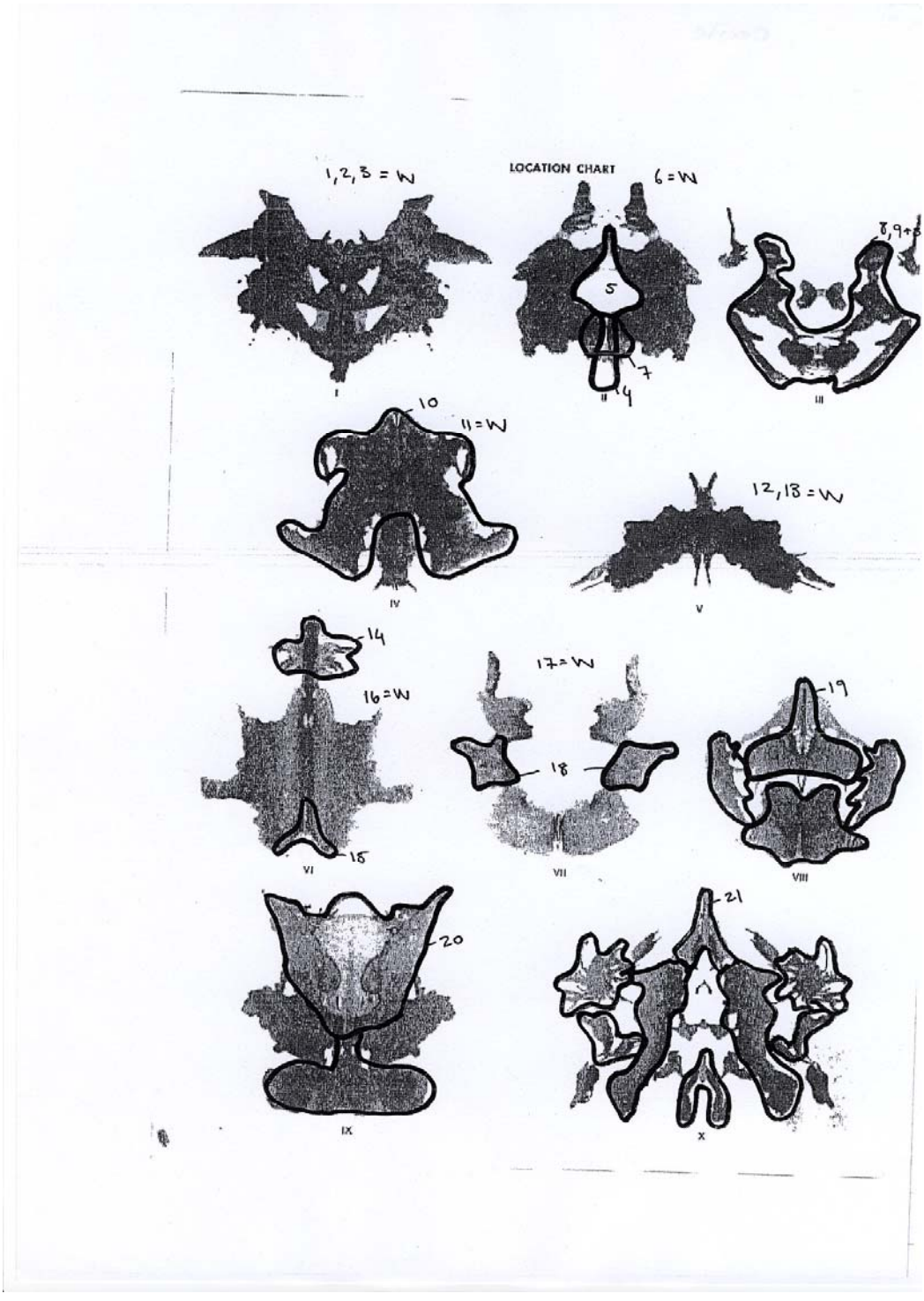
RA



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	Response			Inquiry
Card I				
^1	Kinda looks like that guy from Jeepers Creepers. His hands and body, a demon-butterfly with wings.	^1	E	(RR)
			S	Here is the body, he has big wings and he is spreading it out, but they have holes in them. They are shredded, I guess. He is probably trying to get rid of the bad, it is black and that is why it looks like a demon.
^2	I see a butterfly. I'm seeing black and that's why it is evil.	^2	E	(RR)
			S	A butterfly is normally good, it is the whole thing, here is the body and the wings. It is a black butterfly so it is an evil butterfly. A butterfly is normally sweet and gentle.
^3	A bat's face, eyes, ears and teeth.	^3	E	(RR)
			S	These are his two eyes, the two holes, his teeth is all sharp. Here are his ears and there are little hairs coming out. Here is his nose.
			E	What on the card made it look like hairs?
			S	His ear is up here, there is hair because if you take it away he looks more evil. It makes him look more cuddly because he is hairy.
			E	Cuddly?
			S	Like soft and cuddly.
Card II				
^4	This one is difficult. A hand or arm, the black part. This is a vein that has swollen up and there is blood splashing out.	^4	E	(RR)
			S	I see the vein as this white part here. It was long and thin, but now it is swollen up. There is a hole in the skin and the blood is pouring out.
			E	You say the vein is swollen?
			S	It's like something has been tied around it and the blood has clogged up and it made a bubble. It had to explode.
			E	What on the card made it look like blood?
			S	Because it is red, looks like it is running down his hand and dripping off. There is darker pieces and blood is dark.
^5	I see a space ship.	^5	E	(RR)
			S	The white guy looks like a UFO. You normally see space ships at night, you see dark and a glowing ball. Like here, it is a black night. Like in Independence Day he is striking.
^6	This thing looks like a tick, the face.	^6	E	(RR)

			S	You can see his little eyes here. Red pieces in black like he is sucking into a dog, holding on to it. Ticks dig their teeth into you and hold on to you. There is no escaping from it.
			E	Red pieces?
			S	There is blood coming out.
			E	Black pieces?
			S	Like a black dog or something.
^7	These two looks like babies faces, like crawling towards each other like they want comfort or something.	^7	E	(RR)
			S	The piece over there. There is the little nose, the faces reaching towards each other trying to find comfort. It is bad because their heads are connected to something black. They are trying to get to each other. They feel alone and stuck in the black area, they need the touch of good.
Card III				
^8	I see two men carrying something, or is it women? They have skirts on. They are carrying, or trying to pick up something. Their faces almost look like a parrot's or some kind of bird.	^8	E	(RR)
			S	It is two ladies. There are their heads and body, they are bending down, trying to pick something heavy up. They are keeping eye contact, trying to help each other. Their faces look like cartoon characters, like birds with a sharp beak. They have hair up there.
			E	What on the card made it look like they have hair?
			S	Feathers or something, these little spikes giving definition, the sides look like feathers.
v9	A fly. Looks like an evil fly, but its heart is all lovable. It looks like a heart.	v9	E	(RR)
			S	The fly is outside flying, there is its teeth. I know flies don't have teeth but he is going to harm you. He has claws, but inside he has a warm loving heart. Inside he is a lovable fly, although he tries to look evil.
			E	What on the card makes him look evil?
			S	He is black and black means evil.
			E	What on the card made it look like a heart?
			S	It is inside his chest, surrounded by a white clean colour. It is sterilized, there is no dirt inside. He is trying to keep his heart safe, he is not outside what he really is inside. There is the shape of a heart.
Card IV				
^10	Kinda looks like a giant, two big feet, he has a jacket on.	^10	E	(RR)
			S	These are the feet, he is standing, leaning forward. The front of the body is smaller than the back, well it looks smaller. He has a cape on, like a jacket, it falls down.
v11	Almost looks like a worm losing his skin, shedding, climbing out of it, but little muscles are still	v11	E	(RR)
			S	It is a little worm, his skin is shedding off.

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	connected to it.			There is a muscle holding on to it – not letting him go totally free.
			E	What on the card made it look like muscles?
			S	More like tendons, not muscles. It is small but it can't be veins because you can break them off very easily.
Card V				
^12	A bat.	^12	E	(RR)
			S	Little two feet, big ears, wings there.
^13	Or it looks like a little kid playing with fake wings and he has bunny ears on.	^13	E	(RR)
			S	Maybe he is trying to fly. There are his legs, and there are his bunny ears. He has wings where you can strap your arms in.
			E	What on the card made it look like bunny ears?
			S	They are long and the little boy is gentle. The other day I was smoking with my friend and we were talking about the movie Mr Deeds, and we talked about how we were kids and now we are smoking.
	This is symmetrical, hey? Like a line you can cut or tear apart and both sides will look the same even though it's not supposed to be.		E	(RR)
			S	If you look at a body it is not symmetrical, like your one boob is bigger than the other, you face everything. Like it is trying to fool you into thinking that it is symmetrical. Here is the line.
Card VI				
^14	Kinda looks like an Indian Sculpture, the bird and eagle heads.	^14	E	(RR)
			S	They always have them in the movies, the feathers are on top, they are like stacked on top of each other.
			E	What on the card made it look lie feathers?
			S	The colour definition, the colour schemes. On the outside it is darker and lighter, and then darker again.
v15	A dangerous insect or bug with teeth.	v15	E	(RR)
			S	Only this part. Here are the teeth. It is like a crab with clumps. There is little teeth to suck out of you or to put poison into you. The big teeth are only to hold on to you.
^16	Looks like insides, say you are supposed to shine from the inside, but it is dark inside, like you are fake, but nobody can see them.	^16	E	(RR)
			S	I don't know why I saw it. Inside it looks like the main vein and the heart. It is black and there is a light surrounding it. It is fake, yet trying to seem trustworthy. But deeper down there is a white part, maybe some good in him, but it is trapped because the black goes down all the way.

Card VII

^17	Two ladies' heads that have feathers on, standing with their hands out. They are going closer to kiss each other, they are looking for affection. Their backsides are connected, they are trying to break off to get closer to each other.	^17	E	(RR)
			S	Once again, there are their little feet, they look like dwarfs. There is black connecting them, they are trying to break their heads off to turn to each other. There are the feathers, face and hands. They are trying to disconnect from their lower body that is still connected.
			E	What on the card made it look like feathers?
			S	The irregular sides of it.
v18	Two elephant heads.	v18	E	(RR)
			S	There, the eye, and another one with an eye.

Card VIII

^19	You now those plants with teeth that closes when a fly goes in? There are two tigers walking on the outside of it trying to protect it. The tigers are on the good side, the pink and orange. They are trying to blend with the green. They are trying to go back to the good, trying to hold on to something. I see a little guy on top of the plant with his feet sticking out, his arms, he is trying to escape, but is trapped, you can only see this part because he is inside the flower. The tigers are trying to save him.	^19	E	(RR)
			S	Over here, the green part is the plant. It is suffocating something. Here are the tigers walking on the outside, the pink going into the green here, they are blending in. Over here are the strings holding on to the good. There is the little man's feet and hands. He is reaching out to the top, he has nowhere to go but they are trying to save him.

Card IX

^20	I see a cow's face that has butterfly wings all around it. There is a pink thing underneath him, with blood coming out of his mouth. He is feeling suffocated.	^20	E	(RR)
			S	The cow's face is here, his nostrils, the orange is the butterfly wings around his face. As you can see this pink thing looks like I don't know but it is evil. There is a claw going into the mouth sucking out his brains. The wings around it is trying to escape but it can't. It is sucking the life out of him.
			E	What on the card made it look like blood?
			S	Maybe the definition on the colour schemes green to the purple. If you add blood to green it goes darker red, almost goes purple. Something is holding his nose, preventing him from breathing so that he won't have resistance while they are sucking everything out.

Card X

^21	I see all kinds of flowers. But amongst the flowers there are also thorns. A bush of different flowers, leaves and stuff. It is like the roots and thorns is keeping the flower on the ground. It's like it can't escape. It can't grow separate. A little angel is flying down from heaven, he coming to break them loose, to free them.	^21	E	(RR)
			S	Here is the thorn, the root of all evil. The colour is dark and dead. The rest of the colours are flowers. The thorns here, yellow roses, blue lily's with green leaves. Here is the angel flying down, and here is a small one following him, to break the roots off, the evil roots. Some flowers don't belong in the same bush, it is trying to break them off and to make them individuals, to

				make their own personality.
			E	What on the card made them look like flowers?
			S	It is colourful. I love nature and in summer it is green. There are mountains. The yellow rose can't experience summer as it is kept in by the evil thorns.
			E	What on the card made it look like evil?
			S	It is not a happy colour, it is not brown, it is an off colour.
^22	Someone looking in the mirror, seeing their reflection.	^22	E	(RR)
			S	That would be their face, that is their body. If you were looking in the mirror you would see the opposite. A mirror image.

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Sequence of Scores **RA**

Card	Resp. No	Location and DQ	Loc. No.	Determinant(s) and Form Quality	(2)	Content(s)	Pop	Z Score	Special Scores
I	1	WSo	1	Ma.FC'u		(H)		3.5	MOR, AB, INC, PHR
	2	Wo	1	FC'o		A	P	1.0	ALOG
	3	WSo	1	Fo		Ad		3.5	
II	4	DS+		ma.CF.YF-		Hd,An,Bl		5.5	MOR, PHR
	5	DS+	5	C'F.mao		Sc		5.5	AG, DV
	6	W+	1	FMa.FC'.CF.mp-		Ad,A,Bl		4.5	MOR, AG, PHR
	7	D+	3	Ma.C'-	2	Hd,Id		5.5	COP, PHR
III	8	D+	1	Mao	2	Cg,Id,(H)		4.0	COP, GHR
	9	Do	5	FMa.FC'-		A,An			FAB2, AB, INC
IV	10	D+	7	Mp.FD.mao		(H),Cg	P	4.0	GHR
	11	W+	1	FMa-		A		4.0	
V	12	Wo	1	Fo		A	P	1.0	
	13	W+	1	Ma-		Id,H		2.5	DR2, PHR
VI	14	Do	3	YF-		Ay			
	15	Ddo	33	F-		A			DV
	16	W+	1	C'F-		An		2.5	FAB, AB
VII	17	W+	1	Mao	2	H,Art	P	2.5	COP, GHR
	18	Do	3	Fu	2	Ad			
VIII	19	Dd+	99	FMa.Ma.CF.FD-	2	Bt,A,H		3.0	FAB2, AB, AG, INC, PHR
IX	20	W+	1	FMa.CF.ma-		Ad,Bl,Id		5.5	MOR, AG, PHR
X	21	Dd+	99	FC.Ma-		(H),Bt		4.5	FAB2, AB, PHR
	22	W+	1	Mp.Fro		H		5.5	GHR

Summary of Approach

I : WS.W.WS	**VI :** D.Dd.W
II : DS.DS.W.D	**VII :** W.D
III : D.D	**VIII :** Dd
IV : D.W	**IX :** W
V : W.W	**X :** Dd.W

Structural Summary

Location Features

Zf	=	18
ZSum	=	68.0
ZEst	=	59.5
W	=	11
(Wv	=	0)
D	=	8
W+D	=	19
Dd	=	3
S	=	4

DQ

			(FQ-)
+	=	14	(9)
o	=	8	(3)
v/+	=	0	(0)
v	=	0	(0)

Form Quality

		FQx	MQual	W+D
+	=	0	0	0
o	=	8	4	8
u	=	2	1	2
-	=	12	4	9
none	=	0	0	0

Determinants

Blends	Single		
M.FC'	M	=	3
m.CF.YF	FM	=	1
C'F.m	m	=	0
FM.FC'.CF.m	FC	=	0
M.C'	CF	=	0
FM.FC'	C	=	0
M.FD.m	Cn	=	0
FM.M.CF.FD	FC'	=	1
FM.CF.m	C'F	=	1
FC.M	C'	=	0
M.Fr	FT	=	0
	TF	=	0
	T	=	0
	FV	=	0
	VF	=	0
	V	=	0
	FY	=	0
	YF	=	1
	Y	=	0
	Fr	=	0
	rF	=	0
	FD	=	0
	F	=	4
	(2)	=	5

Contents

H	=	4
(H)	=	4
Hd	=	2
(Hd)	=	0
Hx	=	0
A	=	7
(A)	=	0
Ad	=	4
(Ad)	=	0
An	=	3
Art	=	1
Ay	=	1
Bl	=	3
Bt	=	2
Cg	=	2
Cl	=	0
Ex	=	0
Fd	=	0
Fi	=	0
Ge	=	0
Hh	=	0
Ls	=	0
Na	=	0
Sc	=	1
Sx	=	0
Xy	=	0
Idio	=	4

S-Constellation

☐	FV+VF+V+FD > 2
☑	Col-Shd Blends > 0
☐	Ego < .31 or > .44
☑	MOR > 3
☑	Zd > ±3.5
☑	es > EA
☑	CF + C > FC
☑	X+% < .70
☑	S > 3
☐	P < 3 or > 8
☐	Pure H < 2
☐	R < 17
7	Total

Special Scores

		Lvl-1	Lvl-2
DV	=	2 x1	0 x2
INC	=	3 x2	0 x4
DR	=	0 x3	1 x6
FAB	=	1 x4	3 x7
ALOG	=	1 x5	
CON	=	0 x7	

Raw Sum6	=	**11**	
Wgtd Sum6	=	**44**	
AB	= 5	GHR	= 4
AG	= 4	PHR	= 8
COP	= 3	MOR	= 4
CP	= 0	PER	= 0
		PSV	= 0

RATIOS, PERCENTAGES, AND DERIVATIONS

R = 22 L = 0.22

EB	= 9 : 4.5	EA	= 13.5	EBPer	= 2.0
eb	= 10 : 9	es	= 19	D	= -2
		Adj es	= 14	Adj D	= 0
FM	= 5	SumC'	= 7	SumT	= 0
m	= 5	SumV	= 0	SumY	= 2

AFFECT

FC:CF+C	=	1 : 4
Pure C	=	0
SumC' : WSumC	=	7 : 4.5
Afr	=	0.22
S	=	4
Blends:R	=	11 : 22
CP	=	0

INTERPERSONAL

COP	= 3	AG	= 4
GHR:PHR	= 4 : 8		
a:p	= 16 : 3		
Food	= 0		
SumT	= 0		
Human Content	= 10		
Pure H	= 4		
PER	= 0		
Isolation Index	= 0.09		

IDEATION

a:p	= 16 : 3	Sum6	= 11
Ma:Mp	= 7 : 2	Lvl-2	= 4
2AB+(Art+Ay)	= 12	WSum6	= 44
MOR	= 4	M-	= 4
		M none	= 0

MEDIATION

XA%	= 0.45		
WDA%	= 0.53		
X-%	= 0.55		
S-	= 1		
P	= 4		
X+%	= 0.36		
Xu%	= 0.09		

PROCESSING

Zf	= 18		
W:D:Dd	= 11:8:3		
W : M	= 11 : 9		
Zd	= +8.5		
PSV	= 0		
DQ+	= 14		
DQv	= 0		

SELF-PERCEPTION

3r+(2)/R	= 0.36		
Fr+rF	= 1		
SumV	= 0		
FD	= 2		
An+Xy	= 3		
MOR	= 4		
H:(H)+Hd+(Hd)	= 4 : 6		

PTI = 5 ☐ DEPI = 4 ☐ CDI = 1 ☐ S-CON = 7 ☑ HVI = Yes ☐ OBS = No

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CONSTELLATIONS TABLE

S-Constellation (Suicide Potential)

☐ Positive if 8 or more conditions are true:
NOTE: Applicable only for subjects over 14 years old.

- ☐ FV+VF+V+FD [2] > 2
- ☑ Col-Shd Blends [2] > 0
- ☐ Ego [0.36] < .31 *or* > .44
- ☑ MOR [4] > 3
- ☑ Zd [8.5] > ±3.5
- ☑ es [19] > EA [13.5]
- ☑ CF + C [4] > FC [1]
- ☑ X+% [0.36] < .70
- ☑ S [4] > 3
- ☐ P [4] < 3 or > 8
- ☐ Pure H [4] < 2
- ☐ R [22] < 17

7 Total

PTI (Perceptual-Thinking Index)

- ☑ (XA% [0.45] < 0.70) *and* (WDA% [0.53] < 0.75)
- ☑ X-% [0.55] > 0.29
- ☑ (Sum Level 2 Special Scores [4] > 2) *and* (FAB2 [3] > 0)
- ☑ ((R [22] < 17) *and* (WSum6 [44] > 12)) *or* ((R [22] > 16) *and* (WSum6 [44] > 17))
- ☑ (M- [4] > 1) *or* (X-% [0.55] > 0.40)

5 Total

DEPI (Depression Index)

☐ Positive if 5 or more conditions are true:

- ☐ (FV + VF + V [0] > 0) *or* (FD [2] > 2)
- ☑ (Col-Shd Blends [2] > 0) *or* (S [4] > 2)
- ☐ (3r + (2)/R [0.36] > 0.44 *and* Fr + rF [1] = 0) *or* (3r + (2)/R [0.36] < 0.33)
- ☑ (Afr [0.22] < 0.46) *or* (Blends [11] < 4)
- ☑ (SumShading [9] > FM + m [10]) *or* (SumC' [7] > 2)
- ☑ (MOR [4] > 2) *or* (2xAB + Art + Ay [12] > 3)
- ☐ (COP [3] < 2) *or* ([Bt+2xCl+Ge+Ls+2xNa]/R [0.09] > 0.24)

4 Total

CDI (Coping Deficit Index)

☐ Positive if 4 or more conditions are true:

- ☐ (EA [13.5] < 6) *or* (AdjD [0] < 0)
- ☐ (COP [3] < 2) *and* (AG [4] < 2)
- ☑ (Weighted Sum C [4.5] < 2.5) *or* (Afr [0.22] < 0.46)
- ☐ (Passive [3] > Active + 1 [17]) *or* (Pure H [4] < 2)
- ☐ (Sum T [0] > 1) *or* (Isolate/R [0.09] > 0.24) *or* (Food [0] > 0)

1 Total

HVI (Hypervigilance Index)

☑ Positive if condition 1 is true and at least 4 of the others are true:

- ☑ (1) FT + TF + T [0] = 0

- ☑ (2) Zf [18] > 12
- ☑ (3) Zd [8.5] > +3.5
- ☑ (4) S [4] > 3
- ☑ (5) H + (H) + Hd + (Hd) [10] > 6
- ☑ (6) (H) + (A) + (Hd) + (Ad) [4] > 3
- ☑ (7) H + A : Hd + Ad [15:6] < 4 : 1
- ☐ (8) Cg [2] > 3

OBS (Obsessive Style Index)

- ☐ (1) Dd [3] > 3
- ☑ (2) Zf [18] > 12
- ☑ (3) Zd [8.5] > +3.0
- ☐ (4) Populars [4] > 7
- ☐ (5) FQ+ [0] > 1

☐ Positive if one or more is true:

- ☐ Conditions 1 to 5 are all true
- ☐ Two or more of 1 to 4 are true *and* FQ+ [0] > 3
- ☐ 3 or more of 1 to 5 are true *and* X+% [0.36] > 0.89
- ☐ FQ+ [0] > 3 *and* X+% [0.36] > 0.89

NOTE: *'*' indicates a cutoff that has been adjusted for age norms.*

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SCZI (Schizophrenia Index)

☑ Positive if 4 or more conditions are true:

- ☑ ((X+% [0.36] < 0.61) *and* (S-% [0.08] < 0.41)) *or* (X+% [0.36] < 0.50)
- ☑ X-% [0.55] > 0.29
- ☑ (FQ- [12] ≥ FQu [2]) *or* (FQ- [12] > FQo [8] + FQ+ [0])
- ☑ (Sum Level 2 Special Scores [4] > 1) *and* (FAB2 [3] > 0)
- ☑ (Raw Sum of 6 Special Scores [11] > 6) *or* (Weighted Sum of 6 Special Scores [44] > 17)
- ☑ (M- [4] > 1) *or* (X-% [0.55] > 0.40)

6 Total

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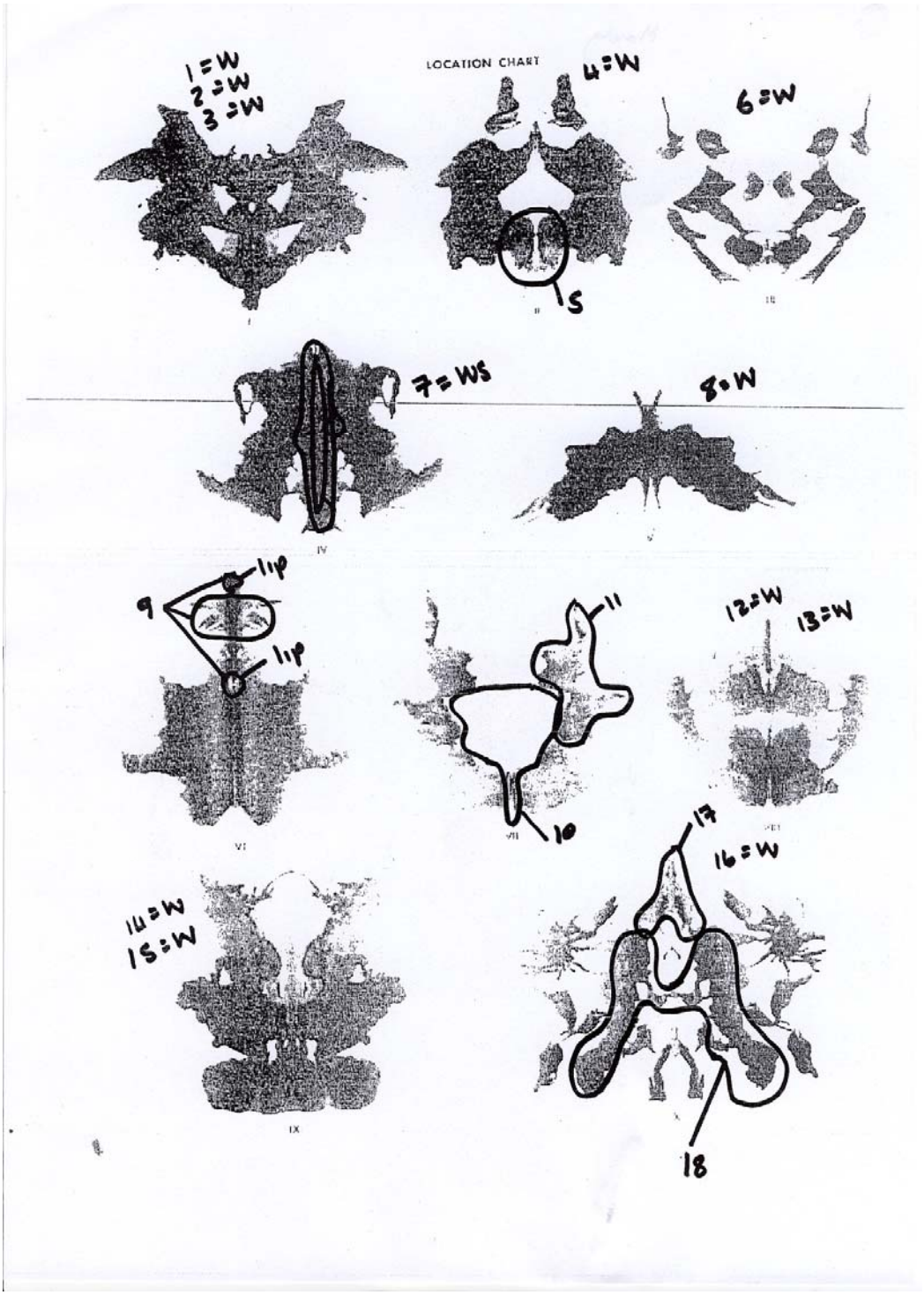
AK



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AK

Response		Inquiry		
Card I				
^1	This looks like the lumber region of a sacral.	1	E	(RR)
			S	The whole thing, if you have seen a skeleton, these holes here look like the spine, the hip, the two bones the whole picture if I have to make something out of it.
			E	Hole?
			S	It's like if you see a grass patch but then you add flowers, it would look like a garden, you would call it that. The four holes and that line make it look like a skeleton.
^2	This looks like a wolf.	2	E	(RR)
			S	Its shape, its like a sticker – a surfing brand has a similar logo, the outer shape looks like the wolf thing, what is that brands name?
^3	This looks like a paint blot – like when you are children and you fold the page, you get an inkblot.	3	E	(RR)
			S	Because the other half look the same, its water colour paint, the way the ink – print is set, it doesn't look like crayon; it's smooth not just like ink.
			E	Smooth?
			S	It's like the consistency of water colours, the print is smooth looking.
Card II				
^4	This - anatomy, if you fold the page it look like a vagina, maybe it looks like that because I am a lesbian, i would buy all these pictures, frame them and put them up, then ask all my friends what they see, can't I buy them?	4	E	(RR)
			S	The same ink thing, the colour is the same as in anatomy like in biology when you look at the skeleton, when a woman is giving birth – the kid comes out that hole there, it would be just that.
			E	Colour?
			S	Anatomy pictures are black/white
^5	Looks like lips.	5	E	(RR)
			S	The colour of red that was introduced, the points fascinate me its like lips.
			E	Lips?
			S	Yes because each half is the same, the shape of the top and bottom half.
Card III				
^6	Can it be anything? Looks like two bushman cooking over a pot, they are women.	6	E	(RR)
			S	Its like the bushmen paintings you see in a cave, again that same ink process and its in half, a

				typical painting similar to the cave paintings, the legs, arms, the connection – the red looks like love or it can be the fire/heat of the pot.
				Love?
			E	
			S	The fact that two woman are doing the cooking together, they cooking with love – it's sharing – it's in –between the heart region – the red is the heart connection, things encompass it all – the unity – its red, black, red black which keeps it all together, the heart is the subject matter, it encapsulates it all. It's my favourite picture.
				Fire?
			E	The pot, the heat hovering between the two pots.
			S	Heat?
			E	Being a pot, the heat its going up in a point – its going up. If the point was inversed it wouldn't remind me of heat/fire.
			S	
Card IV				
^7	A warthog if I have to make something out of it, its just blotches if I fold it I would say a warthog.	7	E	(RR)
			S	This nose bit looks like a warthog, if you can see it I don't have to explain?, it's eyes there, the septum – its all the way down, the white space looks like a warthog if you look quickly.
Card V				
^8	A bat if I must make something out of it, they all look like a mirror image of the other half.	8	E	(RR)
			S	The whole thing just like the other one, if I must give it a name, the body, each wing, its tail bit, again a mirror image thing of each half.
Card VI				
^v 9	A vagina again, giving birth to something that has wings, they all look like a mirror image of the other half.	9	E	(RR)
			S	Again the lips, all the pictures have some part of the other picture in it that is common. This kind of lip thing here, the vagina, it openly looks like it – you should know! At a different angle (v) it looks like a vagina giving birth to something with wings – who did these anyway a person or a kid? They all look like the mirror image of the other half.
Card VII				
^10	Again the inverse of the sacral like in card I.	10	E	(RR)
			S	The outer space of this, the white space in the grey area looks like the commonality of the hips.
^11	This looks like clouds and you have to make shapes out of them, this looks like two clouds that you must find something in that they look like.	11	E	(RR)
			S	Yes because when you look at clouds, they all have shapes, shapes of anything – I didn't give an interpretation maybe two human rabbits looking at each other, two old men looking over there or a beast animal looking outwards.
			E	Beasts?

			S	The eyes and the nose look pointy and the teeth over there, the eyes are stark, the nose is big, and those are two children's faces look soft – the white, the ears -a rabbit looking together.
			E	Soft eyes?
			S	The line there, the nose is round; there are no big eyes or teeth. If I should see anything it would look like that.
Card VIII				
^12	This is pretty, at least it has some colour, they are nice colours, the colours are all in one, all the other cards are put together in this card, a complete puzzle, and if you put all the cards together you will get this card.	12	E	(RR)
			S	These are all of them combined as one complete puzzle, if I remember, there was this shape, that shape, this shape here, that shape, this one after that shape, they had all these shapes and the colours – its pretty all the different colours here, it looks balanced on both sides, the animal skin one and the others were not appealing to me. This one has colour and looks really defined and balance.
			E	Colours?
			S	All the different colours on the card.
^13	An animal skin, like the mats on the floor, there is the spine – don't tell me it's a dead rat that has been skinned?	13	E	(RR)
			S	Yes only because of its… there are lots of pointy parts, the pointy claws, the pointy face like in biology – I did biology at school, the pointy ness all around, the sharpness, its not small not lots of leg skin, there is no tail, its very much just over here, the same lips all over the place there and there, again just a mirror of double shapes.
Card IX				
^14	Again it looks like a physiological anatomy of some sort.	14	E	(RR)
			S	I think this is the spine down the middle, the liver, the kidneys, lower buttocks is opened up – from the back looking flat down, the holes look like the spinal cord and the spinal column looks 3D.
			E	3D?
			S	These holes how they fill in, this green reminds me of the liver and where it is placed and that the kidneys, the colour and its position if I must make something out of it and here is the bum area.
^15	I could, it just – call it art, it can be anything, could just be anything, it's a messy picture.	15	E	(RR)
			S	Because it doesn't look like anything else, a picture must give a feeling of attraction towards it, if I am drawn to it then its good art, these don't give me anything, there is no nice feeling, its messy and I am not drawn to it. At least the colour – its water colour paint – it's soft.
			E	Paint?
			S	It all looks like paint, I do water colour painting and this has the natural appeal of water colours, its watery and transparent – the more pigment in the paint – the darker it is, the less paint the lighter and softer it looks.
			E	

			S	Softer? There is less pigment in the paint used.
Card X				
^16	At least there are colours, I like the balance in this picture, they are all freaky, and they all lead to nothing.	16	E	(RR)
			S	It doesn't give me anything concrete, the freakiness, the spikiness, its bits of blotches all over the place.
^17	It does look like anatomy again.	17	E	(RR)
			S	Yes the nice colours remind me of anatomy – over here the neck and lungs and bone and flesh. I say this because this is how the spinal cord will look with the lungs and ribs attached and the lungs sticking out.
^18	But that looks like a jacket with a bra attached to it, I can't find white space to get an image from them, everything is connected. I really want these pictures; would it be illegal to have it on your wall?	18	E	(RR)
			S	Yes because it looks like a red jacket, the lapels on each side, over there it's attached to a bra, um none of it makes sense to me, and all I can say is I like the colours where they are placed - the green, blue and yellow.

Sequence of Scores *AK*

Card	Resp. No	Location and DQ	Loc. No.	Determinant(s) and Form Quality	(2)	Content(s)	Pop	Z Score	Special Scores
I	*1*	*WSo*	*1*	*Fo*		*An*		*3.5*	*DR2*
	2	*Wo*	*1*	*Fo*		*A,Art*		*1.0*	
	3	*Wv*	*1*	*TFo*		*Art*			
II	*4*	*Wo*	*1*	*FC'-*		*An,Sx*		*4.5*	*DR2*
	5	*Do*	*3*	*CF-*		*Hd*			*PHR*
III	*6*	*W+*	*1*	*Ma.CF.C'F.mpo*	*2*	*Art,H,Hh,Fi,An*	*P*	*5.5*	*DR2, PHR*
IV	*7*	*WSo*	*1*	*F-*		*A*		*5.0*	
V	*8*	*Wo*	*1*	*Fo*		*A*	*P*	*1.0*	
VI	*9*	*Dd+*	*99*	*F-*		*Sx,A*		*6.0*	*FAB2*
VII	*10*	*DSo*		*F-*		*An*			*DV*
	11	*Do*	*2*	*FMp.Mp-*	*2*	*A,Cl,H*			*CONTAM, PHR*
VIII	*12*	*Wv*	*1*	*C*		*Id*			*INC*
	13	*Wo*	*1*	*Fo*		*Hh,Ad*		*4.5*	*PER, MOR, DR2*
IX	*14*	*WSo*	*1*	*FC-*		*An,Hd*		*5.5*	*DV, PHR*
	15	*Wv*	*1*	*C.Y*		*Art*			*PER*
X	*16*	*Wv*	*1*	*C*		*Id*			
	17	*Do*	*11*	*F-*		*An*			
	18	*D+*		*FC-*		*Cg*		*4.5*	*FAB*

Summary of Approach

I : WS.W.W	**VI :** Dd
II : W.D	**VII :** DS.D
III : W	**VIII :** W.W
IV : WS	**IX :** WS.W
V : W	**X :** W.D.D

Structural Summary

Location Features

Zf	=	10
ZSum	=	41.0
ZEst	=	31.0
W	=	12
(Wv	=	4)
D	=	5
W+D	=	17
Dd	=	1
S	=	4

DQ

			(FQ-)
+	=	3	(2)
o	=	11	(7)
v/+	=	0	(0)
v	=	4	(0)

Form Quality

		FQx	MQual	W+D
+	=	0	0	0
o	=	6	1	6
u	=	0	0	0
-	=	9	1	8
none	=	3	0	3

Determinants

Blends

M.CF.C'F.m
FM.M
C.Y

Single

M	=	0
FM	=	0
m	=	0
FC	=	2
CF	=	1
C	=	2
Cn	=	0
FC'	=	1
C'F	=	0
C'	=	0
FT	=	0
TF	=	1
T	=	0
FV	=	0
VF	=	0
V	=	0
FY	=	0
YF	=	0
Y	=	0
Fr	=	0
rF	=	0
FD	=	0
F	=	8
(2)	=	2

Contents

H	=	2
(H)	=	0
Hd	=	2
(Hd)	=	0
Hx	=	0
A	=	5
(A)	=	0
Ad	=	1
(Ad)	=	0
An	=	6
Art	=	4
Ay	=	0
Bl	=	0
Bt	=	0
Cg	=	1
Cl	=	1
Ex	=	0
Fd	=	0
Fi	=	1
Ge	=	0
Hh	=	2
Ls	=	0
Na	=	0
Sc	=	0
Sx	=	2
Xy	=	0
Idio	=	2

S-Constellation

☐	FV+VF+V+FD > 2
☑	Col-Shd Blends > 0
☑	Ego < .31 or > .44
☐	MOR > 3
☑	Zd > ±3.5
☐	es > EA
☑	CF + C > FC
☑	X+% < .70
☑	S > 3
☑	P < 3 or > 8
☐	Pure H < 2
☐	R < 17
7	Total

Special Scores

		Lvl-1	Lvl-2
DV	=	2 x1	0 x2
INC	=	1 x2	0 x4
DR	=	0 x3	4 x6
FAB	=	1 x4	1 x7
ALOG	=	0 x5	
CON	=	1 x7	
Raw Sum6	=	**10**	
Wgtd Sum6	=	**46**	

AB	= 0	GHR	= 0
AG	= 0	PHR	= 4
COP	= 0	MOR	= 1
CP	= 0	PER	= 2
		PSV	= 0

RATIOS, PERCENTAGES, AND DERIVATIONS

R = 18 L = 0.80

EB	= 2 : 7.5	EA	= 9.5	EBPer	= 3.8
eb	= 2 : 4	es	= 6	D	= +1
		Adj es	= 6	Adj D	= +1
FM	= 1	SumC'	= 2	SumT	= 1
m	= 1	SumV	= 0	SumY	= 1

AFFECT

FC:CF+C	= 2 : 5
Pure C	= 3
SumC' : WSumC	= 2 : 7.5
Afr	= 0.64
S	= 4
Blends:R	= 3 : 18
CP	= 0

INTERPERSONAL

COP = 0	AG = 0
GHR:PHR	= 0 : 4
a:p	= 1 : 3
Food	= 0
SumT	= 1
Human Content	= 4
Pure H	= 2
PER	= 2
Isolation Index	= 0.11

IDEATION

a:p	= 1 : 3	Sum6	= 10
Ma:Mp	= 1 : 1	Lvl-2	= 5
2AB+(Art+Ay)	= 4	WSum6	= 46
MOR	= 1	M-	= 1
		M none	= 0

MEDIATION

XA%	= 0.33
WDA%	= 0.35
X-%	= 0.50
S-	= 3
P	= 2
X+%	= 0.33
Xu%	= 0.00

PROCESSING

Zf	= 10
W:D:Dd	= 12:5:1
W : M	= 12 : 2
Zd	= +10.0
PSV	= 0
DQ+	= 3
DQv	= 4

SELF-PERCEPTION

3r+(2)/R	= 0.11
Fr+rF	= 0
SumV	= 0
FD	= 0
An+Xy	= 6
MOR	= 1
H:(H)+Hd+(Hd)	= 2 : 2

PTI = 5 ☑ DEPI = 6 ☐ CDI = 2 ☐ S-CON = 7 ☐ HVI = No ☐ OBS = No

CONSTELLATIONS TABLE

S-Constellation (Suicide Potential)

☐ Positive if 8 or more conditions are true:
NOTE: Applicable only for subjects over 14 years old.

- ☐ FV+VF+V+FD [0] > 2
- ☑ Col-Shd Blends [2] > 0
- ☑ Ego [0.11] < .31 *or* > .44
- ☐ MOR [1] > 3
- ☑ Zd [10.0] > ±3.5
- ☐ es [6] > EA [9.5]
- ☑ CF + C [5] > FC [2]
- ☑ X+% [0.33] < .70
- ☑ S [4] > 3
- ☑ P [2] < 3 or > 8
- ☐ Pure H [2] < 2
- ☐ R [18] < 17

7 Total

PTI (Perceptual-Thinking Index)

- ☑ (XA% [0.33] < 0.70) *and* (WDA% [0.35] < 0.75)
- ☑ X-% [0.50] > 0.29
- ☑ (Sum Level 2 Special Scores [5] > 2) *and* (FAB2 [1] > 0)
- ☑ ((R [18] < 17) *and* (WSum6 [46] > 12)) *or* ((R [18] > 16) *and* (WSum6 [46] > 17))
- ☑ (M- [1] > 1) *or* (X-% [0.50] > 0.40)

5 Total

DEPI (Depression Index)

☑ Positive if 5 or more conditions are true:

- ☐ (FV + VF + V [0] > 0) *or* (FD [0] > 2)
- ☑ (Col-Shd Blends [2] > 0) *or* (S [4] > 2)
- ☑ (3r + (2)/R [0.11] > 0.44 *and* Fr + rF [0] = 0) *or* (3r + (2)/R [0.11] < 0.33)
- ☑ (Afr [0.64] < 0.46) *or* (Blends [3] < 4)
- ☑ (SumShading [4] > FM + m [2]) *or* (SumC' [2] > 2)
- ☑ (MOR [1] > 2) *or* (2xAB + Art + Ay [4] > 3)
- ☑ (COP [0] < 2) *or* ([Bt+2xCl+Ge+Ls+2xNa]/R [0.11] > 0.24)

6 Total

CDI (Coping Deficit Index)

☐ Positive if 4 or more conditions are true:

- ☐ (EA [9.5] < 6) *or* (AdjD [1] < 0)
- ☑ (COP [0] < 2) *and* (AG [0] < 2)
- ☐ (Weighted Sum C [7.5] < 2.5) *or* (Afr [0.64] < 0.46)
- ☑ (Passive [3] > Active + 1 [2]) *or* (Pure H [2] < 2)
- ☐ (Sum T [1] > 1) *or* (Isolate/R [0.11] > 0.24) *or* (Food [0] > 0)

2 Total

HVI (Hypervigilance Index)

☐ Positive if condition 1 is true and at least 4 of the others are true:

- ☐ (1) FT + TF + T [1] = 0

- ☐ (2) Zf [10] > 12
- ☑ (3) Zd [10.0] > +3.5
- ☑ (4) S [4] > 3
- ☐ (5) H + (H) + Hd + (Hd) [4] > 6
- ☐ (6) (H) + (A) + (Hd) + (Ad) [0] > 3
- ☑ (7) H + A : Hd + Ad [7:3] < 4 : 1
- ☐ (8) Cg [1] > 3

OBS (Obsessive Style Index)

- ☐ (1) Dd [1] > 3
- ☐ (2) Zf [10] > 12
- ☑ (3) Zd [10.0] > +3.0
- ☐ (4) Populars [2] > 7
- ☐ (5) FQ+ [0] > 1

☐ Positive if one or more is true:

- ☐ Conditions 1 to 5 are all true
- ☐ Two or more of 1 to 4 are true *and* FQ+ [0] > 3
- ☐ 3 or more of 1 to 5 are true *and* X+% [0.33] > 0.89
- ☐ FQ+ [0] > 3 *and* X+% [0.33] > 0.89

NOTE: *'*' indicates a cutoff that has been adjusted for age norms.*

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SCZI (Schizophrenia Index)

☑ Positive if 4 or more conditions are true:

- ☑ ((X+% [0.33] < 0.61) *and* (S-% [0.33] < 0.41)) *or* (X+% [0.33] < 0.50)
- ☑ X-% [0.50] > 0.29
- ☑ (FQ- [9] ≥ FQu [0]) *or* (FQ- [9] > FQo [6] + FQ+ [0])
- ☑ (Sum Level 2 Special Scores [5] > 1) *and* (FAB2 [1] > 0)
- ☑ (Raw Sum of 6 Special Scores [10] > 6) *or* (Weighted Sum of 6 Special Scores [46] > 17)
- ☑ (M- [1] > 1) *or* (X-% [0.50] > 0.40)

6 Total

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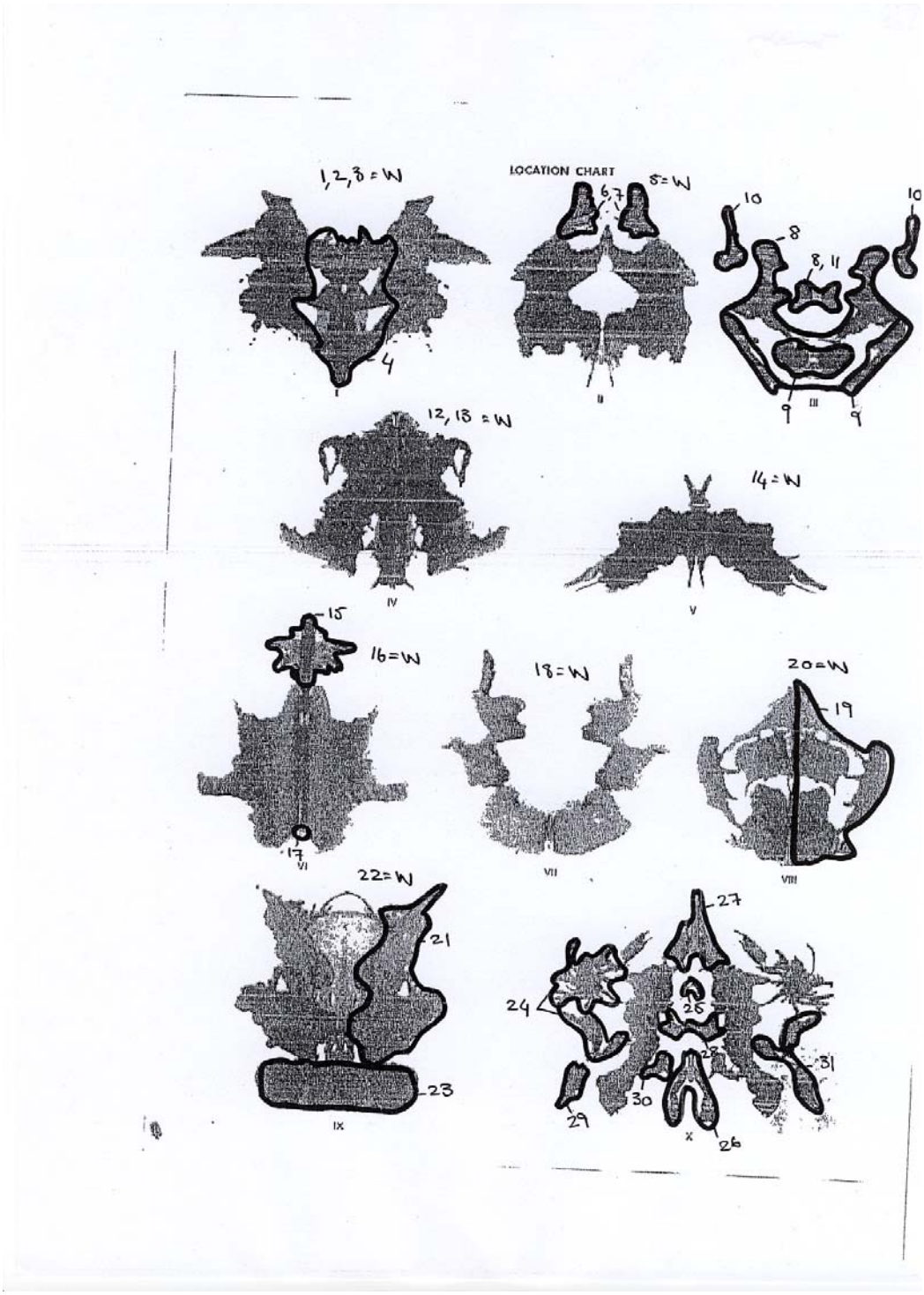
TA



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TA

	Response			Inquiry
	Card I			
^1	Looks like one of those pumpkins on Halloween. Yes, it reminds me of that.	^1	E	Repeats the subject's response.
			S	There are the nose, the eyes, the teeth. It has the overall shape of a pumpkin.
^2	Looks like some kind of a creature, like a demon, something evil and sinister, the claws and the head, there is an eye and there are the wings. But definitely an evil pumpkin.	^2	E	Repeats the subject's response.
			S	If you stand back and look at it like a top view the first thing that draws attention is the light parts. There are wings on the side, the sensory organs and claws. It is coming to the earth, scouting, looking for something to take, an innocent victim.
			E	You said the first thing that draws your attention is the light parts?
			S	The centre part, it is lighter than the rest. But it definitely looks like an
			E	evil pumpkin.
			S	What on the card gave you the impression that it is sinister and evil? The centre part has got meaning, the two claws.
^3	It looks like a bat.	^3	E	Repeats the subject's response.
			S	The body and the wings.
^4	Could this be sexual? Not really, no. Although the centre looks like a sexual thing.	^4	E	Repeats the subject's response.
			S	Like ok, if a woman is lying on her back and her legs are open that looks like penetration going in. Here, penetration by a man into the woman.
			E	What on the card made it look like penetration?
			S	Just the shape of it, something entering here. It's like entry, like something s being pushed through here. It squashes here and then bulges here, like it's being forced in. Yes, over here, through those two round things there.
	Card II			
^5	It looks like two funny boars, you know those wild animals. They are playing, looks like they are having fun. Yes, two wild animals playing. The red at the bottom looks like a sexual thing. The red parts are touching, like in intercourse.	^5	E	Repeats the subject's response.
			S	The ears, a nose, I bet the eyes would be in that region there, the legs and the claws there, they are touching each other with their roundish hind legs.
			E	What on the card made it look like they are having intercourse?
			S	Because of the way they are standing up, their sexual organs are down below, there is a sexual dance taking place. The red symbolises love and passion.
^6	The two things on top looks like rabbits.	^6	E	Repeats the subject's response.
			S	If they look like rabbits these will be the ears, the face there with whiskers. They are standing on their hind legs with small feet in front, it looks like they are going to bicker each other.
			E	What on the card made it look like whiskers on the face?
			S	They look like rabbits. These things are coming off, the edges look like whiskers.

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^7	These two also look like chickens.	^7	E	Repeats the subject's response.
			S	These things here looks like roosters, cocks, with the red thing on the head, there is their chest. That definitely looks like a chicken.

Card III

^8	I find this funny. It's like two Indian women, well half woman half man, making food or doing a sexual dance.	^8	E	Repeats the subject's response.
			S	I like this one. The top parts are female because the heads are smaller, they look elegant. They have breasts. They are cooking because their hands are down and it looks like pots down there. This part is male, the legs are thinner, that looks like a penis. The sexual thing is that red in the middle, it could be like a dance they are performing, a ritual, showing affection for each other, there are the two hearts coming to each other.
			E	What on the card made it look like hearts?
			S	If I had a pen I could draw it for you. There, they are touching each other, it just had the shape of hearts.
			E	What on the card made it look sexual?
			S	The organs are both in tune and stimulated. It could be sexual, or they could be making food, but it mainly looks sexual to me.
^9	The part in the middle looks like female ovaries, it's definitely the lower part of a human, like the hips or something.	^9	E	Repeats the subject's response.
			S	This lower region over here. Ovaries for me, the general structure, that's what it looks like to me. It looks like a woman's lower region, or hips, bones here are connected to the spine. The legs are here. I guess that's why I said ovaries.
^10	The two top parts looks like a stomach.	^10	E	Repeats the subject's response.
			S	Yes they do, these two. The big red part at the bottom looks like a stomach, the general shape of it. There is a pipe linking to it. One left, and one to the right.
^11	Mainly body parts, like in the middle it looks like lungs.	^11	E	Repeats the subject's response.
			S	They could also be lungs, the general shape of it. The lungs are joined by a breastbone.

Card IV

v12	This reminds me of Star Wars, one of those characters from another planet, a demon gianty thing. A big ugly demon thing with claws. There it looks like pants and boots.	v12	E	Repeats the subject's response.
			S	I just had an image of what I've seen in Star Wars, there was a character with that face, it is shaped like that. It is a demon, quite intimidating. If I was small standing here looking up, that is a tail for balance. These look like claw-like appendixes, the legs here, strong legs with boots on, funny boots.
			E	What made it look like you were looking up at him?
			S	The head is small, the feet and tail is really large. It goes smaller up, it gives the impression of standing lower down.

v13	Looks like an insect, a moth.	v13	E	Repeats the subject's response.
			S	The head, the antenna's, the wings are over there. Those are legs.
	Card V			
^14	A rabbit with wings.	^14	E	Repeats the subject's response.
			S	You can see that. Here's the head, I used to have a rabbit, I know the shape, the body is here and here the wings are coming out. Here is the hind legs.
	Card VI			
v15	Remind me of a sea urchin, an eel or something. The top part.	v15	E	Repeats the subject's response.
			S	This one was difficult. Only that part looks like a sea urchin. I am sure you guys know about the barbell sitting at the bottom of the lake. It looks like an eel, it has the shape of the head and that.
v16	Like a prehistoric creature.	v16	E	Repeats the subject's response.
			S	You could say a prehistoric creature, the anal region over there. These look like wings, no not really, rather a leachy thing crawling on the earth. There are his little claws, eyes, his sensory organs there.
			E	What on the card made it look like a leachy thing?
			S	It looks like a form of suction, it is jellified, there are suction things under these things. There are patterns on the top, different colours. They look like pigmentation going on, the darker regions. This central thing is lighter, those are the kidney's.
v17	Like a centipede or millipede.	v17	E	Repeats the subject's response.
			S	More like a millipede. It has nothing to do with the whole thing, only that part there. There are his eyes and little claws.
	Card VII			
^18	Two girls, their hair in ponies, two young girls' statues on a mantelpiece staring at each other.	^18	E	Repeats the subject's response.
			S	If you look at it. There are the pony tails, the fringes are here, the eyes are in these deeper grooves, the noses and mouths. A statue or any artwork has odd shapes. It looks like two heads boiling in a pot, an African pot on a stove with heads in it. Two little girls staring at each
			E	other.
			S	What on the card made it look like pony tails?
				The shape up there, I imagine them blond, blond hair. They are young school girls, very old fashioned, like when I was in primary school. Or there could be a darker side, like why are the pony tails up, the heads are
			E	being held up by something, they are decapitated, lowering them into a
			S	cooking pot.
				What on the card made them look blond?
				The way the, um, if I close my eyes and blur the image it reminds me of that. They have blond hair blue eyes, curly hair, face, chubby, about 9 years old.

Card VIII

<19	Like a tiger or bear climbing on rocks.	<19	E	Repeats the subject's response.
			S	This one was cool. Just the way it looks, it's stepping, the front legs, the hind legs, the head looking downwards, stretching to get up. It could jump off; this shape is the same as rocks.
^20	I get embarrassed if I tell you these things, but I can't help interpreting it sexually. It looks like a woman's vagina. That part could be male or female, the dark part I interpret male, there could be a connection there. These are legs here.	^20	E	Repeats the subject's response.
			S	If you know, it's a mind adjustment, like when you grow up girls are pink and guys are dark colours. There is a connection because the light and dark is fusing there. Those are the legs, like in the other picture that looks like ovaries, just the anatomy of a woman. I know this doesn't look like a penis, but just at the centre there is touching, a connection.

Card IX

<21	If I turn it this way it looks like a strange character riding a motorbike up a hill.	<21	E	Repeats the subject's response.
			S	That way. This is the motorbike, he is holding it. There is his nose, his hair, bushy hair, he is holding it and the wind is blowing, he is riding up the hill.
			E	What on the card made it look like he has bushy hair?
			S	It looks like the shadow of someone with fuzzy hair, the silhouette, looks like a cartoon character, blowing in the wind.
			E	What made it look like a shadow or silhouette?
			S	The outlines of it.
v22	Green is the earth, a continent, these orange things looks like devils trying to corrupt, they are planning something, here are their thoughts brewing up above the earth.	v21	E	Repeats the subject's response.
			S	These look like continents, there is the world, these look like demons, sinister looking, the shape of their hands here – they are touching something. It is going on on a mental level. It merges there with the orange, the red symbolizes evil. There is a cloudy effect of thoughts in
			E	the atmosphere of the earth.
			S	What on the blot made it look like a cloudy effect?
			E	Just the shape of it and it's fluffy clouds.
			S	What on the card made it look fluffy?
				You know, the roundiness of it, the shading of it, there is lighter colours there.
^23	The red images look like a foetus, a child, dead.	^23	E	Repeats the subject's response.
			S	I used the wrong word, when a child develops in the mother the head is bigger than the body, there is the umbilical cord. The light shading, red head here, the back and the curves. On either side, it's like a reverse image.

Card X

^24	Crabs, here are two other crabs.	^24	E	Repeats the subject's response.
			S	This is an interesting one. The blue things look like crabs, looks like legs coming off, the green parts could be pincers or claws. These darker parts here also looks like crabs.
^25	A wishbone.	^25	E	Repeats the subject's response.
			S	That part there. Just the shape of it. It's like when you are growing up and mom makes roast, it has exactly the same shape as a wishbone.
v26	Some kind of creature with wings, large wings.	v26	E	Repeats the subject's response.
			S	That region there. The body, the hands above the head. Two big wings.
v27	A male's organ.	v27	E	Repeats the subject's response.
			S	That part there, just looks like it, a male's organ. Two testes, and the penis. If you had to draw it, it would look like one.
^28	Lungs with a sternum.	^28	E	Repeats the subject's response.
			S	That's the blue there. Same as from the other card, the shape of it, I've seen it on pictures. There is the breastbone.
^29	Looks like an otter.	^29	E	Repeats the subject's response.
			S	These, they look like otters. I don't know if it's on water or rock, the darker region here, the body, eye, tail. Otters are always by water.
			E	What on the card made it look like water?
			S	I just assume that they must be close to water cause otters always are.
^30	Those little yellow things looks like a Pokemon character.	^30	E	Repeats the subject's response.
			S	I don't know, like Pokemon, I think he's evil. He has big eyes, he is yellow with red eyes.
^31	This dark area looks like some kind of a creature, half human, half animal. The hair is on fire, it is corrupting the other thing. Maybe it is dead and it's going to eat it, or it is going to save it or something.	^31	E	Repeats the subject's response.
			S	These two things. Half human, that part looks like a creature. It could be an insects body, round and fat. That looks like a persons arms and torso, the head, the hair is on fire because of the yellow. There is a connection with the otter. It is either dead or it is saving it. It is dark hair and it looks like it is on fire, the red and yellow colours. The otter is dangling or limp, it is just lying there.

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Sequence of Scores *TA*

Card	Resp. No	Location and DQ	Loc. No.	Determinant(s) and Form Quality	(2)	Content(s)	Pop	Z Score	Special Scores
I	*1*	*WSo*	*1*	*F-*		*(Hd)*		*3.5*	*PHR*
	2	*Wo*	*1*	*Ma.YF-*		*(H)*		*1.0*	*PHR*
	3	*Wo*	*1*	*Fo*		*A*	*P*	*1.0*	
	4	*DdS+*		*Ma-*		*Sx,Hd*		*6.0*	*PHR*
II	*5*	*W+*	*1*	*FMa.CFo*	*2*	*A,Sx*	*P*	*4.5*	*AB, INC*
	6	*D+*	*2*	*FMau*	*2*	*A*		*5.5*	*INC*
	7	*Do*	*2*	*FC-*	*2*	*A*			
III	*8*	*D+*		*Mao*	*2*	*H,Hh,Sx*	*P*	*4.0*	*FAB2, COP, PHR*
	9	*Do*		*F-*		*An*			
	10	*Do*	*2*	*Fu*	*2*	*An*			
	11	*Do*	*3*	*Fo*		*An*			
IV	*12*	*W+*	*1*	*Mp.FDo*		*(H),Cg*	*P*	*4.0*	*PER, GHR*
	13	*Wo*	*1*	*Fu*		*A*		*2.0*	
V	*14*	*Wo*	*1*	*F-*		*A*		*1.0*	*INC2, PER*
VI	*15*	*Do*	*3*	*F-*		*Bt*			*DR*
	16	*Wo*	*1*	*FMa.YF-*		*(A)*		*2.5*	
	17	*Ddo*		*F-*		*Ad*			
VII	*18*	*W+*	*1*	*FMp-*	*2*	*Art,H,Hh,A*		*2.5*	*PER, DR2, PHR*
VIII	*19*	*Dd+*		*FMau*		*A,Ls*	*P*	*3.0*	
	20	*W+*	*1*	*FC.YF-*		*Hd,Sx*		*4.5*	*PHR*
IX	*21*	*D+*	*12*	*Ma.ma-*		*(H),Sc,Na*		*4.5*	*PHR*
	22	*W+*	*1*	*Mp.TF.C.Y-*		*Na,(H),Cl*		*5.5*	*FAB2, AB, PHR*
	23	*Do*	*9*	*FC.FY-*		*H,An*			*MOR, INC, PHR*
X	*24*	*Do*		*Fo*	*2*	*A*	*P*		
	25	*Do*	*3*	*Fo*		*An*			*PER*
	26	*Do*	*10*	*Fu*		*A*			*INC*

	27	*Do*	*11*	*F-*		*An,Sx*			
	28	*Do*	*6*	*F-*		*An*			*PER*
	29	*D+*	*13*	*F-*	*2*	*A,Na*		*4.5*	
	30	*Do*	*2*	*FC-*		*(H)*			*PHR*
	31	*Dd+*		*Ma.ma.CF-*	*2*	*(H),Fi,A*		*4.5*	*INC2, MOR, PHR*

Summary of Approach

I : WS.W.W.DdS	**VI :** D.W.Dd
II : W.D.D	**VII :** W
III : D.D.D.D	**VIII :** Dd.W
IV : W.W	**IX :** D.W.D
V : W	**X :** D.D.D.D.D.D.D.Dd

Structural Summary

Location Features

Zf	=	18
ZSum	=	64.0
ZEst	=	59.5
W	=	11
(Wv	=	0)
D	=	16
W+D	=	27
Dd	=	4
S	=	2

DQ

			(FQ-)
+	=	12	(7)
o	=	19	(12)
v/+	=	0	(0)
v	=	0	(0)

Form Quality

		FQx	MQual	W+D
+	=	0	0	0
o	=	7	2	7
u	=	5	0	4
-	=	19	5	16
none	=	0	0	0

Determinants

Blends

M.YF
FM.CF
M.FD
FM.YF
FC.YF
M.m
M.TF.C.Y
FC.FY
M.m.CF

Single

M	=	2
FM	=	3
m	=	0
FC	=	2
CF	=	0
C	=	0
Cn	=	0
FC’	=	0
C’F	=	0
C’	=	0
FT	=	0
TF	=	0
T	=	0
FV	=	0
VF	=	0
V	=	0
FY	=	0
YF	=	0
Y	=	0
Fr	=	0
rF	=	0
FD	=	0
F	=	15
(2)	=	9

Contents

H	=	3
(H)	=	6
Hd	=	2
(Hd)	=	1
Hx	=	0
A	=	12
(A)	=	1
Ad	=	1
(Ad)	=	0
An	=	7
Art	=	1
Ay	=	0
Bl	=	0
Bt	=	1
Cg	=	1
Cl	=	1
Ex	=	0
Fd	=	0
Fi	=	1
Ge	=	0
Hh	=	2
Ls	=	1
Na	=	3
Sc	=	1
Sx	=	5
Xy	=	0
Idio	=	0

S-Constellation

☐	FV+VF+V+FD > 2
☑	Col-Shd Blends > 0
☑	Ego < .31 or > .44
☐	MOR > 3
☑	Zd > ±3.5
☑	es > EA
☐	CF + C > FC
☑	X+% < .70
☐	S > 3
☐	P < 3 or > 8
☐	Pure H < 2
☐	R < 17
5	Total

Special Scores

		Lvl-1	Lvl-2
DV	=	0 x1	0 x2
INC	=	4 x2	2 x4
DR	=	1 x3	1 x6
FAB	=	0 x4	2 x7
ALOG	=	0 x5	
CON	=	0 x7	
Raw Sum6	=	**10**	
Wgtd Sum6	=	**39**	

AB	= 2	GHR	= 1
AG	= 0	PHR	= 11
COP	= 1	MOR	= 2
CP	= 0	PER	= 5
		PSV	= 0

RATIOS, PERCENTAGES, AND DERIVATIONS

R = 31 L = 0.94

EB	= 7 : 5.5	EA	= 12.5	EBPer	= N/A
eb	= 7 : 6	es	= 13	D	= 0
		Adj es	= 8	Adj D	= +1
FM	= 5	SumC’	= 0	SumT	= 1
m	= 2	SumV	= 0	SumY	= 5

AFFECT

FC:CF+C	= 4 : 3
Pure C	= 1
SumC’ : WSumC	= 0 : 5.5
Afr	= 0.72
S	= 2
Blends:R	= 9 : 31
CP	= 0

INTERPERSONAL

COP = 1	AG = 0
GHR:PHR	= 1 : 11
a:p	= 11 : 3
Food	= 0
SumT	= 1
Human Content	= 12
Pure H	= 3
PER	= 5
Isolation Index	= 0.32

IDEATION

a:p	= 11 : 3	Sum6	= 10
Ma:Mp	= 5 : 2	Lvl-2	= 5
2AB+(Art+Ay)	= 5	WSum6	= 39
MOR	= 2	M-	= 5
		M none	= 0

MEDIATION

XA%	= 0.39
WDA%	= 0.41
X-%	= 0.61
S-	= 2
P	= 6
X+%	= 0.23
Xu%	= 0.16

PROCESSING

SELF-PERCEPTION

3r+(2)/R	= 0.29
Fr+rF	= 0
SumV	= 0
FD	= 1
An+Xy	= 7
MOR	= 2
H:(H)+Hd+(Hd)	= 3 : 9

PTI = 5 ☐ DEPI = 4 ☐ CDI = 2 ☐ S-CON = 5 ☐ HVI = No ☐ OBS = No

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CONSTELLATIONS TABLE

S-Constellation (Suicide Potential)

☐ Positive if 8 or more conditions are true:
NOTE: Applicable only for subjects over 14 years old.

- ☐ FV+VF+V+FD [1] > 2
- ☑ Col-Shd Blends [3] > 0
- ☑ Ego [0.29] < .31 *or* > .44
- ☐ MOR [2] > 3
- ☑ Zd [4.5] > ±3.5
- ☑ es [13] > EA [12.5]
- ☐ CF + C [3] > FC [4]
- ☑ X+% [0.23] < .70
- ☐ S [2] > 3
- ☐ P [6] < 3 or > 8
- ☐ Pure H [3] < 2
- ☐ R [31] < 17

5 Total

PTI (Perceptual-Thinking Index)

- ☑ (XA% [0.39] < 0.70) *and* (WDA% [0.41] < 0.75)
- ☑ X-% [0.61] > 0.29
- ☑ (Sum Level 2 Special Scores [5] > 2) *and* (FAB2 [2] > 0)
- ☑ ((R [31] < 17) *and* (WSum6 [39] > 12)) *or* ((R [31] > 16) *and* (WSum6 [39] > 17))
- ☑ (M- [5] > 1) *or* (X-% [0.61] > 0.40)

5 Total

DEPI (Depression Index)

☐ Positive if 5 or more conditions are true:

- ☐ (FV + VF + V [0] > 0) *or* (FD [1] > 2)
- ☑ (Col-Shd Blends [3] > 0) *or* (S [2] > 2)
- ☑ (3r + (2)/R [0.29] > 0.44 *and* Fr + rF [0] = 0) *or* (3r + (2)/R [0.29] < 0.33)
- ☐ (Afr [0.72] < 0.46) *or* (Blends [9] < 4)
- ☐ (SumShading [6] > FM + m [7]) *or* (SumC' [0] > 2)
- ☑ (MOR [2] > 2) *or* (2xAB + Art + Ay [5] > 3)
- ☑ (COP [1] < 2) *or* ([Bt+2xCl+Ge+Ls+2xNa]/R [0.32] > 0.24)

4 Total

CDI (Coping Deficit Index)

☐ Positive if 4 or more conditions are true:

- ☐ (EA [12.5] < 6) *or* (AdjD [1] < 0)
- ☑ (COP [1] < 2) *and* (AG [0] < 2)
- ☐ (Weighted Sum C [5.5] < 2.5) *or* (Afr [0.72] < 0.46)
- ☐ (Passive [3] > Active + 1 [12]) *or* (Pure H [3] < 2)
- ☑ (Sum T [1] > 1) *or* (Isolate/R [0.32] > 0.24) *or* (Food [0] > 0)

2 Total

HVI (Hypervigilance Index)

☐ Positive if condition 1 is true and at least 4 of the others are true:

- ☐ (1) FT + TF + T [1] = 0

- ☑ (2) Zf [18] > 12
- ☑ (3) Zd [4.5] > +3.5
- ☐ (4) S [2] > 3
- ☑ (5) H + (H) + Hd + (Hd) [12] > 6
- ☑ (6) (H) + (A) + (Hd) + (Ad) [8] > 3
- ☐ (7) H + A : Hd + Ad [22:4] < 4 : 1
- ☐ (8) Cg [1] > 3

OBS (Obsessive Style Index)

- ☑ (1) Dd [4] > 3
- ☑ (2) Zf [18] > 12
- ☑ (3) Zd [4.5] > +3.0
- ☐ (4) Populars [6] > 7
- ☐ (5) FQ+ [0] > 1

☐ Positive if one or more is true:

- ☐ Conditions 1 to 5 are all true
- ☐ Two or more of 1 to 4 are true *and* FQ+ [0] > 3
- ☐ 3 or more of 1 to 5 are true *and* X+% [0.23] > 0.89
- ☐ FQ+ [0] > 3 *and* X+% [0.23] > 0.89

NOTE: *'*' indicates a cutoff that has been adjusted for age norms.*

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SCZI (Schizophrenia Index)

☑ Positive if 4 or more conditions are true:

- ☑ ((X+% [0.23] < 0.61) *and* (S-% [0.11] < 0.41)) *or* (X+% [0.23] < 0.50)
- ☑ X-% [0.61] > 0.29
- ☑ (FQ- [19] ≥ FQu [5]) *or* (FQ- [19] > FQo [7] + FQ+ [0])
- ☑ (Sum Level 2 Special Scores [5] > 1) *and* (FAB2 [2] > 0)
- ☑ (Raw Sum of 6 Special Scores [10] > 6) *or* (Weighted Sum of 6 Special Scores [39] > 17)
- ☑ (M- [5] > 1) *or* (X-% [0.61] > 0.40)

6 Total

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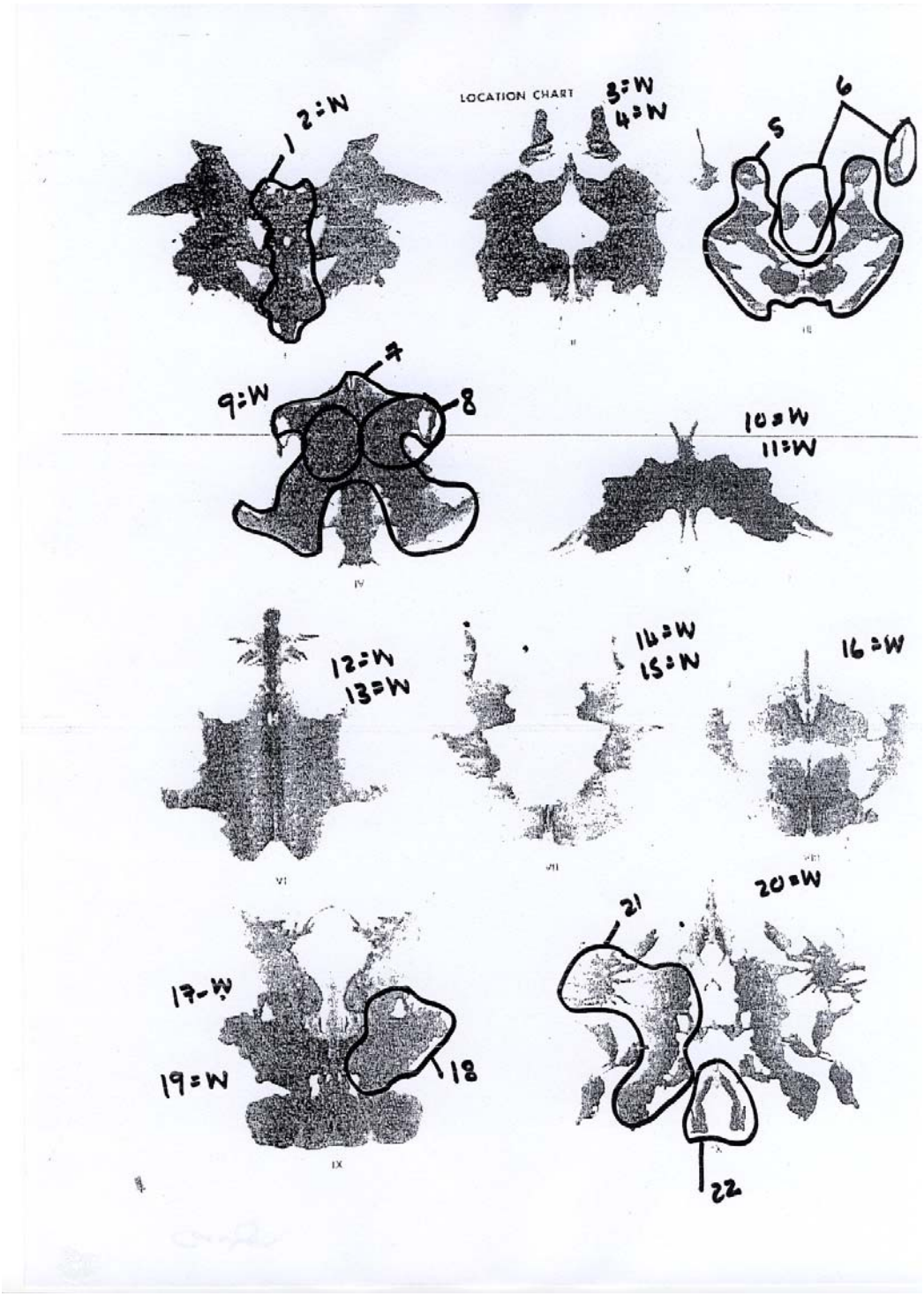
OK



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OK

Response		Inquiry	
Card I			
^1	Something with claws and I can see legs there, I just see the middle part that like an insect.	E	(RR)
		S	These are his claws and those 6 things are his legs, the middle part looks like the body because of the segments, it looks like the body of an insect, also it's head.
^2	This could be wings, that it's head, tail and heart.	E	(RR)
		S	Um... ja... Those are the wings, the tail and the heart.
		E	Heart?
		S	It's the position and the fact that it's a different colour to the rest of the body, like the scans they do to show where the source of heat is, this is only one of a heart though.
		E	Different colours?
		S	I don't know, it's just that it's more important and so it stands out more.
Card II			
^3	That's two people, the head, the eye and smile. The hands are touching, one leg, the knee is bent, long heads, the other arm, the other leg and that's the stomach.	E	(RR)
		S	There are the heads and then those are the hands touching, the other hand and arm, those are the legs with the knees bent, the other leg, the smile and the eyes above that, the stomach here.
		E	Smiling?
		S	Um don't know how to respond to that, they just look happy.
		E	Stomach?
		S	The position and the fact that it's red, which makes it important.
		E	Bent?
		S	Yes like that (traces around the blot)
v4	Could be something where that's the head and sharp objects are coming from the face, its red so its angry, the arms and the legs, pincers in the middle here, fire coming out the back and that a sting.	E	(RR)
		S	Red is the colour of anger and danger, ok those are the sharp things, the head, sharp things from its face, that's fire and this is a sting.
		E	Fire?
		S	Because it's an angry insect and because it's coming out the back one can say its fire shooting out.

Card III

^5	Two people, there are their bums, their faces; there is a pot, their boobs and private parts.	E	(RR)
		S	That's the head and the bums and the boobs and the private parts, the feet and the pot.
		E	Boobs?
		S	Um the position, where they are on the body and its like bushmen paintings and like in bushmen paintings they are not wearing tops.
		E	Private parts?
		S	It sticks out like a guys thing but its got boobs and its wearing high hills therefore it not a specific gender.
v 6	That's like a fly or some kind of insect, the front legs, the eyes and pincers again and that's a marking on the body to show it's poisonous and that's blood.	E	(RR)
		S	That's the head, it's got big eyes, the front legs um….. Ja… that's the top part of its body, um… ja.
		E	Markings to show its poisonous?
		S	It generally looks dangerous because of the blood, it can bite you, and it can have a poisonous bite.
		E	Blood?
		S	Because its bitten somebody and that's their blood, it goes with the general evil theme, its dripped there and is running down.

Card IV

^7	That's a pig, looking from underneath, that's the ears, the snout, the front legs – that's not part of the picture (points to the middle area).	E	(RR)
		S	That's the snout and the ears, the front legs.
		E	Underneath?
		S	Because this part is flat like it's against a surface, a glass surface and its resting its chin, there is the chin, its resting its head.
		E	Through glass?
		S	Because its skin looks squashed, it is being pressed against a see through surface.
		E	Squashed?
		S	The skin looks squashed, the white parts here and the head is wider than it should be.
v 8	These are big leaves they are folded over – a 3D kind of thing.	E	(RR)
		S	Yes those are the leaves and that's the crown at the top – (E) will get to that one in a bit.
		E	3D?
		S	That's the back side of the leaf, that's the front side.
		E	Folded over?
		S	Yes the colour differences make it look like its bending over – light and dark.
v 9	It's like a coat of arms with a crown at the top.	E	(RR)
		S	Ja that's the crown, the whole thing is a coat of

			arms.
		E	Crown?
		S	There are 3 points at the top of it.
Card V			
^10	Looks like a bat; those are feeler kind of things, that's a tail, ja.	E	(RR)
		S	Those are wings, those are the feelers and it has a forked tail.
v 11	This can be legs and big black wings like an angel of death or something.	E	(RR)
		S	Those are the legs, it's got its wings up.
		E	Angel of death?
		S	Because it's black and because of its position, it's about to do something, either hovering or flying over something.
Card VI			
^12	Um…. It's a cat that's been squashed, here are the whiskers, the ears and tuffets on the face, its heart and its windpipe and arms and legs – looks like a Siamese cat.	E	(RR)
		S	That's the head, the long snout, the whiskers; those are the arms and the legs.
		E	Squashed?
		S	You can see its insides and also because of the position – it's fallen, its flat.
		E	Insides?
		S	Yes you can see the heart and the windpipe.
		E	Heart?
		S	The colour differences and because it's been squashed its out of the cat, it's different to the rest of the flesh, the colour that is.
		E	Whiskers?
		S	They are straight and thin and coming out of the snout.
		E	Tuffets?
		S	They look fluffy, can't be ears because it already has ears and because it's coming out of the cheeks.
		E	Fluffy?
		S	The edge looks fluffy.
v 13	This is like a stingray, but its tail has spines on it and it has two sets of pincers on it, ja.	E	(RR)
		S	That the big front part of the stingray, that's its tail, those are, that's its mouth, those are the pincers and the second set of pincers and there are spikes coming out of his tail like a dinosaur.
Card VII			
^14	Two children and they have feathers on their heads like Indians, there are their arms, little skirts, a nose and mouth and they are dancing.	E	(RR)
		S	That's the head and the feathers, the arms and the skirts, their tummies are popping out.
		E	Feathers?
		S	Um the edge looks like it's got a feathered

			texture.
		E	Tummies popping out?
		S	Those are their t-shirts that's their tummy, the t-shirt finishes here therefore the tummy is showing.
v 15	That's a big crab but it's got 4 legs and a big flat head.	E	(RR)
		S	That's the big, flat head and the legs.
		E	Flat head?
		S	It looks like it's on the same level.
		E	Same level?
		S	The texture looks smooth like shell and that's all one shell.
		E	Smooth?
		S	Its all one colour
Card VIII			
^16	There are two chameleons on the side, that's a flower at the bottom with – it looks like a hibiscus and those are leaves from the same plant	E	(RR)
		S	Those are the chameleons, that's the flower, that's – I think it's a stamen and the leaf; the colours make it look like a flower.
		E	Leaves?
		S	It all looks like one body so its leaves.
		E	Chameleons?
		S	Their heads are shaped like chameleons and the way they are crawling and the fact that they have short legs and long tails.
Card IX			
^17	These are two witches, those are their hands with one long finger, and they are pointing at each other and laughing. They have long noses and pointy hats and big tummies and at the bottom are two babies they have big heads and are lying on their backs.	E	(RR)
		S	Those are witches. That is the one long finger, the nose, the pointy hats and these are their tummies and here are the babies those are their heads.
< 18	A lady, she has an apron on, you can see the bow at the back of the apron and she is stirring a pot.	E	(RR)
		S	Yes she is leaning over the pot, that's her back, that's the bow of the apron and her head, she is holding a spoon, this is a pot, she has got a cloth on her head and she is very fat.
v 19	This is a fly with big eyes, no wings and it's got sharp stings, at the back, those are his kidneys and a sharp sting also be his mouth.	E	(RR)
		S	That's the head and its eyes and these are the kidneys and the stings on the back and there are the other stings.
		E	Kidneys?
		S	They are bean shaped and because of their positions.
Card X			
^20	That's the Eiffel tower; those are like pink lawns, all the rest are fireworks.	E	(RR)

		S	That's the Eiffel tower, that's the pink grass and these are all the fireworks.
		E	Fireworks?
		S	The colours and that especially looks like an explosion.
		E	Explosion?
		S	The way its shooting out all the different stripes.
		E	Grass?
		S	This is the path leading up the tower; these have to be lawns along side it.
v 21	This way, are two caterpillars, they are standing up. Those are their babies, that's poison spraying out	E	(RR)
		S	These are the caterpillars, these yellow things are their babies and they have orange eyes, they are spraying poison out their tails.
		E	Poison?
		S	Because they are caterpillars that sting, this tail that's spraying it out also the contrasting colour.
v 22	This green thing looks like a spider with wings.	E	(RR)
		S	Ja, it has its back legs stretched out, these are the legs, it has its two arms above its head and they are joined and it has pincers on its mouth.

Sequence of Scores *OK*

Card	Resp. No	Location and DQ	Loc. No.	Determinant(s) and Form Quality	(2)	Content(s)	Pop	Z Score	Special Scores
I	*1*	*Do*	*4*	*Fo*		*A*			
	2	*Wo*	*1*	*YF-*		*Ad,An*		*1.0*	
II	*3*	*W+*	*1*	*Ma.FCo*	*2*	*H*		*4.5*	*FAB, PHR*
	4	*W+*	*1*	*CF.FMa.ma-*		*A,Fi,Hx*		*4.5*	*AB, FAB, PHR*
III	*5*	*D+*	*1*	*Fo*	*2*	*H,Hh,Art,Cg*	*P*	*4.0*	*FAB2, PHR*
	6	*Wo*	*1*	*mp-*		*Ad,Bl*		*5.5*	*MOR, AB*
IV	*7*	*DSo*	*7*	*FMp.mao*		*A*			
	8	*Ddo*	*99*	*FV-*	*2*	*Bt*			
	9	*Wo*	*1*	*F-*		*Art*		*2.0*	
V	*10*	*Wo*	*1*	*Fo*		*A*	*P*	*1.0*	
	11	*Wo*	*1*	*FC'.Mpu*		*(H)*		*1.0*	*AB, GHR*
VI	*12*	*Wo*	*1*	*FYo*		*A,An*		*2.5*	*MOR, INC*
	13	*Wo*	*1*	*Fu*		*A*		*2.5*	*INC*
VII	*14*	*W+*	*1*	*Mao*	*2*	*H,Art,Cg*	*P*	*2.5*	*GHR*
	15	*Wo*	*1*	*FT-*		*A*		*2.5*	
VIII	*16*	*W+*	*1*	*FMao*	*2*	*A,Bt*		*4.5*	
IX	*17*	*W+*	*1*	*Mapu*	*2*	*(H),H,Cg*		*5.5*	*GHR*
	18	*D+*	*1*	*Mao*		*H,Hh,Cg*		*4.5*	*GHR*
	19	*Wo*	*1*	*F-*		*Ad,An*		*5.5*	*INC2*
X	*20*	*W+*	*1*	*CF.mao*		*Id,Ex*		*5.5*	*INC2*
	21	*Dd+*	*99*	*FMa.FC-*	*2*	*A,Id*		*4.5*	
	22	*Do*	*10*	*F-*		*A*			*INC2*

Summary of Approach

I : D.W	**VI :** W.W
II : W.W	**VII :** W.W
III : D.W	**VIII :** W
IV : DS.Dd.W	**IX :** W.D.W
V : W.W	**X :** W.Dd.D

Structural Summary

Location Features

Zf	=	18
ZSum	=	63.5
ZEst	=	59.5
W	=	15
(Wv	=	0)
D	=	5
W+D	=	20
Dd	=	2
S	=	1

DQ

			(FQ-)
+	=	9	(2)
o	=	13	(7)
v/+	=	0	(0)
v	=	0	(0)

Form Quality

		FQx	MQual	W+D
+	=	0	0	0
o	=	10	3	10
u	=	3	2	3
-	=	9	0	7
none	=	0	0	0

Determinants

Blends

M.FC
CF.FM.m
FM.m
FC'.M
CF.m
FM.FC

Single

M	=	3
FM	=	1
m	=	1
FC	=	0
CF	=	0
C	=	0
Cn	=	0
FC’	=	0
C’F	=	0
C’	=	0
FT	=	1
TF	=	0
T	=	0
FV	=	1
VF	=	0
V	=	0
FY	=	1
YF	=	1
Y	=	0
Fr	=	0
rF	=	0
FD	=	0
F	=	7
(2)	=	7

Contents

H	=	5
(H)	=	2
Hd	=	0
(Hd)	=	0
Hx	=	1
A	=	10
(A)	=	0
Ad	=	3
(Ad)	=	0
An	=	3
Art	=	3
Ay	=	0
Bl	=	1
Bt	=	2
Cg	=	4
Cl	=	0
Ex	=	1
Fd	=	0
Fi	=	1
Ge	=	0
Hh	=	2
Ls	=	0
Na	=	0
Sc	=	0
Sx	=	0
Xy	=	0
Idio	=	2

S-Constellation

☐	FV+VF+V+FD > 2
☐	Col-Shd Blends > 0
☐	Ego < .31 or > .44
☐	MOR > 3
☑	Zd > ±3.5
☑	es > EA
☐	CF + C > FC
☑	X+% < .70
☐	S > 3
☐	P < 3 or > 8
☐	Pure H < 2
☐	R < 17
3	Total

Special Scores

		Lvl-1	Lvl-2
DV	=	0 x1	0 x2
INC	=	2 x2	3 x4
DR	=	0 x3	0 x6
FAB	=	2 x4	1 x7
ALOG	=	0 x5	
CON	=	0 x7	

Raw Sum6 = 8
Wgtd Sum6 = 31

AB	= 3	GHR	= 4
AG	= 0	PHR	= 3
COP	= 0	MOR	= 2
CP	= 0	PER	= 0
		PSV	= 0

RATIOS, PERCENTAGES, AND DERIVATIONS

R = 22 L = 0.47

EB	= 5 : 3.0	EA	= 8.0	EBPer	= 1.7
eb	= 8 : 5	es	= 13	D	= -1
		Adj es	= 9	Adj D	= 0

FM	= 4	SumC’	= 1	SumT	= 1
m	= 4	SumV	= 1	SumY	= 2

AFFECT

FC:CF+C	= 2 : 2
Pure C	= 0
SumC’ : WSumC	= 1 : 3.0
Afr	= 0.47
S	= 1
Blends:R	= 6 : 22
CP	= 0

INTERPERSONAL

COP	= 0	AG	= 0
GHR:PHR	= 4 : 3		
a:p	= 10 : 4		
Food	= 0		
SumT	= 1		
Human Content	= 7		
Pure H	= 5		
PER	= 0		
Isolation Index	= 0.09		

IDEATION

a:p	= 10 : 4	Sum6	= 8
Ma:Mp	= 4 : 2	Lvl-2	= 4
2AB+(Art+Ay)	= 9	WSum6	= 31
MOR	= 2	M-	= 0
		M none	= 0

MEDIATION

XA%	= 0.59
WDA%	= 0.65
X-%	= 0.41
S-	= 0
P	= 3
X+%	= 0.45
Xu%	= 0.14

PROCESSING

Zf	= 18
W:D:Dd	= 15:5:2
W : M	= 15 : 5
Zd	= +4.0
PSV	= 0
DQ+	= 9
DQv	= 0

SELF-PERCEPTION

3r+(2)/R	= 0.32
Fr+rF	= 0
SumV	= 1
FD	= 0
An+Xy	= 3
MOR	= 2
H:(H)+Hd+(Hd)	= 5 : 2

PTI = 5 ☐ DEPI = 4 ☐ CDI = 1 ☐ S-CON = 3 ☐ HVI = No ☐ OBS = No

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CONSTELLATIONS TABLE

S-Constellation (Suicide Potential)

☐ Positive if 8 or more conditions are true:
NOTE: Applicable only for subjects over 14 years old.

- ☐ FV+VF+V+FD [1] > 2
- ☐ Col-Shd Blends [0] > 0
- ☐ Ego [0.32] < .31 *or* > .44
- ☐ MOR [2] > 3
- ☑ Zd [4.0] > ±3.5
- ☑ es [13] > EA [8.0]
- ☐ CF + C [2] > FC [2]
- ☑ X+% [0.45] < .70
- ☐ S [1] > 3
- ☐ P [3] < 3 or > 8
- ☐ Pure H [5] < 2
- ☐ R [22] < 17

3 Total

PTI (Perceptual-Thinking Index)

- ☑ (XA% [0.59] < 0.70) *and* (WDA% [0.65] < 0.75)
- ☑ X-% [0.41] > 0.29
- ☑ (Sum Level 2 Special Scores [4] > 2) *and* (FAB2 [1] > 0)
- ☑ ((R [22] < 17) *and* (WSum6 [31] > 12)) *or* ((R [22] > 16) *and* (WSum6 [31] > 17))
- ☑ (M- [0] > 1) *or* (X-% [0.41] > 0.40)

5 Total

DEPI (Depression Index)

☐ Positive if 5 or more conditions are true:

- ☑ (FV + VF + V [1] > 0) *or* (FD [0] > 2)
- ☐ (Col-Shd Blends [0] > 0) *or* (S [1] > 2)
- ☑ (3r + (2)/R [0.32] > 0.44 *and* Fr + rF [0] = 0) *or* (3r + (2)/R [0.32] < 0.33)
- ☐ (Afr [0.47] < 0.46) *or* (Blends [6] < 4)
- ☐ (SumShading [5] > FM + m [8]) *or* (SumC' [1] > 2)
- ☑ (MOR [2] > 2) *or* (2xAB + Art + Ay [9] > 3)
- ☑ (COP [0] < 2) *or* ([Bt+2xCl+Ge+Ls+2xNa]/R [0.09] > 0.24)

4 Total

CDI (Coping Deficit Index)

☐ Positive if 4 or more conditions are true:

- ☐ (EA [8.0] < 6) *or* (AdjD [0] < 0)
- ☑ (COP [0] < 2) *and* (AG [0] < 2)
- ☐ (Weighted Sum C [3.0] < 2.5) *or* (Afr [0.47] < 0.46)
- ☐ (Passive [4] > Active + 1 [11]) *or* (Pure H [5] < 2)
- ☐ (Sum T [1] > 1) *or* (Isolate/R [0.09] > 0.24) *or* (Food [0] > 0)

1 Total

HVI (Hypervigilance Index)

☐ Positive if condition 1 is true and at least 4 of the others are true:

- ☐ (1) FT + TF + T [1] = 0

- ☑ (2) Zf [18] > 12
- ☑ (3) Zd [4.0] > +3.5
- ☐ (4) S [1] > 3
- ☑ (5) H + (H) + Hd + (Hd) [7] > 6
- ☐ (6) (H) + (A) + (Hd) + (Ad) [2] > 3
- ☐ (7) H + A : Hd + Ad [17:3] < 4 : 1
- ☑ (8) Cg [4] > 3

OBS (Obsessive Style Index)

- ☐ (1) Dd [2] > 3
- ☑ (2) Zf [18] > 12
- ☑ (3) Zd [4.0] > +3.0
- ☐ (4) Populars [3] > 7
- ☐ (5) FQ+ [0] > 1

☐ Positive if one or more is true:

- ☐ Conditions 1 to 5 are all true
- ☐ Two or more of 1 to 4 are true *and* FQ+ [0] > 3
- ☐ 3 or more of 1 to 5 are true *and* X+% [0.45] > 0.89
- ☐ FQ+ [0] > 3 *and* X+% [0.45] > 0.89

NOTE: *'*' indicates a cutoff that has been adjusted for age norms.*

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SCZI (Schizophrenia Index)

☑ Positive if 4 or more conditions are true:

- ☑ ((X+% [0.45] < 0.61) *and* (S-% [0.00] < 0.41)) *or* (X+% [0.45] < 0.50)
- ☑ X-% [0.41] > 0.29
- ☑ (FQ- [9] ≥ FQu [3]) *or* (FQ- [9] > FQo [10] + FQ+ [0])
- ☑ (Sum Level 2 Special Scores [4] > 1) *and* (FAB2 [1] > 0)
- ☑ (Raw Sum of 6 Special Scores [8] > 6) *or* (Weighted Sum of 6 Special Scores [31] > 17)
- ☑ (M- [0] > 1) *or* (X-% [0.41] > 0.40)

6 Total

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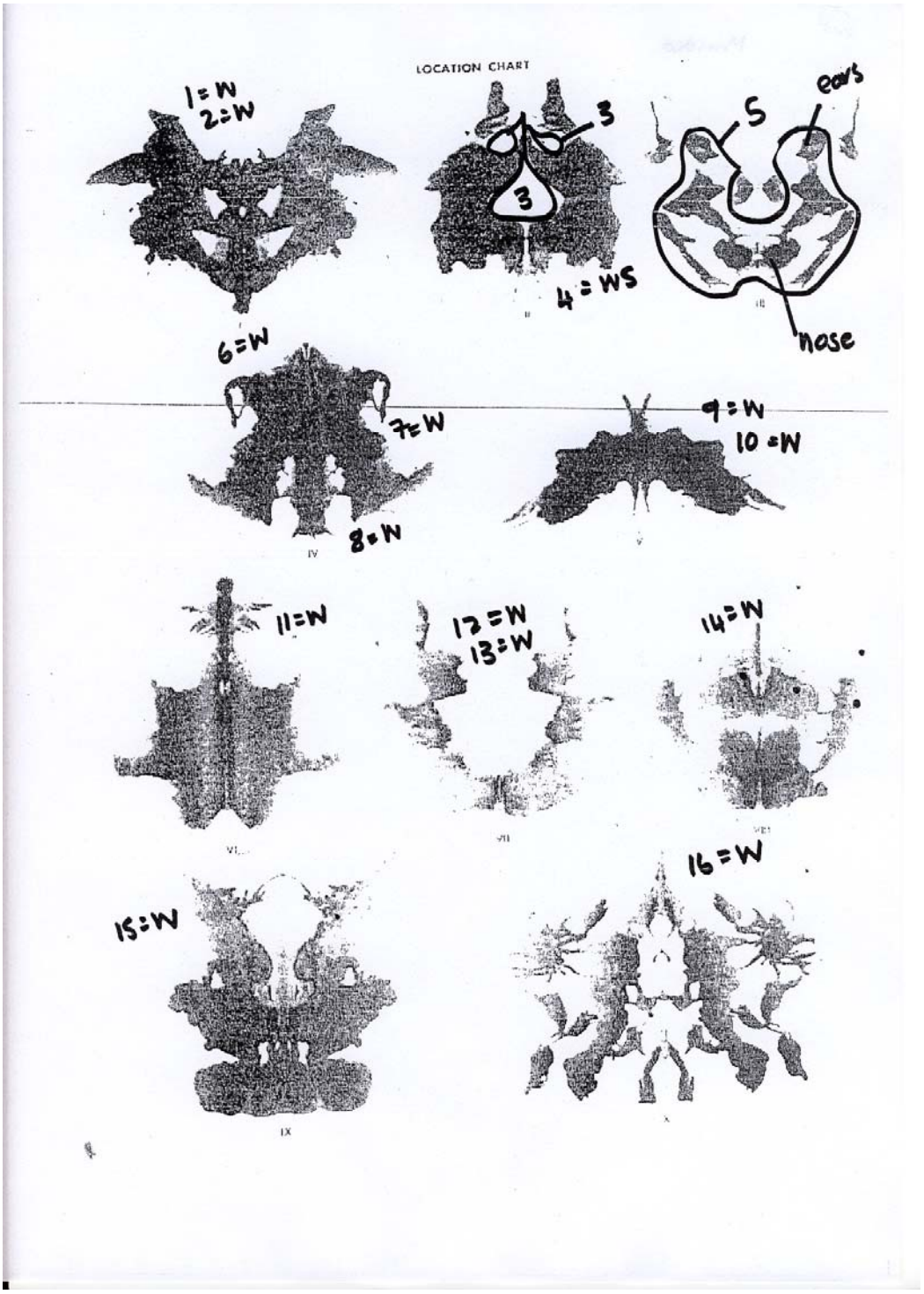
KK



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KK

Response		Inquiry		
Card I				
^1	Sort of like a mask, a monster mask.	^1	E	(RR)
			S	This looks like his laugh, his eyes and his ears, it looks angry.
			E	Angry?
			S	His eyes, someone that's angry at somebody – his nose breathing – it's opening up.
			E	Opening up?
			S	Sort of like his mouth is open – it's scary – the opening is here like that.
^2	A bat can't see anything else.	^2	E	(RR)
			S	The wings, sort of like arms and sort of like his head.
Card II				
^3	Um sort of like a sad face – crying,	^3	E	(RR)
			S	Um... these are the eyes, these are the eyebrows and it looks sad because it's frowning, this is the mouth and the nose, it's sort of screaming/crying because the mouth is open.
			E	Open?
			S	The hole in the middle.
^4	A cats face, that's all	^4	E	(RR)
			S	This is the cat's whiskers and his mouth, his eyes.
			E	Whiskers?
			S	The side, because it is standing out, also looks like its hurt – bleeding through the mouth.
			E	Bleeding?
			S	Yes the red, its dripping off.
Card III				
^5	This is a difficult one, also looks like a cats face, its all I can see.		E	(RR)
			S	Um… this is like the part where his nose is, the side of his nose, the whiskers because they come out, these are his ears, you can't see his eyes.
				Whiskers?
			E	Because of the shape – the way the face goes,
			S	it's a diamond shape.

Card IV

^6	Looks like a monster standing.	^6	E	(RR)
			S	Ja this is like its tail, his huge legs and feet, his arms, this is like the lower/middle part of the body, his stomach, chest and his head.
			E	Monster?
			S	He is ready to attack, he is angry.
			E	Angry/attack?
			S	Because of his stance, looks like he is ready to fight – the arms, legs are open – ready for something.
^7	Also like a bug.	^7	E	(RR)
			S	Um sort of like, this is the shell, this is the legs, like when how a tortoise goes moving, this is the head from the back
			E	Shell?
			S	The black part, the middle looks like a shell.
^8	Also an animal looking up, the chin and the ears and the nose.	^8	E	(RR)
			S	Ja, it's like a rat, this is the nose, the ears and the chin is also here, this is the rest of the body.
			E	Rat?
			S	Because it looks like a sharp mouth and this looks like its nose, it's sniffing at something.

Card V

^9	A butterfly or a bat.	^9	E	(RR)
			S	This is the bats head, this is its wings and its black.
v10	A bird.	^10	E	(RR)
			S	Um… it's wings, its beak and it's head, these are his feet.

Card VI

^11	Um sort of, like a dead animal, that's all I see.	^11	E	(RR)
			S	Ja looks like a dead cat because it's lying flat, these are its legs, they are straight and outwards, these are the front legs stretched outwards, this is its neck, these are its ears, this is the whiskers and this is the nose and mouth.
			E	Whiskers?
			S	Because two lines are coming out.
			E	Flat?
			S	Because the legs are outwards, doesn't look like he is standing but lying flat on his stomach.

Card VII

^12	Looks like two bunnies screaming at each other, also like they are looking at each other.	^12	E	(RR)
			S	These are the rocks they are standing on, the tails, this is the feet, this is the neck, and this is the mouth opening up screaming at each other. This is the ears.
			E	Open mouth?
			S	The hole and the screaming at each other and the nose.
^13	Two dwarfs.	^13	E	(RR)
			S	Ja these are the hats, this is their head, this is their body and um these are their eyes and these, their noses and mouths below, they are standing on a rock, looking at each other.
			E	Hats?
			S	How it stands up, its straight up.

Card VIII

^14	Look like two animals climbing up something, maybe a hill or a mountain, here sort of like a monster, his arms and two eyes, he is laughing because he has revenge or something, he is keeping the two animals, like that, he wants to kill them.	^14	E	(RR)
			S	One animal is climbing, the legs 1,2, 3, 4 the same with this one, they are climbing up to the hill, this is grass and flowers and a monster, his eyes, his mouth is open – laughing, his arms and hands are holding the animals by the neck strangling them or just carrying them, this is the head.
			E	Grass?
			S	The green part
			E	Flowers?
			S	The red and orange and colourful part.
			E	Monster?
			S	It's huge and has a big head – an unusual creature.

Card IX

^15	Looks like a monstrous rabbit, two eyes, two noses and like a skeleton, very ugly and gross, its mean – looks like he is angry.	^15	E	(RR)
			S	This is like the head here, also this part is the cheeks, his two eyes which look angry and mean, two nostrils, and this - the body and this is the head.
			E	Eyes mean?
			S	Because the eyes are triangles, therefore it looks angry.
			E	Cheeks?
			S	It has to look like cheeks because it comes out.

Card X

^16	Looks like a forest or a place with lots of different animals or creatures that's all, ja.	^16	E	(RR)
			S	Ja this is the forest with all the different flowers and trees and these look like no this looks like a fairy flying, this is maybe horses and other creatures and this as well, these also look like creatures.
			E	Flowers?
			S	Because it's colourful.
			E	Trees?
			S	Because of the green in it.
			E	Fairy?
			S	Because of the wings and the body
			E	Horses?
			S	Looks like this is the body, this is the head and the legs, looks like it's in pain.
			E	Pain?
			S	Not comfortable, looks like it's been hurt, not standing comfortable, like when someone throws you, you are not stable.

Sequence of Scores ***KK***

Card	Resp. No	Location and DQ	Loc. No.	Determinant(s) and Form Quality	(2)	Content(s)	Pop	Z Score	Special Scores
I	*1*	*WSo*	*1*	*Mao*		*(Hd),Hx*		*3.5*	*AB, AG, PHR*
	2	*Wo*	*1*	*Fo*		*A*	*P*	*1.0*	*INC*
II	*3*	*DdSo*		*Mau*		*Hd*			*MOR, PHR*
	4	*WS+*	*1*	*CF.mp-*		*Ad*		*4.5*	*MOR*
III	*5*	*Do*	*1*	*F-*		*Ad*			
IV	*6*	*Wo*	*1*	*Mpo*		*(H)*	*P*	*2.0*	*AG, GHR*
	7	*Wo*	*1*	*F-*		*A*		*2.0*	
	8	*Wo*	*1*	*FMpo*		*A*		*2.0*	
V	*9*	*Wo*	*1*	*FC'o*		*A*	*P*	*1.0*	
	10	*Wo*	*1*	*Fu*		*A*		*1.0*	
VI	*11*	*Wo*	*1*	*Fo*		*A*		*2.5*	*MOR*
VII	*12*	*W+*	*1*	*Mao*	*2*	*A,Ls*		*2.5*	*AG, INC2, PHR*
	13	*W+*	*1*	*Mpo*	*2*	*(H),Ls,Cg*		*2.5*	*GHR*
VIII	*14*	*W+*	*1*	*FMa.Ma.FCu*	*2*	*(H),Ls,A*		*4.5*	*AG, PHR*
IX	*15*	*Wo*	*1*	*Mpu*		*(A),Hx*		*5.5*	*AG, PHR*
X	*16*	*W+*	*1*	*Ma.FC.FMp-*		*(H),A,Bt*		*5.5*	*MOR, PHR*

Summary of Approach

I : WS.W	**VI :** W
II : DdS.WS	**VII :** W.W
III : D	**VIII :** W
IV : W.W.W	**IX :** W
V : W.W	**X :** W

Structural Summary

Location Features

Zf	=	14
ZSum	=	40.0
ZEst	=	45.5
W	=	14
(Wv	=	0)
D	=	1
W+D	=	15
Dd	=	1
S	=	3

DQ

			(FQ-)
+	=	5	(2)
o	=	11	(2)
v/+	=	0	(0)
v	=	0	(0)

Form Quality

		FQx	MQual	W+D
+	=	0	0	0
o	=	8	4	8
u	=	4	3	3
-	=	4	1	4
none	=	0	0	0

Determinants

Blends	Single		
CF.m	M	=	6
FM.M.FC	FM	=	1
M.FC.FM	m	=	0
	FC	=	0
	CF	=	0
	C	=	0
	Cn	=	0
	FC’	=	1
	C’F	=	0
	C’	=	0
	FT	=	0
	TF	=	0
	T	=	0
	FV	=	0
	VF	=	0
	V	=	0
	FY	=	0
	YF	=	0
	Y	=	0
	Fr	=	0
	rF	=	0
	FD	=	0
	F	=	5
	(2)	=	3

Contents

H	=	0
(H)	=	4
Hd	=	1
(Hd)	=	1
Hx	=	2
A	=	9
(A)	=	1
Ad	=	2
(Ad)	=	0
An	=	0
Art	=	0
Ay	=	0
Bl	=	0
Bt	=	1
Cg	=	1
Cl	=	0
Ex	=	0
Fd	=	0
Fi	=	0
Ge	=	0
Hh	=	0
Ls	=	3
Na	=	0
Sc	=	0
Sx	=	0
Xy	=	0
Idio	=	0

S-Constellation

☐	FV+VF+V+FD > 2
☐	Col-Shd Blends > 0
☑	Ego < .31 or > .44
☑	MOR > 3
☑	Zd > ±3.5
☐	es > EA
☐	CF + C > FC
☑	X+% < .70
☐	S > 3
☐	P < 3 or > 8
☑	Pure H < 2
☑	R < 17
6	Total

Special Scores

		Lvl-1	Lvl-2
DV	=	0 x1	0 x2
INC	=	1 x2	1 x4
DR	=	0 x3	0 x6
FAB	=	0 x4	0 x7
ALOG	=	0 x5	
CON	=	0 x7	
Raw Sum6	=	**2**	
Wgtd Sum6	=	**6**	

AB	= 1	GHR	= 2
AG	= 5	PHR	= 6
COP	= 0	MOR	= 4
CP	= 0	PER	= 0
		PSV	= 0

RATIOS, PERCENTAGES, AND DERIVATIONS

R = 16 L = 0.45

EB	= 8 : 2.0	EA	= 10.0	EBPer	= 4.0
eb	= 4 : 1	es	= 5	D	= +1
		Adj es	= 5	Adj D	= +1
FM	= 3	SumC’	= 1	SumT	= 0
m	= 1	SumV	= 0	SumY	= 0

AFFECT

FC:CF+C	= 2 : 1
Pure C	= 0
SumC’ : WSumC	= 1 : 2.0
Afr	= 0.23
S	= 3
Blends:R	= 3 : 16
CP	= 0

INTERPERSONAL

COP	= 0	AG	= 5
GHR:PHR	= 2 : 6		
a:p	= 6 : 6		
Food	= 0		
SumT	= 0		
Human Content	= 6		
Pure H	= 0		
PER	= 0		
Isolation Index	= 0.25		

IDEATION

a:p	= 6 : 6	Sum6	= 2
Ma:Mp	= 5 : 3	Lvl-2	= 1
2AB+(Art+Ay)	= 2	WSum6	= 6
MOR	= 4	M-	= 1
		M none	= 0

MEDIATION

XA%	= 0.75
WDA%	= 0.73
X-%	= 0.25
S-	= 1
P	= 3
X+%	= 0.50
Xu%	= 0.25

PROCESSING

Zf	= 14
W:D:Dd	= 14:1:1
W : M	= 14 : 8
Zd	= -5.5
PSV	= 0
DQ+	= 5
DQv	= 0

SELF-PERCEPTION

3r+(2)/R	= 0.19
Fr+rF	= 0
SumV	= 0
FD	= 0
An+Xy	= 0
MOR	= 4
H:(H)+Hd+(Hd)	= 0 : 6

PTI = 0 ☑ DEPI = 5 ☐ CDI = 3 ☐ S-CON = 6 ☐ HVI = No ☐ OBS = No

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CONSTELLATIONS TABLE

S-Constellation (Suicide Potential)

☐ Positive if 8 or more conditions are true:
NOTE: Applicable only for subjects over 14 years old.

- ☐ FV+VF+V+FD [0] > 2
- ☐ Col-Shd Blends [0] > 0
- ☑ Ego [0.19] < .31 *or* > .44
- ☑ MOR [4] > 3
- ☑ Zd [-5.5] > ±3.5
- ☐ es [5] > EA [10.0]
- ☐ CF + C [1] > FC [2]
- ☑ X+% [0.50] < .70
- ☐ S [3] > 3
- ☐ P [3] < 3 or > 8
- ☑ Pure H [0] < 2
- ☑ R [16] < 17

6 Total

PTI (Perceptual-Thinking Index)

- ☐ (XA% [0.75] < 0.70) *and* (WDA% [0.73] < 0.75)
- ☐ X-% [0.25] > 0.29
- ☐ (Sum Level 2 Special Scores [1] > 2) *and* (FAB2 [0] > 0)
- ☐ ((R [16] < 17) *and* (WSum6 [6] > 12)) *or* ((R [16] > 16) *and* (WSum6 [6] > 17))
- ☐ (M- [1] > 1) *or* (X-% [0.25] > 0.40)

0 Total

DEPI (Depression Index)

☑ Positive if 5 or more conditions are true:

- ☐ (FV + VF + V [0] > 0) *or* (FD [0] > 2)
- ☑ (Col-Shd Blends [0] > 0) *or* (S [3] > 2)
- ☑ (3r + (2)/R [0.19] > 0.44 *and* Fr + rF [0] = 0) *or* (3r + (2)/R [0.19] < 0.33)
- ☑ (Afr [0.23] < 0.46) *or* (Blends [3] < 4)
- ☐ (SumShading [1] > FM + m [4]) *or* (SumC' [1] > 2)
- ☑ (MOR [4] > 2) *or* (2xAB + Art + Ay [2] > 3)
- ☑ (COP [0] < 2) *or* ([Bt+2xCl+Ge+Ls+2xNa]/R [0.25] > 0.24)

5 Total

CDI (Coping Deficit Index)

☐ Positive if 4 or more conditions are true:

- ☐ (EA [10.0] < 6) *or* (AdjD [1] < 0)
- ☐ (COP [0] < 2) *and* (AG [5] < 2)
- ☑ (Weighted Sum C [2.0] < 2.5) *or* (Afr [0.23] < 0.46)
- ☑ (Passive [6] > Active + 1 [7]) *or* (Pure H [0] < 2)
- ☑ (Sum T [0] > 1) *or* (Isolate/R [0.25] > 0.24) *or* (Food [0] > 0)

3 Total

HVI (Hypervigilance Index)

☐ Positive if condition 1 is true and at least 4 of the others are true:

- ☑ (1) FT + TF + T [0] = 0

- ☑ (2) Zf [14] > 12
- ☐ (3) Zd [-5.5] > +3.5
- ☐ (4) S [3] > 3
- ☐ (5) H + (H) + Hd + (Hd) [6] > 6
- ☑ (6) (H) + (A) + (Hd) + (Ad) [6] > 3
- ☑ (7) H + A : Hd + Ad [14:4] < 4 : 1
- ☐ (8) Cg [1] > 3

OBS (Obsessive Style Index)

- ☐ (1) Dd [1] > 3
- ☑ (2) Zf [14] > 12
- ☐ (3) Zd [-5.5] > +3.0
- ☐ (4) Populars [3] > 7
- ☐ (5) FQ+ [0] > 1

☐ Positive if one or more is true:

- ☐ Conditions 1 to 5 are all true
- ☐ Two or more of 1 to 4 are true *and* FQ+ [0] > 3
- ☐ 3 or more of 1 to 5 are true *and* X+% [0.50] > 0.89
- ☐ FQ+ [0] > 3 *and* X+% [0.50] > 0.89

NOTE: *'*' indicates a cutoff that has been adjusted for age norms.*

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SCZI (Schizophrenia Index)

☐ Positive if 4 or more conditions are true:

- ☑ ((X+% [0.50] < 0.61) *and* (S-% [0.25] < 0.41)) *or* (X+% [0.50] < 0.50)
- ☐ X-% [0.25] > 0.29
- ☑ (FQ- [4] ≥ FQu [4]) *or* (FQ- [4] > FQo [8] + FQ+ [0])
- ☐ (Sum Level 2 Special Scores [1] > 1) *and* (FAB2 [0] > 0)
- ☐ (Raw Sum of 6 Special Scores [2] > 6) *or* (Weighted Sum of 6 Special Scores [6] > 17)
- ☐ (M- [1] > 1) *or* (X-% [0.25] > 0.40)

2 Total

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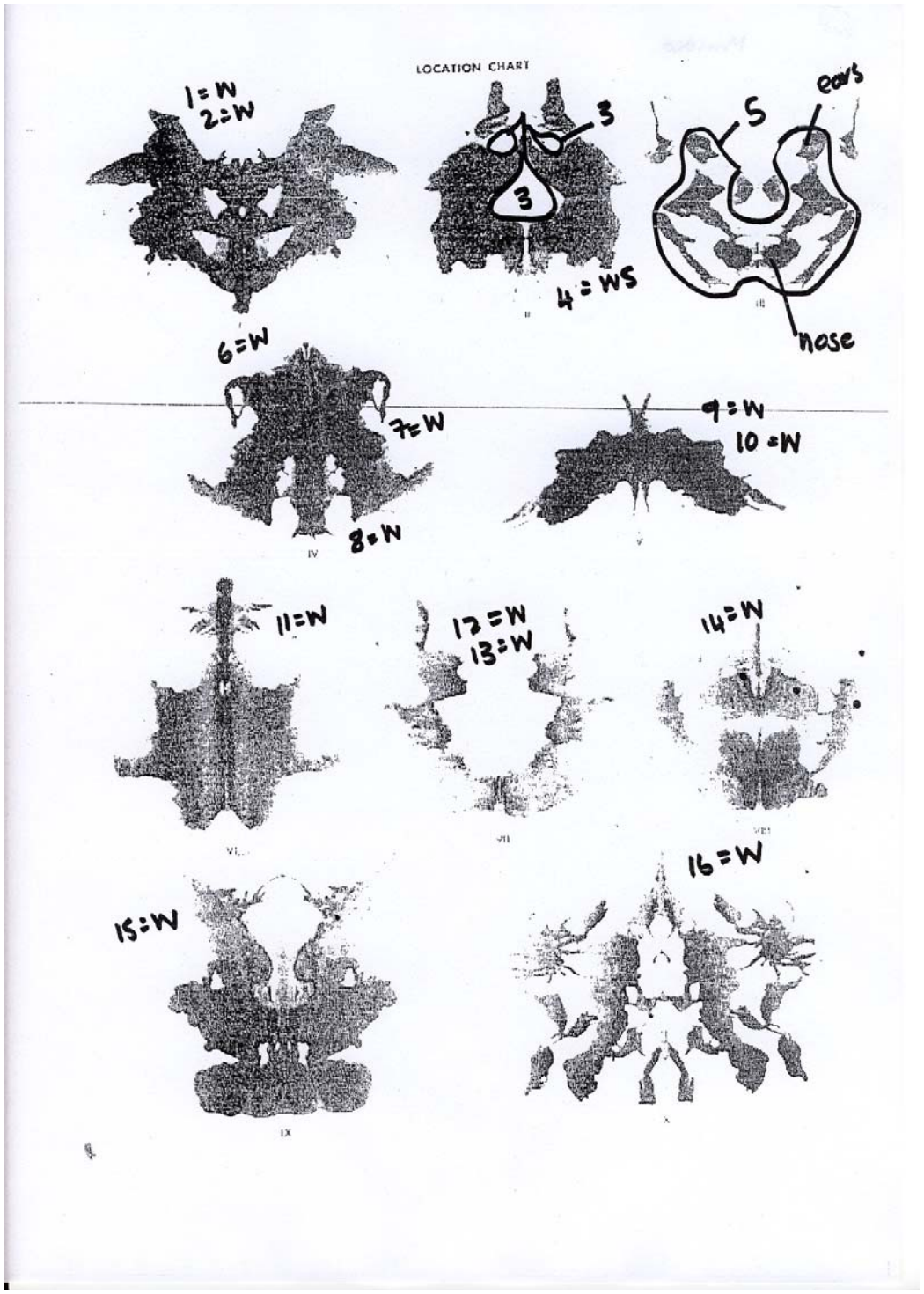
RK



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RK

Response		Inquiry		
Card I				
^1	This looks like a scarab Beatle.	1	E:	(RR)
			S:	This part here, these pincer type things remind me of a scarab.
^2	This could be two birds facing away from each other.	2	E:	(RR)
			S:	This looks like the beak and the head, they don't have bodies just heads.
^3	This could be ghosts.	3	E:	(RR)
			S:	There are the eyes, the white/blank spaces look like ghosts.
			E:	Blank spaces?
			S:	Yes looks like a pumpkin head – the eyes are cut out, that reminds me of ghosts like at Halloween. I remember being scared of ghosts as a kid, was always scared of the dark.
^4	This could be a hill/trees or landscape type thing.	4	E:	(RR)
			S:	Here, there is a tree and another over here, do you know the book – A little prince, I read it to my children, well anyway it looks like that with a globe standing with little trees.
Card II				
^5	This red suggests blood.	5	E:	(RR)
			S:	This here, if you spill blood on paper work, when it dries it looks like that colour. Its really difficult to get the shit off the documents.
^6	This could be a cable car going up.	6	E:	(RR)
			S:	This part, the cable looks like this, the track and the ridges.
^7	This could be a snowy in a courtyard here	7	E:	(RR)
			S:	This here, the white, the edges remind me of a photograph I love, it's of a courtyard.
			E:	Edges?
			S:	Its how the snow settles, it's not in a straight line.
			E:	Snow?
			S:	Yes the edges look like snow.

Card III

^8	This looks like a scan when you are pregnant, a foetal scan, the heart beating there.	8	E:	(RR)
			S:	This part here, if you take this away it looks like a foetal scan. The lines here are like those at the bottom of the print of the scan. The heart is here, it's like the heart beat is reflected on the picture like that, that's how it looks - an ultrasound.
			E:	Heart?
			S:	Yes the shape is like that on an ultrasound.
^9	This could be two people having a conversation.	9	E:	(RR)
			S:	Yes here, the head, head and their hands.
^10	This, high hill shoes.	10	E:	(RR)
			S:	Um the differences in colour between the legs and the shoes, it's how it's represented by illustrators.
			E:	Differences in colour?
			S:	Yes the light and dark - here.
^11	This looks like two joined hearts.	11	E:	(RR)
			S:	It's here and here,
			E:	Heart?
			S:	Yes the shape looks like two hearts.

Card IV

^12	This looks like a dragon head.	12	E:	(RR)
			S:	This part, those are the eyes, the jaw. I am reading a fantasy novel at the moment and it's got a dragon on the front cover, it's just like it.

Card V

^13	This looks like a butterfly or a bat – the wings are upside down.	13	E:	(RR)
			S:	Here is the head, the wings, those are the feet – I think they have feet? It's a bat not a butterfly.

Card VI

^ 14	This looks like an animal hide on the floor.	14	E:	(RR)
			S:	The whole part here, the shape and the markings of the spine, and the spots here, foot, foot other foot and foot.
			E:	Spots?
			S:	Yes these points let me think of spots.
^15	Looks like petals of a flower.	15	E:	(RR)
			S:	Here, the phasing of the colour – a lilac flower, the purple, light pink here, its dark here and its also got a frilled edge.

Card VII

^16	Looks like two girls with pony tails up here, just two girls playing.	16	E:	(RR)
			S:	These are the pony tails, one foot, one foot, the foot skipping along, nose, rosy cheeks.
			E:	Rosy cheeks?
			S:	Yes the shading here.
			E:	Pony tails?
			S:	The shape.

Card VIII

^17	Looks like a butterfly.	17	E:	(RR)
			S:	Yes the orange section, the shape here reminds me of a comic book representation of a butterfly.
^18	Looks like an orchid, this part here.	18	E:	(RR)
			S:	That part (traces around the blot), this, looks like a phalaenopsis (type of orchid) when it dies. I really like those flowers, they look so pretty when they bloom.
^19	These look like chameleons holding these things up, not sure what they supposed to be.	19	E:	(RR)
			S:	These look like chameleons, like in a heraldic crest, the dog and lion are holding up something with their claws.
			E:	Heraldic crest?
			S:	Yes something being held up.
			E:	Chameleons?
			S:	Yes here are the legs, the body, and the face.

Card IX

^20	This looks like a violin.	20	E:	(RR)
			S:	This part here, and around here like that, the in and out shapes.
^21	This reminds me of a rodent skull.	21	E:	(RR)
			S:	This, it's the same as a rats head, from the top, it feathery, light and delicate.
			E:	Feathery, light and delicate?
			S:	Yes the spaces and the lightness of colour.
^22	This looks like a tic.	22	E:	(RR)
			S:	Here this part here, ever seen a tic? They are horrible little things, the colouring looks just like it.
			E:	Colouring?
			S:	Tics go lighter on the sides when they are full

				and darker on the top, this looks like a full tic. I really hate those little creatures, they are just horrible things.
Card X				
^23	This looks like a caterpillar.	23	E:	(RR)
			S:	These things here, they have two things in front, bottom looks like a cat's belly. It looks squishy
			E:	Squishy?
			S:	It fades out, it's big, no fine lines in it.
^24	This looks like those seeds from a tree; I don't know what they are called.	24	E:	(RR)
			S:	This one it's the same, has the same end, its very feathery – this darker part and stem like thing.
^25	Looks like a skull here, the head, and the eyes are up here.	25	E:	(RR)
			S:	There's the scull, the head part and empty eye sockets of the scull are here.
^26	This is a fictional, fantasy angel type.	26	E:	(RR)
			S:	Here, these could be wings, like an angel type thing, its not a traditional but rather like those represented in comic books, with massive trail wings - the fantasy type.

Sequence of Scores **RK**

Card	Resp. No	Location and DQ	Loc. No.	Determinant(s) and Form Quality	(2)	Content(s)	Pop	Z Score	Special Scores
I	1	Ddo	21	Fo		A			DV
	2	D+	7	Fo		Ad		6.0	
	3	DdSv	99	F-		(H)			PER, PHR
	4	Ddo	35	F-	2	Na			PER, DR2
II	5	Dv	1	CF-		Bl			DR2
	6	D+	4	F-		Sc		5.5	
	7	DSo	5	F-		Ls			DV, PER
III	8	Ddo	99	F-		Xy			
	9	D+	9	Mpo	2	H		4.0	GHR
	10	Ddo	33	FYo		Cg			
	11	Do	3	F-	2	An			
IV	12	Do	1	Fu		(Hd)			PER, GHR
V	13	Wo	1	Fo		A	P	1.0	
VI	14	Do		Fo		Ad,Hh	P		
	15	Ddo	22	YF-		Bt			CP
VII	16	D+	2	FY.Mao	2	H	P	3.0	GHR
VIII	17	Ddo	99	F-		(A)			
	18	Do	2	Fo		Bt			PER
	19	W+	1	FMp-	2	A,Art	P	4.5	
IX	20	Ddo	99	F-		Sc			
	21	Ddo	99	FT-		Ad			DV, MOR
	22	DdSo	32	YF-		A			PER
X	23	Do	9	FYo	2	A			INC
	24	Do	3	FTo		Bt			
	25	Ddo	99	F-		An			MOR
	26	Do	10	F-		(H)			PHR

Summary of Approach

I :	Dd.D.DdS.Dd	**VI :**	D.Dd
II :	D.D.DS	**VII :**	D
III :	Dd.D.Dd.D	**VIII :**	Dd.D.W
IV :	D	**IX :**	Dd.Dd.DdS
V :	W	**X :**	D.D.Dd.D

Structural Summary

Location Features

Zf	=	6
ZSum	=	24.0
ZEst	=	17.0
W	=	2
(Wv	=	0)
D	=	13
W+D	=	15
Dd	=	11
S	=	3

DQ

			(FQ-)
+	=	5	(2)
o	=	19	(11)
v/+	=	0	(0)
v	=	2	(2)

Form Quality

		FQx	MQual	W+D
+	=	0	0	0
o	=	10	2	8
u	=	1	0	1
-	=	15	0	6
none	=	0	0	0

Determinants

Blends	Single		
FY.M	M	=	1
	FM	=	1
	m	=	0
	FC	=	0
	CF	=	1
	C	=	0
	Cn	=	0
	FC’	=	0
	C’F	=	0
	C’	=	0
	FT	=	2
	TF	=	0
	T	=	0
	FV	=	0
	VF	=	0
	V	=	0
	FY	=	2
	YF	=	2
	Y	=	0
	Fr	=	0
	rF	=	0
	FD	=	0
	F	=	16
	(2)	=	6

Contents

H	=	2
(H)	=	2
Hd	=	0
(Hd)	=	1
Hx	=	0
A	=	5
(A)	=	1
Ad	=	3
(Ad)	=	0
An	=	2
Art	=	1
Ay	=	0
Bl	=	1
Bt	=	3
Cg	=	1
Cl	=	0
Ex	=	0
Fd	=	0
Fi	=	0
Ge	=	0
Hh	=	1
Ls	=	1
Na	=	1
Sc	=	2
Sx	=	0
Xy	=	1
Idio	=	0

S-Constellation

☐	FV+VF+V+FD > 2
☐	Col-Shd Blends > 0
☑	Ego < .31 or > .44
☐	MOR > 3
☑	Zd > ±3.5
☑	es > EA
☑	CF + C > FC
☑	X+% < .70
☐	S > 3
☐	P < 3 or > 8
☐	Pure H < 2
☐	R < 17
5	Total

Special Scores

		Lvl-1	Lvl-2
DV	=	3 x1	0 x2
INC	=	1 x2	0 x4
DR	=	0 x3	2 x6
FAB	=	0 x4	0 x7
ALOG	=	0 x5	
CON	=	0 x7	
Raw Sum6	=	**6**	
Wgtd Sum6	=	**17**	

AB	= 0	GHR	= 3
AG	= 0	PHR	= 2
COP	= 0	MOR	= 2
CP	= 1	PER	= 6
		PSV	= 0

RATIOS, PERCENTAGES, AND DERIVATIONS

R = 26 L = 1.60

EB	= 2 : 1.0	EA	= 3.0	EBPer	= N/A
eb	= 1 : 7	es	= 8	D	= -1
		Adj es	= 4	Adj D	= 0
FM	= 1	SumC’	= 0	SumT	= 2
m	= 0	SumV	= 0	SumY	= 5

AFFECT

FC:CF+C	= 0 : 1
Pure C	= 0
SumC’ : WSumC	= 0 : 1.0
Afr	= 0.63
S	= 3
Blends:R	= 1 : 26
CP	= 1

INTERPERSONAL

COP = 0	AG = 0
GHR:PHR	= 3 : 2
a:p	= 1 : 2
Food	= 0
SumT	= 2
Human Content	= 5
Pure H	= 2
PER	= 6
Isolation Index	= 0.23

IDEATION

a:p	= 1 : 2	Sum6	= 6
Ma:Mp	= 1 : 1	Lvl-2	= 2
2AB+(Art+Ay)	= 1	WSum6	= 17
MOR	= 2	M-	= 0
		M none	= 0

MEDIATION

XA%	= 0.42
WDA%	= 0.60
X-%	= 0.58
S-	= 3
P	= 4
X+%	= 0.38
Xu%	= 0.04

PROCESSING

Zf	= 6
W:D:Dd	= 2:13:11
W : M	= 2 : 2
Zd	= +7.0
PSV	= 0
DQ+	= 5
DQv	= 2

SELF-PERCEPTION

3r+(2)/R	= 0.23
Fr+rF	= 0
SumV	= 0
FD	= 0
An+Xy	= 3
MOR	= 2
H:(H)+Hd+(Hd)	= 2 : 3

PTI = 3 ☑ DEPI = 5 ☑ CDI = 4 ☐ S-CON = 5 ☐ HVI = No ☐ OBS = No

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CONSTELLATIONS TABLE

S-Constellation (Suicide Potential)

☐ Positive if 8 or more conditions are true:
NOTE: Applicable only for subjects over 14 years old.

- ☐ FV+VF+V+FD [0] > 2
- ☐ Col-Shd Blends [0] > 0
- ☑ Ego [0.23] < .31 *or* > .44
- ☐ MOR [2] > 3
- ☑ Zd [7.0] > ±3.5
- ☑ es [8] > EA [3.0]
- ☑ CF + C [1] > FC [0]
- ☑ X+% [0.38] < .70
- ☐ S [3] > 3
- ☐ P [4] < 3 or > 8
- ☐ Pure H [2] < 2
- ☐ R [26] < 17

5 Total

PTI (Perceptual-Thinking Index)

- ☑ (XA% [0.42] < 0.70) *and* (WDA% [0.60] < 0.75)
- ☑ X-% [0.58] > 0.29
- ☐ (Sum Level 2 Special Scores [2] > 2) *and* (FAB2 [0] > 0)
- ☐ ((R [26] < 17) *and* (WSum6 [17] > 12)) *or* ((R [26] > 16) *and* (WSum6 [17] > 17))
- ☑ (M- [0] > 1) *or* (X-% [0.58] > 0.40)

3 Total

DEPI (Depression Index)

☑ Positive if 5 or more conditions are true:

- ☐ (FV + VF + V [0] > 0) *or* (FD [0] > 2)
- ☑ (Col-Shd Blends [0] > 0) *or* (S [3] > 2)
- ☑ (3r + (2)/R [0.23] > 0.44 *and* Fr + rF [0] = 0) *or* (3r + (2)/R [0.23] < 0.33)
- ☑ (Afr [0.63] < 0.46) *or* (Blends [1] < 4)
- ☑ (SumShading [7] > FM + m [1]) *or* (SumC' [0] > 2)
- ☐ (MOR [2] > 2) *or* (2xAB + Art + Ay [1] > 3)
- ☑ (COP [0] < 2) *or* ([Bt+2xCl+Ge+Ls+2xNa]/R [0.23] > 0.24)

5 Total

CDI (Coping Deficit Index)

☑ Positive if 4 or more conditions are true:

- ☑ (EA [3.0] < 6) *or* (AdjD [0] < 0)
- ☑ (COP [0] < 2) *and* (AG [0] < 2)
- ☑ (Weighted Sum C [1.0] < 2.5) *or* (Afr [0.63] < 0.46)
- ☐ (Passive [2] > Active + 1 [2]) *or* (Pure H [2] < 2)
- ☑ (Sum T [2] > 1) *or* (Isolate/R [0.23] > 0.24) *or* (Food [0] > 0)

4 Total

HVI (Hypervigilance Index)

☐ Positive if condition 1 is true and at least 4 of the others are true:

- ☐ (1) FT + TF + T [2] = 0

- ☐ (2) Zf [6] > 12
- ☑ (3) Zd [7.0] > +3.5
- ☐ (4) S [3] > 3
- ☐ (5) H + (H) + Hd + (Hd) [5] > 6
- ☑ (6) (H) + (A) + (Hd) + (Ad) [4] > 3
- ☑ (7) H + A : Hd + Ad [10:4] < 4 : 1
- ☐ (8) Cg [1] > 3

OBS (Obsessive Style Index)

- ☑ (1) Dd [11] > 3
- ☐ (2) Zf [6] > 12
- ☑ (3) Zd [7.0] > +3.0
- ☐ (4) Populars [4] > 7
- ☐ (5) FQ+ [0] > 1

☐ Positive if one or more is true:

- ☐ Conditions 1 to 5 are all true
- ☐ Two or more of 1 to 4 are true *and* FQ+ [0] > 3
- ☐ 3 or more of 1 to 5 are true *and* X+% [0.38] > 0.89
- ☐ FQ+ [0] > 3 *and* X+% [0.38] > 0.89

NOTE: *'*' indicates a cutoff that has been adjusted for age norms.*

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SCZI (Schizophrenia Index)

☑ Positive if 4 or more conditions are true:

- ☑ ((X+% [0.38] < 0.61) *and* (S-% [0.20] < 0.41)) *or* (X+% [0.38] < 0.50)
- ☑ X-% [0.58] > 0.29
- ☑ (FQ- [15] ≥ FQu [1]) *or* (FQ- [15] > FQo [10] + FQ+ [0])
- ☐ (Sum Level 2 Special Scores [1] > 1) *and* (FAB2 [0] > 0)
- ☑ (Raw Sum of 6 Special Scores [6] > 6) *or* (Weighted Sum of 6 Special Scores [19] > 17)
- ☑ (M- [1] > 1) *or* (X-% [0.58] > 0.40)

5 Total